



UZBEK MUSIC IN THE WORK OF ABDURAUUF FITRAT A LOOK AT HISTORY

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ABOUT ARTICLE

Key words: Music, culture, classics, art, musicology, education, source, teaching, performance, knowledge, skills, qualifications, status.

Received: 19.03.2024

Accepted: 24.03.2024

Published: 29.03.2024

Abstract: This article contains information on the role of the work of the first Uzbek professor Abdurauf Fitrat in the development of Uzbek musical culture, in particular, his views as an art critic. The article also describes the processes by which Shashmakom was first recorded, a priority in Uzbek musical culture.

INTRODUCTION

The achievements of the country in the years of national independence serve as an important and reliable guarantee of overcoming mistakes, shortcomings in the socio-political, economic, cultural and educational spheres that have accumulated in the life of society for many years. Independence was first of all an important step in the realization of the national self, the restoration of historical memory in national consciousness and thought, the further enrichment of the rich traditions of national statehood on the basis of national ideology, National Culture on the basis of new qualities.

It is known that the Uzbek people from time immemorial occupy a special place in terms of their rich national-cultural values, traditions and outstanding contribution to World Culture. The rich heritage created by Turkic peoples, including the Uzbek people from time immemorial, in the world socio-cultural development range, is recognized by the whole world.

The recognition of the spiritual and educational, moral and ideological heritage as the most important wealth of the Uzbek people is also a worthy assessment of the past history of our people, given today. The first president of the Republic of Uzbekistan Islam Karimov said that "the backbone of our people - the spiritual heritage left by our ancestors — is a treasure. There is a very large logical basis at the bottom of the strict record that this treasure should be used wisely".

The rich cultural heritage accumulated in our country for many years has become of great importance in the upbringing of the people, the nation, the formation of a national idea, National thinking, national ideology. It should be noted that the existing national values served primarily such important tasks as upbringing, social wellness of society.

The system of upbringing formed over millennia, the methods of individual, individual and social education were a decisive factor in the historical development of the peoples of Central Asia, no doubt such qualities constitute the essence of the mentality of the Uzbek people.

Uzbek folk music, including folk instruments, plays an important role in the formation of the spiritual maturity of each individual, the development of his intellectual potential, the stabilization of his soul and conscience, the realization of cherished dream intentions, the maturation of a harmonious person, as well as his tone, traditions, values. The content of Uzbek music expresses the meaning and essence of such human qualities as respect for the ideas of goodness, healthy lifestyle, kindness, pride in her husband, history, culture, strong faith-faith, strong orientations, pure conscience, honest work, good, devotion. Historically, it is known that there were a huge number of musical instruments in the God of Central Asia, from which a musical culture developed from a very old time. The introduction of certain instruments into our God, and their spread to other places, is associated with the Great Silk Road.

Because the location of our land in the chorracha of the Great Silk Road has caused a mixture of many mamalakat cultures. It is clear to everyone that the relations of Eastern allomas, who lived and worked in the past, made philosophical logic, khandasayu, mathematics, falakiyotchiligu, universal inventions in literature, have become entangled in the science of music, especially since they are not indifferent to the performance of the instrument. In the musical science of past allomas, it is not only through the completion of brochures that it is possible to create a certain instrumental sound or bring something new to it and create musical melodies that ham is the mysterious sexr power of music.

According to the sources, a number of treatises on philosophy, Mantic, Mathematical Sciences were completed by the famous Abu Nasr Al-Farabi under the name of the Great alloma of the East, "teacher soniy". At the same time it turned out that the mature musicologist of his time was a famous musician in ham. This information is reflected in most of the surviving sources, most of the surviving accounts. One of these: al-Farabi traveled through many lands and came to the ancient city of Ray. Judging by their words, Abu Nasr constantly carries with him a musical instrument. On these days, it turned out that the Abbot as-Sahib, one of the nobles of the city of Ray, organized a conference for his loved ones. He had gained fame by giving a great eiibor to the talented scholar and phosiles of the period. Sohib is more likely than Farabi shukhrati.

Abu Nasr Hech sneaks into the ceremony without revealing himself to Kim. At the ceremony, sochib's yoru-friends, Ulfat, servants, prominent people, and player - coaches were gathered. The ceremony took place as usual. Aliono, while the musicians are tingan, takes two objects from Abu Nasr's bag and ties them together, laying out a musical instrument. This is followed by a performance of three tunes.

In the first melody, the audience is delighted and falls into a Rax. In the second, their humiliation comes and tears. When the third melody was played, a gentle sexualized echo from the musical setting elicited and displeased the hearers. Abu Nasr then leaves the ceremony, leaving a note on the musicians ' instruments that reads "Your Friend Farabi attended your ceremony". When the Abbot as-Sahib comes to his senses, everyone is asleep. It is prescribed to find out who is the performer of the song. But it will not be possible. One of the musicians saw a recording on the instrument. Sohib read it and said, " when you say that you will only achieve goodness, you will find news that you have gone far from you." . Khazrat Nawai's"...the pleasant performance of the souzanda also captivates the Hatto-tashkoungil man. In particular, the lines" when he plays and sings himself, he will rise to the property of the soul " are the highest assessment given to the practice of the soul.

The widespread use of folk instruments in Uzbekistan from the 1930s to the present day, the performance of the instrument is created based on national traditions in the development of Uzbek

music, works created for special instruments add great importance to the prosperity of our national culture.

At this point, one can see that the above points embody the facets of writer, historian, literary critic, linguist, art critic and political scientist in the image of Abdurauf Fitrat. Each facet of Fitrat's activity was the reason for the opening of new pages in Uzbek spirituality. In a word, Abdurauf is a Fitrat-Patriot. On the initiative of Fitrat, who was actively involved in socio-cultural life, the establishment of the "School of Oriental music" in Bukhara in 1921 was an important cultural phenomenon. For the educational institution, the fact that Fitrat initially allocated his house and directly mutated its activities, as well as attracted to the school such famous Geophysical scientists as father Jalal, father Ghiyos, Levicha, Domla Halim Ibadov, Shahnazar Sahibov, Bobokul Fayzullaev, Ma'rufjon Toshpolatov, shows how glorious the goals of Bukharan intellectuals from the school of music. The promotion and education of classical music – Shashmakom was mainly established in this dargah.

The studied period was an expression of the mood of discontent in the historical - political situation that arose in society - the jadidism movement of people's manifestations, armed with the idea of promoting classical traditions in the development of Uzbek pedagogical thought, reviving them and introducing them into practice, raising the cultural and educational development of the nation.

As noted above, a wave of ideas was born, which was imbued with a spirit of nationalism, different from the views until this time. At the moment, such progressive-minded individuals in society began to be subjected to political persecution. But, contrary to the repression of the government of the shuros, it operated. Fitrat (1886 - 1937), the son of Abdurauf Abdurahim, a great exponent of the jadidism movement, a passionate, enlightened son of the people, was a major scientist who left a huge mark on Uzbek culture, a writer, poet, philosopher, connoisseur of music science, devoted his entire creative activity to the future of the people, leaving a rich legacy of scientific, artistic and pedagogical value for the next generation.

"Science considered the establishment of reading and teaching on the basis of modern science as the most powerful tool in the struggle for an enlightened life" and created many artistic scientific works in order to promote its ideas. Among these works, the treatise "Uzbek classical music and its history", which reveals an aspect of the worldview of the scientist intellectual, was one of the first works of his thought in a scientific approach to the situation of Uzbek musical culture in general, its ways of progressing in modern qualities. For the writing of a work like this, a Fitrat had enough knowledge and experience, a zero scientist, a lover of music and music, an art shaydo with the ability to observe in this regard.

The daughter of the scientist, Sevara Karomatillakhojaeva, recalls that in their houses often came Tuychi Hofiz, Domla Khalim Ibadov, great exponents of the Uzbek Maqam performance school. Fitrat would talk to them, and when some of their days were sitting together, the sounds of dutor and tanbur sounded. So, along with public activities, Fitrat paid special attention to art, to study it, to enjoy it. The scientist considers the power of music to be able to energize spiritually-beautiful reality, while musical melodies are "weapons" that are suitable for the material supply of this beauty to a person.

A. One of the peculiarities of Fitrat's work is that, while studying the history of the origin of national art, his pre-Arab Islamic Destiny sought to know, seek the truth about the culture of our ancestors. In particular, it is mentioned that until the middle ages, along with many of our national works, the specific traditions of musical culture have disappeared. "Will there be no trace of a great caravan that has gone through a great road?", the scholar asks, in his view, "there are only traces of Turkish music after the Arabs".

A. Fitrat's selfless movement to preserve the traditions of the history of his people continued throughout his career. For example, his assertion that folk music should be studied and analyzed by teran, that it is sublime to "throw it into a note without breaking its own melodies" - the preservation of musical masterpieces in the oral tradition indicates that we paid tribute to the heritage of ancestors. The most valuable information in "Uzbek classical music and its history" is about the instruments used in the Uzbek musical culture of the time. Their very important thing for us is that, while Fitrat analyzes each musical tune, his Made style (about what raw materials and their processing paths) also stops separately on constructive features (the structure, components of the sound), the silencer system located on the curtains, the tone polish and the range of genres consumed.

In addition, it uses pure ethnic terms in highlighting their performance - artistic capabilities. For example, the tanbur handle uses the location of the curtains as follows. "Tanbur has twenty veils. Sixteen of this are indicated by a wrapped intestine, like a belt, on the stalk of the tanbur. The four are shown with a "Khas" curtain attached to the face of the tanbur, starting from the position of the cup attached to the stalk. The thick-thinness of the abdominal girdle is reflected in the large-small size of the tanbur. The sixteen veils on tanbur's stalk are the original veils tested, and the four veils on the cup's face are the so-called "Khas veils". Some of the tanburs show eighteen veils, but even these can produce two more "Khas veils" of sound when desired".

It should be noted that the scientist used the terms in a very clear and concise way. This serves as a foundational source in the recovery of phrases that have been forgotten in our instrumental culture for a period of time. Besides the tanbur sound, dutor, chang, ghijjak, Afghan rhubarb also carried on the tradition of instrumental music, which was founded by past allomas in the science of music. The pedagogical essence of this work of Fitrat is that the study of Uzbek musical history in it aims at such a very important task as the education of young people on a national cultural basis, by teaching them in a style that is uniquely approached on the basis of the musical heritage of our ancestors.

In addition, in the state of the saloons, the development and consumption of music science for all nationalities in the same mold had radically changed the attitude of national pedagogical traditions and national heritage in society. While the enlightened, progressive proud exponents of Fitrat and the people like him saw the struggle for national - cultural progress as a humanitarian duty, despite being subjected to political persecution.

Another historical event was carried out as a mutational continuation of the say' movements in the field of music culture. If he too, on the initiative of Fitrat, the Russian ethnographer and musicologist V. Uspensky was invited to Bukhara for the first time to take Shashmakom to a modern note. The patronage of Fitrat and V. As a fruit of Uspensky's hard work, in 1924 "Shashmakom" was published in Moscow under the title "Shest muzikalnix Poem" ("six musical epic").

Abdurauf Fitrat is a huge figure who has left a deep mark on our history through his prolific work in the place of adab, the forerunner of Science and enlightenment. It is worth noting separately that in 1928, in the city of Samarkand, which was the capital of Uzbekistan during this period, Fitrat not only took an active part in putting on his feet the Institute of music and dance, but also showed a huge fervor in the place of an ideological crawler.

Above all, Fitrat sought to lay the cornerstone of 20th-century Uzbek musicology with his articles on Uzbek music as well as the booklet "Uzbek classical music and its history". It is known that for the first time we have the concept of "classical" in relation to Uzbek literary and musical heritage A. Fitrat included in his works" rules of literature "and" Uzbek classical music and its history". Its broad ideology, including European knowledge, can be said to be the main reason why this general universal term was

introduced. After all, it is necessary to mention that in many places the word "classic" is used in the meaning of the Uzbek word "classical", noting that professor Fitrat is touched on precisely the term "classic", and the whole-headed treatise also has its own meaning when it is called "Uzbek classical music and its history".

It is known that the concept of "classic" is used to refer to the most perfect and secular examples of significance, recognized as the golden point of human artistic heritage. To emphasize the degree of "classical", Fitrat first gives a general definition of the concept of "art" in the treatise "rules of literature": "art in a dictionary means a craft, consisting in the good (good) production of something". It is a craft-work that serves a noble purpose, first of all, when it is called art under the guise of Fitrat. However, he also notes that with the art of making a tanbur or dutor instrument, there is a distinct difference between the art of performing a particular melody in tanbur, such as "Iraq". Consequently, tanbur concludes that if the good of the instrument as an art is good for something, the good of the Iraqi melody is its spiritual effect on the human being as well as the inflow of the human mind.

Accordingly, he calls its goodness, its advantage beauty, and emphasizes that such arts are generally called "beautiful arts": - "to the craft of creating this wave in others-to be called beautiful arts," bringing out waves of heart, thought, feeling with the help of words, paint (color - paint) form, letter, movement. They have a total of six: 1. Musical 2. Figure 3. Sculpture 4. Me ' moralism 5. Oyun (tans) 6. Literature.

In the brochure "Uzbek classical music and its history", reflecting on classical music from the "Fine Arts", today we have no look at the "classical" or "classical" words that we use as a meaning of this concept. Fitrat also used the words "National Music" or "old music" in many cases instead of the concept of "classical" in the interior of the brochure. After all, Fitrat takes the field in favor of the introduction of new terms in our musical practice, arguing that our music, which in his time received the basic religious and secular knowledge abroad and which he rightfully fell into a state of shame at the level of gum, malaise, was destined to recover as a result of acquaintance with universal values.

Consequently, A. In his treatise, Fitrat wrote the various "El melodies, "" el chants, "" six lines of melodies, " or ethnographer, composer V. It is also interesting that he used such phrases as "free artist" in relation to Uspensky.

In 1993, an edition of "Uzbek classical music and its history" in the Cyrillic letter was published with new annotations. Having studied the topics in this treatise, it can be said that Fitrat takes the field as an allome who approaches the science of music, first of all, from the theoretical side and seeks to draw appropriate conclusions through a deep study of their musical treatises, paying attention to the alloms of the past.

A. Fitrat's work consists of the following components: Part 1- "music of the East" is divided into Section 2 and 5 seasons, and Part 2- "a look at the history of our music" - which in turn is divided into two more seasons.

In the preamble of the work, the committee for the study of Uzbeks notes that while many references to Uzbek literature and history have been found, there has been no serious research in Uzbek music due to the lack of musicologists in the field.

One of the next most important points is that the bot-bot by Fitrat did not enter under the repeated Shashmaqom flag, the El melodies are special, - it is appropriate to the samples of folk oral creativity that the "closed system" is "El melodies" or "Thermae" in Measure I, and that there is no relevant theoretical data on this feature. In 1925, G. Zafariy and M. The "El chants" of the Yunus (Elbeks) list specimens such as "Yallama-yorim", "dodimq'a et", "Gulyor", "Alla", "Aliyor, alla", "omon-omon", "yor-yor", which are featured in the compilation edition, and are limited to noting the origin of the title of the

work from the most vivid, multi-use words in their stanzas. The most important aspect is that Fitrat excitedly emphasizes that it is necessary to check our melodies, take them to the note without breaking their tone.

This article also mentions a number of concepts and terms directly related to music. In particular, when describing a song, " poems that are read with melody and melody, the ridges are called chants. The song is more of a national (finger) weight " the description is, in our opinion, very significant for today's musicology.

The treatise "Uzbek classical music and its history" by Fitrat, which arose during a period of sharp political changes, was an example of a huge study in which the laws of national heritage were embodied the ideology of the past and New Times. He is also a spiritual asset of benazir as a harbinger of the new Uzbek musicology on the study of the musical potential of our region in the image of a bright form of Uzbek music – Shashmakom.

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