

Abdurauf Fitrat's Interpretation of "Music Pedagogy" Issues in Pedagogical Education

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ABSTRACT

The article analyzes Abdurauf Fitrat's interpretation of "Musical Pedagogy" in teaching pedagogical education.

Keywords: Fitrat, pedagogy, education, teaching, music, analysis, interpretation, research, study.

Introduction. One of the most pressing issues of social development in Uzbekistan in the new era is the rational use of the teacher factor. In this regard, the Presidential Decree № PD-4623 of February 27, 2020 "On measures for the further development of pedagogical education" set the task "development of specialized teacher education and targeted use of its results. One of these profile pedagogical education is "Music Pedagogy", which is the basis of training music teachers who provide music education and training as part of the subject "Pedagogy". Abdurauf Fitrat (1884-1938), a modern enlightened pedagogue, has his own views on these issues, the study of which will help to strengthen the principles of modern music education and upbringing and improve the methodology of "Music Pedagogy". In particular, the approaches of the scholar-teacher serve as an important methodological basis for strengthening the disciplines "History of Music", "Uzbek Folk Music" and "Children's Music Literature" of higher educational institutions aimed at training music teachers.

"Music pedagogy" - the science of musical education and upbringing, the subject of which is the study of the essence and laws of musical education and upbringing, methods of teaching and musical development of personality.¹ Music education is a process of systematic musical knowledge, skills and competent learning required to work in the field of music, music education is the acquisition of an individual's community music culture.² In this regard, the following are perceived as factors in the development of modern science "Music Pedagogy":

- ✓ strengthening the methodological basis of music education and upbringing;
- ✓ implementation of paradigmatic sources of music education based on the musical needs and requirements of the individual;
- ✓ to realize the musical development of the individual on the basis of the experiences of national musical culture;
- ✓ arming future music teachers with a specific scale of music-pedagogical research.

From the point of view of these factors, the study of Fitrat's views on the issues of music

¹. Kadirov R. Music pedagogy. -T.: Music. 2009. –C. 25.

². Music Encyclopedic Dictionary. Editor-in-Chief G.V.Keldish. -M.: Soviet Encyclopedia. 1990. –P. 361. See also: Asafiev B. Selected articles on musical enlightenment and education. -L.: Music. 1973. Sohor A. The educational role of music. - L.: "Music". 1975. etc.

pedagogy is very acceptable.

From an early age Fitrat was introduced to music, along with all other disciplines, during his time the performance of *auereole Shashmakom*, Uzbek music in Bukhara, became popular in every home, residence and palace.³In addition, his mother, Mustafbib (Bibijon), was an educated, delicate, and well-mannered woman who introduced her son to the art of music.⁴All this shows Fitrat as a person who is aware of the basics of music education and upbringing. For this reason, in one of his first educational and pedagogical pamphlets “*Hind sayyohibayonoti*” (“The Indian Traveller's Statement”) written in 1912, he distinguished between real music and imitation, criticizing the “*Erontorchilarininguyinchisi*”(“Iranian Torch Player”) (street musicians in Bukhara - Sh. A.).⁵

In 1926, on behalf of the Committee for the Study of the Uzbeks, Fitrat wrote a pamphlet entitled *Uzbek Classical Music and Its History*. The following are important: *first, he consciously uses the classic word, which was widely used in world musicology and music pedagogy in the first quarter of the twentieth century, instead of the word “classic”; second, in 1923, the Lazarevs Institute of Living Oriental Languages in Moscow awarded Fitrat the title of professor, and so the Committee for the Study of Uzbeks in 1925 commissioned the first Uzbek professor to write a book on the art of music because he was not a national scholar in music; third, the pedagogical scientist performs this task with knowledge and conscience.*

Fitrat writes in the pamphlet: “I am not an instrumentalist (musician - Sh.A.) or a musicologist. This is my relationship with music: I love our music and listen to it a lot, by the order of this love for our music I search and find and study old and new works written about it (I study - Sh.A.). I have nothing more”.⁶*First of all, this humility is considered by musicologist and rhythmologist Otanazar Matyokubov as a sign of universality;*⁷*second, the Committee for the Study of Uzbeks considers Fitrat's pamphlet to be “valuable material.”*⁸

Thus, the pedagogue presents his approach to the issues of music pedagogy, relying on the possibility of “loving our national music and reading what is written about it”. At this point, we draw your attention to the analysis of this issue.

Study the history of national music. According to Fitrat, the first of the main issues in music pedagogical education is the study of the history of national music. This is one of the foundations of professional education of a future music teacher. “We have,” he writes, “the word Eastern music as opposed to Western music (the term - Sh.A.)”.⁹It is known that “Western music” means the art of music in Europe and the Americas, and “Oriental music” means the music of the peoples of Asia, Africa and Australia.¹⁰The purpose was to define the

³. See: Matyolubov O. Another look at Bukhara Shashmakom. - T. : “New Age Generation”2014.

⁴. Boltaboev Kh. Fitrat and independence of spirituality. // Fitrat A. Selected works. I skin. –T. : “Spirituality”.. 2000. P.5.

⁵. Fitrat A. Selected works. I -jild. –T. : “Spirituality” 2000. P.108

⁶. Fitrat A. Uzbek classical music and its history. –T. : “Scienc”. 1993. P.20.

⁷. Matyokubov O. Another look at Bukhara Shashmakomi. P.7.

⁸. Fitrat A. Uzbek classical music. P.4.

⁹. Fitrat A. Uzbek classical music. P.5.

¹⁰. See: Shakhnazarova N. Music of the East and Music of the West: Types of Musical Professionalism. Research. -M.: Soviet Composer. 1983.

area of Fitrat's Uzbek national music, so he immediately spoke of the term "Oriental music": "Today, the meaning of this word is the music of the Turks (Turkic peoples - Sh.A.), Arabs and Persians.". It should be noted that Fitrat, here, based on the principle of classical professionalism, does not include the musical art of indigenous peoples in Africa and the Australian continent in the phenomenon of Oriental music. This was the right approach to the conditions of the 1920s.

The educator says the scientist continues: Oriental music is basically the same in theory (unique - Sh A), all on the "Twelfth rhythm".¹¹They all have a lot of terminology and a lot of methods".¹²That is, the musical art of the Turkic, Arab and Persian-Tajik peoples is theoretically united in the concept of "Oriental music", which has many terms and many methods that are a rhythmic formula understood in the form of a circle. Here, Fitrat emphasizes the "Twelve rhythm", which formed the classical layer of medieval Eastern music, and the terms and methods also belong to this art. In particular, the art of classical music of the East in the period from the XIII century to the 20s of the XX century formed a unity on the basis of "Twelve rhythms". Later, during the Soviet era, this process was called "professional music in the oral tradition".¹³By the time of independence, the process, like Fitrat's, had been revived under its own name, "Uzbek classical music".¹⁴So, from the point of view of "Musicology" and "Music Pedagogy", this factor was correctly named by Fitrat in the 20s of the XX century. This is important information for future music educators.

Fitrat also makes an important point: "There are so many differences(Sh.A) in style between Turkish, Arabic and Persian music (Sh.A.) that when the first listener hears the latter, he doesn't understand anything".¹⁵Indeed, from a theoretical point of view, the art of music of the Turkic, Arab and Persian peoples has much in common (within the framework of the "Twelve Rhythms"), but differs in style.¹⁶The pedagogical scientist also notes that the musical art of the Turkic peoples in the composition of Oriental music is also different: "Some of the styles from the Turks (Turkic peoples - Sh.A.) are also found in Ottoman (Turkish people - Sh.A.), Azeri (Azerbaijani people) and Uzbek music".¹⁷So, in the eyes of Fitrat, our national music has the following position:

This system is as important in terms of "music pedagogy" as the study of the history of Uzbek music. Fitrat emphasizes the importance of harmony with the art of Oriental music in the study of the medieval history of our national music: "Just as our (classical - Sh .A.) literature is connected to Eastern Islamic literature, so is our music connected to Eastern Islamic music".¹⁸

¹¹. In the Islamic period - systematized in the XIII century, see "Twelve rhythms" (Duvozdah rhythm) and its influence on the art of Oriental music: Rajabov I. rhythms. –T.: "Art". 2006.

¹². Fitrat A. Uzbek classical music. P.5

¹³. See Matyokubov O. Introduction to the basics of professional music in the oral tradition. –T.: "Teacher".1983.

¹⁴. See: Matyakubov O. Uzbek classical music. Book 1. Origins. Book 2. Theoretical Foundations. –T.: "New Age Generation". 2015.

¹⁵. Fitrat A. Uzbek classical music. P.5.

¹⁶. See: Karomatov F. Uzbek music; Rusakova O. Arabic music; Krlstigena M. Irina music. //Music Encyclopedic Dictionary. Chief editor G.F. Keldish. -M.: Soviet Encyclopedia. 1990. –p.561-562; 36-37; 215-216.

¹⁷. This source.

¹⁸. Fitrat A. Uzbek classical music. P.5.

Thus, Fitrat puts forward a dual methodology for studying the history of Uzbek national music:

1. Uzbek classical music based on the Method (rhythm art) with a complete rhythmic formula;
2. *hand music (oral creation of folk music) with a predominance of melody (intonation).*¹⁹

This approach was important for the first quarter of the twentieth century. At the same time, it should be noted that the study of the history of Uzbek music in these two types has survived. Only the first type - on the basis of Uzbek classical music, along with the art of rhythm, musical works created in the ways of rhythm (as a reference to rhythms) were studied. Also, these two types of music are being studied in depth today through the subjects "Fundamentals of Rhythm" and "Uzbek folk oral music".

According to Fitrat, the classical form of Uzbek musical art was created by "our musicians (artists - Sh.A.) who were scholars in music theory and grew up around madrasas and palaces" and the folk type of folk music was created by folk musicians and folk singers (folk – Sh. A).²⁰. It should be noted that this approach is still adopted today.²¹

It turns out that the teacher's approach to the study of the history of national music in terms of "music pedagogy" has its own characteristics.

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¹⁹. This source. P.20.

²⁰. In this place.

²¹. See Matyokubov O. Another look at Bukhara Shashmakom. - T .: "New Age Generation".. 2014. Musical Folkloristics in Uzbekistan. Collection. -T.: Acam. sciences publishing house. 1963 atc..

12. Matyakubov O. Uzbek classical music. Book 1. Origins. Book 2. Theoretical Foundations. –T. "New Age Generation". 2015.
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