



THE PLACE AND SIGNIFICANCE OF STATUS WAYS OF STATEMENTS IN TRADITIONAL SINGING

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Abstract: This article discusses the importance of traditional singing in the study of Maqom yollari bayat.

Key words: Traditional singing, Maqom, Bayot, national music culture, Education system.

Art softens the heart of a person and encourages him to refrain from such inhuman and negative qualities as ignorance, evil, and evil. It awakens in the heart of a person such positive qualities as humanity, goodness, consistency, caring for others, generosity, and justice. Art creates an opportunity for a person to open his eyes and enjoy the colorfulness of life. There are many types of art, and all of them are able to penetrate the human blood and change the worldview. Among such art forms, we are very close to each of us about music and poetry art, as well as the fact that special attention is paid to the performance of national music in schools specialized in music.

The main direction of the status is related to the oases of Fergana and Tashkent. The classical music system settled in these places is called "Fergana-Tashkent status roads". In the 1920s and 1930s, teachers compared this system to "Shashmaqom" and "Six and a half statuses", and also used the term "Chormaqom" (ie, four statuses), and it included "Bayot", "Dughoh Hosseini", who understood the compounds called "Chorgoh" and "Gulyor-Shahnoz". Unlike Ferghana-Tashkent Chormaqom, Shashmaqom and Khorezm maqams, its parts are not in the form of a series connected to each other, but in the form of independent melodic lines that come under a common name. Accordingly, they "Dugoh I", "Dugoh II", "Dugoh III" or "Bayot I", "Bayot II", "Bayot III" is determined by ordinal numbers such as

The origin and structural features of the Ferghana-Tashkent status roads have not been studied scientifically. Regarding this issue, the special chapter of I. Rajabov's book "On the Status Issue" is considered reliable information. It revealed that the Ferghana-Tashkent maqam roads are an independent tradition that continues in the maqamat system with its own internal rules, regulations and symbols.

Most importantly, I. Rajabov's research shows the differences in the history and practical principles of Ferghana-Tashkent statuses from Bukhara Shashmaqomi and Khorezm statuses. The scarcity of reliable written sources about the historical roots of Ferghana-Tashkent status and the almost complete absence of perfect critical texts of performed tunes and songs create serious difficulties in the analysis of the topic. One of the most complex issues in this regard is the composition of the Ferghana-Tashkent classical music. The fact is that only some of the tunes and songs of this oasis are treated with honorific titles. There are many parts of the Ferghana-Tashkent roads that are exactly similar to the marked status or the sections that follow their branches. For example, the work known as "Bayot II" among musicians is actually

Naqshi Bayot. It is interesting that this melody reflects the characteristics of the "pattern" form in the old music treatises. In other words, in fact, the pattern is not just a simple thread, but rather a complicated version of it.

At a time when special attention is paid to the performance of status even in schools specialized in music, the performance of "Bayot" is considered one of the works that are enjoyable and easy to perform by feeling.

After the creation of "Shashmaqom", several series of musical works were created in Tashkent and Fergana Valley. Certain versions of maqams have appeared as a result of the wide range of possibilities for making melodic or rhythmic variations of maqam paths in the composition. Among the musical works made in the way of such maqam, they are divided into four maqam categories in terms of the characteristics of the melody and structure. These are: Bayot, Dugohi Hosseini, Chorgoh, Shahnozi Gulyor. Each of them has up to six or seven dials and is separated from each other by means of numbers. For example: Bayot I, II, III, IV, V; Chorgoh I, II, III, IV, V; Dugoh Husayniy I, II, III, IV, V, VI, VII. The most characteristic thing is that Ferghana-Tashkent status roads are the branches that are included in the first and second part of the "Shashmaqom" section; It was made according to the structure of maqam branches such as Sarakhbor, Nasr, Savt, Moghilcha, that is, the measure of tact-rhythm and the movement of the song path were preserved. For example: Bayot I, Dugoh Husayniy I, Chorgoh I, are made in the order of Sarakhbors, and their tact-rhythm measure is the 2/4 circle method, the measure of the ghazals told to them, and the melodic movements of the song are also "Shashmaqom" " the works themselves.

The Ferghana-Tashkent status lines can correspond to the branches of "Shashmaqom" not so much by the internal melodic movements of the chant sentences, but from the point of view of the overall image of these sentences.

For example, the name Bayot is found in Talqin and Nasr branches of Navo status, and Talqini is called Bayot and Ufori Bayot. Bayot on Ferghana-Tashkent status roads was created as a variant of Bayot branches in "Shashmaqom". In this case, the circle method of Bayot branches was simplified as in Sarakhbor and called Bayot I.

For example, take Nasri Bayot and Bayot I. The appearance of the two letters in their opening sentences is different; however, both letters of Bayot I are variations of Bayot branches. In Bayot I, this piece undergoes significant changes as it becomes a variation. If their melodic movement is observed comparatively, the points of departure from the circle method of the main song can be felt. But the spiritual effect of Bayot, the overall appearance of the sentences will be preserved to a certain extent.

Let us compare the third letter of Bayot I. Another proof of our opinion is the meeting of certain variants of Namudi Bayot and Namudi Navo, which are found in Bayot branches of Navo status at the height of Bayot I.

Bayot's II, III, IV, V branches are similar to Shashmaqom roads. Bayot II can be called a certain melodic variation of Nasri Bayot taronas. The circle method of Taronai Nasri Bayot does not change in Bayot II. Its singing lines and melodic phrases are especially similar to the complex of Taronai II of Nasri Bayot. The climax of Bayot II is taken from the sentences at the beginning of Nasri Bayot and put into the tarona circle method.

Bayot III is a modified form of the opening phrases of the Bayot branches of Navo, raised to the fifth fret, i.e. fifth. Comparing Bayot III with the branches of "Shashmaqom" it is known that Savti Ushshak was also used in the composition of this song. In this case, Savti Ushshaq is

reduced to Bayot III veil (tonality, sound range). Bayot IV-V, Bayot III or namudi is one of the songs performed as a rhythmic-melodic variation of Bayot.

Bayot V tact-rhythm measure and circle method are the same as in the Kashgar shahabchas of "Shashmaqom" Savat and Mongolian type branches. Bayot IV is performed in the Talqin circle method. Thus, the branches of Bayot from Tashkent and Fergana maqam roads are embodied as certain variations of branches of Navo maqam. The same can be said about Chorgoh from Fergana-Tashkent status roads.

If we take the works of Bayot, Chorgoh, Dugohi Hosseini as a whole and look at their structure from the point of view of the circle method, it can be seen that some (principle) order is based on laws. This order has been kept in all other works of Shahnazi Gulyor's Shahobchas, except for the first and second. The Ushshaq road, included at the end of it, was accidentally included in Shakhnozi Gulyor, because it was made in the style of sarakhbor. Since Shahnazi Gulyor and his subordinates are fundamentally different from Bayot, Chorgoh, and Dugoh Hosseini in terms of structure, it would not be correct to separate them as four maqams from the group of maqams. Some hafiz and musicians called these maqam roads, which are famous in Tashkent-Fergana, as Chor maqam, but there are many confusions about these maqam roads, which have their own name characteristics. Although they were created on the basis of "Shashmaqom" branches, it is difficult to give a clear opinion about giving a special name to Chor maqom. It would be more correct to consider the Tashkent-Fergana maqams as singing roads that can be included among the options created on the basis of "Shashmaqom" roads and maqam branches. If Shahnazi Gulyor is different from other ways of Char status in terms of the rules of its structure, there is no need to include it in these status ways. Popular among the people are many series variants that do not conform to the status paths mentioned above, such as Shahnazi Gulyor.

Bayots are considered to be a timely work for the performance of students of children's music and art schools, and they have a positive result in the formation of knowledge and skills of status performance in students.

In conclusion, even if Bayotlar is a work that does not cause problems in ensemble and solo performance, it is a worthwhile achievement to interpret it based on the tradition of master-disciple. As for the shortcomings, it can be said that the performances in the ensembles, which seem to be picked from the maqams and look like potpourri, detract from the original beauty of our maqams. In the future, we will try to apply our status with our charm, using the requirements and opportunities set before us.

It is the important task and duty of us teachers to preserve our masterpieces, which are our national heritage, and pass them on to the next generation while preserving their originality.

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