

## ATTENTION TO FOLK INSTRUMENTS IN FITRAT'S WORK

**Shavkat Rakhimov,**

Tashkent state Pedagogical University named after Nizami

Head of the department of "Executive skills and culture"

Associate professor

**Abstract.** This article contains information about the role of the first Uzbek professor Abdurauf Fitrat in the development of Uzbek music culture, in particular, his views as an art critic. Also, in the article, Shashmaqom, which has gained priority in Uzbek music culture, is noted for the first-time opinions are also expressed regarding the processes.

**Keywords:** music, culture, classical, art, musicology, education, resource, teaching, performance, knowledge, skill, competence, status.

The achievements of the country during the years of national independence serve as an important and reliable guarantee of elimination of errors and shortcomings in the socio-political, economic, cultural and educational spheres accumulated over many years in the life of the society. Independence is primarily the realization of national identity, national consciousness and thinking. It was an important step in enriching the rich traditions of national statehood on the basis of new qualities based on the restoration of historical memory, national ideology, national culture.

It is known that the Uzbek people have their rich national and cultural values and traditions since ancient times. occupies a special place in terms of his great contribution to world culture. In the series of world socio-cultural development, the rich heritage created by the Turkic peoples, including the Uzbek people, is recognized by the whole world. The recognition of the spiritual-educational, moral-ideological heritage as the most important wealth of the Uzbek people is a worthy assessment of the past history and present of our nation. Islam Karimov, the First President of the Republic of Uzbekistan, said, "The support of our people is the spiritual heritage left by our ancestors - a treasure. "This treasure should be used wisely" has a very logical basis. The rich cultural heritage accumulated in our country for many years makes the people, the nation It was very important in education, formation of national idea, national thinking, national ideology.

It should be noted that the existing national values primarily served important tasks such as education and social health of the society. The education system, individual, individual and social education methods formed over thousands of years have been a decisive factor in the historical development of the peoples of Central Asia. There is no doubt that such qualities constitute the essence of the mentality of the Uzbek people.is enough.

Uzbek folk music, including the art of performing folk instruments, plays an important role in shaping the spiritual maturity of each person, developing their intellectual potential, stabilizing their heart and conscience, realizing their noble dreams, and raising a mature person, while also singing its melody, traditions, and values. is enough. In the content of Uzbek music, respect for the ideals of goodness, a healthy lifestyle, kindness, one's husband, history, culture

expresses the essence of human qualities such as pride, strong faith, strong piety, good conscience, honest work, goodness, and loyalty. It is known from history that there were many musical instruments with a developed musical culture in the territory of Central Asia from a long time ago. The introduction of certain musical instruments to our territory and their spread to other places is connected with the Great Silk Road.

Because the fact that our country is located at the crossroads of the Great Silk Road has caused the mixing of cultures of many countries. It is clear to everyone that the Oriental scholars who lived in the past and made great inventions in philosophy, logic, geometry, mathematics, astronomy, and literature had a relationship with the science of music, especially that they were not indifferent to the performance of musical instruments.

Not only treatises on the musicology of the scholars of the past, but also the creation of a certain instrument sound or adding something new to it and music the fact that they create melodies is the mysterious magic of music. According to the sources, Abu Nasr Al-Farabi, the great scholar of the East, known as "Muallimi Sani", wrote a number of treatises on philosophy, logic, and mathematics. At the same time, he was a mature musicologist and famous musician of his time. This information is reflected in the sources that have survived to us, in many written narratives and stories. One of them: al-Farabi traveled many countries and came to the ancient city of Ray. As they say, Abu Nasr always carried a musical instrument with him. During these days, Abbad al-Sahib, one of the nobles of Ray city, organized a conference for his relatives. He was famous for giving great favors to the talented scientists and virtues of the time. Sahib is also aware of Farabi's fame.

Abu Nasr enters the ceremony without introducing himself to anyone. The owner's friends, relatives, servants, famous people and players gathered at the ceremony. Ritual passed as usual. Union, while the musicians listen, Abu Nasr takes two objects from his bag, ties them together and puts on a musical instrument. After that he plays three tunes. At the first tune, the audience cheers and dances. In the second, they were humiliated and shed tears. When the third tune was played, the melodious sound of the music enchanted the listeners. After that, Abu Nasr said to the musicians' instruments, "Your friend Farabi participated in your ceremony. Leaves the ceremony and leaves. When Abbad al-Sahib looked at him, everyone was asleep. It is ordered to immediately find out who is the performer of the tune. But it will not be possible. One of the musicians saw that there was a note on the instrument. Sahib read it and said: "When you say that you will achieve goodness, you will find out that it is far away from you." Hazrat Navoi's "... the pleasant performance of the composer will fascinate even a stone-hearted person. In particular, when he plays and sings by himself, he revolts the property of the soul" lines are the highest praise given to the composer.

Wide spread of folk instruments in Uzbekistan from the 1930s to the present day, musical performance is created based on national traditions in the development of Uzbek music, works created for special instruments make a great contribution to the development of our national culture. At this point, the above-mentioned ideas reflect the scientific aspects of a writer, historian, literary critic, linguist, art critic and political scientist in the form of Fitrat incarnation can be seen.

Every aspect of Fitrat's activity led to the opening of new pages in Uzbek spirituality. In a word, Fitrat is Patriot. An important cultural event was the establishment of the "Eastern Music School" in Bukhara in 1921 by the initiative of Fitrat, who has been actively participating in the social and cultural life. First, Fitrat should set aside his house for the educational institution and take direct responsibility for its activities, and Ota Jalal, Ota Ghiyos, Levicha, Domla Halim Ibodov, Shohnazar Sohibov, Boboqul Fayzullaev, Marufjon Toshpolatov, etc., show how great the goals of the Bukhara intellectuals are for the music school. In this dargah, classical music - Shashmaqom promotion and education was started. The studied period aims to promote the classic traditions in the development of Uzbek pedagogical thought, restore them and put them into practice, the cultural and educational development of the nation. The revolutionary movement of people's representatives, armed with the idea of promotion, was an expression of the mood of protest in the historical and political situation that arose in the society.

As mentioned above, a wave of ideas inspired by the spirit of nationalism, different from the previous views, arose. At the same time, such forward-thinking individuals began to be subjected to political persecution in the society. However, despite the pressure of the Shura government, it worked. of the resistance movement Abdurauf Abdurahim son of Fitrat (1886-1937) - a great scientist who left a great mark on Uzbek culture, a writer, a poet, a philosopher, a great pedagogue, a great pedagogue scientist, dedicated his entire creative career to the future of the nation, for the next generation. left a rich legacy of scientific, artistic and pedagogical value. "Science is the most powerful tool in the struggle for an enlightened life "and created many artistic and scientific works in order to promote his ideas.

Among these works, the treatise "Uzbek classical music and its history" which reveals one side of the scholar's intellectual worldview was one of the first works in which the state of Uzbek music culture of the 20th century, the methods of its development in modern qualities were discussed in a scientific approach. Fitrat had enough knowledge and experience to write such a work, because he was a scholar, he loved music and words. He was an artist with the ability to draw.

The scientist's daughter, Sevara Karomatillakho'jaeva, remembers that Tuychi Hafiz, Domla Halim Ibodov, the great representatives of the Uzbek school of executive status, often visited their house. Fitrat would talk with them, and on some days, when they were sitting together, dutor and tanbur sounds would be heard. So, along with public activities, Fitrat paid special attention to art, learning it, and enjoying it.

The scientist considers the spiritual power of music to be a beautiful reality and musical words are "weapons" for material delivery of this beauty to man. One of the unique features of Fitrat's work is that, while studying the history of the origin of national art, he tried to find out and search for the truth about its destiny before Arab Islam, the culture of our ancestors. In particular, he mentions that until the Middle Ages, along with many of our national works, the unique traditions of musical culture disappeared. "Ulu, who crossed a big road Is there no trace of a caravan?" asks the scientist, in his opinion, "after the Arabs, only traces of Turkish music remained." Fitrat's dedication to preserving the historical traditions of his people continued

throughout his career. For example, his insistence that it is necessary to study and analyze folk music in depth, that it is a great service to "write down one's own melodies without destroying them" - to preserve the masterpieces of music in the oral tradition, thus respectfully paying attention to the heritage of the ancestors indicate that we did.

The most valuable information in the work "Uzbek classical music and its history" is about the instruments used in the Uzbek musical culture of that time. The most important thing about them for us is that Fitrat analyzes each piece of music, the way they are made (about the raw materials and their processing methods), structural features (the structure of the piece, its components), the sound system located in the curtains, the tone gloss and consumption. to be done also focuses on the range of genres. In addition, he uses purely ethnic terms to explain their performance-artistic capabilities. For example, in the tanbur handle, the location of the curtains is used as follows. "Tanbur has twenty frets. Sixteen of them are shown with a gut wrapped around the handle of the tanbur like a belt. And the four are displayed with a "khas" curtain attached to the face of the tanbur, starting from the place where the bowl is attached to the handle. The thickness of the intestinal girdle indicating the membrane depending on the size of the tanbur.

The sixteen veils on the stem of the tanbur are called the original veil, and the four veils on the face of the bowl are called "khas parda". Some of the tanburs have eighteen frets, but any of them can produce two more "characteristic frets". It should be noted that the scientist used the terms very precisely and concisely. This serves as a valid source for the recovery of phrases that have been forgotten in our musical culture for a certain period of time. Except for the sound of Tanbur, dutor, chang, gijjak, afghan rubobi, while scientifically analyzing the musical words, he continued the tradition of musicology, which was founded by the scholars of the past. The pedagogical essence of Fitrat's work is that it aims at the very important task of studying the history of Uzbek music, educating young people on the national cultural basis by teaching in a unique approach based on the musical heritage of our ancestors. In addition, in the Soviet state, the use of music science in the same form for representatives of all nationalities fundamentally changed the attitude towards national pedagogical traditions and national heritage in the society.

Fitrat and similar enlightened, progressive and proud representatives of the people considered it a humanitarian duty to fight for national and cultural development, despite being subjected to political persecution. As a continuous continuation of efforts in the field of music culture, another historic event was held. At the initiative of Fitrat, the Russian ethnographer and musicologist V. Uspensky was invited to Bukhara to record Shashmaqom for the first time in a modern notation. As a result of Fitrat's patronage and hard work of V. Uspensky, "Shashmaqom" was published in Moscow in 1924 under the name "Shest muzykalnyx poem" ("Six musical epics").

Abdurauf Fitrat is a great person who has left a deep mark in our history through his brilliant work as a leader of literature, science and enlightenment. Fitrat in 1928 during this period should be noted that he not only took an active part in establishing a music and dance institute in Samarkand, the capital of Uzbekistan, but also showed great zeal as an ideological

colleague. First of all, it should be noted that Fitrat tried to lay the foundation stone of 20th century Uzbek musicology with his articles on Uzbek music and the pamphlet "Uzbek classical music and its history". It is known that we have the first time regarding the Uzbek literary and musical heritage. A. Fitrat introduced the concept of "classical" in his works "Rules of literature" and "Uzbek classical music and its history". His broad ideology, including European knowledge, can be said to be the main reason for the introduction of this general universal term. After mentioning that in many places the word "classic" is used synonymously with the words "classical" in Uzbek language, Professor Fitrat stopped on the term "classical" and the entire pamphlet "Uzbek classical music and its history" has its own meaning.

It is known that the concept of "classical" is used in relation to the most perfect and worldly examples recognized as the golden point of the artistic heritage of mankind. To emphasize the "classical" level, Fitrat, first of all, gives a general definition of the concept of "art" in the pamphlet "Rules of Literature": "Art in the dictionary means craft, it consists of producing something good (good)." According to Fitrat, art is primarily a craft that serves a noble purpose. But, tanbur or dutar also points out that there is a unique difference between the art of making an instrument and the art of playing a certain tune on the tanbur, for example, "Iraq". Therefore, he concludes that the goodness of the tanbur as an art instrument is that it is useful for something, while the goodness of the Iraqi melody is its spiritual influence on a person and the stirring of the human mind. Accordingly, he calls its goodness and advantage beauty and emphasizes that such arts are called "beautiful arts" in general: - "heart, mind, defines the art of making the waves of emotions alive with the help of goods (materials) such as words, colors, shapes, letters, movements, and creating these waves in others - is called fine arts.

They are six in total: 1. Music 2. Painting 3. Sculpture 4. Architecture 5. Game (dance) 6. Literature. In the pamphlet "Uzbek classical music and its history", when thinking about classical music from "fine arts", we use "classical". We did not notice the words "classical". Fitrat often used the words "national music" or "old music" instead of the concept of "classical" in the interior of the brochure.

After all, Fitrat received basic religious and worldly knowledge abroad in his time and emphasized that he was able to restore our music, which was rightfully ashamed of the level of chilim and noskovok, as a result of getting acquainted with universal values, the introduction of new terms in our musical practice will take the field as a supporter of it. Therefore, it is interesting that A. Fitrat used expressions such as "folk tunes", "folk songs", "six-line tunes" or "free artist" in his treatise, which are important for today's ethnographer and composer V. Uspensky. In 1993, the Cyrillic edition of the book "Uzbek classical music and its history" was published with new annotations. Having studied the topics in this treatise, it can be said that Fitrat to the science of music, First of all, he comes to the field as a scholar who approaches from the theoretical side and follows the scholars of the past and tries to draw appropriate conclusions by studying their musical treatises in depth. The work of Fitrat consists of the following components: Part 1 - "Oriental Music" is divided into 2 parts and 5 seasons, and Part

2 - "An overview of the history of our music" is divided into two more parts. In the introduction to the work, the Committee for the Study of Uzbeks provides a lot of information about Uzbek literature and history. Although it has been found, it is noted that due to the lack of musicologists in the field of Uzbek music, serious research has not been carried out.

One of the next most important points, which was not included under the banner of shashmaqam, which was repeatedly repeated by Fitrat, is about folk tunes, which are "folk tunes" or "terms" in the dimension of a "closed system", and there is no relevant theoretical information in this regard. aptly states. In 1925, G. Zafari and M. Yunus "Yallama-yorim", "Dodim'ga et", "Gulyor", "Alla", "Aliyor, alla", "Amon-amon", "Yor-yor", which were reflected in the "El Ashulalari" collection by Elbek) enumerates the specimens, and confines himself to noting that the title of the work derives from the liveliest, most frequently used words in their verses. The most important aspect of Fitrat excitedly emphasizes the need to check our folk tunes and note them down without distorting their tones. In this article, a number of concepts directly related to music and terms are also mentioned.

In particular, while giving a description of the song, "Poems read with a melody and lines are called songs. Ashula is more national (finger) weight" definition is very important for today's musicology. Fitrat's treatise "Uzbek classical music and its history", which was created during the period of sharp political changes, is a great example of research in which the laws of the national heritage are alive and the ideologies of the past and the new are embodied. He is Uzbek bright form of music - Shashmaqom is a unique spiritual wealth as a prelude to the new Uzbek musicology to study the musical potential of our region.

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