

TO GIVE HIGHER EDUCATION STUDENTS AN UNDERSTANDING OF THE DESCRIPTION OF THE SONGS IN THE SHASHMAQOM SERIES

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ANNOTATION:

Shashmaqom is a collection of melodies and songs sung in 6 different scales and in 6 different scales. Although there are 6 different types of shashmaqom, there are other melodies that are close to it. This status is evident in the songs of the branches. In them, the structure of the scales varies relative to the main branch to which they belong.

The article describes the Taronalari of a series of works in Shashmaqom and the theoretical analysis of Shashmaqom.

Keywords: Taronas, Qawl, Savt, Kui forms, Shashmaqom, Sarakhbor, S. Urmavi, Sherozi, Maroghi, Kavkabi, Darvesh Ali Changi.

INTRODUCTION:

Previous musicologists have commented on the Maqom Taronas in their works and pamphlets, but they have not yet been fully covered. Although the songs seem simpler in size than the larger ones, without them the maqoms cannot be performed as a whole series. The word "taronas" literally means "song, song." In maqoms it is a work of various forms and characters. Its first function is to connect the main parts together, the second function is to bring the main fret structure together, and the third function is to use it for the hafiz to rest. The structure of the songs has evolved over time. Many scholars, such as S. Urmavi, Sherozi, Marogi, Kavkabi, Darvesh Ali Changi, and later Fitrat and Ishaq Rajabov, spoke about the songs in their treatises. According to them, the songs have changed significantly over time. O. Matyokubov notes that the Khorezm maqom melodies are much larger than the Shashmaqom melodies.

An article co-authored by Fayzulla Muzaffarovich Karomatov and Yuzef Elsner, entitled *Makam i maqom*, states that the influence of the Sarakhbor branch in the

Taronas is very important, and that the specific features of Sarakhbor can be observed in the short melodies of a particular Taronas. Later, musicologists such as R. Yunusov, A. Hakimova, O. Ibragimov, A. Nizamov also expressed their views and opinions about Taronas in their works. It should be noted that the opinion of all authors is different, it is not clear. "In general, it is reasonable to assume that the conclusions of each author, who has a different approach to a topic, are interesting scientific hypotheses."

In the 15th century, Marogi noted the existence of melodies such as Taronas, Qawl, Savt, and Amal. Taronas is "the third part of the four-part series Navba." The preamble and the use of "bozgoi" are mandatory, and moans and excuses are voluntary. The seventeenth-century Darvish Ali's treatise contains the same information, but there are a number of differences in the musical forms that belong to the Taronas category. The melody structures are similar to the melody structure: Qawl, Kor, Amal, Savt, Naqsh, Sat, Zarbayn, Rexta. Unfortunately, we do not have full information about them.

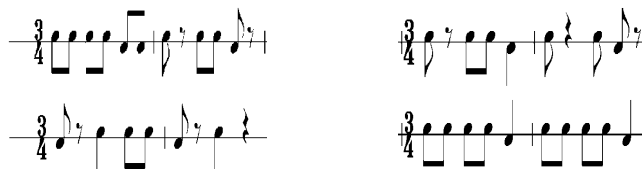
As mentioned above, songs are works of different shapes and characters. It differs from the more complex sections not only in the simple structure of the melody, the smaller range, but also in the fact that the text of the poem is performed in the Persian-Tajik language in accordance with the finger-weight folk words. Only in some of the songs are the poems of classical poets used. In poetry, the four verses written in the form of rubai are called Taronas, and the four verses are rhyming with each other.

It should be noted that "Shashmaqom Taronalari showed a process in terms of methods until the end of the XIX century, but by the end of the XX century it had a slightly different look due to the efforts of performers" It began to be called by a common name, Taronas.

The singing part of the Shashmaqom series is called Nasr. Art historian Sh. Oykhoyayeva writes in her monograph "Maqom Taronalari":

After the performance of the maqoms, they move on to their songs. Sarakhbor has more Taronas than any other branch. The songs are 6 in Buzruk, Dugoh and Iraqi maqoms, 4 in Sarakhbori Rost, 2 in Sarakhbori Navo and 7 in Sarakhbori Segoh.

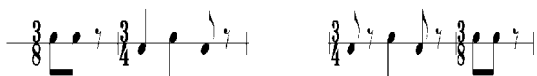
"Elements of folk songs are often found in Sarakhbor's songs. The songs are small songs performed after the first part of the maqom singing section, separated by numbers. The rhythmic scale is often used in songs. The circle method of this size is as follows:



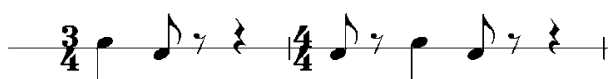
MELODIES WITH 4/4 CIRCLE RHYTHM:



Talqin and Chapandoz doyra are also widely used in the songs of Sarakhbor. The last songs in the series serve as a transition to Interpretation.



The complex 3/4, 4/4 tactical-rhythmic circle style is found in Sarakhbori Rost's Song III:



Although the rhythmic scale of Sarakhbori Rost I Taronas is simple, the circle method is very complex - 16 beats.

The songs will be performed one after another in Sarakhbor and after the first part of the maqom singing section. The songs do

not have the same parts as the branches. So, they would only resort to this as a last resort.

"Another feature of the songs is that many of them alone do not fully cover the image of a particular song." They are performed one after the other and complement each other. Such a structure is characteristic not only of Sarakhbor Taronalar, but also of Talqin and Nasr Taronalar. Certain variants of Sarakhbor Taronalari are often used in Talqin Taronalar. There is one Melody of the Ways of Interpretation in each stanza, which sometimes serves as instructions in the passage to the Prose. After Talqini Uzzol and Talqini Bayot Taronasi, orders come. In Talqini Ushshak, Talqini Chorgoh, Talqini Segoh, the Taronas themselves perform the task of delivery. The rhythm of the instructions and the last Taronas is the same, the circle method is the same, and the Nasr sections performed after them are in the circle method.

The Taronas of the Prose are also arranged in the order of the Sarakhbor, Talqin Taronalari and perform the same function as in them. While most Nasr branches have Taronas, some Nasr branches, including Navruz Saba, Hussein, Nasri Segoh, and Nasri Uzzal, do not contain Taronas.

The songs can be from one to four in Nasr lines. They are usually on the 3/4, 4/4 and 3/4, 4/4 tact-rhythm scale, sometimes once in 3/4 and five times in 2/4, repeating a very complex tact-rhythm o ' comes in size. It should be noted that the songs of Nasr are both very pleasant and very light. There are many popular folk songs about prose.

"The Ufars, which are sung at the end of the first part of the Shashmaqom hymn section, are a rhythmic and melodic variation of certain prose." Although Ufars are the last part of the maqom series, they are followed by orders. Supoish are basically a part of Sarakhbor.

THE MAIN PART:

Theoretical analysis of Shashmaqom.

Shashmaqom consists of a collection of melodies and songs sung in 6 different scales, adapted to 6 different scenes. Although there are 6 different types of shashmaqom, there are

other melodies that are close to it. This status is evident in the songs of the branches. In them, the structure of the scales varies relative to the main branch to which they belong.

The Buzruk, Rost, Navo, Dugoh, Segoh, and Iraqi maqoms of Shashmaqom are each large-scale cyclical works, each with about 20 to 44 major and minor maqom passages. The maqoms are a very large number, combined with the popular instruments, songs, and trumpets. Currently, the published books contain 208 instruments and up to 250 hymns.

The fact that Shashmaqom was always in touch with folk art and that it was constantly enriched and developed is reflected in the historical sources of music. The musicians and composers of the palace were talented artists who grew up among the common people. For example, Darvish Ali Changi from Bukhara was a talented musician from the people. The preface to his music pamphlet mentions that Darvish Ali had a passion for music from a young age and was invited to the palace after mastering the art of dusting.

Composers and court musicians who have risen to this level of leadership are common in history. They brought their musical art to the palace continuously, but the music performed there was not limited to the palace. Professional music is enriched by folk music. In addition, the fact that the poems recited in the maqoms are the poems of classical poets did not leave them alone in the palace. The maqoms are sometimes notated with verses of wisdom and religious content, which do not lose the original lyrical character of the maqoms.

The melodies and songs combine intonation, melody structure, melodic structure and rhythmic methods of Uzbek-Tajik folk music. The status quo in musical instruments is one of the factors that determine the character of a certain melody. Well-known Khorezmian musicians Muhammad Yusuf Devonzoda Kharratov and Bekjon Rahmon oglu spoke about this when discussing the maqoms in the book "History of Khorezm Music".

There are many opinions on the basis of the status quo in prof. V.M. It can also be found in Belyaev's works. Musicologists I. Akbarov, Yu.

The foreword also contains valuable insights into the status quo.

In the performance of the maqoms, as mentioned, tanbur and doyra are the leading words from the musical instruments. The tanbur has 3 strings (setor) and 4 strings (chortor). The three-stringed tanbur is widely used in Khorezm. The tanbur played the same role in the Shashmaqom as the oud played in the performance of the "Twelve maqoms" until the 15th century. Therefore, many issues in Shashmaqom, including the issue of lad, were explained in connection with the tanbur.

The musicians used the tanbur more often to perform the maqom. Usually only the first string is played with a clap, and the rest of the melody is played. In music theory, tanbur strings also mean that a number of high-pitched sounds are repeated in the melody without changing. The range of the tanbur curtains corresponds to the diatonic sound. Some of the sounds that go beyond the diatonic system of the extractor are created by pushing the curtain or pressing the curtains harder or slower during the musician's melody.

In the music books, it is clear that there is a great deal of confusion about the concept of "status" in the Shashmaqom script from the point of view of its structure. For example, when the tanbur is set to the status of Navo, this is felt by each musician during the performance. This confusion is common in the authorities and their affiliates. When the "Twelve maqoms" and its branches were merged into the Shashmaqom, the maqoms and branches with different scales were included in certain maqom paths, and they retained their lad base within the Shashmaqom.

This is one of the reasons why Shashmaqom is so confusing. Therefore, it is natural that there will be some difficulties in comparing the structure of "Twelve maqoms" and Shashmaqom lad. In modern note systems, when recording status melodies, they are given in the form of a pure lad with a corresponding tune and resonance, and in this system it is not possible to record other small elements in the melodies.

Although the twelve maqoms are not pure, their compatibility with the diatonic vowel

system is crucial in comparing the Shashmaqom lad with it and in determining their relationship to each other. Therefore, taking into account the tonality of melodies and songs in the system of "Twelve maqoms" and the similarity or commonality of their melody elements, it was concluded that "Twelve maqoms" was formed in the form of Shashmaqom. This is evidenced by the closeness of the Ushshak, Rost, and Buslik status systems. It is easy to adapt their speakers to the pure diatonic mode of modernity. This allowed them to unite in Shashmaqom on the basis of a single status and were included as branches of the Ushshak-Rost status.

Contemplating the basis of the shashmaqom's fret, it is possible to determine that the melodies and songs it contains are based on another law. The speakers that make up each status have base sounds (curtains). As the melody moves upwards, the base points (sounds) are felt separately.

In the performance of maqoms and their subdivisions, although it is possible to recite aloud or in low tones, depending on the vocal range of the hafiz, the principles of the structure of the maqom must be taken into account and the overall structure of the maqom system must be preserved. Even medieval oriental scholars' musical treatises specifically mention the "twelve maqom" lad sounders and the curtains on the oud strings that form the corresponding melodies. At the same time, special attention is paid to the tonic, which begins the path of status. In the past, the singer performed the status by transposing according to his vocal abilities. But in music theory, their veils are given as they are.

In the book "History of Khorezm music" the authors pay special attention to the beginning of the maqom - "tonic" and show its place in the curtains of the tanbur. This is not accidental, of course. The status is not only a set of melodies and songs that correspond to a certain mood, but also represents the stage at which they begin. These two aspects should be taken into account when explaining the statuses.

Many of Shashmaqom's published music books sometimes ignore this fact. As a result, the alteration symbols in front of the keys

of the status branches, which must correspond to the same fret sounds, are shown differently. This makes it very difficult to determine the basis of the status of the branches. For example, let's take the status of Truth, which begins with the curtain "Do". There is no sign of alteration in front of the key in the instrument section. Although the auxiliary characters (diez, bemol) appear during the melody, the base and the base of the melody do not change. His Sarakhbori is almost the same. Or in the branches of Interpretation of True Status Ushshak, Nasri Ushshak, Navruz Sabo, Savti Ushshak, Savti Kalon it is necessary to put alteration marks (bemol, diez) in front of the key, because the beginning of the melody is not originally marked From as "Do".

These changes were made by the executive hafiz. They performed the status quo on different screens, depending on the ability and range of their voices. The reason for the absence of such changes in the status of musical instruments is that the range of sound on musical instruments is not limited, as in the case of hafiz, that is, there is no shortage of sound on musical instruments or low range of melody.

Many hafiz perform the maqoms individually, not as a whole group, but only in certain parts of them. They mostly knew only certain ways of status, and for them the tonic was of little importance. Such hafiz were therefore known in Bukhara and Samarkand as Nasrchi or Savtkhon. Their repertoire consisted mainly of Nasr (with songs), Savt and Mogulcha (with branches).

Considering Shashmaqom as a large-scale cyclical work as a whole, for us the starting point of each maqom and branch, the vowel sound, is of practical importance. When publishing the notes, special attention should be paid to their integrity. One of the important tasks of Uzbek-Tajik musicology should be to study in depth the basis of the status of the maqom and its branches, and to comprehensively reveal the process of its historical formation and development.

The structural system of Shashmaqom has been variously interpreted. Experts, based on the opinion of the authorities, noted that each of them consists of three parts:

- ✓ Difficulty is the instrumental part of the body;
- ✓ Prose is the singing (vocal) part of the maqoms;

Ufar is a dance-related part of the maqom that can be performed by a soloist or by several singers or an ensemble.

There are some ambiguities in the use of these terms, which are not logically related. For example, the word "difficulty" means "difficulties, difficult places." This takes into account the difficult, circular movements in the path of logic and the difficulty of performing them. However, the term "difficulty" in the expression of instrumental music does not meet the requirements of the content.

There is no reason to call the maqam singing section "Nasr". Because there are special sections of Nasr related to this phrase in the maqam, it would not be true to apply it to the singing department in general. These ideas have not been reflected in music books in the past.

Shashmaqom, which has a unique place in the Uzbek musical culture and is the basis of the musical heritage of our people, is known to have about 250 Mushkulot (instruments) and Nasr (songs) tracks, all of which have a clear style and style. interconnected on the basis of. Buzruk, Rost, Navo, Dugoh, Segoh, Iraq in Shashmaqom - each of the large groups of unique shapes consists of 20 to 45 large and small statuses.

Each series in Shashmaqom is performed individually by musicians, singers and bands. Each of the maqoms consists of two sections, as mentioned above, Mushkulat and Nasr. The Difficulty section of the maqoms contains parts of the instrument with the same name, different tones, but the same method. They are called Tasnif, Tarje, Gardun, Muhammas, Saqil. There are unnamed parts of the instrument: Navoda - Nagmai Oraz, Dugoh - Peshravi Dugoh and Samoi Dugoh, Segoh - Hafifi Segoh and others.

Each part of the instrument consists of a "room" and a "playground". The room means "home", a changing part of the melody. At the same time, the melody's content moves to the top in a new style, returns to the main screen and becomes richer in content. Bozgoi means "return" and is repeated and completed after

the melody chambers. The "peshrav" melody plays an important role in improving the performance. Peshrav means "forward", the melody is repeated several times at different heights and joins the "bozgoi".

"Every instrument that enters the shashmaqom is transferred to the singing department after the performance of the instrumental part. The maqam singing section, as mentioned above, has several branches. The second group of hymns includes the Sawt, the Moguls, and some of the songs that are unique to different maqoms. The branches of the second part are Talqincha, Kashkarcha, Soqinoma and Ufar, and Savt and Mogul-cha are performed one after another with their branches.

The branches that make up the first and second parts are initially distinguished by their branches (Tarona or Talqincha, Kashgarcha, etc.). Another feature of them is that while the group of branches in the first part is performed one after the other, the second part is Savt, the Moguls are mentioned separately with their branches, and the Moguls are not performed after Savt. . The Savt and Mogul branches were formed after the formation of the Shashmaqom.

The period of Amir Nasrullah - the collection of poems copied in the middle of the 19th century and recited in Shashmaqom, although the name Savt is mentioned, the name Mogulcha is not mentioned. At the same time, the lyrics of the Savt outlets are not provided. From this it can be deduced that at that time there were no branches of Mogulcha and other branches of the second part. "

The Nasr (singing) branches of Shashmaqom are also the product of composition. It contains more than 200 songs of various forms, on the basis of which composers create hundreds of melodies and songs. Shashmaqom's singing section consists of intricately shaped branches. It is divided into two distinct groups.

In the performance of maqom songs, in many cases, the way, style or way of reciting one hafiz is not the same as that of another. Maqom songs can be performed by different singers in different ways. Because they make

certain changes to the way they sing, so that they can perform the song carefully and beautifully. Depending on the volume, the hafiz can shorten or add types of melodies to a song. For example, the Bukhara hafiz added Segoh, Ushshak, Uzzal, Muhayyari Chorgoh to the Kokand Ushshag, while the valley hafiz limited themselves to Namudi Segoh. In Tajikistan, it is performed with the addition of "Zebo pari".

It should be noted that the Bukhara hafiz have a high level of skill in the performance of maqoms. This style of performance should be considered as a product of the ancient tradition of performance in Bukhara, the capital of Central Asia.

"There are some differences in the way singers perform in different cities, regions and valleys of Uzbekistan and Tajikistan. For example, in Bukhara and Samarkand, the status quo is performed differently, in Fergana and Tashkent it is performed differently, in Khojand and other regions of Tajikistan it is performed differently, and in Khorezm it is performed differently.

In order to perform maqom songs, the hafiz and hafiz must have a wide range, a pleasant voice and the ability to speak loudly. It is important that they are able to feel the essence of the poem being sung, to convey it to the listener with great skill and content. If the status is not performed at a high and artistic level in all respects, the shinavanda will not reach the heart and mind.

"It simply came to our notice then. They believe that the circular speed of the maqom and Sarakhbor and Savt roads has been very low in the past, so they should be performed today. Depending on the size of the yard, only one or two toys will fit. "

When it comes to performance skills, the merits of Uzbek music scholar Yunus Rajabi are invaluable. His nephew, the great scholar Ishaq Rajabov, who helped Rajabi to choose the maqom texts, said: For more than a thousand melodies, the poems he chose were so similar to the melody, as if the ghazal was written for this melody, or as if the melody originated from this ghazal, always beautifully sounded, only for the ghazals he had selected for the Uzbek maqoms. even for the fact that he was able to recite to his students the sentences of those gazelles with

clear, delicate passages, it was worth giving the academic title to the father of this music. Thanks to this hard-working teacher, the Uzbek music scene is enriched with endless, unique and beautiful performances.

Founded in 1959 under the direction of Yunus Rajabi, the Maqom Ensemble (especially in recent years) has been working effectively at the Uzbek Radio. In a short period of time, the ensemble studied the entire singing section of their maqoms, recorded them on magnetic tapes and gramophone records, and got a full picture of the maqoms. It is gratifying that the ensemble's team of masters has adapted the works to the tastes of modern listeners.

CONCLUSION:

Singers of the ensemble - People's Artist of Uzbekistan Jurahon Sultanov, Ortikhoja Imomkhodjaev, People's Artists of Uzbekistan Komuna Ismailova, Berta Davidova, Karim Muminov, Siroj Aminov, Orif Alimakhsumov, Shokirjon Ergashev, soloists Umar Otaev, Alijon Khasanov, Tolib Badinov, and later Khadya Yusupova, Rakhima Yuldasheva, Ishak Kataev, Ochilkhon Otakhanov, Ismail and Isroil Vakhobov, who joined the ensemble, made great contributions. Today, the ensemble performs our unique masterpieces in folk festivals, national ceremonies, and around the world.

In November 2003, Shashmaqom, a rare treasure of our classical music, was recognized by UNESCO as a "Pearl of the Oral and Intangible Cultural Heritage of Humanity". As a result, interest in Shashmaqom and its series has grown worldwide.

The Sharq Taronalari International Music Festival, which has been held in ancient Samarkand for two years since 1997, has become a world-famous event not only in our country. Shashmaqom songs and instrumental melodies, big songs and maqom tracks are sung at the festival and are applauded by the audience. Matluba Dadaboyeva, Nasibahon Sattorova, Munojot Yulchiyeva, Soibjon Niyazov, Nabijon Ibrahimov, Dilnura Kadyrjanova, Nodira Pirmatova and in 2017 Mohichehra Shomurodova are the winners of this prestigious festival.

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The festival is regularly attended by scholars and artists who study the status of maqom, and in their scientific and practical discussions within the framework of the festival, they discuss the history, art, present and future of the art of maqom. It is mentioned in the decrees of the President that a major scientific conference dedicated to the promotion of status will be held in Kashkadarya every two years.

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