



## TRADITIONS OF TEACHER-STUDENT AND THEIR COMMUNITY

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### ANNOTATION

The relevance of the article at the moment is that it seeks to shed light on the extent to which the mentor-student tradition is still preserved today. This article substantiates the views of our thinkers, the expressions of our people, the philosophical notions about the teacher. An attempt was made to shed light on the scientific basis.

**Keywords:** teacher, musician, status, art, creation, philosopher, talent, melody, musician, sound, profession

Thanks to the work of hafiz, musicians and composers who are masters of their profession, the intention in the heart of the maqam turns from an abstract musical idea that can be realized into melodies or songs. Living musical traditions, like any activity, are based on three basic principles: listener, performer, and creator. It is on the basis of these three principles that the common process of the art of music emerges.

In his speech, President Sh.M.Mirziyoev once again demonstrated his love and respect for teachers, saying, "I do not respect those who do not respect the teacher." We can know that great people like the teacher, who is in the heart of our head of state, have always been glorified, and today they are treated with boundless respect. Over time, expressions such as mentor, educator, pedagogue, teacher reflect a great hard-working person in the human heart. It will take a very long time for him to be honored. It is very easy to say these words, but the teacher can know his level of knowledge only when the experience of years of hard work pays off, when the seedlings bear their fruit and present it to the people.

As the President noted, "If the school does not change, society will not change. This is an axiom. There is no denying that. "

In Uzbekistan, the most respected person in society is a teacher. Ministers and prosecutors now teach in schools in their field, - said Shavkat Mirziyoyev<sup>1</sup>[1.1].

In the context of oral traditions, it is difficult to define the boundaries of creative activity with performance. Because real performance itself means creation. Only when a musician or a hafiz has reached a certain level in mastering the secrets of his profession will he be awarded the title of Master. It is these true master musicians who are able to raise the status to a high level of art. Their creative fame illuminates the music culture like bright stars. The rays of such bright stars illuminate the endless facets of the various styles of our classical musical heritage.

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<sup>1</sup> <https://daryo.uz/k/2019/08/23/shavkat-mirziyoyev-o-The-most-respected-person-teacher-in-society-in-Uzbekistan-conditions/>

From ancient times, the Eastern ideology has seen the performance and creation of music as a whole. The musician begins to define his creative image, discovering freedom when he achieves a certain achievement in the path of mastery. It is only when it reaches such a high peak that it is very difficult to distinguish which of the edges of creation is its own and which is other. Therefore, the addition of the master musician himself does not negate the stable traditions that have been going on for centuries. On the contrary, his creative contribution is naturally added to the common heritage.

The great philosopher and musicologist Abu Nasr Farooqi divides musical talent into three stages: Fapuz (natural power, instinct), feeling, and intellect. Rariza is a person's propensity for melody, his ability to hear, play or say music. Intuition is the mastery of music as a state of mind. For example, when a musician plays a melody, he does not think about which tonality, which melody. The melody is ripened in the heart of the musician and then performed as certain sounds. The level of intellect is that the musician who attains it is able to comprehend for whom the melody is played, its structure, idea, form and content. It is at this stage of high maturity that the musician consciously comprehends and manages to create a melody. That is why Farooqi regarded the ability to comprehend and create music as the most perfect stage of musicology.

In communication, such a high level of musicianship is determined by the honorary title of "teacher". Conditionally, two aspects of this concept can be observed: spiritual and practical. Spiritually, the teacher is a symbol of the faith of every profession, and to keep it sacred, to be blessed by the human profession and to achieve a high position. There is a saying among our people: "Teacher is as great as your father." When salawat is recited in every prayer, first the prophets (from Adam to Muhammad sallallahu 'alayhi wa sallam) are prayed for, then for the teachers, and only then for the parents.

From a practical point of view, a teacher is a perfect person who has mastered the secrets of a particular field of specialization and has mastered the profession to a high level. For example, a music teacher is a musician who plays music, adds something to himself, and raises his skills to the level of fine art. It is carefully guarded by the Master as a sacred ability. The secrets of mastered art can be shared only with dear children and the most loyal students. It was a sin to alienate the secrets of the profession or to indulge in unsavory disciples. It was believed that trampling on profession would provoke the wrath of ghosts. Therefore, it is clear from historical experience that family traditions play a decisive role in the teacher-student series. Usually, teachers start to love musicians only when they come from outside the family of musicians and justify their trust and devotion to them. It is at this rate that new trends emerge on the basis of the schools and styles of makom performers formed over the centuries. In turn, this news has become a series, and in the traditions of status, the ties of succession will continue uninterrupted.

Uzbek folk music, including traditional performing arts, plays an important role in shaping the spiritual maturity of each person, developing his intellectual potential, stabilizing his heart and conscience, realizing his noble aspirations, bringing up a harmoniously developed person, as well as his language, tone, customs and values. he sings. In the context of Uzbek maqoms, the meaning of human qualities such as respect for the ideas of goodness, a healthy lifestyle, kindness, pride in one's husband, history, culture, strong faith, strong aria, pure conscience, honest work, kindness, loyalty expressed. Thus, Uzbek maqoms, as an integral part of the Uzbek musical spirituality, play an important role in raising the spirituality of society and aesthetic education of students.

The level of spiritual health, physical maturity of young people is very important in the development of society. These ideas are emphasized in the works of Abu Nasr al-Farabi, Abu Rayhan al-Biruni, Abu Ali ibn Sina, Yusuf Khas Hajib, Alisher Navoi and other thinkers.

Noteworthy work has been done on the collection and publication of Uzbek music. B.Matyokubov, S.Ruzimbaev, R.Yunusov, H.Ruzimbaev in their scientific researches paid special attention to Uzbek music samples and its genesis.

Research has also been conducted in the field of music pedagogy. Some aspects of this problem have been studied.

According to the thirty-sixth chapter of Amir Unsurulmaali Kaykovus's book "Qobusnoma" dedicated to the upbringing of children, "In the dhikr of Hafiz and musician", the masters of music composed melodies in accordance with the nature of each class of people during the author's lifetime. One such group was young children and delicate people, that is, women. "For this people," says the play, "they have composed a song so that this people may also enjoy it." Because among all measures there is no more pleasant measure than a song »

Today we have a very important task - to bring up a well-educated, well-rounded generation, that is, a perfect man, who has a deep knowledge that will determine our future. The role of teachers in fulfilling this task is great. Today, it is important for teachers to study in depth the study of the exemplary rules of teaching and learning from the written sources of our ancestors about education, and to use their best practices in educational work, applying their best practices to modern pedagogical processes.

Our scholars have listed **eight conditions** of teacher etiquette. First, be compassionate to students and treat them as their own children; second, that the teacher does not charge a fee for teaching and educating; third, not to leave out any of the advice that must be given to the student; fourth, one of the subtleties of the art of teaching is that the teacher corrects the student's bad behavior by showing it to himself as much as possible, not openly; fifth, not to misrepresent other sciences to the student studying some of the sciences; sixth, to teach science to the student according to the increase of his intellect and ability; seventh, it is emphasized that the mentally retarded student should be taught specific sciences, and eighth, the teacher should apply his own knowledge.

We can see that our teacher Avazbek Mahmudov in his handbook "Devotees of Andijan art" tried to cover the dear teachers who grew up in Andijan. Including Said Abboskhon Bakirov, Fattohkhon Mamadaliev Asad Ismatov, Gulomjon Ruzibaev and many other teachers have covered the works of our artists on a scientific basis<sup>2</sup>[1.3-13].

We believe that we need to see a spiritually mature teacher in the image of a teacher today. Who should be a spiritually mature teacher? In our opinion, he is a well-read, well-educated, well-qualified, more creative than any other, self-educated, a wise counselor, a sympathizer, a spiritual supporter, and a man of his own knowledge and all morals. he is a zealous, physically mature, and faithful person who devotes his qualities to the spiritual perfection of his disciple. At the same time, he is a spiritual person who does good deeds as much as he can, refrains from unworthy deeds and wrong words, stays away from evil, avoids it, and infects his disciples with the qualities he possesses.

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<sup>2</sup> Avazbek Mahmudov "Andijan art devotees" manual Andijan 2017.3-13b

A spiritually mature teacher is distinguished by his kindness, benevolence, and self-discipline, both spiritually and physically. One of the most important conditions of a spiritually mature teacher is to have an effective and powerful speech and to be able to control the student's feelings and thoughts; secondly, to contribute to the enrichment of the spiritual world of the student, the improvement of his behavior and manners; and third, to be able to arouse interest in any student with his knowledge.

As the sacred distance between the spiritually mature teacher and the student approaches, the cherished bonds between them are also broken. That is, first, when the teacher throws his weight on the student's neck; second, when he loses a secret to his reader; third, he loses his self-respect when he does not keep his word.

Some of our teachers say, "No matter how much discipline and reprimand we give, some young people cannot be made human." Of course, this is a wrong idea, because upbringing may not affect nature, but it changes morals, that is, develops good qualities. It is in the hands of a spiritually mature teacher. If it is left as it is, our youth will fall into various streams and paths. In such cases, a spiritually mature teacher will teach the younger generation to read and write, based on national ideology, by giving them a strong education and upbringing. It will be necessary to form a belief, a deep understanding of rights, duties and responsibilities.

The performance of a spiritually mature teacher can be evaluated based on the following criteria:

- achievements of students in a healthy spiritual environment, professional development;
- awareness of students about everyday life and responsibility for their ideological preparation;
- responsibility for the formation of professional skills of students;
- adherence of students to the rules of study and work discipline, internal regulations of the educational institution;
- the level of students' mastery of subjects;
- active participation of students in scientific and creative work, participation in various competitions and achievements, etc.

This means that the students of spiritually mature teachers are able to think independently and self-consciously, recognize their rights, rely on their own strengths and capabilities, react to the events around them, draw conclusions from their mistakes, put the interests of the country and the people above personal interests. They grow up to be more self-centered. It only leads to upbringing again and again.

Abu Nasr al-Farabi urges the teacher: "Great oppression of the disciple of the master should not be done, nor excessive indulgence." He advises the teacher to use "hard" or "soft" methods in the parenting process depending on the children's behavior. According to him:

1. If the pupils show a tendency to learn, they are given a soft method in the educational process.
2. If the pupils are arbitrarily disobedient, a strict method (coercion) is applied.

Abu Ali ibn Sina is a famous encyclopedic scientist, naturalist, philosopher, astronomer, mathematician, musicologist, lawyer, philologist, writer and poet who made a great contribution to world culture. Ibn Sina, known in Europe as Avicenna, played an important role in the history of world science,

The first issue in Ibn Sina's humanistic teaching is human perfection, putting man above all beings in the universe.

Ibn Sina's rich legacy in the fields of education and upbringing was of great progressive importance in the struggle against ignorance in his time. The great scholar Ibn Sina emphasizes that it is the responsible duty

of a teacher to educate a child. In his opinion, it is important to be calm and serious in dealing with children, to pay attention to how children acquire the knowledge imparted.

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