

TARANA – THE PEOPLE OF THE EAST IN THE SPHERE OF PROFESSIONAL MUSIC

(Uzbek status and structure of the Indian raga)

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Аннотация: древняя и богатая культура узбекского народа в течение веков считается мощным источником духовности. «... это сокровище собралось в течение столетий, из чего только в истории это не испытало трудностей. В трудные времена была поддержка людей. Это сокровище следует лелеять как зеницу ока и ещё обогащать».

Тарана на персидском языке означает «музыка, мелодия». И музыка в форме и характере – определённый жанр.

Скорее мелодичные мелодии – эти данные представлены в музыкальных трактатах у древних учёных. Жанровые особенности и своеобразные вечеринки. Данные в исследованиях музыковедов посвящены музыке в частности макома. Мелодии заняли место, в частности в составе группы «Шашмаком».

Взаимосвязь в системе маком, особенности отношений секций, наследие музыки и ценность исполнительных традиций маком. Тарона – музыкальная модель работ и серийная группа.

Эволюционный процесс жанра в восточных национальностях в музыкальных источниках. В некоторых источниках процесс формирования жанра маком изложен в отношении XII века.

Творческое развитие маком в профессиональной музыке приобретение оригинальности в музыке национальностей.

Эти данные доступны в первичных источниках маком. Амир Хусрав Дехлавий – новатор, способный довести жанр тарана до совершенства. Тарана занимал достойное место в традиционном творчестве восточных национальностей как яркая модель избранного музыкального творчества.

Ключевые слова: Амир Хусрав Дехлавий, рага, шашмаком, тарана, тарона, кхаял, дхурпад, тал.

ТАРАНА - ЛЮДИ ВОСТОКА В СФЕРЕ ПРОФЕССИОНАЛЬНОЙ МУЗЫКИ (Узбекский статус и структура индийской раги)

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Abstract: the ancient and rich culture of the Uzbek people within centuries is considered a powerful source of spirituality. "... this treasure gathered within centuries. Of what only in the history it didn't experience difficulties. In hard times was support for people. This treasure should be cherished as the apple of the eye and still to enrich".

Tarana in the Persian language "music, a melody, a tune" means. And music in the form and character – a certain genre.

Rather melodious tunes – these data are provided in musical treatises at the drevrikh of scientists. Genre features and peculiar parties. The data in researches of musicologists devoted to music, in particular makoma. Melodies took a place, in particular, as a part of group Shashmakom.

Interrelation in system of makom of feature of the relations of sections, heritages of music and value of executive traditions of makom. Tarona-musical model of works and serial group.

Keywords: Amir Khisrav Dehlaviy, raga, shashmakom, tarana, khayal, dxurpad, tal.

УДК 78.085.7

As you know, the ancient and rich music culture of the Uzbek people for centuries considered to be a powerful source of spirituality. "... This treasure paltry accumulated over the centuries. It was considered to be beneficial to the people in the history. Then it also helped to people in their difficult circumstances. So this must be valued and find another ways for further enrichment of the treasure".

In the Persian-language Tarana means music and singing tone. In Music it has its form and specific genre. Besides it has to be recognized that Tarana has found the special fields of music, art and professions. In the first place folk music as a genre name, in the second place as the tract of the status of a particular sample.

Folk music and song refers to the practice of simple melodies and song name has been used as synonyms. Melodies of the thinkers who lived in the past about the status of their music as well as contemporary authors mark the status of the prospectuses provided as the valuable information.

In a series of musical shrines, especially in Shashmaqom it comes as the quality of the separate part of the family. So That, Shashmaqom Nasr of the first group of the main branches of the Department of Saraxbor, songs and prose Tukums 6 and 7 up to interpretation. It was noted:

"... A) Status of the two main affiliate links;

B) the nature of the large volume and calm among the main subsidiary of updates (contrast) will occur;

C) serve as executive leading of the savage in terms of the rest for the sections. "

In Indian music Tarana has different opinions, especially as a genre and form. As we look at the evolution of this genre, some sources in the party genre of Khusrav Dehlaviy is used for the remembrance of the time. However, he was responsible for discarding of the rich creation but in other sources it's said that Genres of Husrov Dehlaviyga was about the indication. We can say, Amir Khisrav Dehlaviyning this form directly influence the extent to which, of course, is not likely to be effective [1, 48].

Historically, XII–XIII centuries in the northern part of India, there is a sharp political process. In India, this time, is that a new era in the development of the Middle Ages, feudal society. Mulziddin Muhammad from Northern Afghanistan gets the India and told that population from Iran and Movoraunnaxr had to be replaced from those places. As a result, the population of Iran and Movoraunnahr leads to the spread of the Persian language and Persian literature. At the beginning of the XIII century, established the kingdom of Delhi [2, 64]. New Delhi from the same period of the reign of the social and cultural life of the drastic changes has taken. Therefore Amir Khusrav Dehlaviy party in the Persian language is not likely to be used by genre. The final was tense Persian language among the genres. In Sources it is said that the founder Amir Khisrav Dehlaviy scanned and included in the tense Persian words exactly in the Khusrav Dehlaviy genres – as it's mentioned. Indian music Sunil, but the "Indian classical music" ... musical genres in the book "Tara", "Kaul", "fraud", said the idea was created by Khusrav. At the same time, "he has performed vocal music or singing practice in two different ways:

1) using Persian words with a soft vowel sounds;

2) all the tiers are adapted in such a way so that it has the meaning of the Indian and Persian languages.

Tarana is a type of Indian classical vocal music. Tarana formed some part of the sounds of speech is one of the unique features of this application form. Raga for the formation of the structure is carried out using the percussion or instruments tori handling. Is usually average or fast rate and consists of two parts, namely stxai and Antal percussion handling scanned, the table serves as a method. And nowadays these instruments Seto, as fisgarmoniya instruments are added [3, 104].

Tarana's tone is development of the main melody (the subject) is repeated many times. According to the artist's wish it is improved or replaced. As it is known, it is based on Indian classical music in the style of badihago'ylik. Badihago'ylik gives freedom for the artist and the artist with the talent create great opportunities to show their skills.

The main character singing along with him in the game in terms of extreme music and it is also available in the second work has been executed during the time it returns to the main melody.

Hot styles that are unique and different from other genres aspect of the joints characterized by very rapid execution. In practice, this genre of dance katxak also be performed in conjunction with an image that can be observed.

Every music has its way, especially Indian music is one of the unique charm of the factors that give this method. Indian musician methods of "Taal" is referred to above mentioned. According to Indian music is available in more than 60 Taal. Among them is one of the most frequently used methods of "penny Taal". Taras just a penny Taal is carried out under the supervision of the genre. Either it is used in vocal style or kathara dance style. Tin Taal is consisted of 16 parts and has 16 strikes. His appearance is as follows:

1 2 3 4- 5 6 7 8- 9 10 11 12- 13 14 15 16 DHA dhinz dhinz DHA dhinz dhinz DHA DHA DHA Tin Ta dhinz dhinz DHA 9 -12 is reckoned as an open-pit methods, "xali" is called. Each party is really based on some raga sargami. As it may come as a composition or as a Hayal genre. We know Khayyam Ragan is based on the genre and is developed in the method of badixago'ylik. Firstly, Bara Khayyam is published and then Chota Khayyam or Tarana is excuted. All of this work is perceived as a whole.

Indian classical music has its special execution of laws. These are reflected in the sounds directed at the top and bottom of the row of sounds. These features raga is one of the elements separated from each other.

In Bageshri Raga Kafi is used. It is available in 10 Indian classical music. Their names are as follows: bilavil, Kalyani, bxeirav, bxeiravi, asavari, tori, purvi, Marva, kamaj, kafi.

It can be clearly seen in the competition of Indian musician Gopal and Muslim musician of Husrav Dehlaviy. Gopal was a famous artist of his time. Gopal Noyak against his opponent, Husrov Dehlaviyini creates musics those are played very fast and songs sung in that language. However, Amir Khusrav Dehlaviy was able to interpretation song without any changes. It sounds individually – change of the words of a Persian and Sanskrit

words are artfully executed. Although the words were ultimately incomprehensible, the result was very nicely played. In this way, Amir Khusrav became the winner of the competition and discovered tarana.

In informed sources, it is clear shown that indeed Amir Khusrav Dehlaviy genre of tarana achieving the perfect ending was due to his infinitely good and productive activities. Although this genre until Amir Khusrav Dehlaviy, among the musicians and among the people it had no popularity and it had no unique features. In this regard Amir Khusrav Dehlaviy may be called as the most crucial the inventor of the Tarana genre.

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