

## ON SOME FEATURES OF THE TRADITIONS OF DASTANS Ilyasova D.D.

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**Abstract:** *in Uzbek traditional music, there are typologically specific types of each region. For example, songs, terma, lapar, yalla, dastan have the structure, common features of each regional local style, as well as a variety of dialects and local variants, as they are clearly marked by common bases.*

*In addition, each region has its own genre of cultural center. Let's take, for example, the "katta ashula", popular in the Ferghana Valley and Tashkent. Some of the features characteristic of "katta ashula", or some of their parts, can be found in Khorezm, Bukhara, Kashkadarya, Surkhandarya and other regions. But this is typical for the Ferghana-Tashkent musical tradition.*

**Keywords:** *music, melody, genre, creativity, dastan, folklore, tradition, bakshi, word.*

## О НЕКОТОРЫХ ОСОБЕННОСТЯХ ТРАДИЦИЙ ДАСТАНОВ Ильясова Д.Д.

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**Аннотация:** *в узбекской традиционной музыке существуют типологически специфические виды каждого региона. Например, песни, терма, лапар, ялла, дастан имеют структуру, общие черты каждого регионального местного стиля, а также разнообразие диалектов и местных вариантов, так как они четко заметны общими основами.*

*Кроме того, каждый регион имеет свой жанр культурного центра. Возьмем, к примеру, популярную в Ферганской долине и Ташкенте «катта ашула». Некоторые черты, характерные для «катта ашула», или отдельные их части можно встретить в Хорезме, Бухаре, Кашкадарье, Сурхандарье и других регионах. Но это типично для Фергано-Ташкентской музыкальной традиции.*

**Ключевые слова:** *музыка, мелодия, жанр, творчество, дастан, фольклор, традиция, бакши, слово.*

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

Some students learn the secrets of mastery by walking in the shelter of a teacher for many years. Sometimes a young artist takes a teacher as a "traveling star" and begins to study his work independently. He will remain faithful to this path forever. An entrepreneurial teacher may be unaware of this.

Goho will be such a teacher that they will sponsor the students by writing their own handwriting. They try to shed on their students until the last jewels of their art treasures.

The teacher-student relationship cannot be reduced to any mold. This process is not as standard as art itself. Music, like any art form, is a reflection of life. Folklore is, in a sense, the reflection of life in examples of folk art that is directly related to a particular way of life. Ritual songs, for example, came into being primarily in connection with the ceremony. Similar labor songs have emerged in the course of a particular work.

The main reason why it is called professional music is that it has an independent artistic and aesthetic significance, without being directly related to the ceremony, working conditions or other similar events.

Of course, there is no boundary between folklore and music in the oral tradition. On the contrary, there are many commonalities to this extremal current, which are constantly evolving when inspired by each other. There are many genres in Uzbek music that belong to both spheres.

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

It is well known that epic poetry is one of the most ancient forms of music and word art. Kuychilik In Turkic peoples, including Uzbeks, the performers of epics are called "baxshi". According to scholars, the word «baxshi» in ancient Sanskrit means «artist», «possessor of magical powers», «teacher». In the early stages of the development of social consciousness, bakhshis performed many functions. They have served as priests, physicians, and artists who lead various district ceremonies of certain tribes and groups. In recent years, the

concept of bakhshi has been preserved in the peoples of Central Asia, especially in Uzbekistan, in relation to artists who perform friendly ways.

Bakhshi belongs to the syncretic (i.e., the inseparability of art forms) creations, which combine many arts as a master of words, agile acting, choreography, and singing. The harmony of poetry, music and theatrical art is one of the most ancient forms of art. From the point of view of our subject, poetry and music have a special place in the two aspects of baxshi. It is possible to distinguish two main styles of Uzbek baxshichi according to which of these poems is the art of speech or which of them is the leading factor.

If the bakhshi is embodied as a master of words, then the song, the melody, takes on a secondary function. This category of bakhshis focuses on the art of expression and charm, analogy, rhetoric of heroic epics such as Alpomish, Gorogly, Rustamkhan. Their style of narration and the musical accompaniment of the epic are also somewhat different. The bakhshis play the drums and make a peculiar thick sound in the throat. The musical basis of the epic is a small range of small, quick-to-remember, rough melodies. A certain number of melodies and melodies, which are constantly changing, are repeated within an epic and pass from epic to epic.

Such epic traditions are widespread in different parts of Uzbekistan, especially in the Fergana and Zarafshan valleys. The great classics of this epic school are Ergash Juman, the son of Bulbul, Fozil Yuldash, the son of Pulkan. It is no coincidence that many of these bakhshis are called poets. The above-mentioned word art emphasizes once again the leading importance of poetry.

In another direction of Uzbek epic poetry, Bakhshi first appears as a singer and instrumentalist. His main means of expression are his pleasant voice, his melodiousness, and his rich sense of musical tones. This style of poetry is most common in the Khorezm oasis and in the neighboring Turkmen and Azerbaijani peoples. Azerbaijani bakhshis are called «oshug» (lovers). The singing style of Khorezm bakhshis is adapted to wide, fluent and high-pitched melodies. In this respect, the ways of baxshi are like lyrical songs, maqom melodies. The influence of these genres, which developed side by side, on each other is very noticeable. In the patterns, melodies and ufor parts of the Khorezm maqoms, there are melodies, instrumental reflections or melodies that are popular in the epic. In turn, in the epics, as well as in the system of maqom, the methods, melodies, stereotypes and intricacies are absorbed.

In terms of performance, Khorezm epic also differs significantly. In this case, the bakhshis recite their epics mainly in the accompaniment of the ensemble. The ensemble consisted of dutar, gijjak, bulamon and circles. Recently, more narrow is used instead of dutar.

The repertoire of singer-songwriters also stands out. They prefer epics on a more romantic theme. Bahodirlik's epics, on the other hand, try to emphasize the melody and song by strengthening the lyrical aspects. The repertoire of the well-known and well-known Bolabakhshi Abdullaev includes the epics «Gorogly», «Bozirgon», «Sayotkhon» and «Oshiq Garib va Shohsanam».

Among them, «Oshiq Garib va Shohsanam» is of special importance from the point of view of Khorezm epic. It is a very popular piece that has been sung for centuries. Scholars note that book versions of the epic «Oshiq Garib va Shohsanam» began to be compiled in the XVI-XVII centuries. It is also noteworthy that this epic connects folklore and written literature.

The most important thing is that the protagonist of the epic is a bakhshi who serves the people by singing and singing. «Oshiq Garib va Shohsanam» has more music than other epics. That is why this is a very popular and widespread epic.

Another characteristic feature of romantic lyrical epics is that it includes a wide range of independent songs that stand out from the plot of the epic work. Sometimes the songs that come out of it are very common, even if the old epics themselves are not told in full. In recent times, however, it has become more customary to sing songs collected from them than to perform epics in full. Because he did not perform the epics as an epic work, but as a singer, the lines of the epic have always been in his repertoire. The peculiarities of his style and repertoire are to some extent determined by these new modern ways.

As an artist, performer, poet, and composer, there were many references to the rich traditions of epic poetry. Many artists have become accustomed to singing epic, lyrical, philosophical songs at concerts and roundtables, depending on the age and taste of the audience.

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