



**ACTUALITY OF THE TRADITION "MENTOR – STUDENT"  
IN THE NATIONAL MUSICAL ART**

Mustafayev Bakhtiyor Ibragimovich,  
Associate Professor of the Department of "Musical  
performance and culture" Buch.GU.

<b>ABSTRACT</b>	<b>KEYWORDS</b>
This article examines the importance and role of "Bukhara Shashmakom" in the history of the tradition of "mentor-student", the importance of introducing makom works into the education system, using the art of makom in the education of young people.	tradition "mentor-student", "Bukhara Shashmakom", professional musical education, music school, style, musical and pedagogical activity, notation, "nasr" and "mushkulot", singers, composers, professional music.

The current system of music education is significant in that "Shashmak" as art is studied and studied from the distant past and improved as a product of the traditions of music schools and advanced practical experience, in the development of a sense of respect and attention to our national classical art in the hearts of the younger generation, Resolution of the President of the Republic of Uzbekistan dated November 17, 2017 No PP-3391 "Measures for the further development of art" The task of "developing in them a high artistic and aesthetic taste and thinking with a sense of national identity by widely introducing our people, especially the younger generation, to the art of makom" [1].

According to the solution of these tasks, the International Forum of Makoma Art, held in Shakhrisabz on September 6-10, 2018, was of great importance. In the Speech of the President, it was emphasized that "the macamo tones, spirit and philosophy of makoma should occupy a deep place in the heart of every person, primarily in the minds and hearts of our youth." If we want to know and study authentic, true art, we must first know and study the art of classical maqom." "If we want to promote art and culture, we must first promote the art of classical makom" [2].

The development of musical culture and performing arts, the traditions of the "mentor-student" in the land of the Great Turan date back to ancient times. Scholars of the East Muhammad Al-KhoreZmi, Abu Nasr Farabi, Abu Ali ibn Sina, Umar Khayyam, Mirza Ulugbek, ZAHiriddin Muhammad Babur, AbdurAhman Jami, Alisher Navoi, Najmuddin Kavkabi, Darwish Ali Changi and other our great-grandfathers in their treatises described valuable information about the performing arts, musical science and history, the structure of musical instruments, methods of performance, the order of apprenticeship and laws.

In the work "Kabus-name", which is considered a historical and spiritual heritage, special attention is paid to the issues of education. Students were presented with valuable comments about musical education, its role and importance in public life. For example, in the work "If you are a hafiz singer,

be cheerful, always keep yourself clean, let a pleasant smell come from you, be nice, be busy with your business. Do not be rude, do not be a demanding person, do not always use harsh techniques and do not always use light melodies, because not all people are the same, their natures are incompatible with each other. " [7. 114-115].

It is important for students to know the structure, composition and features of the "Shashmakom" technique in order to thoroughly master the tools and pronunciation. According to the special literature on the history of the makama: "The question of the introduction of the makama into the system of education and work along the path of the makama was in the spotlight especially in the early twentieth century. As an example of the musical and educational activities of Abdurauf Fitrat, on his initiative on August 10, 1921 in Bukhara. the 1st Oriental Music School was established. In this school, lessons of musical education of children were conducted in the traditional style of oral music pedagogy. In the music school, teachers such as Ota Jalal, Ota Giyas, Domla Halim Ibodov, Usto Shodi, Khoja Abdurahman taught young students makoma. Famous hafiz, composers worked as teachers at school and carried out their musical and performing activities associated with pedagogical work. Thus, the popularization of national music continued. The tradition of the mentor-student developed. Future great composers and singers, such as M. Burkhanov, Sh. Sakhibov, F. Shakhobov, studied here. M. Ashrafi et al.

In the past, makoma masters who had a love and passion for this profession from their youth, endured many hardships in order to master the secrets of their profession. At weddings, receptions and banquets attended by master musicians, they often listened to their performance from afar and listened to what they heard. Since there was no musical notation, folk tunes and shashmak songs were transmitted orally from mentor to student. Therefore, each hafiz singer trained students to spread and promote folk songs and makomas and give them greater vitality. The tradition of "mentor-student" has acquired significance as a value, as it has a unique educational impact on the formation of a mature personality in all aspects, teaching the professional skills of a musician and increasing their spiritual and educational level, research, creativity. Another thing is that the system formed the student's confidence in his abilities, strength and capabilities, willpower. The social activity of the student was under the control of teachers.

Teachers deeply understood that the duty of the teacher is to educate intelligent, understanding and highly capable students who can contribute to the development of the country and raise the moral level of the people. Of course, in order to raise a good student, a teacher must first of all have professional potential, moral maturity, a broad outlook and common sense. In the old tradition, the teacher-student teacher not only gave instructions, recommendations and instructions to his students, but also prepared them for independent activity and tried to pass on his knowledge, talent, art, performing skills from generation to generation.

In the system of professional music education, there were certain rules for admission to apprenticeships. In particular, the minor was not accepted as a student, and the behavior, behavior and mannerisms of the students were monitored by the teacher. Consequently, the responsibility for popularizing shashmakom music among the people and teaching them lessons was extremely great. The tradition of "mentor-disciple" of Ota Jalal, Ota Giyas, Domla Halim Ibadov, Levi Babakhanov was continued and developed by representatives of the next generation Shakhnazar Sokhibov Mukhtar Ashrafiy, Mutal Burkhanov, Marufjon Tashpulatov, Talibjan Sodikov and others.

In the Bukhara school of makoms, the makom parts as "nasr" and "mushkulot" were taught in detail, depending on the capabilities and potential of the students. In particular, Usta Shodi became famous for playing the shashmakom, learning this from his teacher Ota Jalal, and also performed one of the complex branches of the makoms "Sarahbor" with great skill. Domla Halim was revered by the people as a master performer of "Savt". In 1924, on the initiative of Abdurauf Fitrat, ota Jalal Nasyra, ota Ghiyas Abdugani in collaboration with the ethnographer Viktor Uspensky first recorded "Bukhara Shashmak".

Academician Yunus Rajabi captured in the notes a huge spiritual treasure of the series "Shashmakom" and the poppy roads of "Fergana-Tashkent" and published them in the 50s and 60-70s of the twentieth century. Bobokul Fayzullayev, Shonazar Sokhibov, Fazliddin Shakhobov, who continued the traditions of the Bukhara school, managed in 1950 to record a perfect copy of the Bukhara Shashmakom. The musical notation "Bukhara shashmak" went down in history as an important event in the musical culture of the country, became the immortal spiritual heritage of the people, became a legacy for future generations in the study, development and further development of the traditions of "mentor-student".

Such principles as scientificity, continuity, consistency, are priority in music education, and they are logically interrelated. This method is characterized by the fact that it was formed on the basis of the tradition of the mentor-apprenticeship, and the ability to demonstrate in practice that the mentor is a skillful master, knowledgeable, possessing Eastern mores, deeply understanding of grace and beauty. At the same time, in the history of Uzbek traditional performing practice, the artist followed certain content and principles of professional activity. Before he could take up his voice and play an instrument, before he could go out to sing in front of the people, he had to purify his body and soul.

Famous Hafiz singers and musicians from Bukhara, along with teaching students, showed enthusiasm for their children's mastery of the national heritage and music education. They were brought up to be mentors to their children. For example, Gabriel Hafiz to Soson's son Benyaminov, Domly Halim Ibadov to son Olim Halimov, Shahnazar Sohiboto son Telman Sakhibov. Since folk songs and "Shashmakom" were passed down orally from teacher to student, each hafiz trained students to widely spread folk songs and poppy among the people and give them a longer life expectancy. Teachers used valuable recommendations on the introduction of norms and criteria of artistic ethics in the training of future musicians related to the methodology of professional music education of the school.

According to the methodology of music education, teachers tried to educate their students at the level of mature people. The teachings of the teacher are very important in the education of the student. The dutorist, teacher Rahmatkhoja told his student young Abdulaziz during his several years of training that he should play melodies according to the direction of the melody, in double and single chords, not touch the right ring finger to the lid of the dutor. when playing, do not roll your eyes, shrug your shoulders and do not make inappropriate gestures is told in the book-esse Khoja Abdulaziz Rasulov [3. 23].

The famous hafiz singer Levich also taught his students that first of all they should understand the subtleties of music and thoroughly study it. "If you want to please the listeners, study the melody constantly, be meticulous in art, so music has its own laws that should always be observed." In those days, folk musicians and singers often taught young talented musicians to play traditional music and national melodies at home. Musician Haidar Musayev recalled his apprenticeship and said: "I often visited him at home when I studied with Leviće. My mom always found me here when she was looking

for me. Levich took his students to parties to improve their skills. He played the tanbur and we followed him" [6,75-76].

In the past, instead of European musical terms, our hafiz singers used methods of breathing, exhaling and performing, called "gulligi", "binnig", "chic", "honakahi" depending on the rhythm of the voice. Since the voices of the Hafiz of that time were pure and strong, they performed more in the style of "ishkami". Following this path is extremely difficult and highly valued by hearers. The method of performing "ishkami" is based on deep breathing, clarity and sonority and differs from the methods of singing "gulligi" and "binnigi". To improve their performing skills, hafiz masters trained in special reverberating dome structures, thus honing their voices. In the style of "honakahi", which differs from the style of "shikami", the hafiz clearly pronounced the words of the song and conveyed the meaning of the gazelle to the listener.

If we turn to the history of traditional song performance, we can see that in the second half of the XIX-early XX century a whole generation of performers grew up in our country. Among them are the great hafizi as Ota Jalal Nosirov, Ota Ghiyas Abdulgani, Khoja Abdulaziz Abdurasulov, Domla Halim Ibadov, Levi Babakhanov, Sadirkhan hafiz Babasharifov, Zahidkhan hafiz, Madali hafiz, Mulla Toychi Tashmukhammedov, Matyakub Kharatov and others.

In the field of musicology, biographical works, essays, and memoirs such as "Sokroviz looking for the soul" by Mutal. Burkhanov, "Music in my life" by Mukhtar Ashrafi, "Levicha Hafiz" by Yakub Khaimov, "Toychi Hafiz" by Bakhriddin Nasriddinov, "Khoja Abdulaziz" by Mahmud Akhmedov spoke about the essence and specific aspects of the tradition of mentoring-apprenticeship.

After our country gained independence, great changes took place in musical culture, as in all spheres. Particular attention is paid to the study of the history of culture and spirituality of the Uzbek people, one of the oldest peoples of Central Asia, and the history of musical culture, which is its integral part. After all, the spiritual renewal of our society, the formation of a perfect human personality cannot be imagined without our national musical heritage.

Scientist-pedagogue, Professor Utkir Talipov described the importance of the following pedagogical principles in the development of the tradition of "mentor-student":

- consciousness and activity, that is, to fully understand the specifics and essence of a particular activity, to act in the direction of prospects and development;
- Thoroughness in mastering the mysteries of science;
- Bearing in mind that education is closely linked to life;
- taking into account the connection of theoretical knowledge with practice in independent creative search;
- the content of training, education and stages of apprenticeship should have a clearly defined logical content;
- Accounting for the student's ascent and wasps [5. 8].

At present, the tradition of "mentor-student" is important because it creates creative searches for young people, takes into account their individual characteristics in the process of musical, pedagogical and artistic activities, creates favorable conditions and opportunities for the further development of musical talent in students. National music education is closely linked to its history and values. The past musical and pedagogical heritage and traditions serve as an important tool for educating young people. The tradition of "mentor-student" is considered important in the effective organization of national music education in general educational institutions. Therefore, in the system of continuous music education,

the correct use of traditions and opportunities "mentor-student" will bring the expected positive effect. According to the ideas of pedagogical theory, musical knowledge, skills and practical skills are formed in the process of listening, analyzing and singing musical works, applying them directly in musical activity.

In order to develop the theory and practice of national music and the art of makoma in our republic, the inclusion of subjects "Traditional singing and music" in the curricula of institutions at all levels of the education system has provided ample opportunities for further improvement of values. teacher and student in modern conditions.

Teaching the basics of musical art of national importance in the classes of musical culture of secondary schools is one of the main tasks of modern education. Particular attention is paid to this in the program of education of musical culture. The melody "Tasnifi Buzruk" is recommended for listening in the textbook for the 6th grade on the subject "Shashmakom - classical music".

In the textbook of the seventh grade, 2nd quarter, topic 1- The concept of Shashmakom 2nd theme-instrumental (in terms of complexity) and the song parts of shashmakom are given, when listening to music it is recommended to listen to the makam "Nasrulloi". In musical literacy, the life and activity of "Ota Jalala Nasyrova" is studied [4. 39].

State requirements for the training of teachers in the subject of musical culture also provide for the improvement of theoretical and practical knowledge, qualifications and skills about shashmakoma. Accordingly, in the curriculum of the refresher course for teachers, a special place is given to such topics as "Makom in music lessons, Shashmak, his instruments and methods of pronunciation, information about the heritage of Uzbek folk music and its local styles".

Thus, over the centuries, beautiful professional music schools were formed, developed and improved on the basis of the tradition of "mentor-student of the Bukhara shashmakom", which is the cradle of the ancient Uzbek national musical culture. One of the important tasks is to make sure that our people enjoy centuries-old spirituality thanks to national independence, to restore our musical values, to widely use the tradition of "mentor-student" and to develop it further on the basis of a modern approach and requirements.

## REFERENCES

1. Resolution of the President of the Republic of Uzbekistan dated November 17, 2017 No PP-3391 "On measures for the further development of the Uzbek national art of makoma" ("People's Word", November 18, 2017)
2. Speech of President Shavkat Mirziyoyev at the opening ceremony of the "1st International Forum of Poppy Art". ("The People's Word," September 7, 2018).
3. Ahmadov M. Khodzhi Abdulaziz Rasulov. Tashkent. 1974. p. 23.
4. Curriculum on musical culture (grades 1-7) Tashkent. 2017. - P.39.
5. Tolipov Utkir. The values of mentoring. Tashkent, 2005. Page. 8.
6. Khaimov Y. Levicha hafiz. Tashkent. 1975. p. 75-76.
7. Kay-Kavus. Qaboos-nameh. Tashkent, publishing house "Y'kituvchi", 1967. Page. 114-115.
8. Mustafaev B. Muzykal'naya pedagogika. Textbook. -Tashkent. "Mujärrir". - 2022.
9. Mustafaev B. I., Samieva M. A. Bukhara ancient musical groups are a means of education // European science 2021. -№ 2. (58). -p. 26-28.

10. Mustafayev B.I. Some issues of development of professional skills of a teacher of musical culture, ASADEMY scientific and methodical journal publishing house "Problems of Science". No 11 (62), 2020.- Page 47-50.
11. Mustafaev B. I., Nurullaev B. G. Educational significance of training in children's folk songs in the system of musical education, Academy No 3 (66), Scientific and methodical journal. 2021. - Pages, 39-41
12. Mustafaev B. Methods of teaching music (educational manual). – Bukhara." Durdon". 187 pages.