

SOME REASONING TO STUDY UZBEK MUSICAL HERITAGE

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Abstract: *scientists of the East Farabi, Khorezmi and Ibn Sino, expressing their musical-theoretical views, turn not to musical notation, representing melodies, but to signs and theoretical views, indicating the pitch of vocal melodies. The first example of musical writing to express the melody process is the visual tablature for oud presented by Safiuddin Urmavi (1216-1294). The great musicologist Abdulkadir Marogi (1354-1435), who lived in Samarkand and Herat during the Timurid period, gave several examples of musical instruments and melodies to explain the rules of the internal structure (classification) of classical music using the oud tablature.*

Informing students with new information on source studies at the faculties of music education of universities is a requirement of the time.

Keywords: *source, musical treatise, tablature, orientalist, musicologist, musical theoretical issues, Uzbek classical music.*

НЕКОТОРЫЕ РАССУЖДЕНИЯ К ИЗУЧЕНИЮ УЗБЕКСКОГО МУЗЫКАЛЬНОГО НАСЛЕДИЯ

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Аннотация: *ученые Востока Фароби, Хорезми и Ибн Сино, выражая свои музыкально-теоретические взгляды, обращаются не к нотным знакам, представляющим мелодии, а знакам и теоретическим взглядам, указывающими высоту вокальных мелодий. Первым примером музыкального письма для выражения процесса мелодии является визуальная табулатура для уд, представленная Сафиудином Урмави (1216-1294). Великий музыковед Абдулкадир Мароги (1354-1435), живший в Самарканде и Герате в период Тимуридов, привел несколько примеров музыкальных инструментов и мелодий, чтобы объяснить правила внутренней структуры (классификации) классической музыки с использованием табулатуры уд.*

Информирование студентов новой информацией по источниковедению на факультетах музыкального образования ВУЗов – требование времени.

Ключевые слова: *источник, музыкальный трактат, табулатура, востоковед, музыковед, музыкально-теоретические вопросы, узбекская классическая музыка.*

UDC 078

The musical culture of the Uzbek people is very rich, it is a musical heritage that has developed over thousands of years and has come down to us as a living tradition.

It is a requirement of today to study the musical treatises of the past, which are an integral part of our spiritual heritage, as a cultural heritage, regardless of their size, without neglecting them as much as possible.

Najmiddin Kavkabi (1473-1533), Darvish Ali Changi (second half of the 16th century - beginning of the 17th century) and other musical figures created in Bukhara in the 19th century. had been ruling for a decade.

Indeed, among them are musicians and coaches such as M. Kharratov, talented poets, artists, playwrights and music scholars such as G. Zafari, nationalist sages like Fitrat and ardent statesmen, talented composers, musicologists, ethnographer V. Uspens. Belyaev, an experienced musician and coach N. Mironov, a well-known historian and orientalist A. Semyonov have been active in Uzbekistan.

No matter how hard life's worries may be, these scientists and artists have been able to achieve their goals at the highest level. For example, V. Uspensky's book "Shashmaqom", Fitrat's book "Uzbek classical music and its history", Gulom Zafari's story "About Uzbek music", V. Belyaev's scientific and theoretical views on the history and foundations of Uzbek music, A. Semyonov's musical treatises. research and translations serve as classic examples of their field. Unfortunately, much of this consistent and rich scientific heritage has been overlooked. Now, in order to use them in a wide range of scientific and practical areas, first of all, it is necessary to create appropriate textbooks and manuals, as well as explanatory reference books and dictionaries.

The study of musicology in the 1920s and 1930s is inherently challenging. Among them, first of all, is the fact that the scientific heritage of the enlighteners of the time is not fully known to us. Matyusuf Kharratov, Fitrat, Gulom Zafari have done a lot of work in the study of various aspects of our musical heritage, or intended to conduct research on interesting topics. For example, Fitrat intended to create a separate scientific work on the "Mongols".

In order to understand the meaning of this work, it is necessary to read Fitrat's views on language, thought, literature, music and spiritual heritage in general in terms of the needs of the time and the requirements of the time. After all, a thinker thinks about language and thinking with a very broad and long-term perspective. In particular, he

notes with regret that in the spiritual world of the East, the Turkic language is a little narrower than the Arabic and Persian languages. However, he proudly admits that the works of Turkic languages - Mahmud Kashgari, Ahmad Yassavi - are no less than any Arabic or Persian works. Our national music, the maqoms that are its flower, the Mughals, which are a large part of it, are an integral part of all-Turkic values.

Literature written in the Chigatay language during the Timurid period, the works of Hussein Boykaro, Alisher Navoi, Zahiriddin Babur and other Turkic-speaking writers have gained worldwide significance and served as the basis of high civilization [1]. In this regard, Fitrat points out that when we say "Chigatay", we mean "Uzbek" in today's terminology, and in general, when we say "Turkish", we also mean "Mongolian". The implication is that the Turkic-Chigatoy-Mongol Uzbek languages and musical heritage, including maqom and Mongolian, are in fact a single core.

If we transfer the impressions of the language to the musical background, it becomes clear that the Chigatoy-Uzbek-Mongolian music has a common meaning. Fitrat's scholarly work on the Mongols served the same purpose. And, by that expression, he meant to represent a separate large layer of Shashmaqom. The term "Mughal" here broadly refers to the Uzbek roots of Shashmaqom. The fact that the book "Uzbek classical music and its history" emphasizes the special status of Uzbeks is a clear proof of this.

Victor Uspensky, with the help of his assistant and colleague Ghulam Zafari, was able to quickly master the new order and apply it in the Shashmaqom inscriptions. In this regard, V. Uspensky was a strong supporter of the writing of Shashmaqom's poetic texts. The exclusion of word texts from the set of notes is mainly due to political issues. It is well known that the word texts of the authority consist entirely of mystical poems. This category of poetry was strictly forbidden by the new policy. The Bukhara Socialist People's Republic, the sponsor of the Shashmaqom notation, was also unlikely to allow it.

It is known that in a doyra, the sound fades faster than in a tanbur. Accordingly, it is natural that bum bak signs be taken as sounds of the same duration. This is because, although their sounds are different, the proportion (duration) is the same. This is why the boom and buck joints are defined as the same rods and flags, and the buck as a repetitive unit.

Interestingly, in the views of Fitrat and Matyusuf Kharratov, the collective concept of "Uzbek maqoms" is usually used in connection with the dutar. In the content of Shashmaqom compiled by Fitrat, one of the branches of Buzruk status is given as "Dutor Iraq". In Khorezm, the whole term "Dutor maqoms" is still preserved. Khorezm "Dutor maqomlari" contains a five-part series "Mugulcha". See, the five-part series form is a living tradition that has survived to our day as a Mongol-specific principle. In fact, this five-part form of the Mongols is very close in essence to the glorious series described in Abdul Qadir Maroghi's works as "turn murattab" ("orderly turn").

For a nationalist sage like Fitrat, the ultimate goal was to prove that the reality of "Uzbek classical music" really has its roots in life. If research in this area continues in the future, it will inevitably prove that the concept of "Uzbek classical music" is one of the priorities of our national ideology, and its roots go back to the Timurid civilization.

According to some sources, Matyusuf Kharratov created a major work on the theme "History of Khorezm music" in the 1930s. However, a complete copy has not yet been found. The manuscript fund of the Institute of Oriental Studies contains only drafts of M. Kharratov's research in this area. It is clear from this scattered information that the consistent study of the basics of curtains and methods of Khorezm classical melodies and songs, the complete and consistent study of the ideas in the booklet, published in 1925, was the focus of the master musician.

The study of manuscript sources, in particular the study of works of our classical music, proves that our musical heritage is as ancient as the history of our statehood, and shows that the roots of our modern traditional music are deep.

Viktor Belyaev, Alexander Semyonov, Ishak Rajabov, Dilbar Rashidova and others have done research on the topic of the dissertation.

Musical pamphlets, which are part of our spiritual heritage, are not only for teachers of conservatory source studies, but also for professors of higher education institutions involved in music. If they contribute to the enrichment of students' spirituality, musical thinking, it will be useful. For, as our forefathers said, "Knowledge learned in youth is like a pattern carved in stone".

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