

# NATIONAL MUSICAL HERITAGE, DIRECTIONS OF THE PEDAGOGICAL PROCESS FOR ITS PRESERVATION AND ITS SPECIFIC CHARACTERISTICS

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**Abstract.** *This article is about the historical development processes of the Uzbek national musical heritage, and the views, scientific, theoretical and methodological researches of great scholars, scientists and scholars in their time on the national classical music are described.*

**Keywords:** *national musical heritage, status art, musical lyrics, culture, art, national musical education.*

Today, special attention is paid to music and art education. Even at the new stage of development of society, various activities, projects and educational reforms are being implemented to preserve national values, in particular, national musical heritage. Through this, it is aimed to appreciate the Uzbek national musical heritage, to start valuable activities related to its preservation. On the basis of such government-level reforms, special attention is being paid to scientific research on the preservation of national musical heritage. Through this, it is intended to preserve the national characteristics of the nation, to leave the attitude to its history as knowledge to the younger generations, and to decide on a valuable attitude towards it. That is why, in this research work, within the framework of pedagogical sciences, the tasks of forming knowledge and skills related to the preservation of national musical heritage have been determined.

Archaeological research shows that the roots of the musical culture of the Uzbek people go back to the period when the Zoroastrian religion and cultural environment was formed. Because, in Avesta, which is the holy book of Zoroastrian religion, many musical instruments such as tanbur, vinig, chang, flute are mentioned. Sources testify that Zoroaster himself played tunes on the tanbur. Trumpets, circles, and ukuleles were also found in the ruins of Eurasia, and most importantly, they hardly differ from the current form of these musical instruments.

In general, world scientists recognized the territory of Uzbekistan as the homeland of chordophones. From the beginning of our era, stringed words began to spread to the peoples of the world in different ways.

In the archaeological research conducted in ancient Khorezm, a picture of a drill belonging to the 6th century AD was found. It was also found that there were military bands among the soldiers. This instrument was also in the army of Amir Temur and was famous for its terrible sound. This drill bit was later spread to Europe.

One of the "note" records of musical culture was also invented in the East. One of them was created by the Azerbaijani thinker Safiuddin Urmavi on a notepad designed for Oud strings. Tabula-tura. So, we can know that this thinker was the first to classify the twelve status system.

Another great musicologist of the East was Abd al-Qadir Maroghi, who first served in the court of Baghdad. After the subjugation of Baghdad by Amir Temur, he performed scientific and creative activities in Samarkand in Temur's palace, and then in Khirat in Shahrukh's palace. As a mature connoisseur of Eastern music, Abdulkadir Maroghiy created "Treasure of Melodies",

"Collection of Songs", "Book of Melodies". Based on the above points, it can be said that the Turkestan region is one of the centers where Eastern classical music culture was formed and developed. However, the national and classical music culture, which has become the basis of the spiritual heritage of the Uzbek people for centuries, has experienced the colonial pressures of the former Soviet Union.

After Turkestan became a colony of the Russian Empire, the colonists established European music institutions in order to promote Russian and European music. In particular, in Tashkent in 1884, a symphony orchestra and a choir were formed by the music society. In 1898, the "lira" choir was opened. After that, in other administrative centers of the country, a number of clubs were opened by Western music lovers and started working.

At the same time, this period was also the period when Uzbek national music faced the world. In 1889, national music performed by Shorahim Shoumarov, Hamrokul Qori, and Erka Qori was recorded by the German company "Edisson" and began to spread to the European continent.

In 1905, Mulla Toycha Tashmuhammedov traveled to Moscow and Riga, and at that time more than twenty songs such as "Ilgor", "Yangi Kurd", "Eshvoy", "Suvora" were recorded and distributed on gramophone records by the masters of Eastern music. After that, shops selling gramophone records will be established in several cities of Turkestan as well.

In 1909, many songs performed by the unique singer and composer Sodir Khan Hafiz were also recorded by English recording companies. In the same year, the "Grommofon" society of Riga recorded many performances of the famous hafiz and dutor musician Haji Abdulaziz Rasulov, such as "Iraq", "Nasrulloji", "Ushshaq" and delivered them to lovers of Eastern music in Europe. In general, examples of Uzbek national music art have always been welcomed by the people of the world with great interest.

In 1928, the Music and Khariography Research Institute was opened in the Sherdar madrasa in Samarkand. His main goal was to scientifically study the heritage of Uzbek national music and to record it and pass it on to the next generation. The most knowledgeable artists from all regions of Uzbekistan gathered in the scientific team. Father Jalal Nosirov was among them. As described by V. A. Uspensky, "He is the last and only representative who has deep knowledge of "Shashmaqom" in Bukhara and has preserved it." His student Mulla Abdulaziz Rasulov was also a scholar of shashmayam, and he also "learned the art of Khorezm under the help of a master from Yaqub Darchi, the master, and the ways of status of Fergana from Ashurali Mahram" and achieved the rank of national artist.

His music such as "Ajam Taronalari", "Jazoyir", especially "Gulzorim", "Samarkand Ushshoghi" became very popular. Haji Abdulaziz tutored Talibjon Sadikov, Nabijon Hasanov, Siroj Yusupova at the music faculty opened in Samarkand in 1923, and Yunus Rajabi, Riskhi Rajabi, Inomjon Ikramov, who visited from Tashkent as teachers.

At the Institute of Scientific Research of Music and Choreography, there were also many experts of status, such as Ota Ghiyos Abdug'aniev, Abdugadir Ismailov, Matyusuf Kharratov, Sodirjon Bobosharifov. They contributed to the education of a new generation of young talented Uzbek composers such as Mukhtar Ashrafiy, Mutavakkil Burkhanov and Doni Zakirov. Thanks to them, large collections such as N. Mironov's "Uzbek music", "Songs of Bukhara, Ferghana and Khiva" were published.

In 1927, under the leadership of Yu.Rajabi, the "Uzbek National Instrumental Orchestra" of 12 members was organized under the Radio Committee of Uzbekistan. Mulla Toychi, Tashmammedov, Domla Halim Iblodov, Haji Abdurahman, Matyusuf Kharratov, Safo Mughanni, Nazira Akhmedova. several connoisseurs of folk music heritage have started work. In general, at the beginning of the last century, representatives of the local nationality were also widely involved in collecting, recording and promoting the heritage of Uzbek folk folklore. After that, the work of harmonizing and adapting Uzbek national music with European instrumental music will begin. The works created for the first Uzbek symphony orchestra are V. Deshevov's "Samarkand Suite" and M. Ippolitov-Ivanov's "Musical Image of Uzbekistan" suites. Later, M. Ashrafi's "Kurilish" march, M. Burkhanov's "Uzbekistan girl" suites appeared.

The first works in the chamber genre based on Uzbek national melodies belong to V. Uspensky. Especially in his music for the drama "Farhod and Shirin", the achievements of the chamber genre were widely demonstrated. A. Kozlovsky, who came to Uzbekistan in 1936, created about 300 musical works based on the music of the Uzbek people. His ballet "Tanovor" and "Ozgancho" performed by the symphony orchestra, performed by H. Nosirova, gained fame throughout the Union countries.

Prominent representatives of the Uzbek intellectuals of the beginning of the last century - Fitrat, Cholpon, Sadridin Ainiy, Gulom Zafari, Hamza, Muhiddin Qori Yaqubov, famous poets, writers, pedagogues-enlighteners, have their own attitude to the Uzbek classical music culture, especially to the national musical heritage reflected. In particular, in Fitrat's scientific research, the structural structure, subject matter, and research methods of Central Asian musicology were explained in detail. The main part of Ghulam Zafari's creative heritage is dedicated to the study of Uzbek national music and its history. As for Sadridin Ainiy, in his articles, the contributions of Ota Jalal, Ota Ghiyos, Qori Kamal, Qori Najm to the development of Uzbek music culture were classified. The most important thing is that Sayyid Ali Usmonkhojaev, one of the activists of the Chigatoy band and a member of the "Komak" society, is one of the first to put forward the issue of preserving the Uzbek national musical heritage. In his article "Let's not miss this one", he writes: "Now in Tashkent there is a professor of music Uspensky, who is devoted to the music of Turkestan with his whole body. He gave all his talent, all the strength he had developed to the music of Turkestan. To be honest, this person is a fan of Turkestan music. Although he is a musical poet who can write music in the spirit of the French, he lost this talent for Turkestan music.

Sh. Sulayman, who studied in Moscow, writes: "We also have many tunes and anthems of our ancestors and ancient times, although they are less than those of other nations, many of them are being forgotten today... European musicologists who know the value of our national tunes today they are taking notes in a private photo. Mironov's "Eastern Notes" using Muhyiddin Qori Yakubi, Ghulam Zafariy is a clear witness to this. Among many other things in Turkestan, our tunes and national songs are being forgotten. There are no music schools or conservatories for them. According to another music expert, G. Zafari, "The fundamental, scientific order section of our instrumental tunes called "Alti maqam" is disappearing. Be it the prose, the leading sections, or the problem sections of "Alti maqam", only a couple of experts have died. Time is short, and when one or two of our people die, it is certain that there will be no more Uzbeks who know the "Six Statures".

Later, Fitrat expressed his thoughts on this matter and stated the following. "...our music cannot interfere with the new life. A large part of our young people is limping in the field of love.

... among our current masters of music, there are no people who know its theoretical aspects. They do not want to approach these aspects of the work. Therefore, they cause many wrong actions. They don't comment on which tunes deserve which places. Our present-day music teachers show great misunderstandings about the relationship of instruments to each other. If a dutor is found with a tanbu, they immediately add a powder with a sliver. However, the sound of one bell can drown out the sound of two drums. Handing over one tanbur and one button is nothing but suffocating the poor person." Fitrat continues these thoughts and says: "one of the great 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. To finish this, we need to start working from our music technical schools. It is necessary to give a general program to music technical schools by the Commissariat of Education, to distribute the tunes included in it with notes, and to demand that lessons continue according to these notes. In the first quarter of the last century, Soviet ideologues said that "Uzbek music does not have its own, it appeared under the influence of Arabs and Iranians." "It is necessary to abandon it and create a new Uzbek music based on European music." A number of progressive Uzbek intellectuals, such as Fitrat and Ghulam Zafari, fought against these opinions, and they substantiated the groundlessness of these opinions with arguments.

In his book "Uzbek classical music and its history", Fitrat linked the ancient roots of Uzbek folk music to epics, lapar and yal created by bakhshis and uzans. At the same time, he said: "Cultural relations with neighboring nations served only to enrich the Uzbek national music culture. Rock means status in Hindi. The sarang is one of the Indian musical instruments. "These show that our music has been influenced not only by Arab and Iranian music, but even by Indian music," he said.

Consideration of the structural structure, trends and their characteristics of our national musical culture is an integral part of the research work. Therefore, we consider it appropriate to analyze the classification and definition of our national musical heritage.

Uzbek status art. There are three status roads in Uzbekistan, they are Bukhara Shashmaqomi, Khorezm status and Ferghana-Tashkent status routes. Maqoms are a priceless treasure of the Uzbek people, and the creation and perfection of this art is connected with the incomparable artistic thinking of the ancestors.

The concept of maqam comes from the Arabic language, which means "place of musical sounds", that is, "curtain" in music. In general, it is also used in the sense of melody. Maqamlar are works with a deep artistic and aesthetic power, which are created on the basis of a high level of harmony of music and the art of words. Status has the power to express a person's noble qualities and feelings.

Uzbek status directions are a rare art, an extremely unique phenomenon, a product of historical changes that have occurred in the life of the peoples of Central Asia in recent centuries.

The art of maqam has long been valued as a musical jewel of the palace, and it is known from history. Both the emirs of Bukhara and the khans of Khiva considered themselves responsible for maintaining its purity. In particular, scholars of status were allowed to demonstrate this art in front of the public only on holidays. Khan's punishment of khafiz who unknowingly execute the status can also be seen to protect their value and dignity. The size of the heritage of Uzbek status is so huge that if we take only Shashmaqom, each part of it contains six to ten instrumental tunes,

forty to fifty songs, all of which are connected to each other and consist of more than 300 works that complement each other.

The completion of the Bukhara shashmaqom is attributed to Father Jalal, the Khorezm maqams to Niyozjan Khoja from Kokhna Urganch, the Ferghana-Tashkent maqam roads to the services of Khudoyberdi teacher from Kashgar and Ashurali Mahrams. The echoes of the life of the Shashmakom people, which are the magnificent and indestructible foundation of Uzbek traditional music, can be compared to the ever-singing epics of love. In 1950, a 5-volume version of Shashmaqom by Shonazar Sohibov, Boboqul Faizullaev was published in Tajikistan, and the collection "Shashmaqom" by Academician Yunus Rajabi was published in Tashkent.

The second and third directions of Uzbek maqom art are Khorezm frescoes, musical works created on the Ferghana-Tashkent maqom roads, and these beautiful masterpieces are enjoyed by the peoples of the world today. It is a miracle decorated with melodies that have been in harmony with the hearts of the people of the oasis since ancient times, polished with complex spiritual experiences and deep philosophical thoughts. However, later the names were changed and innovations were brought to them. In these respects, the status of Khorezm was decided as a unique and special direction.

One of the special directions of Uzbek status art is the Ferghana-Tashkent status road. The stage of development of this road is different from the above two roads, and it has a special significance because it is influenced not only by the palace, but also by the environment outside the palace. Big chant or patnisaki chant. This type of large-scale singing performed by two, three or four hafiz without lyrics is considered an original genre of professional music of the Uzbek people. The big song was created on the basis of the ancient rules of recitation of dirges, navah and other ritual songs, as well as ghazals of aruz weight. Erkaqori, Mehmonqori from Kokand, Boltatoga, Mamatbuva, Zakirjon Ergashev, teachers of Jorakhan Sultanov in Margilon, Musajon in Andijon, Hafiz of Norali were such great art schools. However, such a unique national musical heritage of the Uzbek people has been living under the rule of neglect, oppression and prohibitions for a long time. Not a single training center was established for the developers of the industry and the youth to practice, learn and improve their knowledge of these arts. Only by 1972, the "Eastern Music" department was opened at the Tashkent State Conservatory.

Kindness. There are opinions that Bakhshi came from Mongolian and Buryat words "baksha", "bagsha" - "enlightener", "teacher". Also in Sanskrit there is the word "bihikshu" which means "darvish", "carrier" and "spreader of enlightenment". Folk singers that we call bakhshi are called bagshi in Turkmens, bakhshi in Karakalpaks, jirov in Kazakhs, and asifik in Caucasian peoples.

Also, gifts are called differently in Uzbekistan. For example, in Khorezm, the names Bakhshi, Goyan, Khalfa, Surkhandarya, and Kashkadarya were used as poet, soqi, and centurion names.

When epics are sung, a feeling of national pride arises through the artistic-aesthetic communication between the singer and the listener. Under the influence of such a spiritual environment, the consciousness of students and listeners was formed. In addition to describing the concepts and ideas of the people's ideal, socio-political events in an artistic style, the epics also express the spiritual world, moral and aesthetic views of the people, their struggle for justice, freedom and equality, love and loyalty to the motherland.

Bakhshi art is the most important part of Uzbek national musical heritage. In his time, Ghazi Oliy studied the creativity of Bakhsh people around Samarkand, in the city of Kochigali in Tashkent, around Shahrikhan in Ferghana, and evaluated their heritage and the art of musicians as a rare wealth of the nation. As a result of the unfair attitude of the former Shora regime to the national musical heritage, the Bakhshi schools of Bukhara, Samarkand, Namangan and Tashkent will disappear altogether. This art is preserved in Khorezm, Kashkadarya and Surkhandarya, where it occupies a deep place.

Workmanship. Another type of national musical heritage of the Uzbek people is khalfalik. "Khalfa" is an Arabic word that means "educated", "teacher". In the past, women at their male-free parties were more likely to play circles or sing to the sound made by banging two empty bowls together. During this period, the main musical instrument of the khalfa was the circle.

According to research scientist Yu. Yusupov, the daughter of Khanimjon Khalfa Said Ahmadjon started playing music and singing at weddings since 1895. This genre, unique to the Khorezm oasis region, is widespread among women, and book epics, narrations, and hadiths are performed with melody by master khalfa (harmonist), circle player and lap player.

Popularly known as "Ojiza", Onabibi made a name not only for her skillful performance, but also for weaving melodies that will remain in the listener's memory for a lifetime. His students N. Sobirova, A. Kuryozova, U. Boyjonova continued the art of khalfalik and made a great contribution to its development. Onabibi's songs such as "Mubaraklar bolgay", "Arka gyzyl", "Khurshidi jahon galdi", "I will heal you until I die" have their listeners even today. Death. Olans are common among Uzbek clans, consisting mainly of nomadic pastoralists and nomadic nomads. The word Olan is a widely used term among Turkic peoples, meaning "folk song", "song", "to connect". And it is mainly sung at weddings and seasonal ceremonies. Scientists such as H. Zarifov, M. Alaviya, Z. Husainova, T. Goziboev, B. Karimi, M. Murodov, B. Sarimsakov did great work in collecting and studying them.

Many mistakes were made in national music education during the former regime. The unique features of the region were not taken into account in music education, and this situation led to a decrease in the attention, interest, and attitude to mastering music education. Another reason for this situation was the lack of Uzbeks among music education pedagogues, despite the fact that the majority of the population are Uzbeks. At the same time, the introduction and popularization of European sounds on the education and life of the elite, on the other hand, the lack of growth of the generation that plays national sounds and music began to show its influence.

In conclusion, during the period of the former regime, an attitude towards the Uzbek national musical heritage was formed as a form of antiquity, and all its genres were suppressed. Neither school education nor secondary special education nor higher education has been given enough space for national musical heritage. On the contrary, the hours of education and training on learning national music words, using them, and preserving national music have been reduced. For a long time, real connoisseurs of the national music art of the Uzbek people were not allowed in Soviet higher music schools. During its half-century of activity, the conservatory could not deliver a tanbur player, sato player like T. Alimatov, a flute player like Ismail, or a player like Domla Halim or Ma'murjon. The real reason for this was the lack of attention, encouragement, and efforts to develop national music education.

Also, due to the lack of serious attention to the study of the national musical heritage, the educational institutions could not produce mature musicians of the national musical instruments.

There are also a number of problems in the performance of folk instruments, which are manifested in the lack of a system for improving the qualifications of music pedagogues, the lack of scientific literature, and the lack of musical instruments.

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