

RESEARCH ON BUKHARA MUSIC HERITAGE THROUGH AXIOLOGIC FEATURES

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ABSTRACT

The article deals with the issues related to axiological approach to the study of Bukhara music and the life and work of master artists who have made a significant contribution to Bukhara's musical heritage, and to educate the younger generation in the aesthetic, spiritual and educational value and national spirit.

Keywords: Music education, axiological approach, values, national values, common human values, Bukhara School of Music.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Oriental music plays an important role in the world art. In this system, Bukhara music heritage has a long history. In modern pedagogics, it is essential to examine Bukhara music heritage in connection with national values.

It is certain that from the early years of independence great attention has been paid to our national culture and art. In this period, Many opportunities for the development of Uzbek music have been created in accordance with our values.

Nowadays, the evolution of society, along with the social, economic, cultural and educational reforms, requires the modernization of the education system and bringing it to the level of international standards. Thereby, upbringing a person with high spirituality and intellectual potential begins, first and foremost, with the formation of a sense of self-awareness and a deep respect for our national values. Of course, music has a special role and importance here. Uzbek art, including Bukhara's music heritage, has grown and developed in the spirit of centuries-old traditions of our nationality.

Our nation has always had a rich musical heritage. Much of this musical masterpiece is related to Shashmaqam's native land Bukhara. Therefore, the axiological approach to the study of the life and creative activity of Bukhara musical heritage and its prominent representatives is important in improving the effectiveness of music education.

The axiological approach to music education is a pedagogical activity created by humanity which is aimed at the study in interaction, realizing, acknowledging and directing towards creativity of practical and theoretical knowledge in music. Thanks to independence, the musical and art faculties of the Pedagogical Universities of the Republic have a great opportunity to study the musical heritage. Due to this, the opportunity to study classical music of our nation, to get acquainted with the works of artists who have created and executed perfectly Uzbek classical music, is increasing day by day.

The Uzbek nation has a rich musical heritage and for centuries, there have been many famous musicians, instrumentalists and scholars. Musical treatises by encyclopedic scholars and writers during the Eastern Renaissance provide rich information about the musical heritage and development of Uzbek nation.

The poetic folklore and samples of ancient music even in "Avesta" and other ancient memorials tell about traditions, elements of wedding performances and even musical instruments. Folklore and local traditions have been the basis for the creation of major professional works. Especially in Bukhara, which became a major cultural center during the domination of Samaniys, music flourished along with many other aspects.

It is certain that Bukhara from ancient times up to now continues the musical traditions and makes a great contribution to its development. Bukhara is known not only for its composers, musicians, instrumentalists, but also for music scientists. The book "The mughani of Bukhara"¹ by the musician scientist Fayzulla Turaev covered 131 musicians, hafizs and composers living in the Bukhara region, and gave us the names of more than 30 artists whose lives and creativity couldn't be adequately studied. Abu Hafiz Sogdi, Tahir Abu Tayyibi, Alibek Tanburi, Abul Abbas Bakhtiyor and Abu Nasr Mutrib, who lived and worked in Bukhara in the IX-X centuries, contributed to the development of music culture. One of them, Abu Hafs Sogdi, wrote a number of musical treatises and founded a musical instrument called "Shahrud." It became one of the most popular musical instruments in the Middle East and Central Asia. Tahir Abu Tayyibi was one of the great scientists of music in the domination of Samaniys. He wrote commentaries on Greek philosopher Aristotle, Plato, Nicoma, Batlimus, and Pythagoras, and translated them into Arabic. In his perfect works on music theory, such as "Kitab al adab al-gina" and "Kitab-fi agham", he justified that the musical instrument and the human voice influence the human spirituality. The scientist emphasizes specially the benefits of Persian music in this case. In his book "Kitab-fi agham"(the book about Music) he wrote about pre-Islamic melodies and songs.

One of the scientists who made a significant contribution to the music art of his time was Alibek Tanburi. He was also known as "Tanburi", because he was a master at playing the instrument tanbur of Movarounnahr, Khurasan and Baghdad. He was the founder of the "Fakhlaviyat" series. Abul Abbas Bakhtiyor opened the first music school in Bukhara during the Samaniys and was a music scientist who created a number of textbooks on music theory. He translated Ptolemy and Euclid's works such as "Rhythmics", "The Law of Music" and included them in school class-books. Later Ali Abu Sina and Abu Nasr Farabi used this book effectively. Abul Abbas Bakhtiyor was a favorite teacher of one of the great representative of Oriental poetry - the hafiz and musician Abu Abdullah Rudaki. Abu Nasr Mutrib was one of the closest follower of Abul Abbas Bakhtiyor. He founded the famous "Husravoniy" series. He was the author of a series of songs "Rohi Movarounnahr" and wrote treatises on music.

The great physician and scientist Ibn Sina wrote more than 280 works during his 57-year life. Of these, 40 are related to medicine, 185 are related to philosophy, logic, psychology and socio-political sciences, and 40 are related to various natural sciences. Three of his famous works are considered as the most unique masterpieces of world music culture. Specifically, the scientist's unique views on music were reflected on the treatises such as "Kitab al-Shifa" (The Book of Healings), the Donishnama (The Book of Knowledge), and the Risolatun fi-ilmi Musiqiy" (the

¹ Turaev F. The mughani of Bukhara. - T.: Fan Publishing, Academy of Sciences of the Republic of Uzbekistan, 2008

treatise about music). As a great thinker, he developed the views of encyclopedic scientist Abu Nasr Farabi on music.

Ahmad Gijjaki (XV-XVI centuries) was one of the greatest musicians in the history of Bukhara musicians. He was a music scientist who was the head of musicians at the Hussein Baikarah Palace, made adjustments to the bowl and handle of the gijjak to make its tone resonant, and designed training programs for gijjak music. Ahmad Gijjaki is also known for creating additional directions to the rhythm of "Iraq", "Isfahan", "Busaliq", "Navo" and "Husayni". Najmiddin Kawkabi (1480-1535) was a maestro of the XV-XVI centuries, earning a respect among musicians. He was a multilateral artist who created a number of scientific works on poetry, composer and music. His works, such as the "Musiqqa haqida risola", "O'n ikki musiqqa bayoni", "Musiqqa ilmi haqida qiromiya risola" were published in Uzbek and Tajik. His characterization for the "Chorzarb", "Zarbul Fatah", "Husainiy", "Rost" and "Iraq" led to popularity.

His creation and noticeable works should be mentioned on the following:

- A two-volume "Kulliyati" dedicated for Abdurahman Jomiy on the twelve Maqam system;

- Classification of "Zarbul Fatah", "Husaini", "Rost" and "Iraq";

- "Charzarb", a book dedicated to the "Maqam of Iraq";

- Bukhariy's "Kulliyati" written for "the maqam of Iraq".

Noting the merits of a number of music scientists in the formation of the Shashmaqam, based on ancient twelve maqam, it is worth noting the works of two great scientists - Najmiddin Kawkabi and Darvishali Changi.

Among the several of scholars who made a significant contribution to the development of music, the name of Darvishali Changi should be mentioned. In his work "Tuhfat-us-surur", he specifically mentioned the creation of twelve maqams and related music and songs. Inspired by the Maqam melodies, he created "Peshrav", "Amal", "Qavl", "Saj", "Kor" and "Savt". He also invented such musical instruments as "Muhammas" and "Sumbula". Darvishali Changi also knew how to play various instruments. But he was able to obtain the nickname Changi because of his exceptional skill in the instrument Chang. He compared local music to Persian, Indian and Arabian music and researched many similarities between them and at the same time, their peculiarities and differences.

Darvishali Changi's creation plays a major role in music.

His merits in this area can be summarized as follows:

- Darvishali Changi also classified the names of some of the twelve maqam systems;

- Identified that some maqams including "Mefahan", "Fahavi", "Navo", "Kuchak" had not been other names, regulated the rankings of the maqam of their time, and emphasized at what time of day they should be played

- Expanded the vocal chances of many music words;

- He made a great contribution to the formation and systematization of Bukhara Shashmaqam.

Currently, the creative legacy of Darvishali Changi is important in the study of twelve maqam and the history of Shashmaqam.

One of the figures who made a significant contribution to the development of Uzbek music culture in the 20th century was Abdurauf Fitrat. In the research of Fitrat's creation, it is worth emphasizing a number of important points:

1. Abdurauf Fitrat was a scientist with a deep knowledge of the Easter legacy.

His father, Abdurahmanboy, was a civilized man who established trade relations with Turkey, Persia and Kashgar. After graduating from an old school in Bukhara, Abdurauf Fitrat

studied at Mir Arab Madrassah and then at Istanbul University. His first major work was to reform the school on the basis of new technology.

2. He wrote numerous scientific articles and treatises as a member of the Bukhara Ethnographic Commission according to Music. In 1923, the enterprising scientist led to copy the full version of "Shashmaqam" which performed by mentors Ota Jalol Nasirov and Ota Giyos Abduganiev to the note from Russian musician Uspensky.

In 1924 the first version of "Shashmaqam" was published in Moscow. N. N. Mironov and Abdurauf Fitrat were the editors.

3. Abdurauf Fitrat was one of the first scientists who tried to write a history of Uzbek musical heritage. His treatise "Uzbek classical music and its history", published in Samarkand in 1927, was the first scientific source on the history of national music².

In particular, in the part of "Oriental Music", the scientist studied Eastern music by comparing to Western music. The book focused on the role of twelve maqams in the creation of Bukhara Shashmaqam. It also emphasized the similarities and differences among Persian, Indian, Turkish music and Uzbek music.

4. The first school of Eastern Music and the Institute of Art and Choreography opened in Bukhara at the initiative of Abdurauf Fitrat.

As you can see, Bukhara music heritage has its rich history. We tried to think about the most important of them. Even a brief introduction about the representatives of Bukhara's musical heritage can help students to gain some knowledge about these scientists and it certainly gives them a sense of respect for our musical heritage.

In summary, the rich Bukhara music heritage serves as a value and gives spiritual-moral and aesthetic education for the young.

The creation of Representatives of great music heritage, for example Abu Hafiz Sogdi, Tahir Abu Toyibi, Alibek Tanburi, Abul Abbas Bakhtiyor, Abu Nasr Mutrif, Abu Ali Ibn Sina, Ahmad Gijjaki, Najmiddin Kavkabi, Darvishali Changi, Abdurauf Fitrat and others, play an important role in perpetuating the traditions of musical creation.

Accordingly, one of the most important tasks of the day is to include Bukhara music heritage materials into syllabus, manuals and textbooks on higher education and vocational education, secondary schools, children's music and art schools, particularly, artists, music scientists and folklore works "Bukhara" and "Mavrigi" and make the younger generation enjoy aesthetic, spiritual and educational values.

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² Fitrat, Abdurauf. Uzbek classical music and its history. - T.: Science, 1996. P. 40