



SHASHMAQOM IS THE BASIS OF OUR CLASSICAL MUSIC

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Annotation: Issues related to the interpretation, justification, music theory and practice of the laws of Makomlik art were reflected in musical treatises starting from the 9th century. The merits of Urmavi and Shiraz (XIII-XIV centuries) are great in classifying statuses and reducing them to a specific system. In the 20th century, the art of makomchik developed and took its place in the works and repertoires of accomplished musicians, singers and composers. They were published as collections through modern notation, and the work of their theoretical and practical assimilation was carried out. This article talks about Shashmaqom and the history of its creation and more

Key words: Shashmaqom, music, art, status, Borbad, history, Central Asia, UNESCO.

Аннотация: Вопросы, связанные с толкованием, обоснованием, теорией музыки и практикой законов макомликского искусства, нашли отражение в музыкальных трактатах, начиная с IX века. Велики заслуги Урмави и Шираза (XIII-XIV вв.) в классификации статусов и сведении их к определенной системе. В XX веке искусство макомчика получило развитие и заняло свое место в творчестве и репертуаре опытных музыкантов, певцов и композиторов. Они издавались сборниками в современных обозначениях и проводилась работа по их теоретическому и практическому освоению. В этой статье рассказывается о Шашмакоме, истории его создания и многом другом.

Ключевые слова: Шашмаком, музыка, искусство, статус, Борбад, история, Центральная Азия, ЮНЕСКО.

“Shashmaqom” is one of the most valuable and ancient treasures of the Uzbek people. As we research and study, we witness how perfectly structured “Shashmaqom” is. It is known that “Shashmaqom” is Buzruk, Rost, Navo, Dugoh, Segoh. , maqam such as Iraq consists of words, and each maqam consists of instrumental (“problem”) and song (“prose”) sections. Among the pieces of maqam



instruments, Nasrullai, Vazmin, Oraz, Husayniy, Islam, Haji Khoja, Ashkullo, Mirzakarim, Kalon, etc., are also the names of master composers, which indicates that they are pieces composed by these maqam musicians. Instrumental parts of maqams, especially instruments from Nawa, Dugoh, Segoh, Iraq, became famous as trumpet tracks.

For the first time, in the VII-VIII centuries, the basis of folk music and the development of local professional performance traditions led to the formation of a large series of genres. In particular, the «Khusravani» series belonging to the works of Borbad. In the 9th-10th centuries, status-like instruments and musical-instrumental works and series were developed. From the 11th-13th centuries until the 17th century, the «Duvozdahmaqam» series of 12 statuses was widely spread and used in musical practice.

In the musicology of the peoples of the Middle Ages of the Near and Middle East, status mainly represented the concept of pitch structures and the melodies and songs created in accordance with them. Maqams developed in scattered forms in the early period, and in the 13th century, Safiuddin al-Urmawi brought them into the form of a theoretical system consisting of twelve main maqams. After the 17th century, the system of twelve statuses fell into crisis, and on its basis, new national and local forms of statuses began to emerge among the peoples of the East. In particular, in the middle of the 18th century, in the city of Bukhara, one of the major cultural centers of Central Asia, shashmaqom was formed in the creative performance of court musicians, singers and composers, and it was also called Bukhara status, Bukhara Shashmaqomi. Among the types of Uzbek maqoms, Khorezm maqoms, Ferghana-Tashkent maqom roads, as well as wild (free-looking) maqoms, trumpet, dutor roads, etc., developed under the influence of shashmaqom.

Tasnif – means the created work, tarje' – return, gardun – the sky, muhammas – five, saqil – restraint. These parts are status

Although each of them has independent themes, they are almost the same in terms of structure. Some maqams also have their own instrumental tracks that are not synonymous with other parts. For example, such parts are a known variant of Nag'mai Oraz Tarje'i Navo in the status of Navo, with which

In a different circle method. Peshravi Dugoh in Dugoh status (a typical example of the Peshrav form that has reached us, its circle method is the same as in Tarje).

The pitches have a wide range, sometimes more than two octaves. Classifications consist of 212 takts in Buzruk status, 114 in Rost and Nano, 150 in



Dugoh, 125 in Segoh, and 326 in Iraq. This information shows a very large volume of classified roads.

These instrumental tracks of Shashmaqom are distinguished by their very complex and carefully created melody structure. A melody and song of every status

Ways are not limited only to the basis of those statuses, artistic aesthetic effect, but in different parts they change and enrich with their own characteristics. The main theme of the melody in maqams is often reduced to different forms by means of rhythmic and melodic variations. They have a new melody

By introducing structures, the melody is improved, and their impact increases. Tasnif, Tarje', Gardun, Muhammas, Sakil roads will be executed one after the other

Ckan, the theme of the melody and the theme of the melody are close in them, and the sentences of the melody are colorful. Melody and cuteness, with a variety of circle methods . Is completely imperceptible, in which the originality of the status paths created by creative composers is clearly visible.

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