

The Status of Local Styles and its Types

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Abstract: It is worth saying that Uzbek classical music art is considered a verbal art, and any movement in a musical tone, i.e. gloss, charm, idea, meaning, and decoration, is perceived and mastered by listening. Makam art, which is considered the leading genre of Uzbek classical music have a long history, and today it is like teaching them to the younger generation with teachers and music teachers in performing a responsible task Together, teachers of children's music and art schools also have a special place occupies.

Key words: art, shashmaqom, buzruk, rost, navo, dugoh, segoh, iraq.

Shashmaqom. Bukhara Shashmaqomi Uzbek is among the local styles There are six maqams, which are the solid, indestructible foundation of classical music. Although "Shashmaqom" was not fully formed until the 18th century, its it is natural that the formation process started much earlier. Twelve maqam – "Duvozdahmaqam" series is more perfect, six The category of status is a profession that is of decisive importance in the emergence of "Shashmaqom" reached Twelve statuses in the culture of the peoples of Central Asia, approximately XI-XVII "Shashmaqom" lived in the 18th century and especially in the 20th century It spread throughout Uzbekistan and neighboring Tajikistan and developed in all directions. Has its perfect six status – "Shashmaqom" shape the phrase "Shashmaqom" is the name of a new look of our classical music as found in sources directly related to the field from the middle of the 19th century. In this place and the appearance of the term is not the starting point of the process, on the contrary, it should be seen as the result of long-lasting creative research. That's it especially "Shashmaqom" Ismail Somani Mausoleum, Kalon Tower, unique architectural monuments or incomparable jewelry

It is one of the most unique masterpieces of Bukhara culture, as well as its arts takes Shashmaqom's methods and melodies are similar to Bukhara motifs and are his own it is distinguished by its charm and bright colors, beautiful shapes. Melody and the fine polishes given to each of the methods and their very thorough, The perfect integrated system is the foundation of the Bukhara Shashmaqomi style appears as features.

Information about Shashmaqom in the late 19th and early 20th centuries was provided by Ahmed From the works of Donish, Sadriddin Ainiy, Abdurauf Fitrat and other authors can be found. In an article published after the death of Sadriddin Aini

The following is known about the appearance of Shashmaqom: "In the 19th century Ahmed Makhdumi Donish in theory and practice of Tajik classical music (1827-1897), Isa Makhdum (1827-1888), Abdulkadir Ho'jai Savdo (1823-1873) and others achieved great success and gained fame. Trade Making all the doubts of "Shashmaqom" special, singing and instrumental melodies created Isa Makhdum's service in music is that it is this art he created a treatise on science, besides, he could perform all Tajik songs.

Ahmad Makhdumi Donish (Ahmadi Kalla) made booklets of music, developed all status performances by himself and talented young people around him taught a lot. Thank you Khodjayi Ghijduvani, Qori Karamati Dilkashi Bukharoyi (died in 1902) and other musical perfectionists those who released it are students of "Ahmed Donish"¹⁴. Now, if we come directly to the issue of Shashmaqom, its spread it is

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observed that two main traditions have been decided. They are conditionally “typical” and can be defined as “administrative”. The first is the fans of the most prestigious status attention-grabbing luxury palace style (Rikobi). The second is status outside the palace in a wider circle of roads, weddings, parties the official, practical form introduced at parties, talks. Such performers are called “savtkhan” (singer) of the administrative (folk) direction. held. In Khorezm, special and official performers are “palace musicians” and called “folk musicians”.

“Palace style” is a “closed system”, it is, first of all, a structure of each status execution of doubts and their parts as a settled whole series in accordance with manners implies that it will be done. In addition, keeping all the elements and actions in their place, fully observing the rules of the veil and method of the tunes and songs, requires interpretation in the style of a perfect work of art. Well, in a unique way should be no defect or deficiency. This work is at a high level and in order to succeed, the hafiz or the musician needs experience, it is necessary to have skills, skills, and having seen a master and gone to school.

An alternative administrative style – “open system” - separate parts of status allows to perform as songs and in a simpler way. This is the voice young singers (singers - in this place “ashula” comes from the folk dialect it is necessary to pay attention to the fact that it is an outgoing phrase) the top of the status paths it is also possible to condense the climaxes and say them in lighter versions. Some under the circumstances, the execution of status fragments is also accompanied by a single circle those who have this is not allowed in the palace style.

Palace traditions, which served as a leading factor in the development of status its development is largely due to the interest and attention of the rulers in the art of music depended on. Muzaffar Khan, the last three emirs who sat on the throne of Bukhara, Abdulahad Khan, it is necessary to mention the musicality of Olimkhans. They are under the auspices of Bukhara Shashmaqomi, gathering of artists in the palace Benazir became an artistic model. Bukhara Shashmaqom as an independent branch of the authority As for the defining musical characteristics and the main genre, Shashmaqom six categories of status are counted.

Each category is named after the main status. To him:

Buzruk (big, great),

True (true, truthful),

Navo (melody, melody),

Dugoh (second or double curtain),

Segoh (three or third curtain),

The status of Iraq (name of country) is included.

Each status, in turn, is a very large series of works, each of them contains approximately 20 to 44 major and minor statuses there are ways.

They are also called “Alti Sarakhbor”. Shashmaqom and “Shash Sarakhbor” terms are replaced by synonymous words with equal meanings. Of a certain category the basic statuses in modern musicology term first began to be called “group doubts”. They are primary in the Shashmaqom system The root is Shashmaqam in the literal sense, and it is an old status includes eighteen of the complex: Rost, Ushshaq, Navrozi Sabo, Panjgoh, Buzruk, Uzzol, Nasrullayi, Navo, Bayot, Oraz, Hosseini, Dugoh, Chorgoh, Segoh, Ajam, Navrozi Horo, Iraq, Mukhayar.

In addition to these, Savt, Mongolian or other names are separate layer - there are “second group doubts”. Savt and derived from it the concept of savkhany was used mainly for the parts belonging to this layer. In the words of Fitrat, sawts are the core that forms the basis of Shashmaqom It appeared in the form of “nazira” (simile) following doubts.

About the most extreme, third genre layer in relation to the ministers can speak. They leave the foundations of Shashmaqom and go directly to the creation of the people refers to melodies and songs



that go together. S. Ainiy in “Memories”. Shashmaqom tunes were performed by artisans and farmers, perhaps these are the examples of classical music that have become folk art may have meant.

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