



# VIEWS OF THE MODERNS IN THE PRESERVATION OF CULTURAL HERITAGE

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## ABSTRACT

*In this article, speeches and lectures are held among educated people of the local population aimed at researching and carefully preserving cultural heritage sites, spiritual heritage, which are priceless masterpieces of centuries-old values, forgotten due to the ideological pressure of the Soviet regime. government, scientific articles were analyzed. During this period, no matter how difficult it was, educators even sacrificed their lives to convey our cultural heritage to the people.*

**KEY WORDS:** *Abdurauf Fitrat, Abdulhamid Cholpon, Sadridin Ainy, Gulam Zafari, Hamza, Muhyiddin Qori Yakubov, press, spiritual heritage, culture, science, literature, Gaeta, magazine, article, Bayot, Dugokh, Segokh, Chorgoh, Nasrullah Shahnoz.*

Prominent representatives of Uzbek progressive intellectuals such as Abdurauf Fitrat, Abdulhamid Cholpon, Sadridin Ainy, Ghulam Zafari, Hamza, Muhyiddin Qori Yakubov, famous poets, writers and pedagogues-enlighteners, are included in a number of articles and pamphlets. A lot of research has been conducted on the culture of the Zbek classical music, especially the national music heritage.

Rajabzoda, a fan of the national music heritage, said, "The history of our music has not been examined along with our beautiful arts. We don't think about such features of our music, just as the structure of our soulless status always pulls us in with its influence. However, the historical pages of our music are fading away in dark corners. Today's 15-20 different musical instruments have a special historical background. If we investigate a little, we will uncover very important pieces for our fine arts" [1].

At the same time, Rajabzoda notes the antiquity of the tanbur instrument, that "one hundred and eighty percent of our national musical heritage is played through this tanbur" and evaluates it at the level of "Piano of the East". Along with thinking about the instrument, the author tries to explain about the "spirit of the nation": "According to the words of the hukamos who have examined the music of different nations, the wishes of each nation are not the same when listening to music. In the EAST countries, they called it soul food because pleasant sounds, melodies, and airs were accepted on the basis of musical knowledge. Since most of the tunes composed in Eastern music are composed from poetic points pleasing to the soul and mind, from poems composed of Sufi and ascetic words of wisdom, it is beyond the limits of music to play all kinds of personal feelings through music" [2]. Rajabzoda emphasizes the uniqueness of Eastern, especially Uzbek melodies, and says, "If you compare some Eastern styles with European melodies, you will know how many rich and varied sounds Eastern melodies have."

At this point, the article of Muhyiddin Qori Yakubov, published in 1926 in "Er Yuzi" magazine, is important.[3] For example, he said, "As time goes by, life changes and people's thoughts and feelings change accordingly, so some innovations are created in the works of national poets. In the olden days, the old tunes remain in distant corners, only in old folk poets" [4], he writes. He expresses his views on preserving the classical musical heritage of our nation and passing it on to future generations.

In this regard, the issue of notating the music was quite a problem. "If we look at European music and tunes, we will see that every tune is preserved by notation. We don't have notes. Even if there were no notes, we would keep our tunes. Our new generations will be familiar with the path, status, structure and impression of those tunes on the people, and we would have the opportunity not to lose the development of Uzbek history in Uzbek music." Muhyiddin Qori Yakubov said that the quarter and semi-quarter sounds in the notes could not accurately convey the national melody. In this article, the artist mentions that there is an instrument in Germany called "Funugrof", which "when it is set in motion and sings, it collects the whole sound like a gramophone" and says that the tunes written on this instrument have been written for 30-40 years. indicates that it can be saved. In this regard, it is known that the chairman of the Council of People's Commissars, Faizulla Khojaev, ordered Germany to purchase this device.

Ghulam Zafari conducted a serious research on this issue and expressed his conclusions as follows: "I understood the history of our music as a result of my interview with the music masters of Tashkent, Ko'kan, Margilon, Andijan and Namangan. I think that all our music masters can be traced back to the famous Khudoyberdi teacher in one or two ways. In Fergana and Tashkent, the songs of Bayot, Dugoh, Segoh, Chorgoh, and Nasrullo Shahnoz are mostly called Shashmaqom songs. In Kokan, Andijan, Buzruk, Ushshaq, and Iraq are also added to these. In addition to these, connoisseurs of classical music such



as Navo, Ajam, Munojot, Rakb-mushkilot, and Tajnis can be found in every city. Bukhara Shashmaqom and these are: Buzruk, Rost, Navo, Dugoh, Segoh, Iraq. [5]

In his articles, Sadridin Aini described the immense contributions of Ota Jalal, Ota Ghiyos, Qori Kamal, Qori Najm, Miratojon tanburnavoz - "Tillanokhun" to the development of Uzbek and Tajik music culture.[6]

Abdurauf Fitrat's services to music culture and promotion are great. In 1921, this scholar founded the Eastern School of Music in Bukhara (Abdurauf Fitrat dedicated his house to this institution - dissertation student), and as a continuous continuation of these activities, it was Abdurauf Fitrat's initiative and the result of the hard work of the Russian ethnographer and musicologist V. A. Uspensky, in 1924 The first "Shashmaqom" sheet music was published in "Shest muzikalnix poem" ("Six musical epics").[7]

When he founded the Oriental Music School, he invited classical music scholars (composers and singers) and musicologists like V. A. Uspensky. Since then, he has been in charge of collecting and recording "Shashmaqom" tunes. On the initiative of Abdurauf Fitrat, V. A. Uspensky wrote Ota Jalal, and Bukhara Shashmaqom from Ota Ghiyos was recorded and published for the first time.

The brochure "Uzbek classical music and its history" was certainly created based on the times and history. Abdurauf Fitrat's scientific views are based on the issues he wants to cover. Alloma uses the term "classic" for the first time in relation to Uzbek classical music in this pamphlet.[8]

As the concept of "classical" is applied to the recognized most perfect and worldly examples of the artistic heritage of mankind, Abdurauf Fitrat says that "our classical music consists of six lines of tunes called "Shashmaqom". Abdurauf Fitrat often studies music and its historical development directly in comparison with literature and Islamic ideologies. "Just as our literature is related to Eastern Islamic literature, our music is also related to Eastern Islamic music," he thinks deeply. After studying the topics of this treatise, it can be said that Abdurauf Fitrat had a theoretical approach to the science of music and drew conclusions by deeply studying the musical treatises of past music scholars.

In the "Music of the East" section of the treatise, it is recognized that the music of the peoples of the East is theoretically united on the basis of 12 statuses, although they differ in style. It is emphasized that this integrated theory was created due to the "madrasa unity", i.e. the general education system, which prevailed in the Muslim East after the Arab conquest.

Abdurauf Fitrat gives the following definition of Shashmaqom: "Shashmaqom consists of six main maqams - Buzruk, Rost, Navo, Dugoh, Segoh, Iraq maqam, each maqam is mushkilot (simple instrument), prose (instrument with song 'u), ufor (instruments with tone) divided into three. Each section is

divided into several tunes. When writing each melody, the head of the note also indicated the method of that melody".[9]

Abdurauf Fitrat Shashmaqom folk tunes that did not fall under the "flag" - samples of folk oral creativity, while the path and measure are known, there is no information about how they are composed. repeated many times.

When Abdurauf Fitrat thinks about musical instruments, he points out that the tanbur is written in the style of "tanbura" in music pamphlets, and has no doubt that it came in the form of donbira-tanbura-tanbur.

It is noted that dutor instrument is more widespread than tanbur among the people due to the fact that its performance is easier than that of tanbur. There are 13-14 frets, and due to their scarcity, maqam tunes are not played in dutor. It is emphasized that only Shashmaqom sho'bacha and ufars and folk tunes can be played.

Abdurauf Fitrat in his article "About Uzbek music" writes: "One of the major shortcomings of our music is its fragmentation. There is no unity in our music. One tune is played differently in Khiva, differently in Bukhara, differently in Fergana, differently in Tashkent. Our current technical schools are unable to leave this line. In order to eliminate this, we need to start working from our music technical schools. The Commissariat of Education should issue a general program to music technical schools, distribute the tunes included in it with notation (at least Khorezm's notation!) and demand that lessons continue according to this notation.[10]

In Mutavakkil Burhanov's memoirs about Abdurauf Fitrat, we read the following lines: "...at that time, there were music nights once a week at Fitrat's house. Along with poets and scientists, master artists such as Domla Halim Ibodov, Ota Ghiyos, Ota Jalal, Abduqadir Ismailov and Abdurahman Umarov took part in these evenings. These nights lasted until dawn, in which the tunes of Shashmaqom sounded, and the sounds of various musical instruments were heard. There were frequent discussions about the features, methods, subtleties of Eastern music. Fitrat had a very sensitive sense of music and song, and was able to notice the appropriateness or inappropriateness of each beat in the melody.

Remembering the participants of that musical evening, I can't stop admiring how rich their spiritual world was. They could not live without music, the music of the East was absorbed into every cell of them".[11]

Mutavakkil Burhanov narrates another incident that shows Abdurauf Fitrat's devotion to music: "In the early 20s, he gathered the performers of Bukhara Shashmaqom and recorded the practice track from Father Ghiyos and the prose track from Father Jalal. Then he called the famous musicologist Ouspensky from Tashkent, paid him, and transcribed Shashmaqom. Later these notes were printed in Moscow. It has the inscription "Edited by Fitrat and Mironov". A copy of the notes is now kept at the Hamza Institute of Art Studies".[12]



At the end of each scientific research, the scientist made the following appeals and proposals to the government regarding the preservation of the nation's musical heritage: "With these long speeches, it was as if we showed the historical wealth of our music little by little." In a small application addressed to the Commissioner of Education, it is stated that the number of national music schools should be increased, material and moral support should be provided to them, that the graduates of this school should continue their studies at music technical schools in Russia, that Russian language and notation lessons should be held in national music schools, it is emphasized not to follow the European tone (intonation) when notating national music.

It should be noted that at that time, in a situation where loss as a backwardness of the past was rampant, rather than honoring the classical heritage, the actions of Fitrat and his comrades were considered true courage. Thanks to this bravery, an important part of our classical music has been preserved for future generations.

National intellectuals have carried out effective work on the preservation of the nation's musical heritage, collecting, recording and promoting the heritage of Uzbek folk folklore.

In conclusion, it can be noted that national intellectuals have done great work in studying the heritage of Uzbek folk art, national music and passing it on to generations. Thanks to their selfless services, research and promotion of Uzbek musical heritage was launched for the first time. At the beginning of the last century, the songs performed by Mulla Toychi Tashmuhammedov, Sodirkhan Hafiz Bobosharifov, Haji Abdulaziz Abdurasulov, the leaders of Uzbek music culture, reached the European Eastern music shinavandas. In a historically short period of time, Uzbek art has achieved great achievements, being influenced by the ancient musical heritage of our nation. Melodies embodying the nation's past and present, centuries-old dreams and beautiful feelings are colorfully polished in classical melodies, eternal songs, so that a person who listens to them realizes his identity and feels spiritually uplifted.

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