



ACTIVITIES OF THE JADIDS IN THE FIELD OF MUSICAL EDUCATION AND
EDUCATION

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Annotation: *this article describes the Enlightenment-progressive movement about folk music art, reflections on its importance.*

Keywords: *Music, account science, geometry, Naghma, singing, art, tarona, tab'iyat, poetry, mukhammaskhonlik, zakiy, alloma, singer, ruboi*

The Enlightenment-progressive movement in Central Asia has been of great importance in the widespread dissemination of reflections on folk music art, its importance, the establishment of National Music Education, Development, and the promotion of its educational capabilities. A special place in the attention of enlightened intellectuals, creators, statesmen, educators is occupied by the development of the art of Uzbek music, issues of national music education. Of particular importance are the jadidism movement, the great figures and their creative activity. Intellectuals such as Abdurauf Fitrat, Mahmudxoja Behbudiy, Abdullah Avlani, Abdullah Qadiri, Abdukadir Shakuri came up with the idea that progress would be achieved by spreading a progressive culture in the land. They made efforts at the goal of instilling national musical education in the minds of the younger generation. In the history of the development of Pedagogy of Uzbekistan, the activity of jadids was a significant event, especially the transportation of new-style multifamily schools. They implemented the work of drawing up curricula, programs, creating textbooks for teachers of schools. Through the textbooks, written articles, works of art created by the jadids, serious attention was paid to the formation and development of feelings of love for their country, loyalty to the nation, desire for freedom in young people. Along the way, they singled out the importance of the activities of schools and other educational institutions. In the scientific and artistic-creative legacies of the jadids, which are reflected in the artistic and educational sphere, art, including music, is considered as a means of upbringing of the individual, as an important factor in his formation of national - spiritual harmonious and moral qualities.

The enlighteners put forward the idea of the need to reform education in order to develop culture, ushering in the development of social consciousness in Turkestan. In their educational endeavors, the goal of using it to develop a national music culture was prioritized by studying and mastering the European music culture, education system. Consequently, "the Jadids saw the enlightened condition of Turkestan independence, first of all, with the education of the younger generation at the level of the European Sciences of the time and in harmonizing national education." The idea of establishing National Music Education represented the content of the musical-educational reform in Turkestan at the end of the XIX century. In the essence of this movement, issues such as mastering the experience of European music scholars, preserving the Uzbek national musical heritage,



notating our national music, revitalizing the activities of national music schools were priority.



Abdurauf Fitrat made a significant contribution to the improvement of the educational methods of our national music schools, creating the theory, history of our music by completing a series of articles, treatises on national music. In his musical-educational views, he became especially passionate about the establishment of national music education, the preservation of the musical heritage, the development of the work of music schools. This was mentioned in his "Uzbek classical music and its history" (1926.) in his book: "...if we cannot increase our national music schools, let's not even think about reducing, let's help them financially, spiritually, and put our work on track. With the help of European music scholars, let's not follow the melodic methods of European Music in cutting our tunes into notes, let's turn a blind eye to the European melodic methods and let's stick to the melody itself..." . Abdurauf Fitrat, in his artistic-educational views and ideas, paid great attention to the art of national music as a means of artistic education, widely spreading among the public that it was the national and spiritual perfection in young people, a factor that shaped moral qualities. The veils and methods of Uzbek music, introduced to each status *Shu'bas*, gave interesting facts about the history, structure, possibilities of soundening of national instruments such as *tanbur*, *muzrob*, *dutor*, *rubob*, *qobiz*, *nogora*, etc.

"On Uzbek music" (1928y.) in his paper, however, he described the rich musical heritage of the people as an important factor in National Education: "... he is a musician, alone in his classical part he kept more than three hundred tunes, one musician is the owner of about fifteen instruments on this day, one musician has a theory, a method worthy of investigation, he is spoken by a round of praises". Abdurauf Fitrat emphasized the importance of Oriental music and adequately assessed the educational possible ways of Uzbek national musical art: "European Music has reached its next age. Before that, bora

can not. European Music scientists strive to suppress their work earlier, understanding in different ways. Their songs appeal to our oriental music and are a measure other than the use of the basics of the *kalmykahin water*. Therefore, the importance of Eastern music is growing day by day in the science and art circles of Europe." The question of the inclusion of works on the path of status and status in the educational system was the focus of the *jadids*. As an example of musical-educational activity, Abdurauf Fitrat founded the 1st School of Oriental music on August 10, 1921 by decree of the Government of Bukhara. The lessons of musical education of children in this school were conducted in a traditional



style-belonging to oral music-pedagogy. The famous hofiz-musicians acted as coaches at the school and carried out their musical-performing activities in harmony with their pedagogical work. At the music school, teachers such as father Jalal, father Ghiyos, Domla Halim Ibadov, Master Shadi, Khoji Abdurahman would teach the songs on the path of status and status, their methods, to young students. Thus, the propaganda of our national music, the tasks of training disciples, the traditions of the “teacher - disciple” continued. Sh. Sahibov, F. Shakhobov. M. Ashrafi, M. Great artists like burkhanov were educated here.

V. Uspensky was invited to Bukhara in 1923 to copy the “Bukhara Shashmaqomi”, which had been taught verbally from the teacher - disciple for several centuries, from the Masters of status father Jalal Nasirov and father Ghiyos Abduganiyev to the current Note script. The prose and Musk pieces of the six Maqam, consisting of “Buzruk”, “Rost”, “Dugoh”, “Segoh” and “Iraq”, performed by Father Jalol Nazirov, deserved recognition for their excellence in method and tone structure and artistry in their interpretation. Fitrat was in charge of the implementation of the work of collecting and recording Shashmakom tunes. This collection was published in 1924 by Abdurauf Fitrat and N. Published in Moscow under the editorship of mironovs. On the initiative of Fitrat, this auspicious work was the first step in the study, research of Bukhara Shashmakom, sealed as an important cultural event in the history of our national musical culture. Fitrat has stated that he does not claim musicologist, hofiz, or composer, but analyzes works on his art in music due to his immense love for national musical art, his attitude towards listening to it.

Abdurauf Fitrat, in his book “Uzbek classical music and the history of un ing”, wrote that “I am not a player or a musicologist myself. It is this that I am engaged in music, I love our national music, I listen a lot. Because of this love of music, I can only analyze and react to works written on this subject,” he wrote. Maqam scholar A. Matyokubov highly appreciated the musical-pedagogical activity of Abdurauf Fitrat: - “in this one more time the fact that Fitrat is a wise leader who pursues distant goals. The main goal of studying shashmakom and promoting it to the younger generation was to directly connect the prospect of Uzbek music to the old classical traditions and to prioritize nationalism in the construction of a new musical thought, to put respect and attention to the heritage of the ancestors in place,” he wrote. In the development of traditional music propaganda and mentoring and discipleship, musical evenings held in the apartments of famous intellectuals were also of particular importance. In one of the conversations, the famous composer Mutal Burkhanov said: “once a week at Fitrat's house, he would gather for a music night. Master singers such as Domla Halim Ibadov, father Jalal, father Ghiyos, Abdukadir Ismailov, instrumentalists had long conversations and displayed their art. In the same place, I discovered the breath of the unique tones of the East in my young soul and felt that it was a noble treasure,” he recalled . Abdurauf Fitrat always cared for the promotion of National Musical Arts, the development of education, as well as the support, preservation of the talent and creativity of artists. About the composition of father Jalal: “there was no branch of Savt in the status of Segoh. “Savt” was composed by the famous musician father Jalal with my encouragement in 1922”. “he wrote.



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7. The formation and development of uzbek art in the late 19th and early 20th centuries International Journal of discoveries and innovations in applied sciences
8. MUSIC SCIENCE IN THE LITERARY ENVIRONMENT OF BUKHARA. ACADEMIC RESEARCH IN MODERN SCIENCE International scientific-online conference Researcher of BUHSU, teacher of BUHDPI