

THE TRADITION OF USTOZ-SHOGIRD AMONG PERFORMING MUSICIANS

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Abstract: *by its nature, the musical culture of the peoples of the East belongs to the category of traditional music, the foundations of which are passed down orally from generation to generation. Tradition is, of course, not only a product of the past, but also the basis of continuous development, opening new directions that inspire the future. The development of traditional music is based on the dialectic of continuous change, commitment to the achievements of the past and the desire for new horizons.*

Keywords: *music, culture, art, instrument, performance, tradition, history, heritage.*

ТРАДИЦИЯ УСТОЗ-ШОГИРД СРЕДИ МУЗЫКАНТОВ-ИСПОЛНИТЕЛЕЙ

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Аннотация: *по своей природе музыкальная культура народов Востока относится к категории традиционной музыки, основы которой передаются устно из поколения в поколение. Традиция, конечно, не только продукт прошлого, но и основа непрерывного развития, открывающая новые направления, вдохновляющие будущее. Развитие традиционной музыки основано на диалектике непрерывных изменений, приверженности достижениям прошлого и стремлении к новым горизонтам.*

Ключевые слова: *музыка, культура, искусство, инструмент, исполнение, традиция, история, наследие.*

In order not to break the bond of tradition, skilled masters should transmit their art to the new generation and instill love for the heritage of the people. That's why they say, "A teacher without a student, a tree without fruit." A student is a new bud of art, a life-giving force.

Uzbek music culture is very diverse in content and form. There are inescapable foundations that hold it together. Traditional Uzbek music, as a language (means) of natural tones, includes various dialects that came in a long historical process. The ancient traditions of Bukhara and Samarkand, Fergana roads, and Khorezm melodies have been enriching each other for centuries, enriching the common treasury of the musical culture of Uzbeks and other peoples living in these lands. Their unique roots are the driving force behind this process of mutual cultural enrichment. It is impossible to prioritize or subordinate the melody or song of one oasis to another. For creativity, a small song or a large work, a symphony, an opera or others, each is dear in its own way. In general, there is no place for large-small, low-height ratios in art.

In art, the master-student relationship is not a simple one. Learning from a teacher in the context of oral music, following his footsteps is a life school that requires its own laws in each individual situation.

Some students learn the secrets of the master's skill for many years.

Sometimes a young artist takes a teacher as a "guiding star" and begins to study his work independently. He is eternally devoted to this path. An entrepreneurial teacher may not be aware of this.

Sometimes there are such teachers who patronize their students by signing a letter. They try to pour out the last jewels of their art treasures to their students.

Master-disciple relationships cannot be pigeonholed. This process is as unpredictable as art itself.

When talking about such great creators, "people's artist", "people's hafiz" and similar words are used. These terms do not raise any objections in terms of the status of the artist, his place in social life, and the validity of his artistic style. But if we think from a scientific point of view, the expressions "folk creativity" and "folk music" contain concepts that reflect layers and fields that are significantly different from each other.

In this regard, modern musicology initially directly separates the fields of folk music and professional music. In relation to the first category of experts, "folk music creation" or "folklore" (which means "folk wisdom" in English), and the second category is "classical music" or "folk classical music" folk - professional music, "oral professional music" and "professional oral tradition" "music" phrases. Although the ending of the term is rather long, it allows to express the characteristics of this layer of music culture. Because this phrase reflects the three main characteristics of this type of music art. No matter how complex orality, no matter how written (including notation) and other "memorizing devices" are used, this music is intrinsically oral. Orality is not its quantity, but its fundamental feature.

Traditionalism, as mentioned above, tradition and its consistency is an important factor in the development of oral-professional music.

Regarding the issue of professionalism, it is necessary to master this profession carefully, to acquire relevant experience and skills, in order to properly perform music samples with a complex structure and deep content.

If we talk about the difference between folklore on the one hand and professional music in the oral tradition on the other,

- Music, like any art form, is a reflection of life. Folklore, in the general sense, is a reflection of life directly related to a certain traditional way of life in the examples of folk art. For example, ritual songs, first of all, directly related to the ritual. Such labor songs were created in a certain work process.

- The main reason why it is called professional music is that it has an independent artistic-aesthetic significance, without being directly connected to the ceremony, working conditions or other similar events. For example, Navo, Segoh, Ushshaq are excluded from any lifestyle and ceremony. The content of these maqam songs does not depend on the lyrics of the poems that are sung in them.

Of course, there is no impassable border between folklore and oral tradition music. On the contrary, this marginal current has many common points, they are always developing while receiving inspiration from each other. In Uzbek music, there are quite a few genres that belong equally to these two fields.

The main purpose of our separation of professional music from folklore and oral tradition is to show that the professional stream has its own characteristics in the music of the peoples of the East, including Uzbek music.

After hearing a catchy tune or a song, and the joy of poetry and music reaches a certain point, the musician takes a deep breath and starts a tune on this topic. So-and-so hafiz performed such and such an avg, so-and-so's musicianship was like that... The people sitting in the circle pick up the conversation, pour out what they heard and know, and warm up their thoughts about art... Every now and then they exchange words and talks...

In this way, along with ancient melodies and songs, legends and stories about the theme of music and its miraculous qualities have been passed down from mouth to mouth for centuries.

Seeing the legendary world with different eyes. Scientists and philosophers say that mythical thinking is a wonderful factor created by man to perceive the world since ancient times. A legend does not arise in a dry place. Underneath it, in its beginning, lies some universal life event, a deep philosophical thought that does not fit into a simple mold, or the most envious dreams of the human heart. These sacred ideas are often wrapped in mythical masks.

Musical legends also began with the magical power of art in expressing the highest emotions of people for centuries, the miraculous creation of incomparable musicians and hafiz. The form of these legendary thoughts is also different in the form of short wise words or in the form of a whole one-headed epic.

It is extremely important and necessary for every artist to find his own way, his own style. In art, the value of an original and a copy is completely different. Original copies of works by great artists are priceless. They are considered national wealth. High-quality reproductions or reproductions can be purchased in various parts of the world.

Former-composition requires, in addition to musical talent, appropriate energy and consciousness, a delicate taste, sensitivity, a feeling that can find the language of the listeners.

The rules, manners and programs of the art of composition passed through life experience are being inherited from the past. The conditions of composition, relationships and exhibitions related to listening to music can be observed in the example of the famous "Kabus-name".

Such exhibitions, even the sitting and standing of hafiz and musicians, are mentioned in many special treatises on sound dieting. Moreover, these "Holy Laws" have been passed down orally from generation to generation among artists and craftsmen. No meeting is ever the same. It depends on the artist, his initiative and taste to organize the circle and add interest to it. In this regard, Kamiljon brother has excellent qualities, he was always the "flower" of the meeting. There are still many stories and wonderful rumors about it from mouth to mouth. In the context of traditional music, the leading factor of performance is creativity - composition. Musicians and singers depend on the teacher who teaches the music and the way. The leader says if something new is done, if not, he blesses everything.

At the same time, there are artists who embody the performer and the creator in one person. There is a proverb that says, "A bird can't get enough of what is given". That is, you will not go far with someone's efforts. If you have skillful performance and creativity, what can he do with it. Almost all of the performance repertoire of many performers, from the mass-style musical works they performed for the first time to the newly interpreted works at the highest levels of creativity, seeps from the human heart.

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