

## WAYS OF DEVELOPMENT OF PERFORMING ART IN THE MASTER- APPRENTICE TRADITION

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### ABSTRACT:

**This scientific article describes the achievements in performing arts in detail and the continuation of the mastership path. Today, there has been an attempt to showcase the secrets of masterful music in the performing arts, with the ability to listen to masterful musical instruments and to perform them in a professional way. In this article we are going to deal with performance issues.**

**KEYWORDS: tradition, master, ancestors, music, art, spiritual heritage, applied music, profession, performance, melody, national, folk culture.**

### INTRODUCTION:

As the President of our country Sh.M. Mirziyoev noted, "Today music plays a great role and brings people together, regardless of language, nationality, religion, race or origin."

By the 28th anniversary of the independence of the Republic of Uzbekistan, high rates of further development in all spheres of life, in the country, are reflected. The "Strategy of Action for 2017-2021" developed by the head of our state proves its viability. Important work is being carried out to develop science and education. New opportunities are being created in order to provide the best education for future generations, to work hard on ourselves and achieve great success. Special attention is paid to every area of education. Today, the establishment of faculties of art studies in higher education institutions is an example. One of the opportunities giving to the younger generation today by President Sh. Mirziyoev is the first area of 5 initiatives, which is exactly the art and music and fine arts. The

core of this initiative is to educate the future generation spiritually strong, robust and well-rounded, and the arts are the cornerstone.

The master-apprentice tradition is unique to our nation and is still practiced by many masters of the arts. But we have not been able to use the rich heritage and experience of our ancestors lately. One of them is the fact that we do not know the traditions of the master and apprentice. In the former Soviet Union, this tradition was underestimated. The attention given to today's almost forgotten tradition is the basis for reviving our national values and promoting them around the world.

Historical sources indicate that the country where our ancestor Amir Temur conquered, brought great scholars, masters, great poets, as well as great artists to the capital of his country. In this way he tried to make his capital "the largest city in the world." Among them were famous musicians, such as Marghali Abdulqadir, who wrote musical books called "Zubdatu-l-advor", "Maqosidu-l-al-Khan", and Sayfiddin Abdumumin, from Urumqi, who wrote a musical book called "Sharqiyya."

Following the reign of another world-famous grandfather, king and scientist Mirzo Ulugbek, the grandson of Amir Temur, the center of "fine arts" was moved from Samarkand to Herat. Also, under the protection of Alisher Navoi, Hussein Baykaro begins to build, the golden age of Chigatay literature and Chigatay music in Herat. In Herat, Alisher Navoi brings up the greatest music teachers and the most talented students. Among them are Hodja Yusuf Burhan (master of music of A. Navoi), Master Shodi, his student Ottoman musician Zaynobiddin, Ustod Abdulkosim, Andalon Mawlano Yusuf Badii (music teacher of Hussein

Baykara), Mahmoud Shayboniy, Habibullahi Changiy, Muharrami Changiy, Mehtar Alishunkor, Shamsuddin drummer, Mehtar Ahmad drummer, Alijan Gijjaki, Qulmuhammad Sheikh Noyiy and Hussein Udiy were among the greatest music masters of the time.

A. Navoi paid special attention to their theoretical knowledge along with their practical performances. He also wrote music brochures to raise their awareness. Navoi himself writes in his book "Hamsatu-l-mutahayyirin" that he is very talented in his teaching as a teacher, learns everything, and plays well, and writes four musical books to four great masters to enhance his theoretical knowledge in music, he says that he has written the fifth booklet by asking Mullo Jami (Abdurauf Fitrat, p. 43).

This means that music, as a science, has been deeply researched by our ancestors since ancient times and has come to us as wonderful books, brochures and works. Currently, this process is going on with more than 300 children's music and art schools, more than 20 colleges and lyceums of music, culture and art, the State Conservatory of Uzbekistan, the State Institute of Arts of Uzbekistan, the Tashkent State Institute of Culture named after Abdulla Kadyri, the scientific research institutes of art.

We aim to study the experience of foreign countries in order to analyze and deepen the music education system in order to further improve the quality and effectiveness of music lessons.

Since the first half of the twentieth century, significant changes have been made in the development of Uzbek music. One of them was the opening of an experimental laboratory in 1943 at the Scientific Research Institute of Art Studies to improve Uzbek folk instruments. From 1943 to 1948 I.Akbarov was appointed as a director (1909 - 2002), Uspensky as a deputy director (1879 - 1949) and A. Petrosyans as head of workshop (1910 - 1979). As a result, many instruments were developed and

processed under the guidance of Professor A.I. Petrosyans, and the family of musicians and their new species, including the rubab family, were created as experiments. The spiritual heritage of the Uzbek people is an inexhaustible treasure. As we know, art plays a special role in our spiritual heritage. After all, art invites the human heart to beauty, encourages elegance, promotes the development of fine feelings, and enriches the spiritual world.

The student's interest in music reflects, first of all, his attitude towards the lesson and his or her feelings for it. One of the main tasks of a teacher should be not only to engage the student with a theoretical understanding and practical performance that is of interest to the music industry. Rather, it is to cultivate a range of musical ideas that call for deepening of his musical interests, in particular the urge to understand what real events are reflected in the work through the musical 'language' and how the musical and artistic images evolved.

Proper and efficient use of the spiritual heritage of our ancestors, based on the model "Ethics of Master-Apprentice", the following positive changes will occur in the personal and professional qualities of the students: respect for the spiritual heritage of our ancestors, respect for their parents, teachers, and friends will be strengthened.

The teacher must be able to easily teach the students complex knowledge, have the ability to concentrate and manage the students. He should be an example to the students with a strong will, reputation, knowledge, and communication skills. The ability to lead a student to faith and active life processes must be able to inspire initiative and creativity.

The master-apprentice tradition in the work "Risolai Music" by Darvish Ali in the 12th century confirms that theoretical and practical music knowledge has been passed on from one generation to the next, from one expert to another.

The teachers of the Ferghana-Tashkent School of singing art are Rasulqori Mamadaliev, Mulla Tuychi Toshmuhammedov, Fakhriddin Sodiqov, Ilhom Turaev, Tavakkal Kadyrov. They have made a great contribution to the development of the Uzbek national heritage from one generation to the next.

The way of preserving and developing the master-apprenticeship school in our Uzbek national musical heritage is one of the most effective ways of conveying our musical heritage and maqam art to future generations. This school is an important guarantee of the development of youth performances and their active participation.

Various methods are used to accomplish this goal. In particular, methods such as observation, experimentation, comparison, analysis, practical performance, polling and interviewing are considered expedient, which allow students to identify the level of interest that students have and determine the scope of tasks accordingly. It is worth noting here that the method of observation is important in determining the level of interest of the student in music. This method includes the student's ability to: pay attention to all types of music clock thinking activities; the emotional state of any musical activity and the observations of what musical processes are involved; It is important to include terms for determining what kind of music activities are involved in the non-classroom activities.

The experiences of secondary and higher education institutions, and the demands of the day, present a major challenge to our daily work. It also aims to educate young people, who are the future of our society, as professionals, as well as educate them as patriots, humanities, hard workers, modesty, generosity and high culture professionals. To solve this problem, it is required of each teacher to introduce students to the best examples of musical art that have become a history of our nation's past. It is

important to note that music is a source of joy and inspiration to the younger generation, helps them to develop their thinking and feelings, and to have discussions, debates and discussions with students about their positive impact on ideological and spiritual education. It is clear that the introduction of ideas, styles and traditions in the works of music of great thinkers into modern cultural and educational, music and pedagogical practice is of great importance. Extensive study of the scientific heritage of the great thinkers in the cultural, educational and music and pedagogical educational institutions is an urgent need of our time. The history of our national musical heritage, including the national musical instrument, dates back to several centuries BC. Along with songs, our national musical instruments such as dutar, tanbur, tambourine, ud, gijjak, lire, rubab have served as an invaluable spiritual nourishment for our entire nation.

Referring to the performances of the Uzbek national musical heritage, one can not deny that it has now reached a milder, more vibrant and polished stage. The current performance of our traditional musical heritage from teacher to disciple testifies to this. "Due to the advanced development of the Uzbek traditional professional performance culture, there has been a strong demand for skilled singers and musicians since long ago."

National music is a unique expression of the past life of our people in words and melodies. Much has been said about national Uzbek ideology and national ideas lately. The national ideology, the national idea based on it, is a powerful force that unites the nation and the people. The original national music never fails.

Responsible for performing arts in solo lessons is respecting the profession of their choice, learning the ways and methods of master musicians. Playing two octave major and minor gamma, 3-4 different character styles.

Selection of works and the proper organization of the educational process and the formation of performing skills should take into account the individual capabilities of each student, his musical ability, the level of musical knowledge, and the level of performance.

In most cases, there is a direct use of complex compositions by European composers. This approach is often misunderstood because of its wrong intentions and is not rigidly performed. In such cases, the approach of each national instrument, taking into account the capabilities of the instrument, can be achieved by making specific changes to certain parts of the work (without violating the essence of the work). The same is true of the works of Uzbek and kin composers. It is required that the work of the kin composer be written for a similar instrument to which the national instrument was written.

Determining the overall character, tone, artistic direction and overall structure of the work will help in the future for a full performance. This information, of course, is determined by the teacher's guidance.

After theoretical mastering of the work, it is transferred to its practical implementation. The music is not all the same from beginning to end, but some of its pieces may be more difficult to perform than others. In such cases, it is advisable to isolate these difficult areas and train them to perform them. But such a process should not last long. Even if this difficult part is perfectly performed by the performer independently, in most cases it may be distinguished from the beginning to the end without the overall direction of the work. For this reason, it is recommended that you repeat several difficult parts, including several previous ones and the following. At the beginning of the mastering of the work, it is necessary to choose the speed that best fits the performer's capabilities and to achieve the same speed. Being able to work well on a piece of

music is one of the key factors in enhancing your performance.

The way we live today allows us to see the different stages of cultural development of the peoples of the world. So the natural question is, Are we not able to approach each other in terms of distance? Or do we have no common source, common roots? Of course not. The history of civilization throughout the world proves that people interact and develop their best traditions by influencing each other in different areas, which in turn contributes to the development of a shared culture. and then gradually to the western regions. The words of T.S. Vizgo best illustrate this point: "Political and geographical boundaries, the succession of the best achievements of the artistic practice of the people, regardless of their diverse lifestyle, is one of the most important factors in the development of world culture." .

How is this situation expressed in terms of the development of musical culture, and if we speak more clearly - how does the Uzbek national orchestra influence its formation? Taking into consideration the aforementioned points, the modern musical culture of the Uzbek people is based on a monodic art, and "in the antiquity of Central Asia, it appeared as a complex and all-encompassing event created by the interaction of various peoples" [2.156]. V.A. Uspensky analyzes the music culture of the 30s of the last century, emphasizes that the possibilities of traditional musical instruments do not correspond to the modern social demands of the time, emphasizing that the weak and rapidly diminishing tone of the instruments is at odds with the new artistic conditions of the time. "The creation of large musical ensembles and reconstruction of national instruments has become one of the pressing problems of the time" [3.1-2]. In the 30-50s of the last century there were two main standards in the development of this problem: the first - the ancient national traditions of the Middle East

and the second - the traditions of the modern era. It is also worth noting that the harmonious multi-instrumentality created by the twelve-step temperament (keyboard tuning) and chromatism has become an important factor in the development of musical performance in Central Asia and Kazakhstan, especially in Uzbekistan.

Based on the aforementioned points, it is important to note that one of the most important tasks is to increase and develop young people's participation in music. After all, it defines the bright future of our musical culture and art. In order to achieve positive results in traditional performance, it is necessary to continue the tradition of mentor-apprentice. It is desirable to intensify research on this topic.

Particular attention should be paid to the role of the mentor-apprentice tradition in contemporary music pedagogy. If our music pedagogy is replete with new textbooks and manuals, there will be great successes in this regard, with further new contests, festivals, television and radio programs.

In conclusion, it is about bringing up a younger generation at the level of a cultured person who can inherit our national musical heritage and perceive universal musical values. To do this, national and contemporary music art plays an important role in creating the necessary conditions for the development of musical perceptions by each student, as well as in forming and protecting ideological immunity.

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