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TRADITIONS OF EASTERN STUDENTS IN THE SYSTEM OF PROFESSIONAL MUSIC EDUCATION

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ABOUT ARTICLE

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Abstract: The article considers the issues of traditional performance in vocational education, in particular, the traditions of "ustoz-shogird" (teacher-apprentice). Being based on innovations and modern technologies it provides an opportunity for their multifaceted use in performance as well as in the musical education, and in the broad system of education.

INTRODUCTION

In Uzbekistan at the turn of the 20th-21st centuries, a huge amount of work was carried out to deeply study and further develop musical art: the number of musical events of international importance, recognized to promote the revival, preservation and enrichment of traditions, has increased. Evidence of this is the holding of a number of International Music Festivals, competitions and scientific forums in various areas of traditional and modern musical creativity and performing culture; reorganization of musical education, functioning of new musical educational institutions from primary to higher levels.

Based on the age-old traditions of the people, the musical palette of our country has acquired new facets and directions, rushed to new heights and expanded the boundaries of cooperation in the international arena (propaganda of traditional Uzbek music, revealing its richest sound nature and national identity). The question naturally arises: what is Uzbek music in the new historical conditions? With all the seeming "self-evident", it is not easy to give a definition and, as N. Yanov-Yanovskaya states, "Uzbek music of the beginning and end of the century is a phenomenon that is different in terms of its content. The concept of "Uzbek music" changes over time, it is dynamic, like time itself, like the 20th century

itself”¹. In a certain sense, the 20th century is the century of several cultural epochs, which incorporates “both its own, created over the last century and, accordingly, deeply relevant material (composing, performing, musical education), and the richest spiritual and creative accumulations of past times (traditional music, performance, education "ustoz-shogird" and Bastakor's creativity - traditional author's monodic creativity), which is kept mainly in the intellectual and artistic and aesthetic cultural environment”², that is, the musical culture of modern Uzbekistan is a multicomponent system, which is a rich heritage with spiritual and creative possibilities, in which the role of performing arts occupies one of the key positions.

The traditional musical art and performance of Uzbekistan at the turn of the 20th-21st centuries was enriched and expanded its horizons by significant achievements of bright creative personalities with a diverse arsenal of expressive means, sophisticated technique, high intelligence, as well as possession of world artistic values and an attempt to introduce national images and techniques into them. . Particular attention in the republic is paid to the development of national musical art as an important means of educating the younger generation in the spirit of love and devotion to the Motherland, loyalty to the ideas of independence, respect for national traditions and values, knowledge of their history and language.

The 21st century is the revival and further development of the Uzbek national musical art, in particular, in the field of education - a program for the comprehensive development of the system of professional music education, from children's music and art schools to the highest level of art education. The combination of professional traditional forms of artistic activity, as R. Abdullayev emphasizes, “is the unique specificity of the traditional musical (and, in general, artistic, taking into account all types and genres of folk art) heritage of Uzbekistan. We must turn to heritage (meaning creativity and performance) in order to understand, study and restore the very principles that form the basis of traditional music. And this is not for the sake of the most classical forms, but for understanding the worldview of the organization of the musical and artistic text, which were inherent in the Uzbek musical art”³. Accordingly, before reviving, it is necessary to understand the nature of this art, the ways of development of tradition, and then we will be able to properly and competently introduce traditional music into the system of professional art education. At the same time, one of the problems that needs

¹ Yanov-Yanovskaya N. One culture - two traditions. // "Music Academy", 1999, № 3.

² Abdullaev R. Musical art of Uzbekistan in new historical conditions. // Art of Uzbekistan at the present stage of socio-cultural development. Tashkent, 2006.

³ Abdullaev R. Uzbek traditional music as modernity. // Uzbek music at the turn of the century: trends, problems. Tashkent, 2008.

to be solved (not only Uzbek, but also the musical culture of the peoples of Central Asia) is the development of common approaches regarding the status and definitions associated with the concepts of traditional art. These are methodological issues that are important (for science and practice, taking into account education) as traditional culture, traditional music, traditional art, folk music, folk music, amateur musical or artistic creativity, professional creativity or oral professional creativity, not to mention the work of bastakors (melodist composer, folk composer, etc.), whose names are preserved in the titles of musical works (20-30 years of the twentieth century, the term "classical music" was adopted to classify maqom art in Uzbekistan (A. Fitrat, V. Uspensky)⁴, now adheres to O. Matyakubov). All this comes from not understanding the specifics of the aesthetic nature of various concepts, which leads to negative consequences in the practice itself.

Another problem is that questions about the further development and preservation of the traditional musical system in the new socio-cultural conditions have not been raised at all for many years. The position of the musicians of traditional oral and professional creativity (dastans, maqoms, katta ashula, etc.) was especially catastrophic, because the most important institution necessary for the development of this branch of art was destroyed - the apprenticeship system - the training of professional personnel "ustoz-shogird" (master -student). But nevertheless, as a result of the adaptation of traditional culture in the modern art system, new forms were born in its bowels, which were called upon to fill the historically formed cultural vacuum. The concept of traditional musical art implies a system, processes, trends, patterns of creativity and performance in teaching this direction. Traditional Uzbek music, which includes musical folklore and oral professional creativity (the concept is wider, including Bastakor's creativity here), with its highly developed systems of national monody (musical language, local styles, genre composition, forms and media). The increased authority for traditional culture stimulated his high-level educational process, his convergence with the areas of study in other musical specialties. An important problem is education in the field of traditional (ustoz-shogird method, individual training in the selection of a student - hereditary or ancestral) and academic, vocational education of the widest profile, taking into account oral and written traditions (an example of this is the functioning of the department of "Eastern Music" (initiator - Doctor of Arts, Professor Fayzulla Karomatov (Karomatli) in two areas - musical oriental studies and traditional performance, where the masters of traditional performance were involved (F. Sadykov, R. Rajabi, O. Alimaksumov, T. Inogamov, M. Mukhamedov, T. Alimatov, F. Mamadaliev) and specialists in oriental languages. Special subjects of

⁴ Fitrat Abdurauf. Uzbek classic mushikasi va uning tarihi (Uzbek classical music and its history). Tashkent-Samarkand, 1927 (Arabic script). Tashkent, 1993 (cyrillic). Uspensky Victor. Uzbek classical music. Tashkent, 1927. Matyakubov Otanazar. Uzbek classical music. 1-2 volumes. Tashkent, 2015.

musicology, singing and instrumental art (solo and ensembles), academic disciplines, in addition to general musical-historical and musical-theoretical, new ones - folklore practice were introduced into the educational process, notation, source studies, basics of maqoms and Uzbek traditional music languages, poppy-solfeggio (at first only for students of the department and then for all faculties). Since the 1990s, traditional performance has been introduced into the specialized secondary level - music colleges and music schools (11-year-olds) and only since 2002 into children's schools of music and art. In addition, the International Conferences of Maqom Art (Tashkent, 1975), musicological symposiums and festivals of traditional music (Samarkand, 1978, 1983, 1987) contributed to the revival and development of traditional music⁵, as well as the organization of republican and international competitions of bakhshi-shairs and akyns, performers of katta ashula, maqoms and maqom ensembles, not to mention a number of folklore competitions, festivals and conferences.

Professionalism in the art of music began to take shape as early as the 1st century AD, and in the Middle Ages, as a result of the development of folk art, classical oriental poetry and the improvement of performing culture, various principles of artistic comprehension, a genre system of creativity and performance emerged, and traditional schools of skill arose - a training system "ustoz-shogird" (master-student), as the oral transmission of creative styles, knowledge and skills; manners of performance - singing (binnig, gulig, ishkami) and playing musical instruments; the development of poetic texts and musical and poetic patterns (the presence of a kind of charter "Risola"). Gradual mastering of traditions: early (mastering playing a certain musical instrument, poetic text), middle (copying - learning the master's repertoire and his style-techniques) and mature (independent, selection of one's own repertoire, participation together with the master in various events - weddings, holidays), which has survived until the 21st century (moreover, some of the canons exist orally). An aspiring musician, singer or bakhshi spent many years in everyday communication with his teacher (master) - living at his house, helping with the household and even mastering a certain craft (not musical) before receiving blessings from him - "fotiha" - the unwritten equivalent of the official oral "certificate", giving the right to independent creative and performing activities.

The modern musical culture of Uzbekistan cannot be imagined without the variety of styles of oral professional music (maqoma, katta ashula, dastans, etc.). The diversity of musical traditions provides opportunities for their multifaceted use in performance (traditional and modern), and in musical

⁵ Publications of materials: Makoms, mugams and modern composer creativity. Tashkent, 1978. Professional music of the oral tradition of the Middle East and the present. Tashkent, 1983. Traditions of the musical cultures of the Middle East and the present. Tashkent, 1987 and others.

education (age stratification), and in education. The latter is an important circumstance, since it is directly related to the state policy in the field of education, an example of this is the practice of encouraging the system of traditional education, where the master is an immeasurably high creative category (in the 90s, local epic and maqom centers revive and develop the traditional system of "ustoz-shogird"). But there are few well-known masters left (negatives - a long learning process is reduced to a minimum, hence there are a lot of apprentices or "artisans"); a break with practice (many amateur groups - folklore, family and maqom ensembles are losing their social role in modern society), although the social demand for traditions is still preserved (festival and concert activities).

Due to the variety of genre composition, inexhaustible expressive possibilities and the power of the emotional impact of the sound image, traditional music occupies a special place in the system of spiritual values. And in this regard, the role of traditions, rooted deep into civilizations, and in their best manifestations laid the foundation for preservation, transmission and development through peculiar schools of apprenticeship of artisans, singers and musicians - "ustoz-shogird" is great. In connection with the recognition of "Shashmaqom" - "a masterpiece of the intangible cultural heritage of mankind" (2003) and its inclusion in the Representative List (2008), special attention was paid to the revival of the "master-student" traditions. And during 2004 - 2005, famous masters of traditional performance held opening master classes in Tashkent, Ferghana, Margelan, Kokand, Bukhara, Urgench, Khiva, Nukus, Beruna, as well as within the framework of the Fifth (2005) and Sixth (2007) International Musical festival "Sharq taronalari" in Samarkand. Thus, they contributed not only to preservation. revival, but development (opening of "ustoz-shogird" schools in Khiva, Baysun and Dekhkanabad (bakhshi arts); Samarkand, Bukhara, Ferghana (maqom arts); in Margelan and Andijan (katta ashula arts), Kokand (askiya-wit arts) ; in Nukus (arts of zhyrau), Ellikkal'a (arts of baksy); and also the traditions of "ustoz-shogird" were introduced, taking into account new pedagogical technologies in the conservatory and in a number of pedagogical universities. Traditional performing culture is a very refined art; technical tasks that were developed by masters of different historical eras were improved and their solutions required multifaceted talent and artistic skill.

This is how Yunus Rajabi describes the work⁶ academician Vakhid Zahidov: "before becoming an aksakal of Uzbek folk music, Yunus Rajabi had to purposefully climb all the levels of creativity" ... "his

⁶ Yunus Rajabi (1897-1976) - a talented musician, singer (he went through a school of training from the outstanding masters of the traditional art of Tashkent, Bukhara, Samarkand, Khorezm, the Fergana Valley), bastakor (author of both monodic works - from songs and instrumental melodies to maqoms, and polyphonic (musical drama, opera, symphonic works); folklorist - recorded more than 2000 samples of musical heritage - from children's songs to Shashmakom and Ferghana-Tashkent makoms, which were included in his multi-volume editions of musical collections: "Uzbek folk

singing and playing is not an imitation, but, on the contrary, a consistent and creative continuation of traditions, he showed strong affection to the manner of playing and singing received from the classics” ... “These qualities were brought up in him not on the school bench, but at the People’s University, perceived orally from venerable performers” ... teaching the art of maqom, Yunus Rajabi “also followed the performing traditions of the masters, but learned them in a peculiar way”⁷. Yunus Rajabi is the brightest example of mastering the traditions, having gone through the school of outstanding and wonderful masters of singing and instrumental performing arts of Uzbekistan.

Traditional musical art today is not only an organic part of everyday life, but also a kind of attribute of modern artistic creativity and performance, which is clearly expressed in the study of the musical and aesthetic needs of modern youth (International festivals "Sharq taronalari", maqom, bakhshi, folklore). What is new in the education system is a system of continuous, comprehensive education, starting from kindergarten and ending with a university and higher (“National Program for Personnel Training” and the Law of the Republic of Uzbekistan “On Education” (1997), which were finalized taking into account new modern requirements (2021), as well as the Decree of the President of the Republic of Uzbekistan on national culture, on the art of maqom and bakhshi (2017-2021), dictated by the need in modern conditions for the functioning of traditional Uzbek music).

Modern trends in the development of education predetermine the need for:

- rethinking approaches to determining the content of music and educational disciplines, that is, in a continuous system, do not repeat the same material at different levels - from the music school through the middle link (lyceums and colleges) to the highest; take into account professional orientation (musician, singer, bakhshi); deep knowledge - a strong theoretical and practical base; identification of an individual performing style associated with the repertoire and traditions, in which the creative image of the musician is reflected as in a mirror;
- the germination of musical traditions in the space of Uzbek musical and artistic culture and in the system of vocational education; understanding the traditions of "ustoz-shogird" (the manner of singing and playing the instrument) by means of reproduction and technology (audio-technogenic); introduction of a modern electronic form of education. including remote; systematization of master classes, concert and practical activities; participation in competitions, festivals, as a form of practical

music", 1-5 volumes (1955-1959), "Shashmakom", volumes 1-6 (1966-1975), for which he was awarded the high scientific title of Academician of the Academy of Sciences of the Republic of Uzbekistan.

⁷ Zahidov Vahid Foreword. // Yunus Rajabi.. About our musical heritage. Tashkent, 1978. 5-6 pages.

familiarization with domestic and universal values and as a form of expanding professional horizons:

- adaptation of multifunctional education in connection with the creative and performing areas of traditional music, starting with specialized bakhshi schools in Termez, Nukus, Karshi, Urgench; schools of maqom art in Fergana, Bukhara, Samarkand, Khiva and, since 2020, the functioning of the Institute of Uzbek National Musical Art named after Yunus Rajabi to train highly qualified specialists in traditional performance - the art of maqom and bakhshi (based on traditional and modern pedagogical technologies).

The plurality of the modern musical culture of Uzbekistan is a positive factor; accordingly, it is necessary to promote the development of both traditional and modern music everywhere. And we must do everything possible and impossible to revive the "walking into the world of music".

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