

Interpretation of Music Theory in the Works of Abdurauf Fitrat

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ABSTRACT: The article analyzes Abdurauf Fitrat's interpretation of "Musical Pedagogy" in teaching pedagogical education.

KEYWORD: Fitrat, pedagogy, education, teaching, music, analysis, interpretation, research, study.

Introduction. After the independence of Uzbekistan, on September 25, 1991, Fitrat (posthumously) was awarded the Alisher Navoi State Prize of the Republic of Uzbekistan. The Fitrat Garden and House Museum have been established in Bukhara. A statue of Fitrat has been erected in Bukhara. Several schools, streets and farms in the republic were named after Fitrat.

Fitrat founded the Oriental School of Music in 1921 and was its first director. Along with classical music scholars (musicians and singers), he invited musicologists such as V.A Uspensky to the school. From then on, he supervised the collection and recording of Shashmaqam melodies. At the initiative of Fitrat, it was first published with a note by Bukhara Shashmaqomi V. Uspensky from Ota Jalal and Ota Giyas [Six Musical Poems (rhythm), Bukhara M., 1924]¹. Fitrat began the 20th century Uzbek musicology with the articles "Shashmaqam", "On Uzbek music" and the pamphlet "Uzbek classical music and its history" (1927).

Study of music theory. According to Fitrat, the second issue in the music education for future music teachers is the study of national music theory, according to "Music pedagogy". He begins this issue by analyzing the theory of status, the first type of Uzbek musical art. The pedagogue writes: "Our classical music consists of six lines (series - Sh.A.) melodies under the name

"Shashmaqam":

1. Buzruk
2. Rost
3. Song
4. Dugoh
5. Segoh
6. Iroq.

Each of these six statuses is divided into three branches (now the term "department" - Sh.A.); the first branch walks alone with the instrument, which is called "Mushkilot" (Shashmaqam's Instrument, i.e.

¹. Karimov N. Abdurauf Fitrat. Article.2013

the music department - Sh.A.). The second branch goes with an instrument and a song, which is called "Nasr" (Ashula section - Sh.A.). The third branch is accompanied by an instrument, a song and a game (tans) or an instrument and a game, which is called Ufar. Each of these three branches (sections) of each status is not a single melody, but a series of melodies (i.e., a series of works - Sh.A.).² These data of Fitrat about aureole Shashmaqam of Uzbek classical music, were the first records in Uzbek rhythms studies, and no such scientific information about Bukhara Shashmaqam has been given before. In this case, the pedagogical scientist gives a link, in which he gives the opinion that Khorezm Shashmaqami is not "six and a half rhythms", but "six rhythms".³

In 1924, on behalf of the Ministry of Public Education, Khorezmian musicologists Bekjon Rakhmonov (1887-1937) and Matyusuf Khorratov (1864-1939) wrote a pamphlet "History of Khorezm Music" and published it in 1925. The authors give six Khorezm maqoms in it, "counting the various melodies connected by Khorezm maqom scholars as semi-rhythms" and giving them as six and a half rhythms as follows:

1. Rost rhythms	4. Segoh rhythms
2. Navo rhythms	5. Buzruk rhythms
3. Dugoh rhythms	6. Iroqrhythms
7. Panjgohrhythms ⁴	

Fitrat opposes calling this "7th Panjgoh rhythm" rhythmas follows: "In my opinion, it is inappropriate to count "Panjgoh" as half or one status and increase the status to seven, because: a) "All the melodies mentioned in the "Khorezm Musical History" from the status of Panjgoh are Mushkilot (instrumental part of the status, only - Sh.A.), There is no part of Nasr (song - Sh.A.), while Nasr and Taronas (songs - Sh.A.) are necessary for its status; b) All eight of these melodies, which are said to be from the status of Panjgoh, are not made in Khiva, they have the old "Mukhammasi Ushshak" and "Sakili vazmin" from the old ones, and they are counted among the melodies of Rost rhythm and are played on the Rost curtain (ladida - Sh.A.). c) There is no such thing as "Panjgoh" in Oriental music. Based on these considerations, we could not accept the opinion of "Khorezm musical history" that "seven rrhythms".⁵ It should be noted that this true opinion of Fitrat was accepted in modern status studies.

The pedagogical scientist thus identifies the names of aureole Shashmaqam, of Uzbek musical art, and gives its structural structure.⁶ It should be noted that this structure of Shashmaqam is still in use today.⁷ Another important issue for Fitrat is nagma (melody), curtain (lad) and method (rhythm), which are the scientific foundations of Shashmaqam. He explains that Nagma (melody) is a sound that feels slightly stretched (a continuous and elongated sound is a melody).⁸ *The curtain (lad) is the denominator of sounds.*⁹ *The method (rhythm) is a sound consisting of high ("bak") and soft ("boom") and their close ("baka") beats, the measurement of the methods is determined by the system of aruz*

². This source. P.11.

³. In this place.

⁴. Mulla Bekjon Rakhmon ugli, Mukhammad Yusuf Devonzoda. Khorezm music historian. Second edition. – T.: "CLASSICAL WORD" 2014. P.22-23. In this case, the 7th Panjgoh consists of the following melodies: 1) Panjgoh Status; 2) The First Peshravi Panjgoh; 3) Second Peshravi Panjgoh; 4) Saqili Vazmini Panjgoh; 5) Saqili Feruzshahi Panjgoh; 6) Se method status panjgoh; 7) Mukhammasi panjgoh; 8) Mukhammasi Ushshoqi panjgoh.

⁵. Fitrat A. Uzbek classical music. P.11.

⁶. This source. P.15-24.

⁷. See Shashmaqam. 6 volumes. Recorder Yunus Rajabi. - T.: Gulom Publishing House of Literature and Art. 1966-1975.

⁸. Fitrat A. Uzbek classical music. Page 6.

⁹. This source. P.8.

poems.¹⁰ These melodies, curtains and methods play an important role in the scientific basis of Shashmaqam, which is Uzbek classical music in general, and future music educators should be sufficiently aware of them. For example, rhythm melodies and songs cannot be performed without the methods (rhythmic formulas) given on the Tambourine instrument, because the method directs and speeds up the performance of melodies and songs.¹¹ For this reason, Fitrat lists 24 methods that are widely used in the Uzbek national art of maqom (Shashmaqom, Khorezm maqoms and Fergana-Tashkent rhythm roads).¹²

The second type of study of music theory in the teaching of future music teachers on the subject of "Music Pedagogy" is to provide knowledge about the creation of folk oral music. In this regard, he writes: "Folk melodies (samples of folk oral music - Sh.A.) are infinite (without quantity) and infinite ... Our folk melodies do not follow the classical Shashmaqam method (theoretical bases - Sh.A.), but walk and walk in their own way (in the national style - Sh.A.).¹³ In the first quarter of the twentieth century, the issue of scientific study and mastery of folk music was a unique event. Because this heritage is national in its "own way" (international style). However, there was a problem with this: "Who are you fools, our folk songs and folk melodies ... have not been tested (studied) by us".¹⁴ This recommendation of Fitrat was later carried out in the 30s and 50s of the twentieth century. For example, Yunus Rajabi (1897-1976) is known to have published a 9-volume book on examples of folk oral music.¹⁵

According to Fitrat, the issues of melody (intonation) and way (style) play an important role in the theory of folk oral music creation. *Melody*: "There is a grassy and fiery melody in our folk melodies and songs... They are overflowing from the hearts and feelings of the people".¹⁶ *Way*: "The way (style - Sh.A.) and size of our hand melodies and folk songs are known to us today, it follows a measure called finger weight, like five, seven, nine."¹⁷ Indeed, the issues of melody, style, and measurement play an important role in Uzbek folk music, but these issues were not analyzed in the 1920s, and Fitrat also expressed hope by showing an acceptable path: "If Uzbek musicologists, who are well versed in European music theory, could ... investigate our folk songs and folk melodies (research - Sh.A.), a new world would open up for us and for European music."¹⁸ This "new world" consists of a unique tone, style, dimension and content of Uzbek folk music. It is worth mentioning that this dream of Fitrat came true later.¹⁹

After commenting on the theoretical issues of folklore, the pedagogue uses the book "El ashulalari" such as "Begijon", "Yorlarim", "Borolmadim" by G. Zafari and M. Yunus, published in 1925, and quotes 52 folk melodies and songs, such as "Begijon", "Yorlarim", "Borolmadim".²⁰ So, according to Fitrat, one of the important tasks of the discipline of "Music Pedagogy" is to teach future music teachers a great heritage of folk music. Because this heritage teaches a lesson from "feelings that come from the heart of the people," that is, from nationalism. The pedagogical scientist is limited to

¹⁰. This source. P.7.

¹¹. See Matyokubov O. Authority. -T.: "Music". 2004. pp. 107-109.

¹². Fitrat A. Uzbek classical music. P.13-15.

¹³. This source. P.24.

¹⁴. This source. P.10.

¹⁵. See Uzbek folk music. 9 volumes. Collector and musician Yunus Rajabi. -T.: ДБАН. 1955-1962.

¹⁶. Fitrat A. Uzbek classical music. P.10.

¹⁷. This source. 25-6er.

¹⁸. In this place.

¹⁹. Misol uchun karang: Karomatov F. Uzbek instrumental music. -T.: OR named after G. Gulyam. 1972.

²⁰. Fitrat A. Uzbek classical music. P.26.

mentioning another issue: "Hand songs and hand melodies should be played without breaking their own melodies".²¹

Teaching music performance. According to Fitrat, the next task for future music teachers in the field of "Music Pedagogy" is to teach music performance. This issue is in great harmony with today's requirements.

The President of the Republic of Uzbekistan Shavkat Mirziyoyev put forward another such initiative during his visit to Namangan region on June 26-27, 2020: "Teaching each student to play a musical instrument at school." This initiative had a positive impact on the whole society.²² There are reasons for this: first, music enhances the aesthetic taste of young people; *second, instrumental performance skills give young people more skills than computer games; third, it has another factor in directing young people to education.*

In this regard, according to Fitrat, the first issue is the important role of music performance in the education of the individual, and although the study of instrumental performance is difficult, the most important role is played by the person who performs the instrument. For this reason, he introduces the following description of folk instruments that were in use in the first quarter of the twentieth century:²³

I. Stringed instruments

- | | |
|------------|----------------------|
| 1. Tambour | 8. Surnay |
| 2. Lute | 9. Balabon (Bulomon) |
| 3. Rubob | 10. Karnay |

II. Stringed and bowed instruments IV. Percussion instruments

- | | |
|--------------------------|----------------|
| 4. Kabuz | 11. Chang |
| 5. Gijjak | 12. tambourine |
| III. Blowing instruments | 13. Kettledrum |

- | |
|------------|
| 6. Tube |
| 7. Kushnay |

These Uzbek folk instruments, described by Fitrat, have been used in practice for a hundred years. Their improved family (e.g., Kashgar rubobi, Bukhara (Afghan) rubobi, alt-Rubob) was also created and enriched with new types of instruments (such as violin, guitar, accordion). According to the enlightened educator, mastering the ability to play an instrument begins with knowing its features. For example, take a look at some notes on the Tambour instrument: "The largest of our instruments (leader - Sh.A.) is Tambour. Shashmaqam melodies are performed only in Tambour... The tanbur has three strings of yellow wire, it is desirable (preferably) to be slightly thicker than the side strings of the middle string. The tambour has twenty curtains (ladi - Sh.A.)..."²⁴ The Tambour instrument is still the main instrument in the performance of Shashmaqam, and it is worth mentioning that the adjustment of the Tambour shown by Fitrat for the performance of each maqom is in effect.²⁵

²¹. In this place.

²². This source. P.26-36.

²³. In this place.

²⁴. This source. P.27.

²⁵. This source. P.28.

In this sense, one of the important issues in the process of pedagogical education is to equip future music teachers with the ability to describe, adjust and perform instruments.

Another issue Fitrat analyzes is the forms of instrumental performance. According to him, the instrument is performed in two forms:

- 1) to play separately (solo performance);
- 2) to play together (ensemble performance).²⁶

According to the pedagogue, it is especially important to master the performance of the ensemble, because Uzbek melodies are more widely used in this form of performance. Therefore, he dwells on the issue of percussion, in which he advocates ensembleing according to the nature of the instruments: It is not right to compose music when it is appropriate, without observing the relationship between the instruments. Most often, they compose a tambour, a lute, a gijjak and a jor from a tube (Jurnavoz executive - Sh.A.).(If Lute doesn't agree) Gijjak will definitely miss the taste of Tambour. ²⁷. In this sense, Fitrat again shows the following three variants of ensemble performance:

The first option: a Tambour, a Rubob, two Tubes, a Kabuz, a Lute, a Gijjak, a Balabon (Bulomon), a Kushnay and another Lute.

The second option: two tambours, a kabuz, a lute and a tube.

The third option: two tambours (one is played with a bow) and a kabuz.²⁸

*First, these three options are tried and tested ensemble instrumental performance forms; secondly, these options teach us how to organize a specific ensemble instrument performance and how to properly address the instrumentation in it; third, we are confronted with an ancient Uzbek classical ensemble performance; for the scholar presents them as "to the delight of our old musicologists."*²⁹

There were also popular music performance programs among the people. One of them is Fitrat, who tells about the concert program "Accompanied by the instrument" Chavkiy (Pleasure): "Kettledrums and trumpets are never included in the above choruses (because these instruments have a very loud sound - Sh.A.). We have another kind of party (concert - Sh.A.) in this order, which is called "Chavkiy". Chavkiy is made with the addition of Trumpet, Kettledrum and Surnay, other instruments do not join it.³⁰This is a mass instrumental concert.³¹

The second issue in teaching music performance is singing performance. Fitrat explains this issue with the example of singing "Shashmaqam", the basis of our classical music. It also has solo and ensemble performances.

*Solo performance:*When very skilled singers sang without instruments (previously it was not called "singing", it was called "reading" - Sh.A.), they kept the method with Chirmanda (Lute instrument - Sh.A.). Then they clicked the lute, indicating the letter "T" at the beginning of each stroke or the letter "N" at the end of each stroke, not all the strokes of the method (" tan ", ie " bum-bak ", " bum-bak ").³²This means that when Shashmakom songs were performed alone, in most cases, the

²⁶. This source. P.35.

²⁷. In this place.

²⁸. In this place.

²⁹. In this place.

³⁰. In this place.

³¹. It should be noted that this form of performance is still present at weddings and circumcisions in the form of performances accompanied by Surnay, Kettledrum and Trumpet.

³². Fitrat A. Uzbek classical music. Page 13 Note that Fitrat uses the names "Tambourine" and "Chirmanda" equally.

instrument was not accompanied and the method was given in Lute. In our opinion, this unique art of Uzbek people is the influence of the performance of the Great Song, as in the solo performance of Shashmaqam we see the appearance of singing later accompanied by the instrument Tambour or Lute³³.

Ensemble performance: this form of execution was as follows: "Two or three singer take their Chirmanda and keep an equal (the appropriate method is clicked on the song - Sh.A.). While keeping the method, the sound of the chirmanda must be lower than the sound of the instruments (as Fitrat points out above, these instruments were two tambours, one lute, or one kabuz with two tambours - Sh.A.) or in any case not suppress the sound of the instruments. One of the singer recites the first melody of the Nasr branch (from Shashmaqam's songs - Sh.A.) (here he sings - Sh.A.). When the first melody (song) is over, the singer sings together five small songs called "Tarona" to move on to the second melody (song). The singer sing the song alone, and the melodies are recited together.³⁴ This form of Shashmaqom ensemble performance has been experienced and needs attention today. Because in the modern rhythm ensemble performance is not the text of the song, but the voice of the singers, the sounds of the instruments are louder. Such methodological information is a necessity for future music educators. "Thus," says Fitrat, "the singer finish the branch of Nasr (one of the branches of the singing department of Shashmakom - Sh.A.), and then the melodies of the Game (Tans) (part of Ufar - Sh.A.) begin. The game (Ufar part) can be continued with a solo instrument (performance) or with an instrument and a song. Even when there is a song in Ufar, the method is kept in two or three Chirman (tambourine)."³⁵

It turns out that the pedagogical scientist analyzed the specific methodology of teaching music performance through the subject of "Music Pedagogy".

Thus, in Fitrat's views, we encounter the interpretation of the peculiarities of the subject of "Music Pedagogy". The question arises: what constitute the sources of these views of the pedagogical scientist? According to him, in this regard, he wrote works of Oriental music - Safiyuddin Urmavi (XIII century) "Sharafiyya", "Nafois ul-funun" by Mukhammad ibn Makhmud Amuli (XIV century), "Zubdat ul-advor" by Abdulkadir Maraghi (15th century), "Risolaimusikiy" by Abdurakhman Jami (XV century), "Risolaimusikiy" by Najmiddin Kavkabi (XVI century), To the books of Darwish Ali Changi Bukhari (XVII century) "Risolai musikiy" (also called "Tuhfat ul-surur"),³⁶ based on examples of Uzbek folk music and recommendations of contemporary music artists. In this sense, as the musicologist O. Matyokubov rightly points out, "From Darvesh Ali Changi (XVII century) to Fitrat (until the first quarter of the XX century - Sh.A.) in the field of Uzbek music we do not know a musician who tried to think independently and objectively evaluate the practical process."³⁷

Indeed, Fitrat's approach to the features of "Music Pedagogy" can be modulated as follows

³³. See about the art of great singing music: Abdullaev R. Genre Big song and its carriers. AKD. -Tashkent, 1982. -P.22.

³⁴. Fitrat A. Uzbek classical music. P.12.

³⁵. In this place.

³⁶. See about these centuries: Rajabov I. Statuses. - T.: "Art". 2006. pp. 14-16. Al-Omulyi. The Jewels of Science. //Musical Aesthetics of the East. Texts. -M.: "Music". 1967. -P.302-303. Agaeva S. Abdulkadyr Maraghi and his musical heritage. AKD. -Moscow., 1979. -P.20. Djami A. Treatise on music. -T.: "Science". 1960. Matyakubov O. Another look at Bukhara Shashmaqam. - T.: "New Age Generation". 2014. p.16-34. Semenov A.A. Central Asian Treatise on Music by Dervish Ali (17th century). -T.: "Uzgiz". 1946 and others

³⁷. Matyokubov O. Another look at Bukhara Shashmaqam. - T.: "New Age Generation". 2014. p.17.

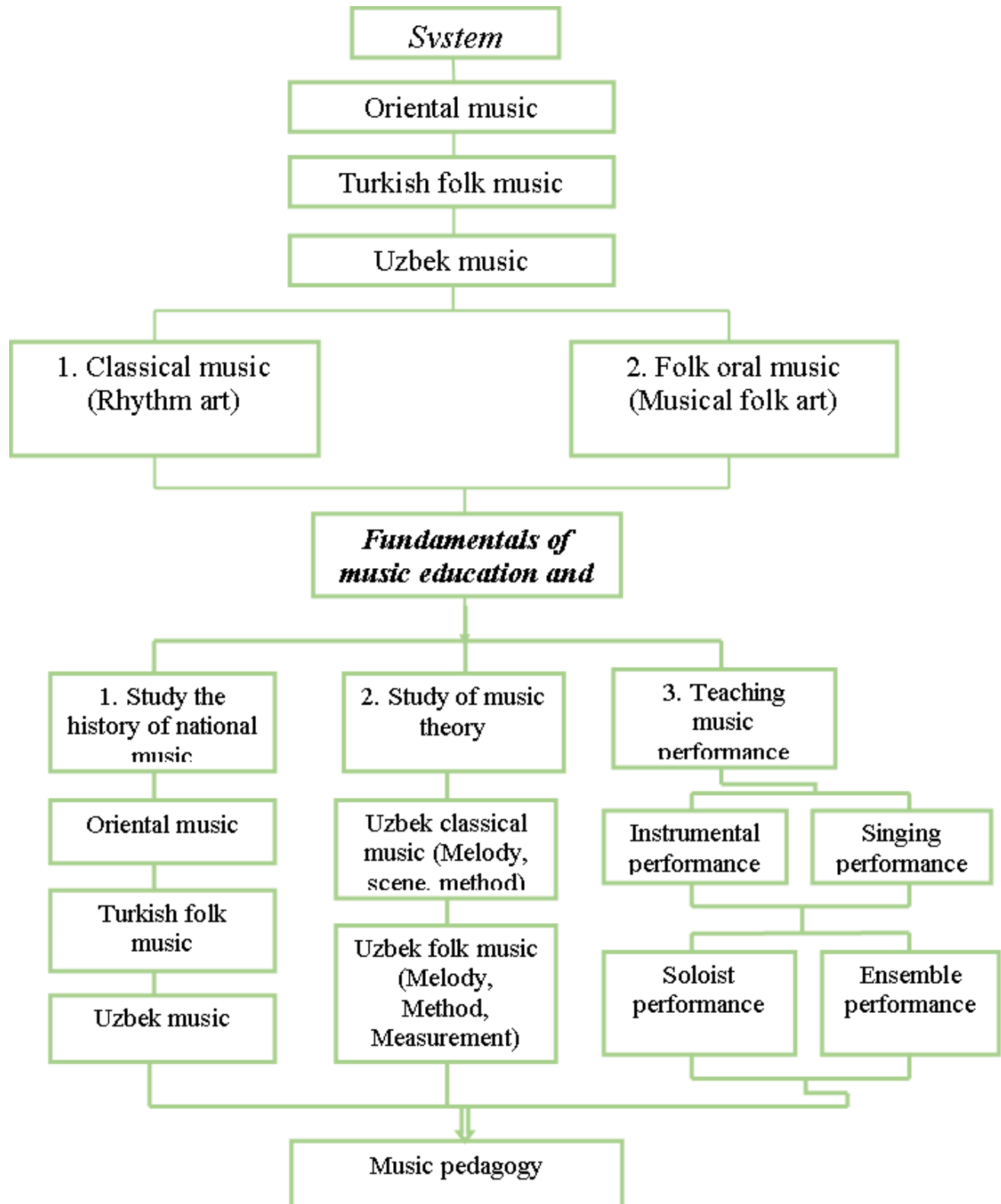


Fig.9: Features of the subject "Music pedagogy" in the teaching of pedagogical education by Abdurauf Fitrat.

Fitrath's approach can be seen as one of the methodological foundations of modern "Music pedagogy" ..

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