

## DEGREE OF PHYSIOLOGY AND MUSIC

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<https://doi.org/10.5281/zenodo.11097655>

**Abstract.** *A great scholar, state and public figure of the 20th century, Abdurauf Fitrat who contributed to literature, history, philosophy, linguistics, theater dramaturgy, worked in the field of music as a brilliant scholar and a subtle artist.*

*According to Abdurauf Fitrat in his biography, he was born in Bukhara in 1884 (Sadridin Aini says that he was born in 1886, current textbooks and scientific studies also show this date). Fitrat is his nickname, which means "innate talent". Abdurauf's father was engaged in trade, so he traveled abroad, he was knowledgeable about the world situations, he was an educated and well-known person. His mother Bibijan (full name Nastar bibi, in some sources it is called Mustafbibi) was a literary critic, and Fitrat was the eldest child of the family.*

**Keywords:** *jadidism, shashmaqom, "Eastern Music", Istanbul Dorilfunu, literary critic.*

He received his primary education at a religious school and then at the famous Mirarab Madrasah. A perfect connoisseur of Persian and Uzbek languages, Fitrat also mastered the Arabic language, as well as the social and political events taking place in the city, and the movements of Jadidism attracted his attention. Alloma says that at first, he opposed the Jadid movement, but then, after realizing its essence, he joined it, and even became one of its active propagandists. With the help and advice of Jadids, a group of young people, including Fitrat, was sent to study in the Turkish state, and in 1909-1913 studied at the Istanbul Dorilfunu.

Abdurauf Fitrat, who served as the supervisor of public education in Bukhara, founded the "Eastern Music School" in 1921 and trained the distinguished teachers Ota Jalal Nosirov, Ota Ghiyos Abduganiev, Domla Halim Ibodov in classical music performance, and young scholars such as V.A. Uspensky in the history and theory of music. offers a job to teach the next generation.

Alloma is the first national scientist who revealed to the enlightened society the phenomenon of such a magnificent constellation as Shashmaqom. The first article about Shashmaqom, published in 1925, was written by him.

It should also be recognized that in 1923, at the initiative of Fitrat, the magnificent series - Bukhara Shashmaqomi was recorded for the first time by the well-known folklorist scientist and composer Viktor Alexandrovich Uspensky. He recorded Shashmaqom songs from Father Jalal Nosirov, the court musicians of the Bukhara emir, who were scholars of maqam, and instrumental tracks from Father Ghiyos Abdug'aniev during a live performance. Thus, the Shashmaqom series, which includes more than 250 instrumental melodies and songs, was published for the first time in 1924 under the name "Shest muzykalnyx poem (makomy)" in five-line notation.

V. Uspensky expressed the process of notation of maqams in a letter to his scientific and creative partner and close friend, musicologist-oriental scientist V. Belyaev as follows: "... I am sending all the information about Shashmaqam. Only the lyrics of the hymn section are excluded. The reason is that no matter how much I tried to prove that it was important to write it down, Fitrat did not want it.[1] Thus, the first note taker of Shashmaqom realizes that the result of his work cannot create a complete image in the reader, and regrets that it is not perfect.

At this point, it should be noted that maqams, in particular, the Shashmaqom series, were previously sung with romantic and lyrical themes, as well as with admonition and religious-philosophical poems. The latter, in turn, contradicted the political ideology of the time of the Soviets. Failure to take into account the prevailing political and social situation at that time would inevitably lead to dire consequences\*. This is one of the reasons why Shashmaqom was published without poetic texts. Therefore, it remains dark for us with which poems the branches of the singing section of this magnificent series and their components were sung at the beginning of the last century.

Allama Abdurauf Fitrat made a great contribution to the preservation of status, notation and scientific study in the rapidly changing political, ideological and social conditions at the beginning of the 20th century. In addition to his organizational and leadership work in the development of Uzbek music, published in 1927 "Uzbek classical music and its history" scientific treatise named "Uzbek music" has become a unique resource providing valuable information about the history of Uzbek music, especially the magnificent "Shashmaqom" group, its instrumental, vocal sections, and national instruments.

In it, we will be able to learn about the music and instruments of the period in which the people lived, their types, and observe their differences and commonalities from the instruments used in practice today.

In the preface of the treatise, the author writes that he aims to define the basics of Uzbek music, determine the elements that make it up, and draw objective scientific conclusions as a result. In the part of the work called "Eastern Music", our classical music, in particular, dwells on the twelve-status system, which is the ancestor of our statuses. The part of the pamphlet entitled "Uzbek music" provides detailed information about the structure of Shashmaqom, its condition during the time when Alloma lived, and its departments. It is known that in the structure of our statuses, circle methods, which are temporary foundations, play an important role. It is worth noting that the name of most of the instrumental melodies and song lines found in the composition of Shashmaqom is taken from the name of circle methods.

In his treatise, Abdurauf Fitrat gives a special place to circle methods twice: in the first one, he gives information about some ancient methods such as "hazaj", "ramal", "wafir", and in the second one, he describes in detail the circle methods of the Shashmaqom series.

At this point, it should be recognized that the tenth "suvori" method in the list of methods is typical of the musics of the Shashmaqom singing section with the common name, which helped to determine that it is a tarona called "suvora" [2].

In the part of the work dedicated to "Uzbek national words", the author gives a separate description of each of the instruments such as dutor, tanbur, rubob, kobuz, gijjak, chang, flute, koshnay, trumpet, bolamon, trumpet, circle, drum, and allows to compare them with their current status. creates. In the part of the brochure entitled "A glance at the history of Uzbek music", information on the ancient dance and bakshi art, classical music performance and composition, musicology activities is interpreted based on the musical brochures created in the Middle Ages. Also, while talking about the history of the tune popularly known as "Kari Navoi", "Today there is a tune called "Kari Navoi" in many places of Uzbekistan. It is said everywhere that this tune is very old. Among the old musicologists of Bukhara, it is said that it is Navoi's work. After this information, the possibility that the song "Kari Navoi" is Alisher Navoi's work becomes stronger.

In any case, considering this possibility, we considered it appropriate to add the sheet music of "Kary Navoi" to our work\*. Navoi's service to music is not limited to composing melodies. "Navoi took the greatest musical teachers and the most talented musical students under his upbringing," says the great musicologist with a scholarly observation [3].

In the process of studying this treatise of Fitrat, it becomes clear that it is "observed in three interrelated sections:

- 1) in the section "Turkish music", which is a structural and logical part of Uzbek music;
- 2) in the section of oriental music (oriental-Islamic music), referring to various ethnic groups (Arab, Persian, Azerbaijani, Ottoman Turkish, etc.);
- 3) on a large-scale "East-West" (Eastern music-Western music) section. [4]

Abdurauf Fitrat, a brilliant scientist and a smart music lover, is interested not only in our national music, but also in the creativity of composers, including European genres. In particular, in 1920, his special article entitled "Vocal Art and Opera" was published in "Ishtirokyun" newspaper. Later, he got the idea of creating an opera. This opera planned to be about the period of the Bukhara emir. The music of the opera was planned to compose by V. Uspensky, his creative partner and friend, but this work was not done due to Fitrat's unjust imprisonment.

It is worth noting that Abdurauf Fitrat became one of the founders of the field of Uzbek musicology of the 20th century with his effective research. He left an indelible mark in the history of our culture as a poet and writer, playwright and publicist, linguist and literary critic, historian and philosopher, art critic and public figure.

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