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## ON THE MUSICAL VIEWS OF UZBEK EDUCATORS IN THE FIRST HALF OF THE TWENTIETH CENTURY

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### Abstract

The enlighteners of the first half of the twentieth century were thinkers and figures of encyclopedic knowledge. Regardless of the field of activity, their main goal was to build a new social consciousness based on national and universal values and the achievements of modern science. These talented scientists, writers, poets and playwrights left a significant mark on history, literature, music, mathematics, oratory and other areas. In general, the scope of creation resembles the encyclopedists of the past. From this point of view, a valuable aspect of the great spiritual heritage of thinkers for us is that it contains organically interconnected musical, philosophical, historical, scientific-theoretical and practical aspects.

**Keywords:** *music, science, scientist, theory, form, practice, complex, rhythm*

One of the unique monuments inherited from Fitrat in the matter of rhythm is the presence of Shashmaqom methods recorded by Father Jalal and among them the existence of large samples of our classical music such as “Se usul” that have reached us. Only the rhythmic formula of Se method is given in the book of Fitrat. But the work based on it is not found in any of Shashmaqom’s music collections. Five of the se usul tunes were suddenly left out of the tanbur line copies. It is clear from their comparison that Fitrat, as a meticulous scientist, did not ignore any evidence of scientific importance.

When it comes to the issue of form, Fitrat gradually moves beyond theoretical views and towards practical sciences (“oral theory”). The

literary appearance of these forms explains the structure of a single large complex - Shashmaqam, consisting of small songs, entire maqam groups and their sum. The scientist explains the boundary between large and small musical forms in connection with the definition of the concepts of akha and akhacha.

“The shashmaqam has separate akhlaas. These akhlaas are not played together with the maqams, but are played separately (chalina), but each of them starts from the fret of a maqam and continues like that, so they are considered akhlaas of that maqam. All of these akhlaas are akhlaas” (Fitrat. 1993, 22).

At this point, the valuable aspect of Fitrat’s doctrine for us is that it sees the Shashmaqam and its internal structure, which have been established in practice, as a whole. Indeed,

by the 19th and early 20th centuries, Shashmaqam as a musical genre had developed in two main directions. The first was in the form of stable (closed) groups introduced among the elite. Changing it was considered unethical. The second was in the form of an unstable (open) system – a performance program – used among the masses. Musicians freely introduced it at meetings, weddings, or other gatherings, depending on the circumstances.

Without dwelling on the internal structure of the original Shashmaqam and its subsidiary layers, Fitrat divides the complex into two relatively independent sections and presents its general content. It is more complete and complete than the lists in the treatises and treatises, and is a valuable example for understanding the Shashmaqam equivalents that emerged in later periods. This document plays a very important role in understanding the foundations of Uzbek classical music.

The second part of Fitrat's book is devoted to historical issues. One of the internal chapters of the part is called "A look at the history of our music. Turkish music" and it briefly and concisely reflects various aspects of our musical culture related to social life. History, science, religious and secular views, worship and rituals, literature, poetry and other issues are covered.

The history of Turkish music begins with the pre-Islamic era, the era of the Turkic khagans. The core of musical ideology is the elaboration of the three first common concepts: bakhshi - uzan - köbiz (Fitrat writes these words together with a hyphen), and attempts to demonstrate the contribution of the Turkic world to Islamic culture. This helps to understand the trilingual (Arabic, Persian, Turkish) nature of Islamic civilization more deeply.

Another national enlightener who was contemporary with Fitrat, Mullo Bekjon Rahmon ugli (Bekjon Rahmon), was born into a family of prominent officials of Khiva and received his education at home in school and madrasah. His father, Rahmonberdi Mahram (servant), was a trusted official of Prime Minister Islam Khoja. Due to the intensification of relations with Russia, he was involved in the construction of a state-run social hospital, post office, telegraph, new-style minarets, madrasahs, and schools in Khiva,

and gained recognition as a respected public servant among the people.

In 1920, he was elected Minister of Education of the Khorezm People's Soviet Republic and at the same time served as the Autonomous Representative of the Soviet Republic in Moscow. Bekjon Rahmon was an intellectual with knowledge in various fields, especially literature, history, ethnography, including music. In particular, two of his works on music have survived to our time: the book "Khorezm Musiqy Tarikhasi" (A Musical History of Khorezm), written in collaboration with Muhammad Yusuf Devonzoda (Matyusuf Khartov) (Mullo Bekjon Rahmon ugli, Muxammad Yusuf Devonzoda 1925).

Mullo Bekjon served as the Minister of Education in the Khorezm government, and Fitrat served as the Minister of Education in Bukhara. In accordance with the requirements of the time, the Ministry of Education, in addition to the educational system, also covered other social and spiritual areas. In particular, the creation of a work on Khorezm music was entrusted to the Minister of Education by the "Committee for the Study of Uzbeks" operating in Tashkent.

Although Mullo Bekjon, who was the Minister of Education, was influenced by Jadidism, in this work he tries to read the layers of history, express an open attitude towards the lifestyle of the khans and courtiers, and especially their musical tastes. Therefore, in the mid-1930s, he was subjected to pressure by the Soviet government for his efforts in the direction of national enlightenment. According to his students, Mullo Bekjon was an outspoken and courageous person who openly criticized government leaders at meetings and gatherings. His persecution and tragic death are evidence that there was a reason behind such views.

Another national enlightener who was a contemporary of Fitrat and Bekjon Rahmon was Matyusuf Kharratov (Muhammad Yusuf Muhammad Yakub ugli). He was an intellectual who received madrasah education, a well-known poet (pseudonym Chokar), a prominent musician, composer, musicologist, and figure who worked actively as a figure. Before starting the information about this prominent representative of Uzbek music, two points should be explained separately.

Firstly, Matyusuf Kharratov differs from his contemporaries and leading teachers in that, since he came from a generation of musicians and musicologists, his creativity and activity were mainly focused on the scientific and practical aspects of musical art, on the “oral theory”. Secondly, his musical heritage has not yet been analyzed as an independent scientific trend. He served in various positions and was forced to adapt his views to the changing political situation. In addition, Matyusuf Kharratov’s manuscripts and archival documents remain in educational and scientific institutions in Khiva, Samarkand, Tashkent, as well as in the hands of individual individuals, and have not yet been collected, organized and studied in one place.

Muhammad Yusuf’s first creative steps began during the khanate. From his youth, he gained a reputation as a musician and poet and began to serve at the court. His madrasa teacher and mentor in poetry was Muhammad Yusuf (literary pseudonym Doyi), who was extremely demanding and strict, even daring to criticize Khan Feruz. In music, his direct student was Kamil Khorezmi - his father, Matyakub Harrat. Thus, he received a solid upbringing in both sciences and managed to raise his bright natural talent to high levels and perfect it.

In practice, however, “mushkilot” and “prose” have become customary in the sense of general names for instruments and chants. In tanbur lines, mushkilot is used, and prose is not found. In it, too, the maqom family is taken as a whole, and problems are distinguished

separately within it. This idea is expressed in the phrase “maqom is beyond problems” (“maqomi gyaar az problems”). For the teachers and practitioners who introduced shashmaqom in Khorezm, adherence to tradition was very important (Ikramov I.I., 2021).

Another prominent representative of the ethnographic foundations of Uzbek music, who worked at the beginning of the 20th century, is Gulam Zafari. He is a scientist, poet, writer, theater and music figure who selflessly served the national culture and art of the new era. If Fitrat’s work is focused on the theoretical, historical and practical foundations of Uzbek classical music in general through Bukhara traditions, and the work of Bekjon Rahmon and Matyusuf Kharratov is focused on the music of Khorezm, then Ghulam Zafari’s scientific aspirations are connected with the study of the roots of the musical heritage of the Fergana-Tashkent oases.

The value of Gulam Zafari’s ethnographic work lies in the fact that it is connected with the Fergana-Tashkent style, which is the least covered by written documents of the Uzbek musical heritage and at the same time constitutes one of its mainstays. Indeed, there is not much, but reliable written information about Bukhara and Khorezm. They were partially mentioned above. There are relatively few written documents indicating the musical traditions of Fergana-Tashkent. And those that do exist have not been systematically and consistently studied. Therefore, in a certain sense, Ghulam Zafari’s research can be called the first steps on this path.

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