

12	Buxoro amiri Abdulahadxon hazratlarini vafoti munosabati ila	Abdurashid Ibrohim	1911-yil 12-yanvar, 29-son, 65-bet
13	Buxorodan maktub	Muallifi noma'lum	1911-yil 12-yanvar, 29-son, 73-bet
14	Buxoroda ijroot	Ahmad Tojiddin	1911-yil 12-yanvar, 29-son, 75-bet
15	Buxoro xoniya jadidi	Muallifi noma'lum	1911-yil 12-yanvar, 29-son, 79-bet
16	Buxoroda yong'in	Muallifi noma'lum	1911-yil 12-yanvar, 29-son, 79-bet
17	Turkiston falokat zodagoni	Ahmad Tojiddin	1911-yil 26-yanvar, 31-son, 101-bet
18	Buxoroda yangi amir	Sherik	1911-yil 26-yanvar, 31-son, 107-bet
19	Turkistonda safolat	Muallifi noma'lum	1911-yil 26-yanvar, 31-son, 109-bet
20	Turkiston zilzilasi uchun	Muallifi noma'lum	1911-yil 2-fevral, 32-son, 127-bet.

Turkiston mintaqasiga oid yuqoridagi maqolalarning aksariyat qismida asosan davlat hokimiyatining siyosiy ahvoli, hukmdorlarning siyosiy, iqtisodiy, ijtimoiy va

madaniy sohalarida yuritayotgan siyosati tahlil va tanqid qilinadi. Rossiyaning Turkiston o'lkasida olib borayotgan mustamlakachilik siyosatining asl mohiyati ochib beriladi. Buxoro va Xiva hukmdorlari rus mustamlakachilik siyosatining mazmun-mohiyatini to'la anglagan holda mutlaq istiqolga erishish chora-tadbirlarini ko'rishga da'vat qilinadi.

Yuqoridagi ma'lumotlardan xulosa qilinsa:

"Taorifi muslimin" jurnali turkistonli oydin fikrli kishilar uchun senzura dan holi minbar vazifasini bajardi;

Usmonli davlati va xalqini Turkistondagi rus mustamlakachilik siyosati bilan tanishtirib bordi. Turkiy xalqlar do'stligi g'oyasini yoyishga intildi;

Butun Rossiya imperiyasi, shu jumladan, Turkistondagi ozodlik g'oyalarini yoyishga katta e'tibor qaratdi. O'z sahifalarida Turkiston, Buxoro va Xiva mintaqalaridagi qoloq va mustamlakachilik siyosiy boshqaruvni ayovsiz tanqid qildi. Hukmdorlarni yangi islohotlar o'tkazishga dav'at etdi. Islohotchilik harakatini qo'llab-quvvatladi.

Binobarin, unda o'z ifodasini topgan ma'lumotlar Turkiston mintaqasi tarixining kemtik sahifalarini to'ldirishda muhim manba o'laroq qimmatli ahamiyat kasb eta oladi.

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REZYUME. Ushbu maqolada XX asr boshlarida Turkiyada nashr qilingan "Taorifi muslimin" jurnali haqida ma'lumot beriladi. Jurnal sahifalarida yoritilgan Turkiston tarixi bilan bog'liq maqolalar tahlil qilinib, ularning mazmun-mohiyati va ko'lami ochib beriladi. Jurnal Turkistonning siyosiy, ijtimoiy va madaniy tarixi bo'yicha qimmatli manba ekanligi asoslanadi.

РЕЗЮМЕ. В статье даётся краткая информация о журнале «Таорифи Муслимин», который издавался в Турции в начале XX века. Анализируются опубликованные в журнале статьи по истории Туркестана, раскрывается их статистика и содержание. Показано, что журнал является важным источником для изучения политической, социальной и культурной истории Туркестана.

SUMMARY. This article gives us a brief information about the journal "Taorifi Muslimin" which was published in Turkey at the beginning of the 20th century. Published articles in the journal are based on the history of Turkestan are analyzed and their statistics and content are here in revealed. This has shown that the journal is an important source for studying the political, social and cultural history of Turkestan.

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DEVELOPMENT OF THE BASICS OF FINGERING TECHNIQUE IN THE PIANO STYLE OF G.DEMESINOV'S MUSIC

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Tayanch so'zlar: musiqa, fortepiano, partiya, ovoz, solist, sikl, tokkatina, nokturn.

Ключевые слова: музыка, фортепиано, партия, звук, солист, цикл, токкатина, ноктюрн.

Key words: music, piano, part, sound, soloist, cycle, toccatina, nocturne.

He created many works in all musical genres from symphony to song. These include symphonic works, works for chorus with symphony orchestra and arrangements of Karakalpak songs for voice and folk orchestra, a cycle of piano pieces for youth, chamber instrumental works, romances and songs. Being an innovator in many genres of professional academic music, the composer always strived to maximize the realization of his ideas and designs. According to musicologist, a member of the Union of Composers of Karakalpakstan D.Khudaibergenova "In the basis of all his works there is an original, creative thought, deep national origin" [1:31-33].

Honored Art Worker of Karakalpakstan, laureate of the Berdakh State Prize, composer and conductor Gaip Demesinov occupies one of the most honorable places among composers and art workers of the twentieth century. His contribution to the treasury of Karakalpak music and

his influence on the development of musical creativity of the country are exceptionally important. G. Demesinov is a composer who came to the musical art in the early 70s of the XX century. Gaip Demesinov's compositional work is multifaceted.

From an interview with the composer: "I was born in Karakalpakstan, in Kungrad. I know the language, culture, traditions, customs of the people and I cannot imagine myself outside of Karakalpak music. My first symphony is dedicated to the establishment of Soviet power in Karakalpakstan. Its first movement is called "Komsomolists". The second symphony "Bozatau" is about the historical past of the people, the ancient land of the Karakalpaks.

The piano concerti utilize the intonation and harmonic structure of instrumental melodies of the Karakalpak people. This principle is preserved in the Prelude and Fugue

for Symphony Orchestra. Besides, there are compositions of chamber-instrumental genre and vocal works. I consider it my duty to write music for the people on whose land I was born and grew up" from the interview with the composer [2:106].

After graduating from the conservatory, he attracted the attention of the musical community with his bright multi-genre works imbued with Karakalpak folk tunes and soon achieved recognition by the people. In 1973 he became a member of the Union of Composers of Uzbekistan.

In order to develop modern musical creativity in Karakalpakstan, he worked hard: he created, taught, directed an orchestra, processed and propagandized folk music. Despite the fact that he lived a short life, he left a great trace in the history of music of the country.

The fusion of man and nature expressed in the Nocturnes requires the performer to immerse himself in the world of spiritual life of the romantic soul of an artist who perceives reality poetically. The piano works of Gaip Demesinov, represented mainly by works of small form, are characterized by a bright and original style, the comprehension of which by the performer reveals fascinating creative tasks. The Toccata, which embodies images of will, energy and action, is indicative in this respect. The feeling of a huge intonational growth, rhythmic assertiveness, combined with the peculiar character of the work, prophesize the performer's artistic persuasiveness and impression in conveying the style of G.Demesinov's music.

The speed and accuracy of the motor reaction to the text being read depends to a great extent on the fingering technique, i.e. the ability to quickly select the most convenient fingering for a given situation, brought to automaticity. The development of auditory perceptions is constantly ahead of learning to read sheet music: elements of rhythm, melody, and harmony that are new to the child are mastered first by hearing and only then in musical notation. The rhythmic element of the recording is mastered first; rhythmoslogues are applied; the motor reaction is developed in the process of reproduction of ostinato rhythmic figures by musical notation [1:78].

The pitch element of the recording is introduced immediately in the form of intonation turns consisting of two or three sounds. The image of the minor tertia becomes a graphic familiar-symbol of this intonation, causing a clear sound image and accurate motor response. It is necessary to pay attention to the formation of complex perception of the musical text.

Along with the development of auditory perceptions, free movement of the hands on the keyboard without the aid of visual control is fostered. Fingering exercises help to develop a quick and accurate reaction of the fingers to the note pattern. Work on the formation of piano playing skills should by no means be limited to the initial stage of training. This process should be continued throughout the entire period of study at the music school. The ability to quickly and freely play notes will open before young musicians wide opportunities to familiarize themselves with the richest musical literature [2:132-134].

The result of these lessons should be the need to learn new things, to constantly make music. The mastering of musical notation takes place in the process of active music-making: singing, picking by ear, transposing, improvising, composing, etc. The student's auditory, visual and motor memory gradually accumulates typical textural, rhythmic and melodic forms characteristic of various styles of piano music. It is known that fingering is based on certain general rules, on well-learned formulas, on the progressive movement of the fingers. "Typical fingering of the original formulas of piano technique - scales, passages, double notes and chords - must enter the student's blood, otherwise the situation can reach anarchy with the choice of random fingering" [3:52].

The development of the basics of fingering technique is closely connected with the formation of sensitive orientation on the keyboard of the hands: mastering a singing, smooth legato, achieving a clear articulation of the fingers. Fingering exercises give the best results only when they are used simultaneously with work on mastering the keyboard using the "blind" method. This method is introduced during the period of familiarization with rhythm recording - approximately at the beginning of the second month of study.

Piano music, just like a score, should be read, first of all, vertically. The skill of such reading can be developed by the following exercises:

1) playing a sequence of chords in the form of harmonic figures, starting from the bass;

2) we play these figurations as consonances [4:102].

Such exercises form the ability to quickly determine the harmonic logic in the accompaniment based on broken chords. The main condition for rapid horizontal reading is the ability to quickly divide the text into syntactic units.

The initial phenomenon that tells us about the division of music is repetitions within a form. In this case, metrorhythmic similarity plays the most important role. Another less unambiguous indication of the division of music is the long durations that delay movement (resting points).

It is necessary for a coherent performance - each beat is prepared in the process of continuous movement. Continuity, without which there can be no coherent and expressive performance by notes, is possible only if the performer has at least a rough idea of the nearest continuation of the text in advance. "Reading from the sheet is to a large extent reduced to anticipation, as you can see by analyzing your reading of books." (I. Hoffmann) [5:221].

The possibility of "anticipating" the continuation of the text depends on:

1. The degree of complexity of the text (objective factor) - for example, it is easier to read classical style works - this is explained by the "transparency" of the texture, a high degree of orderliness of the elements of this style.

2. The volume of so-called "formulas" (textural, rhythmic, melodic) accumulated in the student's memory (subjective factor). That is, in order to easily reproduce the musical text, it is necessary to accumulate in the visual, auditory and motor memory a sufficient stock of "typical turns" of piano music [6:90].

To form and develop this skill:

1. The teacher stimulates the accumulation of stable models or "formulas" in the student's consciousness (horizontal - scales, arpeggios; vertical - intervals, chords)

2. The teacher works on overcoming the inertness of the student's thinking, achieves long concentration of attention and continuity of thinking. (this is facilitated by playing in an ensemble with the teacher light pieces, where the student's part is extremely simple melodically and rhythmically, and the teacher's part is an even pulsation, replacing the student's score) [7:46-47].

The fusion of man and nature expressed in the Nocturnes requires the performer to immerse himself in the world of spiritual life of the romantic soul of an artist who perceives reality poetically.

Comprehension of Demesinov's piano style will allow the pianist to see and hear the world of his music - deliberately original and modern. Gaip Demesinov's works are performed by the Philharmonic Symphony Orchestra and the Karakalpakstan State TV and Radio Orchestra. The composer's chamber-instrumental works are used as teaching and methodological material in the repertoire of children's music schools, at various competitions for young performers and festivals. These works can be used to successfully form the intonational thinking of musicians in reliance on national musical traditions. The works differ

from each other by a variety of style features, figurative structure, texture, writing technique, but each of them contains a grain of ethnos mentality. Gaip Demesinov's works are set out in such a way that they take into account practically all the possibilities of the playing performing apparatus. Deep comprehension and organic perception of folklore artistic and expressive means allows the composer to saturate the musical fabric of his works with developed melodic structures characteristic of Karakalpak folk song and instrumental art [8:143].

National characteristics are also manifested in rhythmic and harmonic forms.

The music of G. Demesinov is characterized by dynamic development of the theme, polyphonization of the texture, epicism of expression, and cantilena. The use of such a wide range of expressive means forms the composer's compositional style, intonational and harmonic originality, national characteristic of his works. With all the complexity and versatility of the musical architectonics, the emotional openness and wisdom of philosophical generalizations conquer with artistic power.

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REZYUME. Maqolada qoraqalpoq bastakori G'. Demesinovning fortepiano asarlarining uslubi va janri ochib berilgan, fortepiano-ning ifodalash imkoniyatlari – temбри, dinamik ranglari, kolorit palitrasi haqida so'z boradi. Ayniqsa, bu yerda keng nafas ohanglari bilan bir qatorda musiqaga epik hikoya, vazminlik va ulug'vorlik baxsh etgan holda mavzularning deklomativ bayoni katta o'rin tutadi.

РЕЗЮМЕ. В статье раскрывается стиль и жанр фортепианных произведений каракалпакского композитора Г. Демесинова, о выразительных возможностях фортепиано – его тембр, динамические краски, колористическую палитру. Особенно большую роль играет мелодии широкого дыхания и декламационное изложение тем, сообщающее музыке эпическую повествовательность, сдержанность и величавость.

SUMMARY. The article reveals the style and genre of piano works by Karakalpak composer G. Demesinov, the expressive possibilities of the piano - its timbre, dynamic colors, coloristic palette. Especially, the declamation of themes plays a great role where along with the melodies of wide breathing, giving the music epic narrative, restraint and majesty.

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ҚАРАҚАЛПАҚ ТОЙЛАРЫНДА ӨЗ АРА ЖӘРДЕМ ДӘСТҮРИНИҢ ӘХМИЙЕТИ

Г.М.Хожаниязова – таянч докторант

Ўзбекстан Илимлер академиясы Қарақалпақстан бөлими

Қарақалпақ гуманитар илимлер илим-изертлеу институты

Таянч сўзлар: қарақалпоқлар, ўзаро ёрдам, никоҳ тўйи, сарпой, дастурхон очиш.

Ключевые слова: каракалпаки, взаимопомощь, свадьба, сарпа, открывать подарки.

Key words: Karakalpaks, mutual assistance, wedding, sarpai, "opening the gifts".

Қарақалпақ халқы әсирлер дауамында түркий халықлар болған өзбек, қазақ, қырғыз, түркмен халықлары менен биргеликте турмыс кеширип, өз ара татыу жасап киятырған халықлардан бири есапланады. Бул халықлар күнделikli турмысында той хәм мерекелерди бирге атқарып, бирге ўақты хошлық етип байрамлағаны менен де, олардың той хәм мерекелеринде үрп-әдет дәстүрлери хәм қәделериндеги бир қанша парықлықты сезиўимизге болады. Әсиресе, миллий өзгешелик, үрп-әдетлердиң айырмашылығы, дәстүрлердиң сақланып қалғанлығы тойларда көзге тасланады. Мәселен, қарақалпақлардағы той мәресимлеринде халықтың өзине тән болған үрп-әдет дәстүрлери, қәделери арқалы әсирлер дауамында сақланып қалған ҳалда басқа халықлардан түптен парықланады.

Солай екен, биз бул жумысымызда қарақалпақларда той мәресимлериндеги заманагөй үрп-әдетлер хәм өз ара жәрдем мәселесиндеги айырым дәстүрлерге тоқталыўды мақсет еттик.

Бүгинги күндеги қарақалпақ тойлары бир неше баскышлардан ибарат болып, олардың хәр бири өзине тән мәресим хәм үрп-әдетлерге бай. Оларға әмел етиў болса, үлкен материаллық қәрежетти талап етеди. Бунда тийкарынан үйлениўдиң қандай усылда әмелге асырылыўына байланысly болады. Қарақалпақларда

үйлениў еки усылда әмелге асырылады:

- биринши усылда қыз хәм жигиттиң бир-бири менен келисими тийкарында «жигит қызды алып қашып» турмыс курады. Қызды алып қашып үйлениў усылы қыз тәрәптиң, хәм жигит тәрәптиңде хожалық бюджетине оншелли аўырлық түспейди. Бундай жағдайда дәстүрлер, үрп-әдетлер дәрбедесиз орташа өткериледи. Бул жерде соны да айрықша атап өтиў орынлы, жаслар үйленип, турмыс куарарында, шаңарак бюджетиниң кескин жетиспеўшилигине ушырап өзлериниң жақын хәм өзлерине қарағанда сәл курғынырақ туратуғын дайысы яки туўысқан ағасының үйине қыз алып қашып барып үйленетуғын болған. Бунда сол күнги күтилетуғын қонақларға сарыпланатуғын қәрежетлер, болажақ келин тәрәптен келетуғын «тәп берди»* ни күтиў хәм оларға сарпай*

*тәп берди- алып қашып кетилген қыздың изинен келиўши жақын ҳаяллар. 4 ямаса 6 болып келип, қыздың түскен жерин көреди, егер қыз жигитти қәлемейтуғының айтса, алып қайтады. Бирақ қызды тәп бердиге келгенлердиң алып қайтыўы кемнен-кем ушырасады. Қыз хәм жигит бир-бирин қәлеп турмыс курып атырған болса, тәп бердиге келгенлер отырып тамакланып, жигиттиң жақынлары менен танысып қайтарын-да өзлерине арналған саўғаларды алып қайтады.