

Possibilities of Aesthetic Education of Specialized School Students by Means of Status Songs

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Abstract: This article contains information about maqams, the main scientific and practical significance of A. Bobakhonov's collection at the current stage, the fact that the vocal section of maqams consists of several branches, about the patterns of using audja in songs, about the scope of the method, the rhythm of the poem about, introduction to musical instruments - mustahl, instrumental performances and other musical events, information about the parts of the musical section is covered.

Keywords: Information about the concepts of "12 moqom", amal, sawt, kor, peshrav, zharbayn, rikhta, etc., room, bozgoi., sarkhana, misonkhana, "Mushkilot" and "Prose", "Mansur" and "Manzum".

"Taksil-Shashmaqom Nizomi" is described in the form of a musical text with detailed and systematic determination of the primary cells, metrythmic formulae-methods, and compositional structures of parts that make up the modal formation and modal systems of maqams. groups, status cycle sections, and a single repository. This is probably the main scientific and practical significance of A. Bobokhonov's collection at the current stage.

The most important immanent feature that determines all manifestations of Shashmaqom is the orality of its existence. Moreover, oral speech is not only the form of existence of the most vivid flow of music in time, but also thoughts about it, which are its component.

However, verbal illiteracy as a communicative feature is only one aspect of Shashmaqom as a phenomenon of musical thinking. Figuratively speaking, this is only the tip of the iceberg. On the other hand, Shashmaqom is imbued with deep rationalism. Shashmaqom's entire musical system, modal, rhythmic and compositional foundations have a solid scientific and theoretical foundation.

Ari Bobokhanov was one of the original lovers of status studies. Living in Bukhara, which is a little far from the centers of the capital, he starts looking for the treasure of Bukhara Shashmaqomi. As an accomplished musician and intellectual, he clearly understood the need for a solid scientific and practical foundation to successfully move towards the goal. First of all, Shashmaqom should understand the logic of musical thinking, master the patterns of modal, rhythmic structure, composition norms.

A remarkable feature of Ari's approach to restoring the Bukhara shashmaqom is that he did not make "big plans" and did not have the obligation to finish his work by a certain time, he did not report to anyone. As a freelance artist, he got used to the world of music and searched for dear melodies and rhythms until they naturally settled in his heart. After this "body" matured, he decided to bring his ideas to the judgment of others. Ari's first official performance took place on March 30, 1981 in the main hall of the Tashkent Conservatory in a solo concert consisting entirely of Shashmaqom instruments. The success exceeded all expectations.

However, Ari himself understood the complexity of the task ahead of him more than anyone else. This was only the first step. In addition, it was necessary to introduce Shashmaq, recreated by him, to a wider audience. For this, a very serious work had to be done in order to create an optimal music text of

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Bukhara shashmakom that meets modern requirements and meets the needs of musicians, practitioners and researchers.

A masterpiece of the musical art of the Uzbek and Tajik peoples:

- Shashmaqom was created as a result of centuries-old development of the basic features of rich musical folklore, like the entire system of maqamat, which has been characteristic of Eastern music culture for a long time.

The word "Maqom" means residence, address in Arabic. It is used in different ways. First of all, a poppy is a special fret on the neck of a musical instrument. At the same time, status refers to modal structure and cyclic vocalization.

Shashmakom - six statuses combined into one circle.

Although the information about maqams that existed in ancient times has not reached us, rich historical information about them, various musical theoretical observations about the structure of maqams are found in Eastern manuscript sources of the 9th-19th centuries, especially in treatises on music. took place. Based on the information of these ancient manuscript sources, it can be concluded that maqam existed in various forms, and the cycle "Twelve maqam" ("Duvozdakh poppy") 1 is the most perfect of them, among which the decisive role is it can be said that it is. Shashmaq formation.

Among the peoples of Central Asia, the "Twelve status" cycle existed in the XI-XVIII centuries, while Shashmaqom was created in Bukhara around the XVIII century. To some extent, this assumption is supported by the fact that manuscript treatises on music, including Kawkabi (16th century) and especially Darvish Ali (17th century), did not mention Shashmaqom until the 18th century. was not only a scientist, but also a great performing musician. In addition, only at the beginning of the 18th century, collections of Shashmaqom's poetic texts appeared, in which each part of the vocal sections of the maqams was named.

Although Shashmakom was fully formed in the 18th century, the beginning of this process naturally dates back to the previous period.

It is known that the 19th-15th centuries were the flourishing period of literature and art in the history of the culture of the peoples of Central Asia. At this time, composers were very popular, and they brought together great musicians-performers and authors of musical works. Although the information about the musical instruments, general musical works, and the musical life of Central Asia found in the works of many scientists, writers and poets of that time has not yet been fully studied, based on the studied musical sources ., it can be argued that there was a composer of high skill in the XIX-XV centuries and his further improvement.

Information about the art of creating musical works, composers and their creativity, tools and methods used in creating works - amal, saut, kor, peshrav, zharbayn, rihta, etc., the concepts of room, bozgoi., sarkhana, misonkhana, etc., about patterns of use of audja in songs, about method, about the rhythm of the poem, instrumental prelude - mustahal, instrumental performances and other musical events are an important source not only for illuminating creativity serves. the composers themselves, but also to understand the maqamat system, including the laws of Shashmaqam.

1. About the "twelve maqam" see Abdurrahman Jami's "Treatise on Music". Tashkent, 1960.
2. "Nagma va Oraz" is a clear variant of "Tarzheyi navo", instrumental and vocal in the same circle method, and lately it has been called "Mushkilot" and "Nasr".

In Khorezm they are called "Mansur" and "Manzum".²

The instrumental section of each status consists of several parts - "Tasnif" 1, "Tarje", "Gardun", "Muhammas", "Sakil" 2. This sign is the same for all statuses, only these include only the name of the

² Макомот. О.Матёкубов. Янги аср авлоди нашриёти, Т.2004 йил.250 б.



given status is added, that is: "Tasnifi Buzruk", "Tarjeji Buzruk", "Garduni Segoh", "Mukhammasi Iraq" and others.

Although the parts of the same name in each status have an independent melody, they differ little from each other in terms of structure and methods of developing thematic material. Some maqams have parts that are unique to them and are not used in other maqams, for example, "Nagmayi Oraz", "Peshravi dutoh" 2 and "Samoy dugok" 1 in the "Navo" maqam. "Segoh" in the position of "Dugoh" and "Hafifi Segoh" in 2 positions.

The first part of the instrumental section - "Classification" to some extent reflects the spirit of the whole status. Its intonation and melodic material is used not only in instrumental, but also sometimes in vocal sections. Some intonation-melodic constructions.

"Classification" is often "Tarzhe", "Muhammas" and "Sakil" with some changes.

"Tarje" is close to "Peshrav" 1 in its melodic development and general spirit, with a certain emotional upsurge of tone, "Usul doira" "Tarje" is similar to "Tasnif", but somewhat performed at an accelerated tempo.

The third part of the musical section - "Gardun" is not available only in the status of "Iraq". The scope of the method in it is quite complex, this part is distinguished from others by its melodic structure.

"Muhammaslar" (total 17) occupies a big place in "Shashmakom". The method in "Muhammas" is about 8 (and 16) bars in size.

"Saqil" also comes with a very complicated method like "Muhammas". It is based on the method of twelve (and y - 24) bar circle, which is performed with some restraint compared to the "Muhammas" method.

Instrumental sections of maqams, particularly Nawa, Segoh and Iraq, are widely used as trumpet tunes. In the Dugoh musical section, the names of parts "Gardun", "Muhammas", "Saqil", "Samoi", "Hafif" simultaneously indicate a certain construction of circle methods, while "Nasru lloy", "Vazmi", "Oraz", "Husayni", "Islim" ("Islimhop"), "Khoja Khoja", "Ashqulla", "Mirzahakim", "Kalon" are associated with the names of skilled composers.

Each part of the Maqom musical instrument section has important formative tone structures "Khana" and "Bozguy". Khan's initial performance seems to be the thematic basis of this piece, and subsequent performances are elaborations of this original khan.

Bozgoj is a refrain, a repeated part of a melody. Bozgoj follows each khan (sometimes after several khans). Bozgoj and room are used in different positions. So, in all parts except Muhammasi and Saqil, Peshrav 1 is an instrumental piece of a certain structure. Also, one of the methods of melodic development based on the descending (often second descending) sequence of a minor song. With such a structure, the pre-bozgai khan is taken from above the previous one in each repetition and goes down gradually, successively.

"Saqil" volumes of Khana and Bozgoj are the same. But it happens that there is no bozgoi in the beards, it is replaced to some extent by the end of each khan (see the instrumental sections of the maqams).

The vocal department of maqam consists of several branches and is divided into two groups. The first group of Shuba includes "Sarakhbor", "Talkin", "Nasr". Their names usually include the name of the status they are part of. But sometimes a characteristic name is added only for them, for example, "Nasri Chorgoh" in the status of "Dugoh" or "Navrozi Horo" in the status of "Segoh".

The suspect in the first group has tarona, which is performed after them. After each branch of the chord, it passes to the next one through melodic constructions, which play the role of a ligament in the intonation-melodic and modal relationship. The first group of Shuba ends with ufar, the next advantage.



Usually, "Sarakhbor" that starts with the vocal part of each status. After several taronas, "Sarakhbor" will be transferred to the "Talqin" branch on the "Iraq" status (only not available in the "Iraq" status). After "Talqin" a few more taronas are played, and then the performance goes to the "Nasr" branch. Shuba "Nasr" is in six positions - 14. They are also called: in "Buzruk" - "Nasrulloi" and "Nasri uzzol", in "Rost".

"Nasri Ushshaq" and "Navrozi Sabo", "Nasri Bayat" in "Navo", "Orazi Navoi".

A similar structure can be observed in musical works that do not belong to the status cycle.

Here: "Sarakhbor" is the leader, the main theme;

"Taloin" - moral, interpretation, at the same time in the meaning of name and method;

"Prose" - strengthening, victory, perhaps this game was of a slightly different nature before. "Uf and r" is unique. changes; method scope name;

"Tarona" is a small form of dog; Songs performed with verses of Ruban.

"Talqin", "Talqini Segoh" in the "Segoh" status, that is, it is called with the addition of the name of the status, "Buzruk", "Rost", "Navo" and * DU- statuses. "GOH" added its own name - "Pushini Uzzol", "Pushini Ushshok", "Pushini Bet", "Pushini Chorgoh" and "Husaynii Navo", in "Dugoh" "Nasri Chorgoh", "Orazi Dugoh" and "Husaynii Dugoh", "Nasri Segoh", "Navrozi Horo" and "Navrozi Ajam" in "Segoh", and "Mukhayari Iraq" in the status of "Iraq". In Shashmaqom, "Ufar" is a unique variation of a certain branch tone. Suporishi consists of various intonation-melodic constructions between branches and is used as a link between branches. They are used at the end of the first groups of branches, they also serve as a conclusion.

The second group of Shuba is slightly different from the first in terms of structure. In particular, these suspicions are created in the spirit of savts. They have parts "Talkincha", "Kashkarcha", "Sokinoma" and "Ufar". The doubts of the second group also have a cyclical structure. The components of each doubt are carried out in a certain sequence.

The main musical instruments in the performance of maqam are the tambourine and circle. The tuning of the tanbur varies according to the modal basis of each status.

The main style of the maqams is given without change (modulation or deviation) in the first part of the instrumental section "Tasnif" (except for the poppy "Buzruk", where the middle part of "Tasnif" is modulated in a different mode). Sarakhbars are called "Ufari Uzzol" and "Rost -" in "Buzruk". "Ufari Ushshok", "Navo" "Ufari Bayot", "Ufari Chorgoh" in "Dugoh", "Segoh" - "Ufari Segoh" and "Ufari Mukhanyar" in the status of "Iraq" (or

"Ufari Iraq"). Here, as in other branches, the names used in Khorezm statuses are not taken into account, sarakhbors and other branches are often changed to another tone in the middle part (especially in the climax). Some branches do not sound in the main way of maqam, which is also caused by the patterns of the structure of maqam. If we consider each poppy as a whole, it is not difficult to notice the existence of a certain ladotonal system that ensures the integrity and cyclicity of statuses.

Fret-tonal deviations and modulations in the vocal section, as well as in the instrumental section, are associated with the specific features of the thematic development and formation of the branch, in which patterns play an important role.

Namud means "kind", "happening" in Tajik. In this case, one question is the use of a certain melodic structure of status in another. Often, samples represent the initial melodic constructions of the mastered branch or are formed on the basis of their intonation-melodic turns and are used as climaxes in the upper register of another branch.

"Namudi Uzzol", "Namudi Navo" and others). Using them as a model with melodious constructions of one or another branch. Models usually take the name of the branch from which they are derived. (For example, they are modified, they differ depending on the branch characteristics they belong to. There



are many variants of samples, we will limit ourselves to showing some of them. used as a climax in the upper register of the subjunctive of the status.

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