

## FUNDAMENTALS OF STATUS

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### Annotation

There are six maqoms – "Shashmaqom", which is a strong, indestructible foundation of Uzbek classical music. Although Shashmaqom was not fully formed until the 18th century, it is natural that the process of its formation began much earlier. Twelve maqoms – "Duvozdammaqom" series are more perfect, and six maqoms series – "Shashmaqom" played a decisive role in the formation. Twelve maqoms lived in the culture of the peoples of Central Asia in the XI-XVII centuries, while in the XVIII and especially in the XX century Shashmaqom spread throughout Uzbekistan and brotherly Tajikistan and has six perfect maqoms – "Shashmaqom".

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"Shashmaqom" is a series of six maqoms. It includes the status of Buzruk (big, great), Rost (correct, true), Navo (melody, melody), Dugoh (second or two curtains), Segoh (three or third curtain), Iraq (name of the country). . Each maqom, in turn, is a very large series of works, each of which contains approximately 20 to 44 major and minor maqom paths. [1]

Each status consists of two major sections. The first part - the instrumental part - is called "Difficulty". The second part of the song is called "Nasr" (victory, victory, help). At the heart of the status is the unity of the laws of curtain structure (lad, tuzuk), weight and form. First of all, they express a certain state of mind, the idea, theme and content associated with it in a classical way. The criteria for each status are determined by the curtain association, tone, and weight-method order. The tanbur and doyra are among the leading instruments in the performance of maqoms. Due to this, each status is tuned to a four-stringed tanbur instrument: Buzruk, Dugoh, Segoh and the Iraqi quartet (sol-re-sol-sol), Rost - the fifth (sol-do-sol-sol), Iraq - the second (sol-fa-sol-sol). This helps in organizing the fret form of status. Each status has its own theme, melody, form and style of performance. Their primary criterion is the fret structure. As Isak Rajabov describes: "Shashmaqom consists of a collection of melodies and songs based on six different scales, adapted to six different curtains. The maqom tracks that enter the shashmaqom are adapted to the curtain structure of the tanbur." [2]

If the maqoms of the "Shashmaqom" series are performed completely and holistically, first their musical tracks will be performed one after another, and then they will be transferred to the branches of the singing department. The instrumental and singing ways of each maqom are characterized only by the basis of those maqoms and their artistic and aesthetic influence.

**Shashmaqom's Musical Department.** Shashmaqom's Problem Department consists of a series of 6 to

10 colorful musical works. Five of them are the main, inevitable parts, and the rest are their variants or parts of the instrument belonging to each status (in the status each part or subdivision is used in three senses: 1st independent work; 2nd series part ; 3-method name). The main parts of the problem are tasnif, tarje, gardun, muhammas and saqil. Each of their melodies is an independent instrumental part and is added under the name of the maqoms to which they belong. For example, Buzruk classification, Rost garduni, Navo tarjei, Iraqi muhammas and so on. Shashmaqom's musical tracks are very complex and meticulous in terms of melody and melody structure.

The melodic themes of the parts of the problem section are characterized by their character, the circle method is unique, they are characterized by the same "room" and "gray" bases and the form of the work. The works are formed on the basis of "room" and "gray". "Room" and "gray" are melody structures, and the form of musical works is based on their exchange. "Room" (house, room) - is the main melody, which combines the main theme and tone of the work, and in the process of development it is enriched in form and content. As the movement progresses, the melody moves upwards and gradually returns to its original stage. Because of this, each melody structure of the room is marked with a number symbol - Room 1, Room 2, and so on. (X1, X2, X3, etc.). "Bozgoy" (return) - a melody is a structure, which is expressed on the basis of the theme-tone of the room and is constantly repeated (like a refrain) in a constant form during the performance. In musical works, melody is enriched with rooms and enriched with content, and bozgoy completes and generalizes the musical idea, such as repetitive sentences. [3]

**Singing department of Shashmaqom.** After the instrumental section, the song section called "Nasr" consists of a series of colorful, large and small, simple and complex songs. Each maqom consists of samples of songs that differ in content, size and form. They are called by such terms as branch (section, work), melody, branch. The Ashula department consists of two groups - two groups of branches. Sarahbor, Talqin, Nasr and Ufar, who formed the first group, are the main songs of the "Shashmaqom" singing department. The second group includes the Savt, the Mongols, and some of the songs of the various maqoms. Each group differs in structure, form and style of performance. Their primary means is the harmony of words and melodies. In this regard, in the Nasr section, the poems of the classical poets of the East are used as word texts. They are translated into Uzbek and Tajik languages and dialects. Poems recited in maqom songs - Sakkoki, Lutfi, Alisher Navoi, Fuzuli, Babur, Mashrab, Zebuniso, Amir, Nodira, Uvaysi, Ogahi, Munis, Avaz Otar, Muqimi, Furkat, Yusuf Saryomi, Khurshid, Habibi It consists of lyrical-romantic, philosophical and didactic ghazals of poets and folk poetry. Poems of different meanings have been written in the name of a certain status.

**Khorezm maqoms.** The series "Khorezm maqoms" is the largest example of Khorezm traditional music, which was formed and developed in the XIX century. The series "Khorezm maqoms" consists of Rost, Buzruk, Navo, Dugoh, Segoh, Iraq and Panjgoh maqoms, each of which in turn consists of two sections similar to "Shashmaqom" : musical section - Chertim road or Mansur; The singing section is called Aytim yoli or Manzum. Khorezm maqoms are the product of masters and composers such as Shashmaqom. Famous Khorezm composers Niyazjon Khoja, Feruz, Kamil, Muhammadrasul Mirzo, Matyokub Kharratov and others composed new musical instruments for the maqoms and enriched their form and content. The maqoms have been performed in Khorezmian musical styles, preserving the structure and melody. In comparison with Bukhara maqoms, in Khorezm maqoms the circle methods of singing, melodies are sometimes shortened and the speed of the method is slightly accelerated or simplified. In the melodies or songs of the Khorezm maqoms, the patterns have undergone the greatest changes, "they will be replaced by new heights created by composers."

In addition to Tanimaqom (acting as a classification), Tarje ', Gardun, Muhammas, Sakil, Peshrav and Ufar were included in the composition of the Khorezm maqoms. [4]

Khorezmian musical instruments - Sayri Gulshan, Zarbul futh, Fohitiy zarb (Potikha zarb), Khafif are also included in some maqoms. The forms of the work are based on the room and the garden. Circle

methods are simple and easy, changes can be made during the execution process.

The songs of the Khorezm maqoms include Tanimaqom (acting as Sarakhbor), Talqin, Nasr, Ufar, and taronas (performed only after Tanimaqom). However, they were told about the Khorezmian songs Suvora, Naqsh, Faryod, Muqaddima.

The series "Khorezm maqoms" is a kind of local maqom style. Like the Bukhara maqoms, it is relatively independent in content and style, form and culture of performance. This series of maqoms is freely and eloquently sung in the tradition of oasis performance, using the poems of famous poets of Khorezm - Ogahi, Munis, Kamil Khorezmi, Avaz Otar, Atoi and others. kelingan.

The branches of the ashula (aytim) sections of the Khorezm maqoms have largely preserved many aspects of the Shashmaqom roads. However, in recent years, due to the peculiarities of Khorezm singing, some ways of singing have changed beyond recognition. Some parts of the verses of the Khorezm maqoms have not reached us (only the verses of the maqams of Iraq and Panjgah have survived).

In Khorezm, the Sarakhbors, the main branch of the maqam aytim, were named after maqoms - maqom Rost, maqom Buzruk, maqom Navo, maqom Dugoh, maqom Segoh; later they were called Tanimaqom. Although the structure of Tanimaqom Rost melody consists of the melodies of "Shashmaqom" Rost Sarahbori, it is performed with some changes. The hangs and types in it are also expressed in abbreviated form. The three melodies of Rost Sarahbori are called Khorezm maqam, suvara and naqas. Suvora Yuli is based on the third and fourth melodies of Rost Sarahbori.

In addition to the series "Khorezm maqoms" in the Khorezm oasis, there are also five-part series of songs and instruments "Feruz", series Dutor maqom.

Muhammad Rahimkhan Soni, Kamil Devoni, Khudoibergan Muhrgan, Matyokub Pozachi (Harrat), Matpano Khudoiberganov, Madraim Sheroziy, Hojikhon and Nurmuhammad Boltaev, Komiljon Otaniyozov, Ruzmat Jumaniyazov, Ikrom (Ikromlar) Ibrom (Ikromlar) served in the promotion of the art of maqom in Khorezm. very large and significant.

**Ferghana-Tashkent status.** In Uzbek classical music, "Fergana-Tashkent maqomlari" or "Fergana-Tashkent maqom yollari" is another major series of maqom art. In the Fergana Valley in the XIX-XX centuries, the series and non-series of songs and musical instruments were widespread, they took a leading place in the classical musical heritage of the oasis and were irrigated with local performing traditions. The Fergana-Tashkent maqom songs and instruments, which have a large and a small category, are close to a number of branches (sarakhbor, savt), a branch (kashkarcha, saqiynoma) and a series of "Shashmaqom" (their melody). movement, shape, methods).

Fergana-Tashkent maqoms and maqom roads are divided into 2, 3, 5 and 7 sections. Each of them has a specific branch and is separated by a number.

The largest groups of songs among the Fergana-Tashkent maqoms. Bayot IV, Chorgoh IV, Gulyor-Shahnoz, Dugoh-Husseini I-VII (each part of which is determined by a general number, except for the status of Gulyor-Shahnoz), for example, Bayot 1, Bayot 2, Bayot 3, Bayot 4, Bayot 5 .

Major maqom is a series of instrumental tracks (performed by a soloist or instrumental ensemble); Chorgoh I-V; Miskin I-VII, Nasrullovi I-III, Navruz ajam taronalari I-III; Khojiniyaz I-II, trumpet maqom ways, etc. In addition, separate songs and instruments of maqom, as well as songs by great musicians and composers of the Fergana Valley, on the basis of large songs and musical instruments, formed in the balance of branches and outlets of "Shashmaqom". . For example, Wild Chorgoh, Wild Ushshak, Wild Tanovar (singing and instrumental tracks), Desert Iraq, Tashkent Iraq, Kokand Iraq, Samarkand or Haji Abdulaziz Ushshog, Tashkent or Mulla To Ychi Ushshog, Khojand or Sodirkhan Hafiz Ushshog and others. [5]

The Fergana-Tashkent maqoms are formed in the melody, methods and forms of the songs, subdivisions and songs of the "Shashmaqom" singing department and developed on the basis of the movement of the singing way. The first part is based on Sarakhbor, the second part is based on his song or prose, the third part is based on savt, the fourth part is based on kashkarcha and the fifth part is based on saqiynoma or ufar.

Bayot, Chorgoh and Dugoh-Husseini maqoms are based on the branches of Shashmaqom of the same name (Navo and Dugoh maqoms), while Gulyor-Shahnoz has different maqom branches (Segoh). and "True" status (five parts of this status have their own names: Gulyor, Shahnoz, Chapandozi Gulyor, Ushshak and Ufari Gulyor).

Gulyor-Shahnoz status differs from other categories in its structure. But Gulyor-Shahnoz's branches are more complex in content and style, original ways of singing. They are attractive, pleasant and full of impressive tones.

The series of maqoms "Chorgoh" is divided into five parts and is created on the basis of branches of "Dushoh maqom" of "Shashmaqom". Chorgoh 1 with its splendor and charm Dugoh sarakhbori appeared as a form of melody; but the development of the melody has been shortened and some changes have been made to it. The direction and movement of the melody from the income to the peak (the type of Muhayyari Chorgoh is preserved) is similar to that of the sarakhbar (circle method, speed, weight of the poem are preserved). Chorgoh is a variant of Chorgoh savti in 2 song style. Chorgoh 3 is said to be based on the Chorgoh savti, but its circle method and shape are simplified. Chorgoh 4 - Chorgoh is in the form of a savti kashkarcha, which preserves the theme, shape and circle method. Chorgoh 5 - ufar is in the form of a circle, the speed of which is much slower. But the style of performance is unique.

The Chorgoh maqom series is abbreviated from the Shashmaqom subdivisions, adapted to the valley style of performance (the movement and development of the melody, the absence of the khans, the reduction or omission of the peaks, the use of method variants).

Fergana-Tashkent maqoms are widely used in traditional performances, and Uzbek composers have created new variants of them, including Chorgoh YI (in the Ufar style) and Dugoh-Khosayniy YII-YIII (in the Ufar and Suporish forms) Yunus It belongs to the work of Rajabi. [6]

Hoji Abdulazaz Abdurasulov, Sodirxon hafiz Bobosharifov, Yunus Rajabiy, Abdukodir Ismoilov, Jurahon Sultanov, Mamurjon Uzokov, Imomjon Ikramov, Orifkhon Hotamov, Rasulqori Mamadaliev, Ochilkhon Otakhonov, Abdukhoshim Ismoilov, Mahmudjon in promoting Fergana-Tashkent status Tadjibayev and others have made a significant contribution to the further enrichment of the status quo, the creation of new models.

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