

USUL "TALKIN" IN UZBEK NATIONAL MUSIC AND ITS ESSENCE

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Abstract: *we see that history, culture, poetry and music have been given special attention by the rulers of the time, great thinkers and great scholars. The spiritual and literary heritage created in the past and reaching the present day is a bright proof of this. It is well known that the endless literature and pamphlets that have been preserved reflect the science, social and spiritual life of the past, and all the results achieved. It is well known that poetry has systems with different forms and procedures for writing, which have found expression in practice through the terms finger weight, dream weight, and the like. Accordingly, even in the existing works of classical music practice, ghazals written in a dream weight have been widely used since time immemorial.*

This article provides historical facts and the meaning of the term "Talkin" in Uzbek classical music "Shashmaqom". Therefore, special attention is paid to the "talkin usul" in Shashmaqom and its meaning.

Keywords: *status, didactics, method, music, history, literature, pamphlet, heritage, result.*

УСУЛЬ “ТАЛКИН” В УЗБЕКСКОЙ НАЦИОНАЛЬНОЙ МУЗЫКЕ И ЕГО СУЩНОСТЬ Касымова А.А.

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Аннотация: *из истории многим известно, что правители времен, великие мыслители и великие ученые уделяли особое внимание истории, культуре, поэзии и музыке. Духовное и литературное наследие, созданное в прошлом и дошедшее до наших дней, – яркое тому подтверждение. Хорошо известно, что бесконечное количество сохранившейся литературы и трактаты отражают науку, общественную и духовную жизнь прошлого и все достигнутые результаты. Хорошо известно, что у поэзии есть системы с различными формами и процедурами написания, которые на практике нашли выражение в терминах четверостишие, аруз и т.д. Соответственно, даже в существующих произведениях практики классической музыки газели, написанные во сне, широко использовались с незапамятных времен.*

В данной статье приводятся исторические факты и о значении термина «Талкин» в узбекской классической музыке «Шашмаком». Поэтому особое внимание уделяется «талкин усул» в Шашмакоме и его значению.

Ключевые слова: *маком, дидактика, ритм, музыка, история, литература, трактат, наследие, итог.*

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We see that history, culture, poetry and music have been given special attention by the rulers of the time, great thinkers and great scholars. The spiritual and literary heritage created in the past and reaching the present day is a bright proof of this. It is well known that the endless literature and pamphlets that have been preserved reflect the science, social and spiritual life of the past, and all the results achieved. It is well known that poetry has systems with different forms and procedures for writing, which have found expression in practice through the terms finger weight, dream weight, and the like. Accordingly, even in the existing works of classical music practice, ghazals written in a dream weight have been widely used since time immemorial.

In general, classical music also had the multifaceted features inherent in literary forms. We see this in the metro-rhythmic aspects of classical music samples, that is, in the system of methods. Methods are one of the two most important aspects of music and are characterized by a well-grounded form, a meaningful set of strokes, and a certain look. It is no secret that a number of complex methods have long been widely used in classical music. Interpretations have also been used in the practice of music performance, among other ways to acquire such philosophical meaning. At the same time, the songs sung in such a way have certainly been among the perfect works, despite their popularity. Over time, complex and simple examples of these methods have been sharpened in all aspects of practice, perfected in poetry and music, and demonstrated examples of the most beautiful traditions of the spiritual world of nations. Therefore, no matter which of the methods you refer to is embodied not as a single meaning, but as a phrase capable of expressing its importance in a system of meanings. One of these is the Method of Interpretation. Interpretation method, interpretation execution, interpretation work, etc.

We found the definition of the method in the book “Uzbek classical music and its history” by A. Fitrat, the founder of the term “du usul”: “... for 1 ”[1, 6]. In fact, in maqoms, in the heritage of universal music, there are complex methods formed by a combination of two, three, four methods. Interpretation, Chapandoz methods have a

similar feature. In practice it is called the same. "The fact that they are called the symbol of numbers – "du"(two),"se"(three), "chor"(four), muhammas (five) is an additional proof of our opinion" [2, 66].

The most perfect and largest series in Uzbek classical music is Shashmaqom. So, once the maqoms are considered perfect, all the musical and literary elements that make it up - the method, the melody, the fret systems - are also perfectly settled in all respects. Just as a shadow accompanies a person throughout his life, the method of performing statuses not only accompanies him, but also serves as one of the two pillars that form the basis of statuses.

The method plays an important role in the structure of music, is a factor that determines the order of music, and from the Arabic language means the basis, the foundation.

The method can slow down, accelerate, pause, and resume the melody in exchange for a certain rhythmic repetition of a particular rhythmic structure. And, in the process, the melody (work) becomes subject to the method. Methods are divided into simple and complex methods in terms of criteria. "... For us, the criterion of the methods is that they are simple and complex. Such a variety of methods is also present in the practice of a number of eastern peoples. In particular, in Turkish music, two- and three-part methods are called simple methods. Complex methods are further divided into two types, "small" and "large". Small complex methods include methods up to fifteen contributions, large complex methods include more than sixteen contribution methods"[3, 22].

The fact that Shashmaqom, the largest example of our heritage in the Uzbek classical music heritage, is also classified on the basis of all the features of music.

The naming of all the branches of the Shashmaqom is closely connected with the names of the methods, such as Sarakhbor, Talqin, Nasr, Savt, Mogulcha, Kashgarcha, Soqiynoma, Ufar, Tasnif, Tarje' Gardun, Muhammas, Saqil and others. In Shashmaqom, too, it can be observed that in the system of methods it is formed in the order from the simple method to the complex method. Just as each method has its own name, each work in the Shashmaqom series has its own place and function of methods. The method is an important tool that reflects the whole essence of the work.

It is well known that the method of interpretation has been used in the singing of more didactic songs since the first appearances of our musical heritage, and we observe that they have been recited in the way of interpretation. First of all, it should be noted that all the internal structure and performance of the method of interpretation have features that correspond to the musical performance of texts that are specific to the didactic content.

It is a science that studies the theoretical aspects of education, ie the essence, principles, laws of the educational process, the content of teacher and student activities, educational goals, forms, methods, tools, results, ways to improve the educational process and similar problems. The word was introduced in Germany in 1613 by the German pedagogue Wolfgang Ratke (1571-1635), and the concept was expressed in a similar way by the great Czech pedagogue Jan Amos Comenius (1592-1670) in his famous work *The Great Didactics*. However, Comenius emphasizes that "didactics is not only education, but also upbringing" [4].

Concepts specific to a particular science reflect the knowledge accumulated by humanity in the process of social development. Existing scientific concepts are divided into two main groups.

These are:

1. Philosophical concepts;
2. Private scientific, that is, concepts specific to a particular science.

So, from a philosophical point of view, didactics, that is, the roots of the terms "teacher" and "interpretation", are the same. That is, both words come in the function of teaching, admonishing. It is clear that the formation of the word interpretation originated from didactics and continued in its direction in the field of music, while didactics developed further and became distinct as a science.

From a musical point of view, we see that the letter process is precisely related to the word of interpretation and its essence. In particular: "According to Islamic etiquette, admonition is second only to this supreme feeling (supplication). Note that there is a sermon (exhortation) after the prayer. In the dhikr of khanaqah, first comes munajat (seeking salvation from Allah, spiritual supplication), followed by Talqin (exhortation). This general order is also reflected in the category of status, which is essentially a secular art. Sarakhbor is a "spiritual prayer", more precisely, a state of worship, which is discovered by means of artistic means (words, melody, melody, weight). Interpretation is a continuation of prayer, a special state of mind"[2, 176]. It can be concluded that the basis of any cultural-spiritual means that serve the spiritual world of mankind is certainly one. Their purpose is also one, consistent with the processes of expressing the essence in the implementation. And most importantly, it sings of an exactly grounded idea, no matter what field or direction they are in. Only one through words, one through melody, one through narrations, and one through dance. The process of development, the attitude of generations to them, the sharpening of creativity and perfection, of course, try to glorify it through various means of their field. Methods and specific interpretations have been formed and developed in a similar process.

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