

Traditions of Teacher and Student, Theoretical and Practical Harmony in Teaching Shashmakom

Orifjonov Husniddin Sohibjon ugli

Post-graduate student of the Moscow State Pedagogical Institute (Culturology), Andijan State Pedagogical Institute, Faculty of Social Sciences and Arts, Department of Fine Arts and Music Education, Acting associate professor
mr.orifjonov@mail.ru

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Annotation: In this article, which shows the harmony of teacher-student traditions, the doctrine of shashmaqom, which is a professional performing direction, was passed down from generation to generation, and also examines the work that has been and is still being done. in this article.

Keywords: shashmaqom, musical heritage, future generation, musical education, uzbek folk musical heritage, segokh, chorgoh, shashmaqom saboqlari, oriental songs, uzbek classical music, the science of shashmaqom, shashmaqom lessons.

Introduction: Knowledge and ideas about music have been a structural part of the cultural and educational heritage since time immemorial.

Yunus Radzhabi, Dzhorakhan Sultanov, Gadzhikhan Boltaev, Komiljon Otaniezov and others who worked in the recent past disseminated enlightenment as rare specialists in their field. Their thoughts and opinions, as well as their voice and voice, have become the common property of our musical heritage and are respected by the people in the form of a precious tradition. Because the words and voices of these artists are worthy of voicing, the stories and stories they left behind are also revered as a reliable source of musical culture, concepts, and information.

The knowledge gained as a result of teacher training and brought to certain rules and norms is today recognized as an "ethnomusicological network". Ethnomusicology is a concept that came to us from Farb Udums. We have knowledge and skills in this category are considered "applied sciences". Applied sciences are usually passed down orally from generation to generation, as are living musical traditions. Applied sciences, in contrast to the theoretical aspect, live by concepts and opinions in the form of oral research, and not in the form of a treatise, study, article or book presented in a certain order.

Their monosyllabic form can only be found in bisota of mature masters. Therefore, the system of knowledge and concepts in the memory of musicians can be compared to an "oral book" that is not written down. In 2003, in connection with the announcement of Shashmaqom by UNESCO as a masterpiece of the intangible, that is, the spiritual heritage of mankind, a number of scientific and practical events were held in Uzbekistan and Tajikistan. In particular, under the auspices of UNESCO, the monograph of the famous scientist Iskhak Radjabov "Makomlar" (Tashkent - 2006), the book of Professor Ravshan Yunusov "Fakhriddin Sadikov" (Tashkent - 2005), the study of Okilkhan Ibragimov "Fergano-Tashkent Makoms" (Tashkent - 2006), Otanazar Matyokubov, Rustam Boltaev, Khamidulla Aminov "Uzbek Note" (Tashkent - 2007), Farugat Azimova "Sihibi Music" (Dushanbe - 2005).

Literature review: At the same time, in 2005-2007, under the leadership of a specialized research center of the State Conservatory of Uzbekistan in Tashkent, Bukhara, Samarkand, Urgench and other cities. Such well-known teachers as Typgyn Alimatov, Azod (Ikram) Ibragimov, Khasan Rajabi, Shavkat Mirzaev, Munojot Yulchieva, Olmas Rasulov, Mahmudjon Tojiboev, Abduvali took part in this scientific and practical process, which serves as

a new page in the field of ethnography. Abdurashidov, Rifatillo Kasymov, Rustam Boltaev, Talib Temirov and trainers were involved.

During the trainings, there was a need to create books embodying the knowledge and experience of musicians and music theorists in the field of musicology. In accordance with these requirements, a two-volume edition of the collection "Lessons of Shashmaqom" "Lessons of Shashmaqom" (Tashkent - 2005) was created.

As their logical continuation, 3 volumes of the publication were prepared.

This collection includes articles by musicologists Rustam Abdullaev, Oranazar Matyokubov, veteran teachers Olmas Rasulov, Abduvali Abdurashidov, Mahmudjon Tadzhiboev, Rustam Boltaev, Talib Temirov, who are consistently interested in the theoretical aspects of the science of status. The final stage of the exercises planned for 2005 was held in the city of Samarkand and within the framework of the international music festival "Sharq taronalari". Based on this positive experience, a "master class" was also held this year as part of the VI Sharq Taronalari events.

This year, "Sharq taronalari" and the celebration of the 2750th anniversary of the city of Samarkand coincided. For this reason, the text of the lecture "Samarkand - the musical crossroads of world culture" is included as an appendix to this collection. It tells about the importance of music during the growth of the city of Samarkand from ancient times to the present day.

The collection begins with an article by Oranazar Matyokubov "The Science of Shashmaqom". Such a thoroughness of the issue follows from the demands and needs of modern musicology. The study of makam thinking, including the basics of shashmakam, has recently entered a new phase. Unique resources are introduced on the history and scientific problems of Shashmaqom and, in this regard, new views. In the course of these events, it is natural that the perception of Shashmaqom as a holistic musical teaching is one of the most pressing issues in the study of musicology.

This is due to the appearance of shashmakam as an integral musical system. In particular, the musical treatise Bayozy created in Bukhara in the 19th century and the introduction of notes written by Khorezm scientists into wide scientific circulation create opportunities for a deep study of the basic laws of this majestic complex. The content of the baize and musical texts, on the one hand, was written by Kavkabi and Darvesh Ali, on the other hand, the books "Musical History of Khorezm", "Uzbek Classical Music and Its History". created by Uzbek educators at the beginning of the 20th century, as well as the studies of the ethnographer V. A. Uspensky ("Classical music of the Uzbeks" (Tashkent - 1927) and the notes "Six musical poems. Shashmakom" (Moscow - 1924) allow us to compare with information.

One of the most important conclusions from a comparison of sources is that Shashmtsov appears as a well-developed musical system for its more than two centuries of history. The internal logic of this musical system is based on the criteria of two basic principles - pitch (laad) and weight (mode). In other words, the basic laws of Shashmaqom derive from the foundations of its veil and method. Shashmak, like any classical art, within the framework of these rules is in the field of freedom.

Now it's just a matter of finding the key to these rules and regulations, being able to understand their internal relationships and drawing conclusions.

The author of the article compares the written sources and the Bukhara shashmaqomi proper and the Khorezm maqams based on it (also known as "Tanbur maqams") and tries to prove that these complexes are based on a consistent and stable musical system, consisting of a veil (mode), consisting of 24 links and the same number of receiving structures of moves. In this regard, although Shashmakom has come down to us as a practical science, its logical basis is a system carefully developed by master musicologists. It is concluded that the perception of

shashmkom as a teaching arising from consistent scientific sources is a very important factor in understanding the essence of this art. The views expressed are consistent with the study of Rustam Abdullayev. In it, Academician Yuyus Rajabi analyzes a new historical view of shashmaki, introduced in the middle of the last century. In the Shura era, this experiment was simply called "Shashmako". In the conditions of independence, the model, which worked all over the world, seemed to have acquired a name similar to its name - it was called "Uzbek shashmaqomi". The recently published notes of Yunus Rajabi are rightfully named that way.

The fact is that the secretary of Shashmaqom is not all the rest. Its variability is the quality of the life force. History is a witness to this. After all, Bukhara is the birthplace of Shashmaqom. Bukhara shashmaqomi has its own unique brilliance. This style is steadily preserved in Bukhara.

At the beginning of the 19th century shashmak was also brought to Khorezm. However, the Khorezm alloms are not exact copies of the Bukhara yules. Thanks to the creative search of several generations of musicologists, the teacher discovered a unique image in this region and, naturally, the Khorezm status, or rather "Khorezm status six and a half," went down in history.

The tunes and techniques of shashmaqom took root in the oases of Fergana and Toshkeyt. No one argues that these classical melodies and songs filled with earthy tones are called Fergana-Tashkent status songs.

By the middle of the 20th century in Uzbekistan and Tajikistan

National manifestations of Shashmak appeared. Shashmaqom became famous for Uzbek poems in Uzbekistan and Tajik poems about tiara in Tajikistan. The renewal of the lyrics is a creative process that has taken place over time. Shashmak has become a symbol of national pride in both republics. In a word, each status award is expensive and honorable in its place.

The most interesting thing for us in this process is that the emergence of new Shashmaqom models was not aimed at denying the previous ones. On the contrary, they became a source of inspiration for each other. In different places of our region, independent creative and stylistic spaces have emerged. So, now we can note the emergence of a common status system, which includes different varieties of the Shashmakom model.

Based on these core principles, in this collection, each of the individual types of the general system of power, historically developed and implemented in the form of sustainable varieties, Bukhara shashmaqom, Khorezm maqom, Ferghana-Tashkent maqom, as well as Uzbek and Tajik shashmaqom. Notably, those who comment on these types of statuses are artists who work as performers and coaches in these fields. For them, the status of Bukhara, Khorezm or Faryuny-Tashkent is not an abstract concept, but a living creative process that has become a tradition in practice.

Another great quality. Modern scholars, reflecting on the grounds of status, are trying to put forward many new and a few bold considerations. In particular, the well-known maqam artist and teacher Olmas Rasulov is trying to raise serious questions about how the melody comes through the foundations of shashmaqom. Maqam is undoubtedly a melody or a song that tells about an event based on a certain melody. But it is not easy to explain the rhythmic and melodic aspects of this general process, to generalize the rules and norms.

Discussion: Colleagues are well aware that Olmas Rasulov has absolute pitch and the ability to keep stable texts of large-scale melodies and songs in his memory for many years. The knowledge and concepts of Master Immortal also serve as a trusted document for the treasures of music in memory. So, the musical texts in his work and the views corresponding to them deserve special scientific and practical attention. The purpose of our praise of the knowledge and skills of skilled musicians is to recognize that the dominant ideology of status belongs to tradition. There are, of course, grounds for this opinion. But it is not correct to bind statuses to full height. No one can deny that the foundations of this great art have been scientifically developed. The only problem is that there is

no reliable way to reconcile the theoretical views expressed in treatises on classical music with contemporary practical examples. It is also difficult to say enough about the ways in which the melodic texts used are expressed in musical notation from the original. Therefore, to combine theoretical views with practice and explain the status to students in an understandable language is a task only for such unique teachers as Ulmas Rasulov and Mahmudjon Tojiboev. In particular, Immortal Heralds have a positive experience in this regard. In explaining maqams, including the structures of the veil at Shashmaqam, he tried to summarize the known scientific and practical views and teach them to his students as a special education of maqams. Thus, he tries to make good use of the notation with the tanbur mode system.

It goes without saying that any designations also contain relative symbols. The Tanbur curtain system is a conditionally accepted basis. The revival of a musical sign or signs, indicated on tanbur curtains as a melody and a melody, depends on the knowledge and skills of the musicians. This, in turn, is formed on the basis of concepts and skills received from the teacher. When skills and knowledge reach a certain standard, the relative, conditional skills of apprenticeship become an all-encompassing artistic process. The result of such education can be seen on the example of many students of Olmas Rasulov.

Mahmud Tozhiboev is one of the mature teachers of our time. He is a performer, a hafiz, an artist who knows poetry, music and many related sciences. Now teacher Mahmudjon is an excellent teacher, he teaches at the State Conservatory of Uzbekistan and other schools. Mahmudjon Tozhiboev is a thorough connoisseur of Bukhara, Khorezm, Fergana maqams, Uzbek shashmaqami patterns, founded by Yunus Rajabi. Nevertheless, among the knowledge and skills of the artist, the status spheres of Fergana are especially valuable. At present, there are very few hafiz who understand the ways of the status of Fergana, like Mahmudjon Tojiboev, and consciously implement them. Most importantly, Hafiz's conviction that the Ferghana roads are a world of special status, different from the styles of Bukhara and Khorezm. Recently master Mahmudzhan Ferghana became interested in the scientific understanding of the statuses as a unique system and the transfer of this teaching to his students.

The collection includes another article by Mahmudjon Tajiboev about the status of Fagana. Unlike the previous ones, this time the teacher tries to pay more attention to scientific and practical issues. On the example of Bayot, recognized as one of the main maqams of Fergana, he dares to collect the rules relating to the basics of tone, tone and method, trying to show its aspects. Indeed, according to the observations of Ustaz Mahmudjon, Bayot in Ferghana is given a leading place in Ferghana, in contrast to Bukhara and Khorezm, and to some extent, on the contrary, it is placed in a leading place compared to Navo. According to the artist, the Fergana courtiers deliberately worked with Bayot in this way. Because direct copying is unworthy of a teacher. A self-respecting teacher will definitely try to find another way.

Thus, a unique genealogical tree of the Fergana Bayot was created. Their distinguishing feature from the Bukhara styles is, firstly, that the system of hymns was not introduced, and secondly, that bayots I, II, III, IV and V, numbered in order, are written each in large type. scale-independent chants.

In addition, one of the internal features of the Fergana maqams is that they are in harmony with the style of katga singing.

Great singing is a traditional art in this oasis, as well as status rites. The value of Mahmudjon Tozhiboev's research is that it shows the internal features of these two rare arts with concrete examples.

It is noticeable that teachers of other positions participating in the collection as researchers try to share their knowledge in their field with others. For example, Rustam Boltaev, based on many years of experience of the Khorezm maqams, combines the knowledge he received about the classical maqam art of this vox and puts forward new views on the origins of the Khorezm maqams.

Now this variety is recognized in the form of the Khorezm statuses Tanbur and Dytor. Although such a classification was known to teachers in the 20s of the century.

Although he was invited by Matyusuf Kharratov and Bekjon Rakhmonov, he did not find an answer. However, over time, the end of time has shown how appropriate and reasonable this life idea is. In the end, practice itself showed that in Khorezm both factions were equal. In addition, a written source taken for "Uzbek notes" showed with written evidence that two styles were introduced in practice in Khorezm - the status of tanbur and dyrop.

Today, probably, there is no need to prove too much that two styles of maqam took place in a parallel (parallel) practice in Khorezm. However, the complexity of the issue is that it was necessary to scientifically and practically prove that the statuses of tanbur and dutor are independent varieties, and to show with concrete examples that these historical styles penetrated into the depths of life. The scientific and practical research of R. Boltaev left no doubts about the solution of this issue, clearly and in detail showed that the Tanbur and Dutor institutions really arose in the Khorezm land.

Results: In this context, the studies of Rustam Boltaev became decisive in substantiating new issues, confirming them with practical examples. Musician and music connoisseur Rustam Boltaev clearly showed that Khorezmian Tanbur and Dutor maqams are really existing types of styles. Thus, as a result of research in Khorezm, evidence was found that Tanbur and Dutor maqams are types of maqams that have been preserved for centuries.

Abduvali Abdurashidov and Talib Temirov, who wrote about aspirations for a new status, would like to comment on the new horizons of status science in their field and subject.

Based on his own experience, Abduvali Abdurashidov reflects on how the Udums of Shashmaqom adapt to the times.

In collaboration with musicologist Bakhtiyor Ashurov, Talib Temirov is trying to comprehend how the ancient Shashmakom Udums are adapted to the land of old Bukhara. The value of Talib Temirov's experience is that, first of all, this teacher is known as an artist who has seen a lot and knows the original rules of Bukhara shashmaqomi.

Conclusion: What Talib Temirov saw and knew is known to teachers today. At the same time, the qualification he acquired as an expert on maqam is a very valuable document for understanding the foundations of the Bukhara shashmaqomi system. For this reason, we have the right to say that the experience collected by Ustaz Talibjon is a reliable baby that is worth sharing with many people.

Thus, the master class "Lessons of Shashmaqom", held in 2005-2007, entered the field as an important historical stage in the development of science and practice of status studies. Important and significant for history is not the numerical side, but the essence of this event. After all, status art is an incomparable spiritual heritage of the Uzbek people and its historical civilization. Carefully preserving this heritage and passing it on to future generations is an honorable and responsible task and a sacred duty.

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