

THE ISSUE OF CURTAINS IN THE UZBEK NATIONAL MUSIC

Ismoilova M.I.

*Ismoilova Makhbuba Ilamanovna – Candidate of Pedagogical Sciences, Associate Professor,
DEPARTMENT MUSIC EDUCATION,
KARSHI STATE UNIVERSITY,
KARSHI, REPUBLIC OF UZBEKISTAN*

Abstract: the word “makom” has different meanings. In the science of *ilmi advor*, the sum formed by the union of the two sexes was called a circle. There are strictly twelve of them. The rest do not fall into the *maqom* category. In *Shashmaqom* and *Six Half Makoms*, this term has three specific meanings: according to the concept of “*jins*” in *ilmiy advor*, the structure of the original form is also called the initial or primary cell in “*practical theory*”, a set of two or more cells is a unifying one.

Keywords: harmony, makom, namud, rang, culmination, form, structure, practicality, work.

ПРОБЛЕМА ПАРДА В УЗБЕКСКОМ НАЦИОНАЛЬНОМ МУЗЫКАЛЬНОМ ИСКУССТВЕ

Исмоилова М.И.

*Исмоилова Махбуба Иламановна – кандидат педагогических наук, доцент,
кафедра музыкального образования,
Каршинский государственный университет,
г. Карши, Республика Узбекистан*

Аннотация: слово «маком» имеет разные значения. В науке *илми адвор*, образованная союзом двух *джинс*, называлась кругом. Их строго двенадцать. Остальные не попадают в категорию макома. В *Шашмакоме* и *Шести с половиной макомах* этот термин имеет три конкретных значения: согласно понятию «*джинс*» в *илмий адвор*, структура исходной формы также называется начальной или первичной ячейкой в «*практической теории*», комплект двух и более ячеек представляет собой - объединяющий единое.

Ключевые слова: лад, маком, намуд, ранг, кульминация, форма, структура, практичность, произведение.

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In addition, teachers in Bukhara use the terms “namud” and “color”, which are derived from the theoretical theory, which is close to the concept of scientific-theoretical curtain-status. In fact, the original curtain structure is synonymous with the concept of “jins”. However, the type often refers to the state in which a particular curtain structure passes from one work to another, giving it an appearance. The smaller appearance of the species is called “rang”. The addition of the hue, type, and colors, which appear in a variety of forms, to the existing twenty-four primary collections, further enriches the organ curtain system and serves as the basis for the unique melody of classical music.

The range of methods of the authority is also extremely wide. Fitrat lists twenty species specific to *Shashmaqom*. Along with them, six other methods are mentioned in *tanbur* lines: *tsar zarb*, *murabba*, *musaddas*, *musabba*, *nim saqil*, *Khorezmi*. In practice, in addition to the methods not mentioned in these sources, the introduction of many more icing circles means that, in addition to the curtain system of the body, there is also an ordered method and weight area.

According to the role and function of organ varieties and forms in the composition, methods (*usul*) can be divided into two categories: large and small. The large monolith implies that they correspond to the shape of a large structure. They are mainly specific to musical parts. The composition of a particular room, and those that are repeated, is called a small method. Recall that this category is called “*bahri usul*” in *Darwish Ali* [1].

Thus, in terms of the method of division, separation and addition, merging of curtain structures, in the process of general formation, the components of the classification of the work are determined by the basis of the curtain. In this regard, the guidelines described in *Khorezm* and *Bukhara* are somewhat different.

In practice, teachers still use curtains (main, base *nagma*), *nim* curtains (bases of auxiliary character), *miyan* curtains (sounds between two bases), fixed (base) curtains, unstable (transitional) curtains, and so on. Thus, in general, the curtain implies an internal relationship at the low-pitch of the melody stages.

Second, the term curtain, in a broad sense, refers to the primary melodic structures (genres) that form the basis of musical works and the whole sets, melody circles, *maqoms*, and even more complex structures that comprise them. For example, the general curtain bases of the *maqom* categories: *Rost*, *Navo*, *Dugoh*, *Segoh*, and so on. In addition, the biblical sciences use the terms gender, jam, circle, status and authority, subdivision,

sound, and color, which have meanings close to or identical to these concepts. In the terminology of teachers (oral practice), however, concepts such as type and peak are also established.

In the Khorezm Tanbur lines the instruments and songs are divided into one cedar chambers, which are marked with ordinal numbers. Regarding the interior of the rooms, two expressions are used in instrumental melodies: room and bozguy. Importantly, in these sources, the spoiler comes as a component of the room, rather than an alternative separate structure. In this sense, this pair is exactly in line with the order and regulations applied by the Caucasus and Darwish Ali to the form of peshrav.

In the form of songs, the concept of “melody” is added to the composition of the rooms. It refers to passages spoken with certain syllables and words outside of poetic bytes. In short, hang and bozguys serve as structural components of rooms, regardless of their size. This, in turn, indicates the customs of the form templates used by the teachers mentioned.

For some reason it became customary in the post-VA Uspensky writings of the Shashmaqom Problems to interpret the room and the bozguys as independent melody pieces? Since it is not clearly stated in V.A. Uspensky’s writings, we do not have sufficient evidence to make any definite opinion on the matter, to pass judgment.

However, in other records, the terms sarakhbor, miyonkhat, dunasra, furovard, suporish are used in the notation of the lines of the song, without the occurrence of the phrase room. Most importantly, these expressions come in the form of concepts close to du sarxana, miyonhat, sarxona, bozguy, oviza in Kavkabiyy and Darish Ali.

In these Shashmaqom inscriptions, the concept of melody in tanbur lines, zamzama, the type with certain names and their meanings, avj and hangs are clearly indicated. At the same time, there are subtle expressions in the Shashmaqom system, such as “dumcha” (meaning “zayd” in Darwish Ali), gul partav (throwing flowers), “kam kor”, “ser kor”, which are not written in the letter, but are widely used in practice. In general, these are all complications of the term “oral theory” of teachers.

This term refers to the different layers of the body pyramid, and each of them has a unique appearance. However, the body is composed of a variety of species and forms. In it, small structures are increasingly adapted to larger forms: from classifications to classifications, from them to categories and groups, to musical and singing divisions, to unitary statuses, to maqom complexes, and finally to a system of aggregate bodies. In order to avoid terminological confusion, we conditionally call the first stage of the layers “small” and the next “large” forms.

Although the mentioned terms and concepts belong to different layers, each of them has a different meaning. A separate study of the internal procedures and regulations of each of them is an independent scientific subject. In this regard, in this chapter, the laws of the formation of the body parts are studied at the level of classifications, the others are left to the next third book “practice”.

So, going back to the topic of small forms (classifications), first of all, we must remember that the rules of the room play a central role in it. After all, classifications consist of rooms. In turn, the rooms also have internal layout and regulations. Regardless of which terms are used in which source, scientifically, the predominant laws of room structure are crucial.

In tanbur lines, the classification of musical and singing tracks is divided into rooms, and they are defined by ordinal numbers: primary room, secondary room, tertiary room or khona 1, khona 2, khona 3, and so on. In small forms it reaches two to three, and in large classifications fourteen to fifteen. However, their role and functions in the overall formation process are not clearly defined.

In addition, two more expressions are used – “bozguy” and the term “melody” in relation to the parts of speech that are uttered unconditionally. Bozguy and tone are broad concepts. Structures range from small melodies in a room to parts that are equal in content to the whole room. Their place and function can be determined by the situation.

The harmonization of the circles of melody and method can be compared in a symbolic sense to the mathematical equations based on the girish and Islamic patterns. Girix patterns can be likened to melody and style circles to a certain extent. Their intersections, the “games of form” will not end. There is no end to Islamic patterns either. The tune or method stops at a certain point. The patterns are cut, just cut. Stopping or trimming doesn’t mean it’s over. They can be continued as long as you want.

The same is true of the internal laws of the dream circles. The first stanza of the ghazal is called matla (dictionary of sunrise - matla’i anvor) and the last is called maqta (dictionary cut). As the sun sets, the sunlight does not disappear, but the light falls on the other sides of the globe. The motion of the melody and method circles is infinite. This is why their shape is called a circle. The miracle of status art is in this infinity.

Some priority procedures and regulations should be considered in terms of room and method. The first law is that the method is of two kinds: small and large. In Darwish Ali, they are called the basic “usul” in the scientific-theoretical, philosophical sense, or a part of it, the “bakhri usul” that belongs to the pillar.

Bahr is literally a term for a dream. In poetry, the meanings of bahr are rukun, juz and far. In music, tattooing. Small-scale methods of singing, large-full method circles (formulas) are typical of musical ways. As such, most of the chanting paths in the Shashmaqom and Six Half-maqom systems are naval, and their

difficulties are based on large methodological circles. The second rule: the smaller the method, the more times it rotates in the room. And, conversely, in large ways equal to the size of the room, they go hand in hand.

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