

TRADITIONAL SINGING (THEORETICAL ANALYSIS OF SHASHMAKAM)

Abstract.

The article provides a detailed theoretical analysis of Shashmakam, the importance of how to play and sing musical instruments, and its history.

Keywords: *Shashmakam, melody, instrument, instrument, makam, musician, genre.*

Shashmakam- a series of makams that are central to the musical heritage of the Tajik, Uzbek, Karakalpak and Bukhara Jewish peoples; a set of classical melodies and songs intertwined with instruments such as curatans, melody, method, form, and style. It is the result of centuries of scientific and creative experience and research in the field of folk music and professional music under certain conditions. Shashmakam is an encyclopedic product of the art of a number of composers as a result of the historically long development of national and regional classical music traditions.

Shashmakam consists of a collection of melodies and songs adapted to 6 different scenes and designed in 6 different modes. Although the base of the Shashmakam is 6 different, other melodies that are close to it are also included. This is evident in the Taronas of the makam branches. In them, the structure of the fret varies relative to the main branch to which it belongs. Shashmakam's Buzruk, Rost, Navo, Dugoh, Segoh, Iraq makams are each large-scale cyclical works, each with about 20 to 44 major and minor makam paths. When the makams are combined with the popular instruments, songs, and trumpets, they make up a very large number. Currently, there are 208 musical instruments and up to 250 hymns in the published books. The fact that Shashmakam was always in touch with folk art and that it was constantly enriched and developed is also reflected in the historical sources of music. The musicians and composers of the palace were skilled artists who grew up among the common people. For example, Darvish Ali Changi from Bukhara was a talented musician from the people. In the preface to his music pamphlet, it is said 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 who have risen to such a level of leadership, the names of palace musicians are common in history. They constantly brought their musical art to the palace, but the musical works performed there were not limited to the palace. 23 Rajabov I. Statuses, Art., -T.: 2006. P.238. 19 Professional music is enriched by folk music. In addition, the fact that the poems recited in the makams consist of ghazals by classical poets also meant that they were not confined to the confines of the palace. Notations on the makams are sometimes performed with poems of a wise and religious content, and thus the original lyrical character of the makams is not lost. The intonation, mood patterns, melodic structure, rhythmic methods of Uzbek-Tajik folk music are combined in the melodies and songs. The status quo in musical instruments is one of the factors that determine the character of a curtain melody. Well-known Khorezm musicians

Muhammad Yusuf Devonzoda Kharratov and Bekjon Rahmon oglu spoke about this when discussing the makams in the book "Historical History of Khorezm". Many of the views on the basis of lad in statuses are given by prof. V. It can also be found in the works of M. Belyaev. Volume V (Bukhara makams), VI volumes (Khorezm makams) of "Uzbek folk music" were studied by musicologists I. Akbarov, Yu. At the beginning of Cohn's speech, he also made valuable comments about the status quo. In the performance of makams, as mentioned, tanbur and doyra are the leading words from musical instruments. The tanbur consists of 3 strings (setor) and 4 strings (chortor). The three-stringed tanbur was widely used in Khorezm. The tanbur played the same role in the performance of the "Twelve makams" as the "ud" played in the Shashmakam until the 15th century. For this reason, many issues in Shashmakam, including the issue of lad, were explained in connection with the tanbur. 24 Musicians have used the tanbur more for makam. Usually only the first string is played with a click, the rest resonate in the performance of the melody. In music theory, the meaning that sounds of several pitches do not change in the performance of a melody, but resonates, also applies to tanbur strings. The range of tanbur curatans corresponds to a diatonic sound. Some cases in which the sound removed from it goes beyond the diatonic system are created by pushing the curtain or by pressing the curatans harder or slower during the musician's melody. It is obvious that there is a great deal of confusion in the notation of Shashmakam in terms of the structure of the Shashmakam inscription in terms of its lad structure. For example, when the tanbur is set to the status of Navo, this is felt by every musician during the performance. Such confusion is also common in makoms and their branches. When the "Twelve makams" and its branches were merged into the Shashmakam, the makams and branches with different modes were included in certain makam paths, and they retained their basis in the Shashmakam. This is one of the reasons for the confusion in determining the fret image of Shashmakam. It is natural that there will be some difficulty in comparing the 20 lad structure. When recording makam melodies in the modern notation system, they are given in the form of a pure lad with a corresponding fret and resonance, and in this system it is not possible to record other small elements in the melodies. It should be noted that the twelve makams are not pure, but their compatibility with the diatonic vowel system compares with the basis of the Shashmakam lad. is crucial in determining their relationship to each other. Therefore, taking into account the tonality of

melodies and songs in the system of "Twelve makams" and the similarity or commonality of their melody elements, it was concluded that "Twelve makams" was formed in the form of Shashmakam. This is evidenced by the closeness of Ushshak, Rost, Buslik status in the fret systems. It is easy to adapt their speakers to the modern pure diatonic mode. This made it possible to unite them on the basis of a single status in Shashmakam and included them as branches of Ushshak-Rost status. Contemplating the basis of Shashmakam, it is possible to determine that the melodies and songs in it are based on another law. The loudspeakers that make up each status have base sounds (curtains). Taking into account the tonality of melodies and songs in the system of "Twelve makams" and the similarity or commonality of their melody elements, it was concluded that "Twelve makams" was formed in the form of Shashmakam. This is evidenced by the closeness of Ushshak, Rost, Buslik status in the fret systems. It is easy to adapt their speakers to the modern pure diatonic mode. This made it possible to unite them on the basis of a single status in Shashmakam and included them as branches of Ushshak-Rost status. Contemplating the basis of Shashmakam, it is possible to determine that the melodies and songs in it are based on another law. The loudspeakers that make up each status have base sounds (curtains). Taking into account the tonality of melodies and songs in the system of "Twelve makams" and the similarity or commonality of their melody elements, it was concluded that "Twelve makams" was formed in the form of Shashmakam. This is evidenced by the closeness of Ushshak, Rost, Buslik status in the fret systems. It is easy to adapt their speakers to the modern pure diatonic mode. This made it possible to unite them on the basis of a single status in Shashmakam and included them as branches of Ushshak-Rost status. Contemplating the basis of Shashmakam, it is possible to determine that the melodies and songs in it are based on another law. The loudspeakers that make up each status have base sounds (curtains). Taking into account the tonality of melodies and songs in the system of "Twelve makams" and the similarity or commonality of their melody elements, it was concluded that "Twelve makams" was formed in the form of Shashmakam. This is evidenced by the closeness of Ushshak, Rost, Buslik status in the fret systems. It is easy to adapt their speakers to the modern pure diatonic mode. This made it possible to unite them on the basis of a single status in Shashmakam and included them as branches of Ushshak-Rost status. Contemplating the basis of Shashmakam, it is possible to determine that the melodies and songs in it are based on another law. The loudspeakers that make up each status have base sounds (curtains). The similarity in the fret systems of buslik statuses is evidence. It is easy to adapt their speakers to the modern pure diatonic mode. This made it possible to unite them on the basis of a single status in Shashmakam and included them as branches of Ushshak-Rost status. Contemplating the basis of Shashmakam, it is possible to determine that the melodies and songs in it are based on another law. The loudspeakers that make up each status have base sounds (curtains). The similarity in the fret systems of buslik statuses is evidence. It is easy to adapt their speakers to the modern pure diatonic mode. This made it possible to unite them on the basis of a single status in Shashmakam and included them as branches of Ushshak-Rost status. Contemplating the basis of Shashmakam, it is possible to determine that the melodies and songs in it are based on another law. The loudspeakers that make up each status have base sounds (curtains). it can be determined that the melodies and songs in it are based on another law. The loudspeakers that make up each status have base sounds (curtains). it can be determined that the melodies and songs in it are

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As the melody moves upwards, the base points (sounds) are felt separately. In the performance of makams and their subdivisions, although it is possible to say from a high or low curtain by adapting to the vocal range of the hafiz, the principles of makam structure must be taken into account when recording, and the overall structure of the makam system must be preserved. Even in the musical pamphlets of medieval oriental scholars, the "twelve makam" lad loudspeakers and the curtains on the oud strings, which are formed by the corresponding melodies and singing lines, are specifically mentioned. At the same time, special attention is paid to the curtain (tonic) at which the status pathways begin. Previously, the singer performed the status by transposing according to his voice. But in music theory, what their curtains are actually like, thus it is given ". In the book "Musical history of Khorezm" the authors pay special attention to the beginning curtain of makams - "tonic" and show its place in the curtains of 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 curtains on which they begin. These two aspects should be taken into account when explaining statuses. Many of Shashmakam's published music books sometimes do not pay attention to this situation. As a result, the alteration marks in front of the switches of the status branches, which must match the same fret loudspeakers, are shown differently. For example, let's take the status of Truth, which begins with the curtain "Do". There are no signs of alteration in front of the key in his instrument section. Although auxiliary characters (diez, bemol) are encountered during the melody, the curtain and fret base on which they begin does 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 as "Do". from Such changes were made by the executive hafiz. They performed the status quo on different curtains, depending on the capacity and range of their voices. The reason why there are no 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 do not have a whole category of statuses, rather, they perform only certain parts of them individually. They basically knew only certain ways of status, and for them the importance of the tonic was insignificant. Such hafiz were therefore known in Bukhara and Samarkand as Nasrchi or Savtkhon. Their repertoire was dominated by Nasrlar (with Taronalari), Savt and Mogulchalar (with branches). Considering Shashmakam as a large-scale cyclical work as a whole, for us the starting curtain of each makam and branch, the vowel sound, is of practical importance. Particular attention should be paid to the integrity of the status of the notes. One of the important tasks of Uzbek-Tajik musicology is to study in depth the basics of makam and branches.

it should consist of a comprehensive disclosure of the process of its historical formation and development. The structural system of Shashmakam has been variously interpreted. Experts, based on the opinion of makam masters, noted that each of them consists of three parts: The problem is the instrumental part of makams; Prose is the singing (vocal) part of the makams; Ufar is a dance-related part of the makam that can be performed by a solo singer or by several singers or an ensemble. There are some ambiguities in the use of these expressions, logically unrelated aspects. For example, the word "difficulty" means "difficulties, difficult places." It is necessary to take into account the difficult, circular movements on the path of logical melody, as well as the weight of their performance. 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 singing section of the maqams "Nasr." Because there are special "Nasr" sections related to this phrase in the makam, it is not true to apply it to the singing department in general. These ideas have not been reflected in past music brochures. Shashmakam, 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, which are part of Shashmakam, each of the large series of unique forms consists of 20 to 45 large and small statuses. Each series of Shashmakam is performed individually by musicians, singers and bands. Each of the maqams consists of two sections, as mentioned above, Mushkulot and Nasr. In the Difficulty part of the makams, there are parts of the instrument with the same name, the tones are different, but the method is played the same. They are called Tasnif, Tarje, Gardun, Muhammadas, Saqil. They contain parts of unnamed instruments: Navoda - Nagmai Oraz, Dugoh - Peshravi Dugoh and Samoi Dugoh, Segoh - Hafifi Segoh and others. Each part of the instrument consists of "room" and "bozgoi". The room means "home", a changing part of the melody. At the same time, the content of the melody moves to the peak 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 is connected to the "bozgoi". "After the performance of the instrumental part of each makam included in the Shashmakam, it is transferred to the singing section. In the singing section of the makams, as mentioned above, there are several branches. The group of subdivisions included in the second part of the hymn section includes Savt, Mogulchalar, some hymns of different status. The branches of the second part are Talqincha, Kashgarcha, Soqinoma and Ufar, and Savt and Mogulcha are performed one after another with their branches. The branches that make up the first and second part are initially distinguished by their subdivisions (Tarona or Talqincha, Kashgarcha, etc.). Another feature of them is that the group of branches in the first part is performed one after the other, in the second part Savt, Mogulcha are mentioned separately with their branches, Mogulcha is not performed after Savt. Savt, Mogulcha branches were created after the formation of Shashmakam. The period of Amir Nasrullah - the collection of poems copied in the middle of the XIX century and recited in Shashmakam, although the name Savt is mentioned, the name Mogulcha is not mentioned. At the same time, the poetic texts of the Savt outlets are also not given. There were no more branches in those days called Mogilcha and other names included in the second part,

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