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Milestones of Establishment and Ways to Save the Audio Archive of the Art Studies Institute of the Republic of Uzbekistan Sciences Academy

Abstract

The global movement for the preservation, study and dissemination of Cultural Heritage is directly connected with the cultural policy of the Republic of Uzbekistan, which is confirmed by a number of relevant state documents. The fixation and study of traditional music as the basic value of the Uzbek people are closely connected with the activities of the Art Studies Institute of the Republic of Uzbekistan Sciences Academy. The purpose of this article is to provide information about the Audio Archive (Phonoteka) of this Institute, historical milestones of its creation, ways of its preservation and further use.

In accordance with the specified purpose, the selected object is considered in the historical and chronological aspect. The period of formation of the two main collections of the Audio Archive is consistently covered – phonographic (1930–1940) and tape recorder (late 1940s–1990).

The significance of the Audio Archive as a unique object of historical and cultural memory and an important scientific and educational source was revealed. The former ways of its preservation and introduction into science and practice are discussed. Information is provided on the implementation of the project in 2015, within the framework of which a set of 8 CDs with 69 of the most representative examples of genres and forms of Uzbek music from a collection of tape recordings was created. A brief description of the content of discs was given, and the significance of the project, which became the first step in popularizing the Institute's archival records in digital format, was indicated. The tasks of preserving and further using the Audio Archive fund in the near future are outlined: digitization of the entire audio fund, compilation of a digital catalog and databases.

This article includes historical facts about the formation of the Audio Archive of the Art Studies Institute of and to a certain extent summarizes its materials. Its practical significance lies in the dissemination of information about this audio archive, attracting the attention of the scientific community and a wide audience to the Uzbek musical heritage. The interest of specialists in the project of complete digitization of the Audio Archive dictates the need for further study of this unique object.

Author has read and approved the final version of the manuscript and declares that there is no conflict of interests.

Keywords: Uzbek traditional music, Phonoteka, Audio Archive, audio collection, preservation, usage, digitization, project.

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The global movement for the preservation, study and dissemination of Cultural Heritage is reflected in the cultural policy of modern Uzbekistan, which is confirmed by a number of relevant state documents [Resolution of the President of the Republic of Uzbekistan “On Approval of the Concept of Further Development of National Culture in the Republic of Uzbekistan” dated November 28, 2018 No. PP-4038; Decree of the President of the Republic of Uzbekistan “On Measures to Further Enhance the Role and Importance of the Sphere of Culture and Art in the Life of Society” dated May 26, 2020 No. UP-6000; Decree of the President of the Republic of Uzbekistan “On Measures to Improve Archives and Records Management in the Republic of Uzbekistan” dated September 20, 2019 No. UP-5834].

At the same time, it is a historical fact that the need to collect, study and preserve Uzbek traditional music was realized in Uzbekistan already at the beginning of the 20th century.

It was for this purpose that the Institute for the Study of Uzbek Folk and Classical Music (now the Art Studies Institute of the Republic of Uzbekistan Sciences Academy) was established in 1928 in Samarkand (which was the capital of Uzbekistan at that time, from 1925 to 1932). The availability of the necessary technical conditions – “two manual phonographs, electrical parlograph” [Mironov, p. 9], – the involvement of famous singers and musicians, the work on recording their repertoire, which was carried out by the first director of the Institute, ethnomusicologist Nikolay Mironov (1870–1952) [Nikolay Nazarovich Mironov. Great Biographical Encyclopedia], led to the formation of the Phonoteka¹ of the Institute.

The subsequent supplementing of its funds has been continued and became wider after transference of the Institute to Tashkent (in 1932). In due course two main collections of recordings arranged on the base of the Institute were formed.

An early collection consists of the wax cylinders of Edison with recordings of the 1930s–1940s. After N. N. Mironov research workers of the Institute, prominent musicologists of Uzbekistan Elena E. Romanovskaya (1890–1947) [Muradova, 176, 179] and Ilyas A. Akbarov (1909–2000) [Kadyrov, 125–126], took part in forming the collection.

1 The name of the subdivision (Phonoteka) of Unique Facility of the Institute is given in English in the approved version.

Among rarities of the collection one can see the samples of performing art of the masters of regions of Bukhara-Samarkand, Khorezm, Fergana-Tashkent, and Karakalpakstan, and recordings of non-professional singers and musicians as well.

Audio recording has been carried out both during the expeditions and in the stationary conditions of the Institute.

It is necessary particularly to mark that recording of samples of Bukhara, Khorezm, Fergana-Tashkent *maqoms* fell on the time when *maqoms* were officially announced ideologically alien court art. One can see that their fixation, even not in a whole form, shows that it was a deliberate position of collectors with their understanding of the value of this art and the necessity of its preservation.

This collection, despite the irretrievable loss of about 100 cylinders, has great historical and cultural value and is the only one on such media not only in Uzbekistan, but also, as far as is known, has no analogues in the audio archives of neighboring republics. The relatively small number of phonograms of Uzbek music in the Berlin Phonogram Archive [Ziegler, p. 324, 479] and the Pushkin House (St. Petersburg) [Pushkin State Museum of Fine Arts in Moscow: 39, 47, 78, 89, 103, 105, 161] gives it even greater uniqueness.

The formation of the second, much more extensive, collection of tape recordings took place in the late 1940s–1990s.

At the end of the 1940s – and the beginning of the 1990s a collection of magnetic audio tapes of traditional musical heritage was formed. Approximately in 1947s–1949s, the Institute disposed of stationary tape recorders, and the earliest recordings date back to that period.

However, their overwhelming majority was collected in the ethnomusicological expeditions of the Institute. The expeditions have assumed a systematic and successive character, which should be considered as unquestionable service of their leader – Dr., Prof. Fayzulla M. Karomatli (Karomatov) (1925–2014) [Dzhabborov, 160–165]. Thanks to his initiatives the Institute has obtained necessary equipment – an expedition car, portable tape recorders, microphones, magnetic tapes etc.

It widened considerably technical opportunities for recording and geography of expeditions. They covered all regions of Uzbekistan and localities of compact staying of the Uzbek diaspora in the contiguous republics Kazakhstan, Kyrgyzstan, Tajikistan and Turkmenistan.

As a result the following kinds of music were recorded from professional bearers of Uzbek musical heritage – regional versions of *dastans*, samples of *Shashmakom* and local (Khorezm, Ferghana-Tashkent) *maqoms*, *bahshi kuy* (tunes of *bahshi*) *katta ashula* and other songs of all known genres and forms, pieces for various instruments.

Funds of the Institute's Phonoteka were also replenished with folklore samples including such rarities as songs performed during milking, calendar, family-ceremonial, working songs, funeral weeping and keens.

At the same time the studio for audio recording of the Institute is renewed, more perfect stationary tape recorders are purchased. Works on recording the samples of traditional music of professional singers and instrumentalists are continued.

Rerecording of field material on kilometer bobbins for further keeping and using has been carried out there.

Thus the present Audio archive, established for a period of several decades, represents a collection, which reflects all style and genre variety of Uzbek traditional music. There are recordings of samples of Karakalpak, Tajik, Uygur, Russian oral-professional and folklore music there as well.

It also includes a collection of gramophone and vinyl records of Uzbek music produced by the Tashkent Factory named after Mullah Tuichi Tashmukhamedov. Among them, there is a thematic series "From the Uzbek musical heritage", released in the 1980s, which was based on a part of archival audio recordings from the Phonoteka with explanatory comments by Prof. Fayzulla M. Karomatli [Aitim, Doston, Makomlar: Records of Expeditions of the Khamza Research Institute of Art Studies, 1956–1981; Melodies of Dombra from Surkhan and Kashkadarya: Records of Expeditions of the Khamza Research Institute of Art Studies, 1955–1984; Yallachi, Sozanda, Halfa: Records of Expeditions of the Khamza Institute of Art Studies, 1950–1987; Rhythms of Doira and Nagora: Records of Expeditions of the Khamza Research Institute of Art Studies, 1950–1987].

In addition to such an educational and popularizing purpose, the Institute's Audio archive has served for many years as an important source and an indispensable tool for research and dissertations. It was collected primarily as audio material for notation and study, which explains the insufficient technical quality of many field recordings. Nevertheless, when transferred to notes, they provided accurate reproduction, which was difficult to achieve with direct listening.

A lot of recordings, but far from being all, deciphered in the European staff notation, have published in notation issues [Romanovskaya, 21–162; Romanovskaya, Akbarov, 1–149; Romanovskaya, 17–128; Mirza, 3–27; Romanovskaya, 3–31; Romanovskaya, Akbarov, 1–93; Akbarov, 1950, 7–189; Akbarov, 4–54; Alimbayeva, Karomatov, Kozlovsky, 11–175; Kozlovsky, 15–76; Uspensky, 9–51; Alimbayeva, Karomatov, 9–127; Vyzgo, Karomatov, 137–278; Karomatov, 1978, 15–142; Karomatov, 1985, 47–185], included to a number of monographs and dozens articles. Such scientific implementation and practical use of this source can be considered a written way of preserving it.

Another way available in the pre-digital era was re-recording. Thus, in the mid-1960s, a number of the best-preserved phonograms were transferred to tape. With all the inevitable technical flaws, this was the only way to save the cylinders and use their information for subsequent auditions. The tapes were also re-recorded as new cassettes arrived.

It is necessary to mark that preservation of the fund before the digital era has been kept up by accessible technical measures. Thus, as early as in the middle of the 1960s a small part of a phonographic collection was rerecorded. Selected cylinders were being played on phonograph and simultaneously were being recorded on tape recorder. In spite of all primordial sound shortcomings being carried out to the tape, it was solely a real opportunity under existing conditions to keep phonographic recordings

and to use them for listening. As magnetic audio tapes became obsolete, their content was transferred to new tapes.

The possibilities of digital technologies have identified a new, modern way of preserving the Phonoteka as a self-sufficient object of cultural and historical memory.

In 2015, the Institute has accomplished a project with financial support of the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) of the Republic of Korea. This project was carried out by the Department of Musical Art.

In its frames the set of 8 CDs consisting of 69 tracks with the samples from the collection of magnetic audio tapes recordings was created (see figure 1). We saw our main task in the maximum possible coverage of traditional genres and the selection of indicative and the most technically successful samples.



Figure 1. CD set with samples of Uzbek musical heritage from the Phonoteka of Institute of Art Studies (photo made by the author)

Based on this, the first disc (CD_1) includes samples of Uzbek song heritage from different regions, including those that are not currently being performed².

CD_2 introduces national string, wind and percussion instruments. Pieces performed by the most famous musicians-virtuosos of Uzbekistan, which have been recorded at different years by collectors of the Institute, give a vivid view of a character their sounding and technical sources.

Samples of three following discs present respectively Bukhara (CD_3), Khorezm (CD_4), Fergana-Tashkent (CD_5) schools of *maqom* art of Uzbekistan³.

2 For more information about the content of this disc, see: *Turkic culture: common origin and development variations: Proceedings of the International Congress of Culture and Art Workers, dedicated to the 125th anniversary of Temirbek Zhurgenov*. Almaty: Kazakh National Academy of Arts named after T. K. Zhurgenov, 2023. Pp. 289–295.

3 More complete information about these discs, see: <http://konservatoriya.az/Simpozium2023/Simpozium2023-Toplu.pdf>. Pp. 306–308.

Three last discs acquaint with fragments of *dastans* of Surhandarya & Kashkadarya (CD_6), Khorezm (CD_7), Karakalpakstan (CD_8) and give a view of the local peculiarities and performing styles of this epic tradition.

Content of the present anthology gives practically the whole picture of Uzbek

musical heritage, and it led to its integral perception. The set has a booklet of scholar commentaries with necessary data about folklore genres, traditional instruments, *maqom* and narrative art of Uzbekistan.

This project became the first step towards popularizing the Institute's archival documents in digital format.

Thus, the importance of the project consists of the following: preservation of traditional samples on contemporary digital media, forming a bank of data about their genre belonging, duration, informants, producers of recording, time and place of fixation. These data can be used in scholar and educational purposes, and a complete set itself – in the capacity of musical-illustrational manuals.

Copies of the complete set were delivered to high educational institutions of arts of Tashkent, Kazakh National Conservatory named after Kurmangazy, Novosibirsk State Conservatory named after M. I. Glinka, Institute of music science of the University of Vienna, to a number of scientific and cultural organizations in the Republic and abroad. The recordings were also spread among participants of the International music festivals Art of *Maqom* [2018, Shahrisabz] and Art of *Bahshi* [2019, Termez].

The nearest perspective for preservation of the Fonoteka of the Institute of Art Studies of the Academy of Sciences of the Republic of Uzbekistan will be a new project. The specialists of the Phonogram Archive of the Austrian Academy of Sciences, the Center for World Music (CWM) of the University of Hildesheim and the Head office (VZG) of the Network of the libraries (GBV) in Göttingen will participate in it.

The maximum digitization of the Institute's audio fund in more advanced programs, the compilation of an entire digital catalog and database that meet international standards will be the main objectives of this project.

Its implementation will allow to keep Uzbek musical heritage for the future generations, accustom a modern wide audience to it, attract home and foreign specialist's attention to further studying this distinctive artistic phenomenon.

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Өзбекстан Республикасы Ғылым академиясының Өнертану институты
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Өзбекстан Республикасы Ғылым академиясының Өнертану институтының аудиомұрағатын құру кезеңдері мен сақтау жолдары

Аңдатпа

Мәдени мұраны сақтау, зерттеу және тарату жөніндегі жаһандық қозғалыс Өзбекстан Республикасының мәдени саясаты үшін өзекті болып табылады, ол бірқатар тиісті мемлекеттік құжаттармен расталған. Өзбек халқының негізгі құндылығы ретінде дәстүрлі музыканы жазып алу және зерттеу Өзбекстан Республикасы Ғылым академиясы Өнертану институтының қызметімен тығыз байланысты. Осы Институттың аудиомұрағаты (Дыбысханасы) туралы мәліметтер, оның қалыптасу кезеңдері, сақтау және одан әрі пайдалану жолдары осы мақаланың мақсатын құрады.

Осы мақсатқа сәйкес таңдалған нысан тарихи-хронологиялық аспектіде қарастырылады. Аудиомұрағаттың екі негізгі жинақтарының қалыптасу кезеңі дәйекті түрде қамтылған – фонографиялық (1930–1940) және магнитофондық (1940 жылдардың соңы – 1990 жыл).

Автор тарихи-мәдени жадтың бірегей нысаны және маңызды ғылыми-танымдық ресурс ретінде аудиомұрағаттың маңыздылығын көрсетеді. Оны сақтаудың және ғылым мен тәжірибеге енгізудің бұрынғы жолдары көрсетілген. 2015 жылы жобаны іске асыру аясында магнитофон жазбалары жинағынан өзбек музыкасының жанрлары мен формаларының 69 ең көрнекті үлгісі бар сегіз CD жиынтығы жасалған туралы ақпарат келтірілген. Әр дискінің мазмұнына қысқаша сипаттама беріліп, институттың мұрағаттық жазбаларын цифрлық форматта танымал етудің алғашқы қадамы болған жобаның мәні көрсетілген. Дыбысхананы сақтау және одан әрі пайдалану болашағы белгіленген: бүкіл аудио қорды цифрландыру, электрондық каталог пен мәліметтер базасын құру.

Бұл мақалада ӨзР ҒА Өнертану институтының аудиомұрағатының (дыбысханасының) қалыптасуы туралы тарихи деректер қамтылып, белгілі дәрежеде осы аудиожинақ материалдары жалпыланған. Оның практикалық маңыздылығы осы аудио мұрағат туралы ақпаратты таратудан, ғылыми қоғамдастықтың және өзбек музыкалық мұрасына кең аудиторияның назарын аударудан тұрады. Дыбысхананы толық цифрландыру жобасына мамандардың қызығушылығы осы бірегей нысанды одан әрі зерттеу қажеттілігін тудырады.

Тірек сөздер: өзбек музыкалық мұрасы, дыбысхана, аудио жинақтама, цифрландыру, жоба.

Алғыс. Құрманғазы атындағы Қазақ ұлттық консерваториясына, *Saryn* журналының редакциясына, рецензенттерге зейінді көзқарасы, пайдалы ұсыныстары, кеңестеріне және оң пікірлері үшін ризашылығымды білдіремін.

Дәйексөз үшін: Мурадова, З. А. Өзбекстан Республикасы Ғылым академиясының Өнертану институтының аудиомұрағатын құру кезеңдері мен сақтау жолдары // *Saryn*. – 2023. – Т. 11. – № 3. – 37–48 б. – DOI: 10.59850/SARYN.3.11.2023.23.

Автор қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысының жоқ екендігін мәлімдейді.

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Этапы создания и пути сохранения аудиоархива Института искусствознания Академии наук Республики Узбекистан

Аннотация

Общемировое движение по сохранению, изучению и распространению культурного наследия актуально для культурной политики Республики Узбекистан, что подтверждено рядом соответствующих государственных документов. Фиксация и изучение традиционной музыки как базовой ценности узбекского народа тесно связаны с деятельностью Института искусствознания Академии наук Республики Узбекистан. Сведения об аудиоархиве (фонотеке) данного института, исторических вехах его сложения, путях сохранения и дальнейшего использования составили цель данной статьи.

В соответствии с указанной целью избранный объект рассмотрен в историко-хронологическом аспекте. Последовательно охвачен период сложения двух основных коллекций аудиоархива – фонографической (1930–1940 годы) и магнитофонной (конец 1940-х гг. по 1990 год).

Автором раскрыто значение аудиоархива как уникального объекта историко-культурной памяти и важного научно-образовательного ресурса. Указаны прежние пути его сохранения и внедрения в науку и практику. Приведена информация о реализации проекта в 2015 году, в рамках которого был создан комплект из восьми компакт-дисков с 69 наиболее показательными образцами жанров и форм узбекской музыки из коллекции магнитофонных записей. Дана краткая характеристика контента дисков, указано значение проекта, ставшего первым шагом по популяризации архивных записей института в цифровом формате. Намечены перспективы сохранения и дальнейшего использования этого аудиофонда: его полная оцифровка, составление электронного каталога и баз данных.

Настоящая статья содержит исторические факты о формировании аудиоархива (фонотеки) Института искусствознания АН РУз и в определенной степени обобщает материалы этого аудиособрания. Ее практическая значимость состоит в распространении информации о данном аудиоархиве, привлечении внимания научного сообщества и широкой аудитории к узбекскому музыкальному наследию. Заинтересованность специалистов в проекте по полной оцифровке аудиоархива вызывает необходимость дальнейшего изучения этого уникального объекта.

Ключевые слова: узбекское музыкальное наследие, фонотека, аудиоколлекция, оцифровка, проект.

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Автор прочитал и одобрил окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.

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