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**SCIENTIFIC AND HISTORICAL SIGNIFICANCE OF THE BOOK BY ABDURAUFI
FITRAT "UZBEK CLASSICAL MUSIC AND ITS HISTORY"**

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Abstract:

Background. *Makoms form the basis of the music of the peoples of the East. Therefore, a comprehensive study of the status is important in the history of our musical culture. Shashmakom consists of about two hundred and fifty melodies and songs and is a significant part of the musical heritage of the Uzbek-Tajik people. The article is dedicated to the essay of Abdurauf Fitrat entitled "Uzbek classical music and its history", dedicated to the analysis and translation of classical eastern music and song tradition Shashmakom which consists of about two hundred and fifty melodies and songs, and is a significant part of the musical heritage of the Uzbek-Tajik people. The problem of Shashmakom is one of the least studied areas in the history of our musical culture, and the author gives his own interpretation of the solution to this issue.*

Methods. *In the very research work descriptive, comparative, conceptual analysis methods were used, as well as scientific methods in music theory, the theory of intercultural communication.*

Results. *The issue of Shashmakom is one of the least studied areas in the history of our music culture. The study of them and the work of theoretical analysis is a very complex problem. In this regard, it is no exaggeration to say that Abdurauf Fitrat's essay "Uzbek classical music and its history" is a field of extensive research for music historians and researchers. This book was the beginning of research on Uzbek music.*

Conclusion. *Makoms are a genre of music that has existed among the peoples of the Orient since time immemorial. They were created by professional musicians and singers on the basis of the unique musical riches of these peoples and emerged as an independent music genre in the process of long cultural and historical development. This booklet is a valuable material for pupils as a history of Uzbek music to study a certain period in the history of Uzbek music.*

Keywords: *brochure, classical music, scientific and historical, poppy seed, East, cultural, progress, melody, song tradition, research, Young Bukharan, makom, statesman, encyclopedic, field.*

Introduction. Makoms are a genre of music that has existed in the East nations since time immemorial. They were created by professional musicians and singers on the basis of the unique musical riches of these peoples and emerged as an independent music genre in the process of long cultural and historical development [1; 2; 6; 8; 12, p.5-6].

Makoms play a very important role in the musical heritage of the Shark peoples. Therefore, the issue of makoms has long attracted the attention of musicologists and orientalists, and has become one of the most important historical, scientific and practical issues in the musical culture of the peoples of the East. Many historical and literary sources on the Oriental music culture of the IX-XIX centuries pay special attention to the issue of makoms [4; 7; 9; 15; 16]. In recent times, many musicologists have expressed their views on makoms [3; 9; 12; 16]. Makoms form the basis of the music of the peoples of the East. Therefore, a comprehensive study of the status is important in the history of our musical culture.

In this regard, Abdurauf Fitrat's essay "Uzbek Classical Music and Its History" is valuable because, as it is stated in the preface, "Although the Committee for the Study of Uzbeks has in recent years been able to gather considerable information on the Uzbek language, literature, and history and to produce good scientific results, no research has been done of this kind before." The reason for this is the lack of musicologists who know the theory of music in the original sense and

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are well versed in the features of oriental music. Naturally, even though young independent Uzbekistan has a rich history of many thousands of years, there were many problems in the field of art and music, because in the new era of the Uzbek statehood, classical music, including shashmakom, was far from the secrets of music. Therefore, it is impossible to determine the foundations of Uzbek music, to identify the elements that make it up, to clearly define the periods, for all reasons, and as a result to draw an objective, scientific conclusion, "until we have enough musicologists" trained (p.3).

However, according to Fitrat, at the same time, musicologists say that we need to start scientific and historical research in the field of national music, to work in this field as much as possible, to publish the information collected and processed so far. Although there is a lack of scientific methods in the collected materials, "there may be shortcomings, but these materials collected in time will be of great help for future work, we believe", said the conclusion of the Committee for the Study of Uzbeks in September 1926 (10, p.3-4).

Material and methods. Abdurauf Fitrat's essay "Uzbek classical music and its history" is a field of extensive research for music historians and researchers, and we have chosen it as a valuable and unique source gaining rich material on the history and theory of national Uzbek folk music. In the very research work we used descriptive, comparative, conceptual analysis methods, as well as scientific methods used in music theory, the theory of intercultural communication.

Results and discussion. Shashmakom consists of about two hundred and fifty melodies and songs and is a significant part of the musical heritage of the Uzbek-Tajik people [5; 6; 9; 11; 14]. The issue of Shashmakom is one of the least studied areas in the history of our music culture. The study of them and the work of theoretical analysis is a very complex problem. In this regard, it is no exaggeration to say that Abdurauf Fitrat's essay "Uzbek classical music and its history" is a field of extensive research for music historians and researchers.

Abdurauf Fitrat is a statesman, Uzbek writer and scientist, professor (1924). His encyclopedical knowledge, extensive scholarship and contemporary thinking can be proved by the following: He was a member of the Chigatay group (1918-1924), one of the great representatives of the Jadid movement, worked at the Moscow Lazarev Institute of Oriental Languages (later the Moscow Institute of Oriental Studies) (1923-24). The fact that he worked at the Uzbek State Research Institute (1926), the Pedagogical Academy in Samarkand, the Teachers' Institute in Bukhara and Tashkent, and the Institute of Language and Literature under the Science Committee is a clear proof of this opinion. In addition, Fitrat is a bright publicist, author of poems and prose works.

Abdurauf Fitrat (pseudonym; first and last name Abdurauf Abdurakhim ugli) was born in 1886 in Bukhara. He first studied at the old school, then - Mir Arab Madrasa. In 1902-1903 he visited Turkey, India and Arabia, as well as the cities of Central Russia such as Moscow and St. Petersburg. In 1909-1913, Fitrat went to Turkey to study at the "Voizon" Madrasa in Istanbul where he founded the Bukhara Education Society with the help of the Bukhara Youth Movement - the then flourished movement in Turkey [12].

While studying in Turkey, Fitrat was also a prolific writer. In 1909, in Istanbul, his Persian-language poetry collection called "Munozara", "Sayha", and in 1912 his prose called "Sayehi Hindi" ("Baenoti Saehi Hindi") "Indian Traveller" were published. After returning to his homeland, Fitrat taught in various districts of Bukhara and widely propagated the ideas of Jadidism.

From 1915 he headed the left wing of the Young Bukharan movement. After the events of February 1917 he moved to Samarkand and worked as an editor of the newspaper "Hurriyat". After the Kolesov incident in March 1918 he moved to Tashkent where he worked as an interpreter at the Afghan embassy in Tashkent in 1919-1920. He is the founder of the "Chigatay Gurungi"/ "Chigatay group Talkings" Enlightenment and Literary Association, as well as the "Tong"/"Early Morning" magazine.

With the establishment of the Bukhara People's Republic, Fitrat served in 1921 as Minister of Education, in 1922 - as Minister of Foreign Affairs, Chairman of the National Economic Council, Deputy Chairman of the CEC and the Council of People's Ministers, and in other positions. He was

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the initiator of the establishment of the School of Oriental Music in Bukhara, and of the collection of unique poems on the history of science and culture, scattered in the ashes of the people of Bukhara [5; 6; 9; 12].

From 1923 to 1926 he went to Moscow and worked at the Institute of Oriental Studies. Returning to his homeland in late 1926 and early 1927, Fitrat worked at the Higher Pedagogical Institute in Samarkand and the Institute of Language and Literature in Tashkent until his arrest in 1937. Fitrat's literary heritage is rich and many-fold. As a writer he created in all kinds of art. In the early period of his literary career he wrote mainly in Persian. His poems in Uzbek date back to 1917 and beyond. Fitrat is the author of the poems "To the star of Mirrix", "East", "Poet", and he is considered to be the editor and the main author of the poetry collection entitled "Young Uzbek poets".

Presented as a stage play in the 10s of the XX century, "Мунозара"/"Debate" is Fitrat's first work in prose. Both "Debate" and "Saehi Hind" are the bright samples of Fitrat's journalism. By the mid-20s of the XX century he created "pure" prose works: "Kiemat" (Judgment Day), "Me'roj" (Ascension to heaven), "Ok mazar" (White tomb), "Zayd and Zaynab", "Faith of Zahra" and others.

Since 1916, Fitrat has created many works for the Uzbek theater. However, not only his plays such as "Begijon" (Beloved), "Kon" (Blood), "Abo Muslim", "Temur Saganasi" (Temur's tomb), "Ugizkhan" which he created in 1916-18, but even the opera libretto "Tulkin", which he wrote in the 30s of the XX c., have not reached us.

Fitrat is the author of such plays as "Abulfayzkhan", "Satan's God", "Lion", "Shurishi Vose", "Tulkin". In socio-legal, religious and enlightenment spheres he published such works as "Leader of Salvation", "Family", "Mawludi Sharif or Murati Hayr ul-Bashar", "Sleep", "Oriental Policy" and "Cry, Islam", and in 1925 "Mukhtasat Islam" history" was published. In 1918 he worked out the 13-chapter program of the Young Bukharan Party. In this program, the social, political and legal views of the scientist found their deepest expression.

Fitrat began to study the grammar of the Uzbek language and made a significant contribution to the development of this field. He is the author of works on theoretical and methodological issues of the Uzbek language and literature. In 1918, in collaboration with K. Ramazan and Sh. Rakhimi, he created a textbook "Mother tongue". For the first time he studied the works of the great representatives of Uzbek literature and wrote such works as "Bedil", "On the Persian poetry of Navoi and his Persian office", "Kutadgu bilig", "Ahmad Yassavi", "Persian poet Umar Khayyam", and also he wrote essays dedicated to Firdavsi, Mashrab, Muhammad Salih, Turdi and others. created pamphlets and articles of great scientific value on the work of other writers. Fitrat is known as a famous translator.

Fitrat founded the Eastern School of Music in Bukhara in 1921, and was its first director. Along with classical music scholars, he invited musicologists such as V.A. Uspensky to the school. At the initiative of Fitrat, Bukhara Shashmakom from Ota Jalal and Ota Gies was published for the first time. Fitrat began the XX century Uzbek musicology with the articles "Shoshmakom", "On Uzbek music" and the essay "Uzbek classical music and its history" (1927) [8; 6].

The historical roots of Uzbek music go back to ancient times [12, p.5-6]. It is known from the various images of the art of music that the art of the Uzbek people developed before the arrival of the Arabs in our land, more precisely before Islam. Since the conquest of Movarounnahr by the Arab invaders, they have burned, sanded and lost almost everything related to culture and art. However, its traces and influence could not be erased from the hearts of the people [6; 9; 15].

While writing the book "Uzbek classical music and its history" (1927), Fitrat tried to turn the reader's gaze to these golden traces. Prior to the publication of his essay, he was deeply troubled by the lack of any research that could reveal the practical, theoretical, and historical aspects of folk melodies. He repeatedly states in the essay that he is not a musician, that he does not have a deep knowledge of the theory, and says, "I have decided to include possible information, my own ideas in this essay, the conclusions I have drawn from the essays I have heard from the teachers." In our opinion, the purpose of this booklet is, firstly, to inform the public about the basic concepts of folk

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melodies, secondly, to direct the thoughts about Bukhara Shashmakom, and thirdly, to scientifically and theoretically express our musical instruments and their properties.

In our opinion, it is safe to say that this booklet entitled "Uzbek classical music and its history" was a golden foundation for the development of the theory of Uzbek music. After all, the author has paid great attention to the melting of the internal and external aspects of musicology in the interpretation of his thoughts.

At the beginning of the XX century in our republic in all spheres of science and culture there was a growing need for research, publication of books, essays, scientific articles in the new modern Uzbek language. They published scientific and educational articles in various fields of science, including literature, geology, linguistics. In those years, a number of scientists, such as Gulom Zafari, V.A. Uspensky, published a number of articles and scientific works in the field of music. The book "Uzbek classical music and its history" by the encyclopedic scholar Abdurauf Fitrat [1927] was one of the most important and good works in this field for his time.

The value of Fitrat's essay is that the author was one of the first in the history of modern Uzbekistan to talk about Uzbek classical music, its rich heritage and history of several thousand years and the place of this unique heritage in today's and tomorrow's culture, i.e. he emphasizes the importance of music for further development of musical culture in the country. And he foresees that bright future to a lonely fall. Let us come to the interpretation of Fitrat's thoughts directly in the essay as evidence of these thoughts.

Although the essay "Uzbek Classical Music and Its History" is only 53 pages long, its evidence suggests that Fitrat was an encyclopedically educated scholar as it contains the valuable information on not only music, its history and roots, but also the history, culture, and khans and emirs ruled in our ancient land.

Speaking about the historical roots of Uzbek classical music, Fitrat stated the following: "Before Timur, there was a musical art in Central Asia that had its roots in Arabia and Iran. However, by the order of Timur, with the efforts of specialists from all over the world, this art suddenly came to life and flourished" [p. 40]. Indeed, the musical instruments brought by all of the Islamic East, the instrumentalists, have served to elevate and develop further the classical music to this day. From them grew great musicologists. For example,

According to Hafiz Darvesh Ali, the author of famous book called "Tukhvatu-s-surur", Ulugbek Mirza himself was one of the renowned music scholars of the period [p. 40]. Moreover, in the time of Timur's children ruling, grew up and served for the well-being of our music the following famous personalities of the period like Samarkand's legislator Darvesh Ahmadi, Samarkand's flute player Sultan Ahmad, Hisami of Karakul, who had a treatise on music with two books in Turkish and Persian, Abdulvafo of Khorezm, who wrote a book on music, and Mavlono Sokhib of Balkh, a doctor and musicologist of Balkh, Abulbaraka from Shakhrisabz, who was one of the well-known composers. Fitrat also mentions that Kadimi, who was a musician and a poet, Huja Yusuf Burhan, a music teacher of Alisher Navoi, and Muhammadali Garibi, Navoi's uncle, were also famous musicologists of that time.

This booklet is a valuable material for pupils and musicologists as a valuable history source of Uzbek music to study a certain period in the history of Uzbek music. In this regard, the author himself describes the importance of the publication of the essay "Uzbek classical music and its history" as follows: "European music has reached its most recent period. It can't go any further. European musicologists try to suppress their work looking for different ways to understand. Many of them refer to our oriental music and say that they have no choice but to use its basics" [10, p.52].

As a result, Fitrat concludes that "the importance of oriental music is growing day by day in the circles of science and art in Europe" [ibid., p. 53]. This is because, according to Fitrat's humble opinion, "the important place of our music among oriental music, and its historical richness, must have been little understood from this priceless essay" [10, p.53].

In addition, another group of well-known musicologists is listed separately by Fitrat. These are Mahmud Ishaq ugli from Bukhara, Amir Fatkhi from Tashkent, Mavlono Boki Zarduz from Samarkand, Khojagi Jafar Konuni, Hafiz Tanish - a man who wrote the history of Amir

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Abdullokhon, Hafiz Turdi Konuni, Mirzaarabi Kungiro, Hafiz Poyanda, Sheikh Abdullo Mirmash, Sheikh Ahmad naychi, tanburchi Xuja Navruz, Husayn udiy, gijjakchi Ustod Uzbek and others.

Fitrat writes based on historical sources that during the reign of Ulugbek, there was a period of depression in the field of music. This was due to the emergence of the movement "religious reversal" (aksu-l-harakat) under the protection of the religious leader Khoja Ahror. Following Ulugbek's death, the center of fine arts was moved from Samarkand to Heart where the golden age of Chigatoy period of literature and music began to flourish under the protection of Hussein Boykaro as a ruler and Alisher Navoi as his favored emir.

Here, Fitrat pays special attention to Alisher Navoi, founder of the Uzbek national literature and his contribution to the development of music and art. In particular, Navoi himself confirms that he learned music from a well-known scholar named Khoja Yusuf Burhan [10, p. 41]. In his famous work, Babir Mirzo enumerates Navoi's works and shows Navoi as a master composer. According to Fitrat, Alisher Navoi was a man who brought up his greatest masters of music, his most talented music students. This was reported by Babur Mirzo in his famous work "Boburnoma".

At the same time, Fitrat enumerates the most famous of the other musicologists of the time of Hussein Boykaro. These are Mirkhashim, Mawlana Yusuf Bai'i, Mahmud Shaybani, Khabibulloyi Changi, Muharrami Changi, Alishunkoa Mehtar Shmsuddin, Ahmad Nogorachi, Alijon Gijjaki, Usto Shadi and one of his disciples. And finally, Hussein Boykaro himself says that he learned music from Master Shadi [10, p. 44].

Fitrat mentions Kavkabi in a special way and says, "As in the time of Timur, Marogali Khuja Abdulkodir is like Kavkabi in the time of the Uzbeks" [10, p. 45], because his students were the most famous musicologists of his time. Among them Fitrat mentions the following of them - Huja Hassan Nisari, Mawlana Hassan Kavkabi, Huja Muhammad Kavkabi, Rizo from Samarkand and Boki Jarrokh. Fitrat gives information about another famous master like Kavkabi. This is the famous master Hafiz Akhi, who was transferred from Herat to Turkestan. The most famous of his students in Turkestan are Khoja Bobo Changi from Tashkent, Hafiz Hamza and Darvesh Maksud from Andijan.

Fitrat mentions many famous musicologists in the treatise. In particular, he mentions musicologists who were famous from the time of Abdullah Khan to the time of the Imamkulikhan. These are Mahmud Ishaq ugli from Bukhara, Amir Fatkhi from Tashkent, Mavlono Baki Zarduz from Samarkand, Khojagi Jafar Konuni, Hafiz Tanish, Hafiz Turdiy Konuni, Mirzaarabi Kungiro, Hafiz Poyanda, Sheikh Ahmad, Mirmastiy, Ustad Abdullo from Balkh region, gijjakchi Ustod Uzbek and others.

Of course, much can be said about all the information in the brochure. Because in a single booklet the author spoke about the history, culture and spirituality of our country for several thousand years in clear, fluent and convincing words. This is proof of the fact that Abdurauf Fitrat was an encyclopedically educated scholar and a selfless enlightened man.

Another valuable aspect of the treatise is that Fitrat gives historical sources about the art and music that flourished in Khorezm region, about the mature musicologists of his time, and provides unique information about them. Fitrat talks about Bekjan, one of the most zealous educators in Khorezm, and Muhammad Yusuf Devon, a well-known musicologist. They together wrote in 1925 a book named "A Small History of Khorezm Music", and edited it in Moscow.

The book gives valuable information on Khorezm shashmakom roots. For example, Fitrat states that during the reign of Khiva khan Muhammadrayimkhan (1921) the famous Khiva musicologist Niezkhanhuja went to Bukhara where he learned to play the shashmakom with a tanbur and returned to Khiva. The disciples blushed at him and began to train the shashmakom secrets there. Mahsumjon Kozi, Usta Muhammadjon sandukchi, Abdusattor Mahram are among those who have reached the level of a mature musicologist in this "Niezkhanhuja school" in Khiva.

This movement continued and flourished during the reign of Muhammad II. ... Polvonniz mirzaboshi Komil, the greatest musicologist of the time, tries to find a convenient way to study music. After a long turned period he invented the note called "Khorezm line" of shashmakom [10, p.49].

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Indeed, to advance our music, to examine its foundations in a scientific way, to bring it to the forefront of the world, I hope that these points will be kept in the mind in order to continue our fruitful service to the international art world: If we can't enlarge number of our musical schools, let us not think of their reduction, let us set our work in motion by giving them material and spiritual support" [10, p.53].

Fitrat puts forward very important and the necessary idea for that time and says that "let's send our graduates to music colleges in Russia, and then - to music institutes. Because the place of our music in today's world of culture is possible only through the services of these very students" [10, p.53].

Another important point is put forward by Fitrat, that is, in order to achieve this goal, we need to introduce music lessons in Russian in our national music schools, because in this regard, the richness of Russian art experience, including methods of working with notes, is of great importance. That is why "Eastern Music School in Bukhara created its own program in this way" [10, p.53]. At the same time, Fitrat warns: "Let us not follow the melodic methods of European music to the notes of our musicians with the help of European music scholars, until we have such students who are well-versed in European music. Let's be very careful to assimilate the European melodies and try to keep our melodies in their originality" [ibid, p.53]. Fitrat also mentions the use of the experience of Russian composers in the process of doing this work, and he states that "V.Ya. Uspensky has a great deal of experience in this area" [ibid, p.53].

At the end of the treatise, Fitrat speaks with pleasure about the people who played a great role in the recording of shashmakom melodies: I – Ota Jalol Nosir oqli who who knows perfectly well shashmakom's essential part called "nasr", and who is well aware of all nuances of its melodies as well as the century and a half years history of the Bukhara style of music, II - Giyos Nabi ugli, who is perfect in difficult nuances of shashmakom, III - free musician and composer V.Ya. Uspensky who took note of shashmakom» [10, p.53].

This book was the beginning of research on Uzbek music. Previously, the essays focused one's attention on makom and makom songs. In this short booklet, Fitrat, in addition to shashmakom, tried to collect valuable information about folk songs, Uzbek musical instruments, and the art of bakshilik (style of oral folk singing) from the point of view of the time. With this effort, the scientist expanded and enriched his understanding of music that existed at that time. The essence of the booklet is that Uzbek music, especially the method of melting makoms like usul (different ways) and parda (level of voice), which is the key to traditional performance, is based on ancient treatises. Speaking of makoms, Fitrat admits that there are six rows of main voice levels at their base. He says these basic melodies are Buzruk, Rost, Navo, Dugoh, Segoh, Irok.

He records other songs of Makom and it's essential part Nasr as united melodies and songs under the banner of Shashmakom. In our opinion, it is not surprising that Fitrat has always dreamed of writing a book about Uzbek classical music.

Fitrat had a special respect for the Uzbek musical heritage, especially the makoms. He opened the first national music school in the Bukhara People's Republic during his tenure as a supervisor. At school, he set out to teach music theory, Russian, and notation. One of the greatest works of that period was the transfer of the Bukhara Shashmakom to modern music. Fitrat invites V.A. Uspensky and explains to him how important it is to move Shashmakom to the modern notation. V.A. Uspensky gladly accepts the offer. Of course, the process of notarization of makoms was not easy for a representative of another nation who had never heard of makoms in his life.

As we look at Shoshmakom's note in the fall, the expression of complex methods such as Talkin (Interpretation) in the note has caused a number of misunderstandings. The fact that the 3/8 part of the Talkin method is given in the form of a triol strengthens our opinion to some extent. It would not be a mistake to say that the melody and songs in the maqoms recorded by V.A. Uspensky are the only source that clearly preserves their original form [V.A. Uspensky. "Shashmakom", Bukhara, 1924].

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In carrying out this work, Jalal Ota Nosir o'g'li, who knew the history of our music having a century and a half of its history, for and Gies Ota Nabi o'g'li, who knew the difficult part of shashmakom, rendered invaluable assistance to V.A. Uspensky.

These measures taken by Fitrat, in turn, became the cornerstone of the publication of the booklet "Uzbek classical music and its history." From this booklet a number of exemplary works on Uzbek music have been done. In particular, the book "Musical history of Khorezm" was published. Special expeditions were organized by V.A. Uspensky and Romanovsky, and dozens of folk melodies and songs were recorded.

Conclusion. In short, makoms are a genre of music that has existed among the peoples of the Orient since time immemorial. They were created by professional musicians and singers on the basis of the unique musical riches of these peoples and emerged as an independent music genre in the process of long cultural and historical development. In this short booklet, Fitrat, in addition to Shashmakom, tried to collect valuable information about folk songs, Uzbek musical instruments, and the art of bakshilik (style of oral folk singing) from the point of view of the time. With this effort, the scientist expanded and enriched his understanding of music that existed at that time.

The essence of the booklet is that Uzbek music, especially the method of melting makoms like *usul* (different ways) and *parda* (level of voice), which is the key to traditional performance, is based on ancient treatises. Speaking of makoms, Fitrat admits that there are six rows of main voice levels at their base. He says these basic melodies are *Buzruk*, *Rost*, *Navo*, *Dugoh*, *Segoh*, *Irok*.

This booklet is a valuable material for pupils as a history of Uzbek music to study a certain period in the history of Uzbek music.

Due to the fact that Bukhara, Khorezm, Fergana and Tashkent, the ancient centers of makom art, entered the territory of Uzbekistan, the generalization of Bukhara-Khorezm and Fergana-Tashkent styles and their recognition as a common tradition began with Abdurauf Fitrat. This is evidenced by the fact that Fitrat's book, published in 1927, was entitled "Uzbek classical music and its history."

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