PERFORMANCE SCHOOL BY MASTER CREATOR TEACHER-MENTOR ANVARJON KHOJINAZAROV

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Abstract: This article describes the teacher's unique style and modern forms of education, as well as the tasks set before the students. The article also contains information about the creative life and teaching activities of Anvarjon Khojinazarov, an expert in public education.

Keywords: education, student training, tradition, performance methods, teacher, level of knowledge, Anvarjon Khojinazarov

Introduction

The formation of performing skills in music education is not limited to the acquisition of technical skills alone. The educational process in the instrumental classroom becomes an integrated system with the teacher's professional experience, repertoire selection, demonstration of performance samples, development of listening culture, and support for the student's independent artistic thinking. In particular, the tradition of teacher-apprentice, historically formed in the education of Uzbek folk instruments, is inextricably linked with the individual lesson form of modern professional education.

The Afghan rubab has its place in the education of professional folk instruments in Uzbekistan, and the formation of special classes contributed to the development of performance repertoire, methodological experience, and pedagogical schools. Scientific and methodological sources mention that in the second half of the 20th century, special educational directions for the Afghan rubab were formed, and the name of Anvarjon Khojinazarov is mentioned among modern performers and educators [1; 2]. In this regard, the systematization of his performance and pedagogical experience is important for studying the history of national instrumental performance and enriching the methodology for training young musicians.

The purpose of the article is to highlight Anvarjon Khojinazarov's performing and pedagogical activities from the perspective of the mentor-apprentice tradition, the continuity of the Afghan rubab performance school, and the criteria for the professional training of young musicians. The study utilized a biographical-descriptive approach, an analysis of pedagogical activity, a comparative study of existing scientific and methodological sources, and the author's observations on the teacher's activities. Most of the biographical information was preserved based on the information provided in the original manuscript; aspects confirmed by open sources were reinforced through literature.

The Teacher-Apprentice Tradition And The Pedagogical Essence Of The Performing School

The master-apprentice tradition manifests itself in musical performance as a mechanism for transmitting knowledge directly through practical activity. The teacher demonstrates the performance method, and the student masters it through stages of listening, observation, repetition, analysis, and independent interpretation. In such education, technique and artistic

content are not separated from each other: the quality of sound, beats and strokes, rhythmic precision, phrasing, dynamics, stage culture, and the figurative content of the work are formed in parallel.

In a modern individual instrumental lesson, the effective aspects of this tradition are combined with targeted pedagogical planning. Selecting a repertoire appropriate for the student's level of preparation, the gradual mastery of complex technical episodes, determining an algorithm for independent practice, listening to and analyzing one's own performance, and the regular expansion of stage experience constitute the methodological foundations of the performing school. For this reason, a performance school is not merely a set of methods specific to a specific teacher, but a system of knowledge, aesthetic vision, professional discipline, and performance culture passed down from generation to generation.

The Creative And Professional Formation Of Anvarjon Khojinazarov

According to the biographical information provided in the initial article, Anvarjon Khojinazarov was born on December 29, 1976, in the city of Andijan into an intellectual family. His interest in the art of music was formed from childhood. In 1986, he began studying in the Afghan rubab class at the R. Glier Republican Specialized Music Boarding School in Tashkent, where he mastered the secrets of instrumental performance in the Alisher Abdullaev class. After graduating in 1992, he continued his studies at the Tashkent State Conservatory.

According to the source of the article, he has been performing in the chamber orchestra of national folk instruments "Sogdiana" since 1995, participated in the team as an accompanist and soloist, and demonstrated his performance skills in foreign and national tour programs. In educational materials on the Afghan rubab, the name of Anvarjon Khojinazarov is also mentioned as an Afghan rubab player who worked for the "Sogdiana" team [2]. It can be considered that this experience created a methodological basis for him to pay special attention to the issues of feeling the ensemble, stage responsibility and artistic interpretation in his subsequent pedagogical work.



Photo 1. A clip from Anvarjon Khojinazarov's activities in the educational process (author's archive).

Methodological Features Of The Performance School. The pedagogical value of Anvarjon Khojinazarov's performance school can be seen in several interconnected directions. First, the performance technique is subordinated to an artistic goal: exercises and work on the work serve not only speed or mechanical precision, but also a meaningful, fluent, and stylistically sound sound. Secondly, the individual capabilities of the apprentice are taken into

account; differences in the performance apparatus, hearing, sense of rhythm, and stage preparation serve as important criteria in determining the complexity of the assignments.

Thirdly, the repertoire is considered a pedagogical tool. The repertoire should serve the sequential complication of technical tasks, the understanding of the melodic and stylistic features of national melodies, the interpretation of works of various characters, and the comprehensive construction of the concert program. Fourthly, it is important to foster a student's culture of independent work: planning lesson time, breaking difficult passages into smaller pieces, high-quality repetition at a slow tempo, controlling metrorhythmic stability, and, ultimately, performing the work as a whole are necessary conditions for professional growth.

Fifthly, the teacher's personal example of performance becomes an effective means of education. Direct demonstration allows the student to understand the sound attack, timbre, articulation, phrase breathing, and stylistic nuances that are not fully expressed in the sheet music. At the same time, the modern pedagogical approach assumes that the student creates a well-founded independent interpretation rather than a blind repetition of the teacher's performance. This balance ensures the viability and renewal of the performing school.

Pedagogical Activities And Apprenticeship. After graduating from the conservatory, Anvarjon Khojinazarov continued his teaching career in the Afghan rubab at the R. Glier educational institution where he studied. It also states that since 1999, the teacher's students have participated in national and international competitions and achieved high results, and the teacher was awarded the title of "Excellent Worker of Public Education." These precise biographical and award details are based on the original source of the article and should be bibliographically verified with the author's archive or official documents before submission for publication.

Students' achievements should be evaluated not as the sole criterion of a performing school, but as one of the factors indicating the effectiveness of the pedagogical system. An important result is the apprentice's readiness for professional activity, independent work with the repertoire, adherence to performance culture, a sense of responsibility in ensemble and solo performance, and the subsequent ability to pass on their experience to other young musicians. The initial article notes that Khojinazarov's students operate in various regions of Uzbekistan; this situation is noteworthy in terms of the territorial continuity of the performing school.



Photo 2. Master and apprentice achievement clip (author's archive).



Figure 3. An excerpt from the creative and pedagogical activities of Anvarjon Khojinazarov (author's archive).

Discussion

In the scientific and methodological literature on the performance of the Afghan rubab, the formation of this instrument in the system of professional education in Uzbekistan and the development of the generation of performers are noted. In particular, research indicates that special Afghan rubab classes were established at the R. Glier Music Educational Institution in 1960, and at the Tashkent State Conservatory in 1964 [1]. In other methodological sources, Anvarjon Khojinazarov is mentioned among modern Afghan rubab-playing educators and performers [2; 3]. These data indicate the need to study his activity not as a separate biographical phenomenon, but within the historical continuity of the Afghan rubab professional performance school in Uzbekistan.

From this perspective, to further deepen the scientific description of the Khojinazarov school, it is necessary to systematically analyze the students' repertoire, the system of exercises in the lesson process, performance methods, competition results, audio and video recordings, and pedagogical documents. Such empirical materials allow for the comparison of the specific characteristics of the performance school with other Afghan rubab schools, the expression of methodological principles based on specific criteria, and their application in educational practice.

Conclusion

Anvarjon Khojinazarov's performing and pedagogical activities demonstrate the modern continuation of the mentor-apprentice tradition in professional education for the Afghan rubab. His performance experience, stage practice, and apprenticeship demonstrate the need for the harmonious formation of technical mastery, artistic thinking, repertoire culture, and professional responsibility. The stability of the performing school depends on the creative assimilation of the teacher's experience by the student and its methodically grounded transmission to the next generation.

For the more thorough introduction of the article into scientific circulation, it is advisable to confirm the primary documents regarding Anvarjon Khojinazarov's years of education, workplaces, awards, competition results of his students, and touring activities with archival data, as well as to conduct a separate study of the technical and methodological features of the performing school based on musical notation and audio-video examples.

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