



Features of pedagogical traditions in Uzbek folk music.

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Annotation:

The article highlights the important features of the national teacher-student education system. Data on the complex regional styles of performance of Uzbek folk music, skillful performers, musical instruments, big songs, epics, half-songs, folklore and bakhshilik were analyzed.

Keywords: teacher, student, student, hafiz, yaktak, lecture, classical art, regional music, halfachilik, donchik, bakhshichilik, shashmakom, mavrigi

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Ўзбек халқ мусиқа ижодида устоз-шогирд анъаналарининг ўзига хослиги.

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Аннотация:

Мазкур мақолада ўқитишнинг миллий, устоз-шогирд тизимининг муҳим хусусиятлари ёритилди. Ўзбек халқ мусиқа ижодининг ҳудудларга хос мураккаб ижро услублари, моҳир ижрочилар, чолғу созлари, катта ашула, дostonчилик, ҳалфачилик, фольклор ва бахшичиликка оид маълумотлар таҳлил қилинди.

Калит сўзлар: Устоз, шогирд, ўрганувчи, ҳофиз, ятак, маъруза, мумтоз санъат, ҳудудга хос мусиқа, халфачилик, дostonчилик, бахшичилик, шашмақом.

Особенности педагогических традиций в узбекской народной музыке.

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Аннотация: В статье освещаются важные особенности национальной системы обучения преподаватель-ученик. Были проанализированы данные по сложным региональным стилям исполнения узбекской народной музыки, искусным исполнителям, музыкальным инструментам, большим песням, эпосам, полупесням, фольклору и бахшилику.

Ключевые слова: учитель, ученик, ученик, хафиз, ятак, лекция, классическое искусство, региональная музыка, халфачилик, дostonчик, бахшичилик, шашмақом.



Traditions, values, customs and factors that express the unique national characteristics of each nation. Taking into account this aspect, in addition to the international music festival "Sharq taronalari", which has become traditional in Uzbekistan in 2019, the international festivals "Makom", "Bakhshi", "Folklore" and "Crafts" were organized, and these festivals were successfully held in our country. Leaders, specialists and guests from more than a hundred countries of the world took part in the festivals. It can be seen that thanks to the wide opportunities created in Uzbekistan in all areas and the prevailing conditions, such prestigious international festivals were solemnly held in our country, and people from all over the world saw this process with their own eyes. This is certainly a sign of stable peace and tranquility in Uzbekistan. As a result of the above festivals in Samarkand and Bukhara, Kashkadarya and Surkhandarya, Khorezm and Karakalpak lands, Jizzakh and Syrdarya regions, songs and lapars of the beautiful valley, folk arts and crafts, in general, the rich cultural life of the regions is embodied in colorful lines.

Much attention is paid to the customs, rituals and traditions of the Uzbek people, and effective efforts are being made to restore, preserve and pass them on to the next generation. Various efforts are made in this place to pass on the traditions to the youth. In this regard, the continuation of the tradition of "Master-disciple" is one of the unique manifestations of youth education.

There is a saying among our people: "A student who has not seen a mentor may fail". Just as every profession has its masters, so it is natural to have followers, deputies, in short, students who pass on the work of the Masters from generation to generation. Masters who are masters of their craft teach the same craft to their apprentices until they take their priceless craft with them. In turn, students develop the skills they learned from the Master and teach the next generation of

students to the best of their ability. Master discipleship is embedded in our national traditions. We have a lot of experience in this tradition in the arts, especially in singing. There are schools of art in our free country which are more beautiful than one another, unlike each other, and the diversity is indescribable.

Master Khadzhikhan Boltaev-student Ruzmat Dzhumaniyozov,

Master Yunus Rajabi - student of Orif Alimakhsumov,

Master Haji Abdulaziz Abdurasulov - domla student Halim Ibodov,

Master Jurakhan Sultanov is a student of Mamurjon Uzokov.

Master Fattokhan Mamadaliyev - student Mahmudjon Tojiboev,

Master Fahriddin Umarov is a student of Khodjiakbar Khamidov. This can be continued for a long time. There is another law in the Master Disciple tradition: Masters do not teach their students the secrets of performance. Because the student reveals this secret with his talent and memory. It is said that Master Jurakhan Sultanov did not learn the song "Sodirkhan Ushshogi" directly from Master Sodirkhan. Perhaps, being together at weddings and events typical for Uzbeks, where the master participates, carefully watching and listening to the performance of this song, when the song "Sodirkhan Ushshogi" is performed, there are instructive stories about how he studied it with his whole body. Tavakkal Kadyrov and Sultanali Mannopov, who are the successors of the master-apprenticeships that have been formed and developed over the centuries, their activities as a master-apprentice are reflected in the brochure "Life devoted to art". This brochure is about representatives of the Ferghana Valley School of Performing Arts. The inhabitants of the Ferghana Valley have been fond of art since ancient times. The Fergana Valley is considered to be a center of art. Many artists, popular singers and musicians come from Fergana. Especially



when it comes to khafiz, the Fergana performing school, which created such masters of khafiz as Khamrokul kori Turakulov, Erka kori Karimov, Boltaboy Radjabov, Mamatbuva Sattorov, Akbar Khaydarov, Jurakhan Sultanov, Mamurjon Uzokov, Murodzhon Akhmedov, Rasulkori Mamadaliyev, Tavakkal Kadyrov, Fattokhon Mamadaliyev. The Ferghana School of Performing Arts differs from other regional performing arts schools in its unique style and melodic appeal. The performing arts school of the Fergana Valley has been developing since ancient times. In the development of this school, the work of many masters was absorbed. The proof of our opinion is one of such great masters, who devoted his whole life to art, received the great name "Nightingale of Uzbekistan", People's Artist of Uzbekistan Tavakkal Kadyrov. In the art of Uzbek singing, the tradition of master apprenticeship is also carried out in absentia. For example, in this method, the student independently learns the work of a famous singer, and when the learning norm is reached, he receives the teacher's conclusion, performing the songs he has learned for this teacher. I think it suffices to cite the following evidence to prove this: In the summer months of 1958, an unforgettable meeting took place between teacher and student. This meeting opened a new page in the life of an absent student (Tavakkala Kadyrova). The famous hafiz, People's Artist of Uzbekistan Komiljon Otaniev came on tour to Ferghana with his newly formed ensemble "Lazgi". The ensemble included such well-known artists as Komuna Ismailova, Kuvondik Iskandarov, Ruzimat Dzhumaniyozov, Nurmuhammad Boltaev, Sharif Sultanov, Jumanazar Bekjonov, Urinboy Otajonov.

"Yor-yor" and "Yalla", which have been sung at weddings since ancient times, were also performed in a group, that is, in a choir. Songs in the vocal part of "Shashmakom", our rich heritage accumulated over the centuries, were also performed by

many singers in the team. "Big songs", popular among the people, are also performed by two, three and four. This performing art is also a form of collective performance. In the multi-genre classical musical creativity of the Uzbek people, the big song genre occupies a special and important place. This is a major genre of singing, mainly characteristic of the Ferghana Valley. The big song is performed loudly and powerfully in the circle of fans. The people also called it "Song with a plate" or "Plate song". Instrumental accompaniment in the performance of a large song is not used. From the point of view of modern music, some aspects of this genre can be compared with "A-capella" in vocal-choral performance. Big singing is performed more in the style of mono, duet, trio, quartet. It should be noted that Uzbek singing has a rich multi-thousand-year history. One of the main features of the big song genre is that this genre places high demands on the singer. For example, a singer must have deep knowledge and experience in the performing arts, be familiar with Uzbek classical poetry, have a clear and sonorous voice with a wide range, be able to move a cymbal in his hand to direct his voice, and so on. That's why not many singers can get into the big song genre. The reason for this is that big songs are sung live in front of the fans, and it is enough to recall the cases of performances when the performer, inspired by the applause of an enthusiastic audience, tormented his singing neighbor by singing the climactic and large climactic parts of the song one or two tones higher. This is part of the free performance of the big song. This type of performance is like a demonstration of the eloquence of the singers in the process of singing, and we know from our history that in this way the fans chose strong and skillful singers. Such creative competition encouraged creators to work on themselves, to be constantly on the lookout for bringing their talents to the peak.

In the Middle Ages, the big song developed on the basis of ritual and labor



songs, the development of classical poetry and singing performance culture, traditional reading and study of classical ghazals. Along with the romantic-lyrical ghazals, didactic (instructive), mystical verses were also sung in his past examples. Later, poems and gazelles by Lutfi, Navai, Mashrab, Amiri, Khazini, Mukimi, Furkat, Zavka, Miskin and other poets were used in the big song. Poetic genres such as masnavi, rubai, muhammas and musaddas play an important role in the development of great singing.

This ghazal, written in Aruz weight, evoked pleasure and various emotional experiences among the listeners and contributed to its wide distribution among the people through a large song genre. No wonder they say that musicality is the most important quality of poetry. The big song is divided into philosophical, romantic-lyrical, didactic. The performers usually sing in turn each verse of the poem from the first to the third. If the leader throws the plan with the first verse, the second performer (if it consists of two performers) repeats the same verse, he makes some changes (variations) in the direction of the melody. The next verse is sung by both performers a tone higher in turn. The climax is played in the same style on high tones. When singing the last verse of each stanza (byte), sometimes from the beginning of the verse, sometimes from the middle of the verse, when the song is brought to the end, both performers sing in chorus, and the volume of the song is lowered to the level of the leader. For this reason, the scale is not used in the sample notes in the big song. It is possible to teach our youth a big song only in the style of "Master-student". For this reason, in the "Children's music and art schools" this direction is given special importance. Children who are taught how to play a big song by the master (with strict consideration of the age of the mutation) develop the skills to accurately reproduce the pitch of the notes in terms of melody and singing. This, of course, teaches our youth not to indulge in carefree "modern

musical works", to feel a true work of art in their hearts, to respect and appreciate it. A number of great works are being carried out in our republic in the field of protection and development of the big song. Our Uzbek performers demonstrate high singing performance art in foreign countries. Our singers Munojot Yulchiyeva, Soyibjon Niyazov, and due to the fact that this style of singing is unique for the valley, mature singers of the valley and many talented young performers take pride of place at the "Sharq Taronalari" international music festivals. It is the duty of every teacher and master to involve young people in the art of great singing, status, folklore, epic, bakhshi, askiya. After all, the above types of art are masterpieces of the civilization of human life.

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