

Classic national "makom" and its place in the educational process of the direction "musical education"

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Abstract:

This article is devoted to the ancient art of "Shashmakom" of Bukhara in the context of using its traditions in the system of students' musical education. The history and features of the development of this type of folk art in the general dynamics of the development of the musical culture of the region are also considered.

Key words: *musical culture, traditions, Shashmakom, Mavrigi, style, continuity, folklore, muskilot, nasr, rubob tanbur, types and genres of art.*

1. Introduction

Traditional types of national musical art, based on the centuries-old cultural and musical traditions of the Uzbek people, reflect the deep features and layers of the musical culture of Mave Rannakhr. The appeal to the sources of its richest national culture allowed us to move from the perception of musical processes to its new understanding. In other words, traditional folk culture and art have received a new development.

Traditional folk art reflects the centuries-old traditions of the material and spiritual culture of the Uzbek people, has deep historical roots and is inextricably linked with the traditional way of life, aesthetic worldview and consciousness of people at certain periods of historical development. At the same time, and this is the determining factor in the modern musical worldview, traditional musical art, that is, folk - musical creativity, folklore, including regional types of folklore, is an integral part of the modern musical process. Unique views and genres rightfully occupy a special place in the world art culture.

This scientific position was most vividly reflected in the performances of the participants of the Sharq Taronalari International Music Festival (Samarkand, August 26-30, 2019) held under the auspices of the UN, as well as the Festival dedicated to the Uzbek national art of maqom, which was held with great success in Shakhrisabz 6 -10 September 2018. The state and international significance of this richest layer of the musical culture of our ancestors is evidenced by the Decree of the President of the Republic of Uzbekistan dated November 17, 2017 "Uzbek milliy Makom sanatini yanada rivozhlantirish" chora - tadbirlari and his personal participation in this Forum .

2. Main part

In light of the above, an important task is to familiarize students with the historical evolution of maqoms in Uzbekistan and Tajikistan, its role and significance in the world art culture, in the traditional and modern art of Bastakors, the similarities and differences of maqoms in the layers of national music.

And with this purpose in the standard curriculum of the direction "Music education", on our initiative, the educational subject "Basics of maqom" in the amount of 68 academic hours (18 lectures, 18 practical and 32 hours of independent education) was included in the Elective subjects block. Scientific and theoretical substantiation and development of guidelines for teaching methods of this subject required the following tasks to be solved:

- teaching students the specifics of the "mushkilta" (performance) parts (scenes) and whole works;
- teaching the technique of singing - nasr, fragments and whole pieces;
- study of the characteristic features of the performance of maqoms in various oases of

Uzbekistan - for example, the Bukhara Shashmakom (muskiot, nasr).

Considering that maqoms are a multi-layered musical complex created in a certain order, special importance in the classroom should be given to teaching various methods of playing national instruments (rubab, tanbur, etc.) and the song repertoire of the selection of modes and fragments.

The curriculum "Basics of Maqom" developed by us takes into account the centuries-old traditions of the folk musical art of Bukhara, one of the world's centers of architecture, science, culture and art without exaggeration. Rich and unique heritage Bukhartsev During and for many centuries developed as the art of "word of mouth". On the traditions of mentoring "Ustoz-shogird", by generations of famous folk musicians - bastakors, singers, storytellers - dastans. The Bukhara musical school was distinguished by a variety of forms, types and genres, by its musical expressive means and high performing skills. The world fame of Uzbek national classical music and ashula - maqoms was largely ensured by the Bastakors - folk authors - composers. Bastakors are known to be unique possessors of musical language and compositional abilities. Moreover, Bastakor is a famous performer of classical songs and melodies. A bastakor can only be called a person who has his own works, marked by a bright, inherent only to him individuality, creative handwriting. The melody, the rhythm of each work of Baetakor has its own style, its own language of expression. People recognize Bastakors by their works.

The works of Bukhara bastakors, singers-storytellers of dastans, were distinguished primarily by their bright individuality, amazing artistic flexibility, and melodic-rhythmic musical language.

The millennial musical culture "Shashmakom" as a unique musical phenomenon in 2003 was recognized by UNESCO as an invaluable treasure of world culture, which was clearly demonstrated at the International Music Festival in Shahrizabz on September 6-10, 2018. It will not be superfluous to mention the musical direction of "Mavriga" in this series.

In the curriculum, a significant place is occupied by an overview of the development of traditional musical types and genres of folk art in Bukhara in the XIV-XIX centuries, an analysis of special literature, especially in the light of recent studies in t. capital labor of academician A. Khakimov, V. Uspensky, Y. Rajabiy and others allow to build a fairly clear picture of the historical path of the development of art and music in this region and its ethnocultural interaction .

If we consider this issue in the general context of the history of the musical and folk art of Bukhara, the first stage is the 19th, the beginning of the 20th century, in contrast to the folk art of other regions, which was strongly influenced by the musical culture of Russia, the artistic creativity of the Bukharians more retained its originality and local characteristics. Bukhara music during this period was very closely connected with rituals and customs, key moments of a person's life (birth, weddings, holidays, etc.).

1920-1980 is characterized by many factors of both socio-economic and ideological nature, which had the most direct and deep influence on the fate of both the masters themselves - bearers of the aesthetic views and tastes of many generations, and the "carriers" of deeply meaningful and lyrical compositional structure "Shashmakom and Mavrigi". It in many respects violated the dynastic, guild, systemic "usto-shogird" character of the transmission of the centuries-old experience of the secrets of musical mastery.

It should be noted that in the development of the musical culture of Bukhara, researchers generally identified three major stages: IX - early XIII centuries. - the time of the birth and formation of musical art based on the synthesis of pre-Islamic and local traditions; second half of the 13th - 15th centuries the Renaissance era of musical creativity in harmony with other arts, including handicrafts and miniatures. XVI century until the end of the XIX century there is the formation of style Th Hg in the forward Edelev specific regions - Bukhara, Kokand, Khiva.

And it was during this period - in the first half of the 18th century, that the main

stylistic features and traditions of the Bukhara lyric music "Shashmakom" were formed. And today the high traditions of the art of "maqom" are carried to people by the folk singer of Uzbekistan Sokhi b Niyozov, Ulmas Olloberganov and others. A number of famous Uzbek scientists, including the folk composer O. Atoev, musicologists professors T. Gafurbekov, F. Turaev, I. Razhabov devoted their numerous studies to this unique type of musical folk art .

Stage III - the time of gaining independence and turning to their national culture, the rise of national self-awareness and national identity. The interest in the rich centuries-old musical and artistic heritage of the Uzbek people, which has grown over the years of independence, has raised the most important task of an in-depth study of the traditional forms of its material and spiritual culture as urgent.

3. Conclusion

Today the musical national culture of Bukhara is a unique phenomenon of national art. The study of this by now little-studied topic in the comparative context of socio-political and artistic processes plays an important role in establishing the general periodization of the development of traditional art in Uzbekistan. The effectiveness of research, including of a pedagogical nature, as well as the whole range of issues related to a deep analysis of the system of musical creativity in Bukhara in the XIV - XX centuries depends on a deep disclosure of all aspects of the dynamics of the development of these unique phenomena of the world musical culture of the Bukhara region, identification of their role and significance in world civilization.

The famous German romantic musicologist of the late 18th century V.G. Wackenroder, in his article "The Wonders of Music", left immortal lines that are surprisingly consonant with the magic art of Shashmaqom. ... but I consider music the most wonderful of all these inventions ... for it shows all the movements of our soul in a non-material form, lifting them above our heads in golden clouds of ethereal harmonies ... awakens in us the true clarity of spirit, which is the most beautiful treasure .

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