

DOI:10.29013/EJA-24-3-37-39



TRADITIONS OF TEACHER AND STUDENT IN THE ART OF UZBEK CLASSICAL MUSIC

*Matyakubov Shavkat Batirovich*¹

¹ Institute of Uzbek national musical art named after Yunus Rajabi Republic of Uzbekistan

Cite: *Matyakubov Sh.B. (2024). Traditions of Teacher And Student in the Art of Uzbek Classical Music. European Journal of Arts 2024, No 3. <https://doi.org/10.29013/EJA-24-3-37-39>*

Abstract

The traditions of a teacher and a student are pedagogical processes that, as in all professions, transmit certain science, practice and art to the future generation. The essence of this tradition is to convey the necessary experience to future generations live. Over the centuries, the traditions of the teacher and the student have been improved and even today have adapted to the times and even found their place in the educational process. In makom singing, the traditions of the teacher and the student are unique in that they are taught individually and have a unique approach to each student. This article provides information about the role and importance of the tradition of teacher and student in the preservation of Uzbek makom art.

Keywords: *classical music, makom, performance, singing, teacher, student, tradition, school of performing*

Introduction

The traditions of teacher and student in Uzbek classical art continue to this day. We have also made progress in this regard. Thanks to the traditions of the teacher and the student, the maqoms of three oases (Khorezm makoms, Bukhara Shashmakom, Ferghana-Tashkent makoms), colorful works by Uzbek classical composers, musical genres such as yalla, lapar, song, ashula, katta ashula, suvari, terma and dastans belonging to different oases have reached us. In addition, our government is making sure that it is delivered to future generations again in live recordings.

Research method

The teacher must also bring the student's talents out. If a teacher has been teaching science for years and his work has been in vain, then it is considered that the teacher has failed in his task. Therefore, it is necessary to consciously follow a specific teacher. Teachers are also different, saying "I have taught enough, now he must find his way" and teaching only in order to conduct classes is not right. But there is another aspect of mentoring, which is that after the composition is prepared for performance, the teacher must also demonstrate it to the public! This is one of the most important tasks of mentors.

The penetration into the people, accompanied by the national Hafiz of Uzbekistan Orifkhon Khotamov and Hakimjon Fayziev, was carried out with the blessing and upbringing of Jurakhan Sultanov. Not only Jurakhan Sultanov made a great contribution, but also great teachers Abulkasim Toychiev, Ganizhan Tashmatov, who were next to Jurakhan Sultanov, performing on instruments. Consequently, mentoring and apprenticeship do not have a fixed term.

In the second half of the XIX-early XX century, such excellent hafiz and art historians as Usta Jalal, Mirza Giyas, Haji Abdulaziz Rasulov, Domla Halim Ibadov, Levi Bobokhonov were educated. It is known that at that time Khojent was one of the largest cultural and educational centers in Central Asia. Zahir Khan Hafiz, Suleiman Hafiz, Turakhoja Hafiz, Abdukayum Hafiz and the father and his sons lived here: "Mirsolih, Mirabdullah, Mirfayaz. The young Sodirkhan also enjoyed such an artistic atmosphere of the city. Being an art lover, Bobosharif, seeing his son's desire for music and singing, sent him as an apprentice to an outstanding and respected Buzurgkhantora from this village. Buzurgkhantora, like Babosharif, was a cobbler weaver and lived in extreme poverty during this period. Buzurgkhantora practiced playing a musical instrument even if he was not a performer. Sadyrkhan learned singing secrets and playing the dutar from him. After that, he was a student of the poet Muhammadamin for some time and mastered the subtle techniques of playing the tanbur and the theory of classical literature, and in particular the vazn aruz. And his son-in-law Mullah Matkarim charmed her with his singing skills. As a result, at the age of twenty Sadir Khan Khoja became a hafiz known throughout Central Asia."

In 1928–1929, Sodirkhan Hafiz taught at the Institute of Folk Music and Choreography in Samarkand. He made a great contribution to the formation of such future great artists as M. Ashrafi, T. Sadykov, S. Kalonov, N. Hasanov, M. Burkhanov, Sh. Akromov, Sh. Sahibov, F. Shakhobov. He also educated such worthy students as Kari Suleiman Siddikov, Turakhuja, Jurahan Sultanov, Ibrahim ashulachi (singer), Salimzhan Hafiz, Marufkhoja Bahirov. Along with his teaching activities,

Hafiz often entertained listeners and lovers of his work with his unique songs. Also, one of the creators of the miracle, an outstanding figure of Uzbek musical culture, academician Yunus Rajabi, will forever remain in the hearts and memory of future generations.

The father of academician Yunus Rajabi (1897–1976), Rajab the butcher, was one of the brightest representatives of the musical art, despite the harsh living conditions. Yunus goes to his brother (his second teacher) Rizki Rajabi sings and plays an instrument and thereby increases his audience of listeners.

In 1910–1916, the future academician listened with special insight to the string tracks performed first by Mullah Tuichi Tashmukhammedov and Shorakhim Shoumarov, later he became acquainted with the singing paths performed by Inagomjon Hafiz, Ilham Hafiz and Sodirkhan Hafiz. Then he enrolled as an apprentice to Shorakhim Shoumarov, mastered the secrets of playing the dutar and nay. In 1923–1927, working in Samarkand, first as a teacher at the pedagogical institute, and then as the musical director of the Samarkand Theater, he practically and theoretically mastered the "Shashmakom" from famous Hafiz. The artist himself writes about this in his book "One look at our musical heritage": "During these years, I met with famous Samarkand teachers of makom – Haji Abdulaziz Rasulov, Levi Bobokhonov, Mikhail Tolmasov, Gabriel Mullagandov, studied the Samarkand ways of makoms from them, gave melodies and songs ornaments, enriching them and composing new one's melodies". This was a manifestation of the mentor and student tradition, when teachers performed makoms (original ghazals), linking other ghazals, and also taught their students to adapt to the audience of listeners. For example, the singer went to serve an audience that has fans of Makhtumkuli's poems. The singer will not be liked by a group of listeners if they like the performance of makoms from the gazelles Munis or Ogahi. Yunus Rajabi, following the traditions of the "teacher and student", diligently mastering the performance of one work on different Ghazals, later changed all the ghazals performed in Persian by "Shashmakom" himself to Uzbek Ghazals.

Results analysis

There are also teachers who keep some aspects of their craft to themselves without telling their student about it. As a craftsman or artist gets older and reaches the level of a teacher, they ask their students to be attentive when performing their craft or performing their musical work, they do not like to explain every action or event in words. Only the student who listens diligently or intelligently understands the spectacle can become a master of his work.

Uzbek classical music has long consisted of rich and original instrumental and instrumental singing paths, which have been improved and enhanced over time. Mastering these musical traditions was a key factor in the tradition, as well as in the upbringing of singers in conjunction with the education of “teacher and student” in the medieval branches of culture and art. Individual teaching entered the new system of art education in the oral and written tradition in the XX–XXI centuries, in the modern process, the tradition of “teacher and student” from primary to higher education occupies a significant place. The traditions of the teacher and the student, after periods, followed their own path of development and during this period assimilated its new principles, position and styles characteristic of performance.

Conclusion

There are many similarities between the ancient traditions of the teacher-student and today’s educational process, and the most important of them are:

1. The teacher gives the task in accordance with the student’s giftedness; the student chooses a work corresponding (in scale,

color, sound of voice) from more complex works if he is gifted, and vice versa, from simpler works if his talents are different.

2. Control over the fulfillment of assigned tasks (through exams); in the classroom, students first speak to the teacher, determining their level of training, and then receive the necessary recommendations by conducting intermediate, final control auditions and singing. We can especially see these traditions of makom in the relationship between singers and in their performance styles.

3. Does not see one student less than another; a student who has relatively little chance of performing is ordered to learn the composition perfectly by listening to more performances, emphasizing that his teacher will teach without being a performer. As a result, the student learns more performance styles by listening to all the performances, not just the performer he likes. In fact, the teacher will not have a student that he likes or dislikes. Some students need only one glance from the teacher, and some need to be given a comment, only then they will be able to study independently and get the desired result.

4. Traditions such as an individual approach to each student have been preserved. In makom performance, it is necessary to improve individual lessons, otherwise the subject of solo singing, as in other educational institutions, will turn into a group lesson and become similar to an ensemble lesson. The importance of an ensemble lesson in learning singing is great, but in adapting the voice to the work – the sound of the work – an individual approach is important. In addition, each student has different opportunities, and they all need their own approach.

References

- Abdullayev R. An’anaviy O’zbek musiqasi asoslari. – Toshkent, 2023.– 189 p.
Begmatov S. Hofizlik san’ati Toshkent, 2007.– 130 p.
Matyusupov E. Ustozni eslab. Urganch, 2007.– 98 p.
Matyoqubov Sh. “An’anaviy ijrochilik tarixi” – T., 2015.
Mamadaliyev F. Milliy musiqa ijrochiligi masalalari. Yunusov R. tahriri Toshkent, 2001.– 87 p.
Shavkat7821@mail.ru.

submitted 08.06.2024;
accepted for publication 22.06.2024;
published 28.08.2024
© Matyakubov Sh. B.
Contact: Shavkat7821@mail.ru.