

Decision of Professional Musical Methods in the Oral Tradition

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Annotation: in this article, information about the spiritual heritage left by our ancestors, "teacher-shogird tradition", the performing teacher-shogird tradition, the art of singing, the Uzbek national musical heritage is highlighted. The legacy of great scientists is based on the decision-making of professional music styles in oral tradition.

Keywords: muse, creativity, spiritual feed, professional music, art, teacher-shogird, spiritual heritage, performance, national music, oral tradition.

Introduction: It is natural that such quality and qualities of our musical heritage, created by our ancestors and passed down to us through captivity, testify to the inexhaustible, endless creative potential, high artistic taste and deep thinking of the Uzbek people. After all, from ancient times to the present day, local artists have been constantly improving the forms and varieties of traditional art, carefully preserving its artistic samples, and constantly increasing their national and spiritual wealth through the efforts of new creative sites. . The artists have always given people spiritual nourishment, depicting the dreams, hopes, joys and sorrows, all the needs of the human soul with a high musical perception. They have always enjoyed immortal values, wanting to acquaint the listener with the subtlety and goodness of classical music.

In the field of professional music performance, artists have created a tradition of teacher-apprentice, which has long been used directly. Uzbekistan has been in close contact with famous singers, musicians and composers from different oases of Central Asia. It is known that they learned the basics of musicology, developed by our well-known scientists in the Middle East, with the help of experienced teachers, through many special theoretical pamphlets.

In any case, based on this humble information, it can be concluded that by the 1st century AD, the peoples of Central Asia had entered a society of slavery. They had closer ties with neighboring nations, developed political and economic ties, and had their own independent states.

There is a saying among our people that "a musician is a true evaluator, his teacher and candidate is a listener". This, of course, implies an understanding listener. The roots of such expressions of our classical music as "zamzama" (prelude), "taron" (melody) (old form "taronik" - "taronacha", "bukhorcha", "fargonacha"), "subora" ("asp ros") goes back to the traditions of the period in the Avesto. The old musical symbols mentioned are, of course, filled with new meanings in accordance with the ideology of later times. In any case, these symbols are words related to the sounds that have come down to us from time immemorial. This is confirmed by archeology, ethnography and other sciences. In a classless society, the main types of musical instruments in Central Asia were percussion, wind, and stringed instruments.

The name of Barbad (or Faxabad), the great musician and singer of Central Asia, who became famous throughout the East and later in the classics of Oriental literature, and the composer of dozens of melodies, became famous. Barbad, who lived in Merv (modern-day Mari, Turkmenistan), served in the Khisrav palace of the Sassanid dynasty of Iran in the early 7th century. According to historians, Barbad composed hymns and historical songs, as well as songs about military victories. Nizami, a classic of Azerbaijani literature, wrote in his epic "Khisrav and Shirin" about the extraordinary influence of Barbados on art lovers. According to musicologists, Barbad created the "Barbadian musical instrument". His works have been studied by musicians, orchestras and ensembles on Barbadian musical instruments. Barbados invented a

short-necked musical instrument resembling a duck's breast, called "Ban, Musallas, Zer," and consisted of four strings. Later, Zalzalrozi (IX century) and Jesus Barbodi (XI century) perfected this instrument and enriched it with tar and lads.

The musical instrument created by Barbados was later reworked, perfected and passed down from generation to generation. Composers are known in the Arab world under the pseudonyms "Bakhibod", "Pakhlabo" and "Borid". Among them, Barbad himself composed seasonal and ceremonial songs such as "Savzori sabz", "Partabiy Farkhod", "Kuni siyavush", "Bogishahriyor", "Shabdiz". Barbados's past is highly regarded by musicologists. Aziz Shaibani, the author of the book Familiar with Iranian Music, said, "Barbados is one of the brightest figures in the history of Oriental music. He is the founder of the music of the peoples of Barbad Sarzamin. Al-Farabi, Abu Ali ibn Sina, and Abdurrahman Jami in their treatises on music paid homage to Barbado's musical talent and took creative inspiration from him. Barbados died in the middle of the 7th century in Merv.

For example, the hafiz Abra writes: "Pleasant hafizs and sweet musicians play on the basis of Persian patterns, Arabic melodies, Turkic traditions, Mongol voices, Chinese (singing) kanuns and Altai standards. There is a great deal in common between the issues of the rules of poetry explained in Navoi's Mezonul-avzon and the theoretical issues of music in Jami's treatises. The two works of these two great figures complement each other and help to gain a deeper understanding of some issues in the theory of poetry and music. Circles in the science of music, "Adbori iko" and in the dimensions of poetry, are also elementary. The theoretical issues raised by Navoi and Jami were demonstrated and confirmed by them in practice. As a result, they created a whole school that theoretically strengthened the relationship between poetry and music. From the time of Navoi to the present day, this school has been an important school for poets, musicians, singers and composers, and has played a decisive role in cultivating their artistic and aesthetic abilities.

Literature analysis and methodology: In Bukhara and later in the central cities, such as Urgench, Ray, Hamadon, where Ibn Sino lived, the introduction of composers, masters, singers and musicians, the maqom of the highest examples of musical thinking, created a great need for musicology. The works of Ibn Sina are of great importance in this regard. Issues related to the science of music are reflected in many works of Ibn Sina. Unfortunately, not all of them have reached us. For example, Ibn Usaywa's "Madhal san'ati al musiqa" ("Introduction to the Art of Music") and Ibn Sina's "Kitab al Labahiq" ("Book of Supplements") are mentioned in the book "Shifa". The works are still unknown to science. Ibn Sina's musical legacy has come down to us through his major encyclopedic works: "Healing." a section of his book entitled "Jabomi ilmal-muzika" ("Collection of music science"); Summary of the book "Salvation" ("Brief information about the science of music"); Musical parts of the encyclopedia. Ibn Sina's other books, The Laws of Medicine and The Treatise on Love, also contain information on music. Ibn Sina's views on music are more complete in Jabami ilm-al music; reflected. The musical parts of "Mukhtasar ilm-al musiqa" and "Donishnoma" are based on this work.

Navoi's work also reflects some theoretical and practical issues of music. As a composer, Navoi himself mastered the style of performance and played the instruments skillfully. He composed calm and charming poems in accordance with the songs. Therefore, his deep knowledge of music theory is evident from his work "Mezonul-avzon". This work of Navoi is a perfect pamphlet that substantiates the dimensions of poetry. It has a number of exceptions to music theory. It is known from written sources that the theoretical foundations of music and poetry are closely intertwined. The science of dreams, on the other hand, is based on the rhythmic rules of music. Navoi's Mezonul-Avzon also helps to shed light on this issue. According to Navoi, the weights of the poem are composed of three different sections: cause, homeland and fossil. The same is true of music brochures. The dimensions of the poem are formed by means of moving and motionless consonants. In music theory, rhythm measurements are expressed by conditionally

accepted words. The dimensions of the poem and the rhythm of the music have the same basis because they consist of long and short sections.

Discussion: According to available sources, the music and dance art of Maverannahr was very popular in China during this time. Chinese art masters are even jealous of Maverannahr artists. In particular, Sughd musicians have always been honored as masters of their profession. Bukhara stage masters, Samarkand tune musician, Khutan trumpet musician and Tashkent dancer; Also, in the palace of the Chinese emperor, Xuan-Jing, an ensemble called "Western Girls" was created by girls from the Darvaz, Kesh (Shakhrisabz), Maymugr and Samarkand. The imperior learnt these dances with interest as well. The dances were accompanied by percussion instruments, drums and flutes. The sources described several dances by Maverannah artists, including the Chapdastlar, performed by a group of dancers, which was distinguished by their delicate movements; the second dance was called "Zealous and Ambitious" and the third was called "Western jump dance". The last dance type was performed by boys. All dances were shown in national costumes¹.

Results: Scientific research in various fields shows that in ancient times, our ancestors had a great deal of experience in teaching crafts to young people. The teacher-student tradition is unique to our nation and is still practiced by many master artists. But in recent times, we have not been able to take full advantage of the rich heritage and experience of our ancestors. One of them is that we have not studied the traditions of the teacher and the student. In the former Soviet Union, this tradition received little attention. Today's focus on this almost forgotten tradition is the basis for restoring our national values and promoting them around the world.

After the independence of our country, a lot of fruitful work has been done in our country for the

development of this sphere at the initiative of the President. Numerous scientific-practical conferences, seminars and other events dedicated to traditional executive issues were held. Special attention was paid to the training of specialists.

The correct and effective use of the spiritual heritage left by our ancestors, on the basis of the model "Teacher-student etiquette" produces the following positive changes in the personal and professional qualities of students: the spiritual heritage of our ancestors the respect you receive increases; respect for their parents, teachers, and peers will increase.

The teacher must be able to teach complex knowledge to his students in an easy way, and must have the ability to mobilize and manage students. He must have a strong will, a reputation among the students, and be an example to the students with his knowledge, manners and communication skills. Faith should be able to guide the student to faith, active life processes, initiative, creativity.

Conclusion: As mentioned above, the origin of these local styles in the historical development of Uzbek folk music depends on many things. In particular, in the long history of the formation of our nation, the rich and multi-tribal Turkic language merged with the ancient tribes, the great socio-political events of the people's long and recent history (for example, from the point of view of the statehood of the oases of Uzbekistan, in ancient and medieval times a number of large and small kingdoms, khanates and emirates entered or were divided into) balances, the role of agriculture, animal husbandry, crafts, the level of development of economic and domestic-foreign trade, economic, social and cultural ties with other nations and peoples, close ties - the role of the military. the side effects are significant.

Distinctive local features are directly reflected in the ceremonial music, folk songs and compositions, as well as in the creation of songs and instruments. These qualities can be seen to a greater or lesser extent in contemporary works based on traditional styles.

¹<http://sersec.org/journals/index.php/IJAST/article/view/1812/1314> // Botirova Khilola Tursunbaevna International Journal of Advanced Science and Technology // Samples of oral folk art

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