

SYSTEM OF UZBEK CLASSICAL MUSIC METHODS AND ITS PLACE AND SIGNIFICANCE IN AUTHORITIES

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Abstract: The article discusses the system of methods of Uzbek classical music, the place and importance of methods in makoms, in particular, Ferghana and Tashkent makom yullar. Formulations of the methods are systematized in individual and collective sections, focusing on their special features. This scholarly article provides a detailed account of the 18th century treatise on the traditional music of the Kashmir Valley by Daya Ram Kachru Khushdil and highlights the musical terms, narratives and commonalities with some of the past musical treatises.

Key words: Music, history, method, Ferghana, Tashkent, category, formula, Shashmaqom, system, location, raga, Kavkabiyy, zamime, constellations, curtain.

INTRODUCTION

In Uzbek musicology, source studies is one of the most exciting and difficult fields. And musical source studies is one of the most interesting and responsible sectors in this direction. Thanks to the researches of musicologists such as V.Semenov, I.Rajabov, D.Rashidova, Z.Oripov, A.Nazarov, source experts who worked in this field got acquainted with the treatises on the science of music created by our ancestors, and have broad ideas about the musical views and cultural life of the Middle Ages. we will be This article of ours will be appropriate if it is researched as a continuation of the scientific research of teachers.

The unique categorization features of Fargona-Tashkent maqam yuls are evident in such categories as Gulyor-Shakhnoz, Bayot, Chorgokh, Dugokhi-Husaini. For this reason, we focus our attention on the system of methods of these works and briefly describe them based on the researches of I.Rajabov and O.Ibrokhimov.

Unlike Shashmaqom, Ferghana-Tashkent maqam songs do not come as a complete series with instrumental tracks. 2-3-4-5-), that is, the numbers of the series parts are separated from each other in the tool. At the same time, special names of parts are also found in some cases. For example, the 3rd part of Miskin's instrumental series "Adoi", the 4th part "Asiriy", the 2nd part "Chapandoz" of Nasrullai, the 3rd part "Kashkarcha", the 4th part "Taronas", the 5th part "Ufar", the parts of Gulyor-Shakhnoz. 1. Gulyor 2. Shakhnoz 3. Chapandozi Gulyor 4. Ushshok 5. Kashkarchai Ushshok.

We can see that the naming of some of them is related to the name of methods like in Shashmaqom. Below, we will try to look at some of the status roads of Ferghana-

Tashkent in the system of methods: Chorgokh is one of the majestic roads, and experts note that its curtain-alloy foundation is compatible with Sarakhbori Dugokh. The constituent parts of Chorgokh are rhythmic variants of each other in terms of the theme of the melody. In this case, it is observed that the methods of the circle change (complex) from one part to another. Dugokhi Husayni's branches are similar to Bayot and Chorgokh roads in terms of their working order. Dugokh Husayniy I - in the Sarakhbor method, the second of which is Savt (broken), the next branches are performed in the Kashkarcha circle method. As for Dugokh Husayni's Ufari, it is similar to Ufari Bayot of Navo status and its IV-V Bayot roads in the Tashkent, Fargona variant. All branches of Dugokh Husayni are among the most popular songs of the people.

The name Bayot comes in the form of doubts about the position of navo and is called Talqini Bayot, Nasri Bayot, Ufari Bayot. Bayot, famous in Fargona, Tashkent, originated as a variant of Bayot Shuba in Shashmaqom. At this point, it is worth emphasizing how important the methods are in the status paths and their naming. Thus, we see that the Bayoti Shiraz series ends with the Sokinoma section, which is more typical of Bukhara maqams (Shashmaqom 2-group shuba maqams) than Fargona-Tashkent maqam traditions. Because, according to the tradition of Tashkent and valley status, it was stable that the series of songs ended with the part of the Kashkarcha method. Yu. There is no doubt that Rajabi Shashmakom took into account the fact that the Savat and Mongolian branches with their branches (Talkincha, Kashkarcha, Sokinoma, Ufar) organize separate five-part series. As an indirect proof of this, Yu. An example of Ufar, created in addition to Rajabi's Bayoti-Sherazi series, can be cited. However, this part was not firmly established in musical practice, and to this day, the ending of Bayoti-Sherozii with Sokinoma has remained almost a tradition. Already this part of Sokinoma, its creator, Yunus Rajabi, became "famous among the concert collectives of our Republic" during his lifetime.

When thinking about the methods of Shashmaqom, it should be noted that the names of all branches included in the structure of Shashmaqom are Sakil, Ramal, Khazaj, Du-yak, Ufar, Foxtiy, Turk, Mukhammas, Avsat, Chorzarb, Zarbul-Futkh, Durafshan, Samoi, Chanbar, which were famous in the past. , such as Miatayn, rhythm measuring instruments and circle-drum methods have come down to our days. These methods are found in musical works, especially status tracks. We do not know when and by whom they were created. You can tell if they were created earlier or later depending on how simple or complex they are.

For information, it is worth saying that "Taronai Surur" - a book of songs of joy was created by Daya Ram Kachru Khushdil in the 18th century. It is one of the most reliable sources for the history and theoretical foundations of the music culture of the Kashmir Valley in India.

Khushdil, a Kashmiri Brahmin and Pandit, completed the treatise in Persian with his own hands. In the treatise, which is the cocktail of the lake, the author studies the theoretical foundations of music in two parts, paying attention to the quality of the material.

1. Theoretical foundations of Indian music.
2. Persian music.

Taronai Surur was supplemented by two pamphlets. The pamphlet was first published in Srinagar in 1962. This publication is provided without scientific verification and annotations. Taronai Surur is among the treatises expressed in artistic language. It contains various narratives and legends, short and long poetic fragments. The brochure consists of sixty pages and includes 2 small brochures as appendices. That is, Taronai Surur and Karomati Majro and Majmuai Tavorikh (Appendixes). Information about the origin of the Sung term "music" is given. Regarding the interesting information about the science of music, it is said: "The science of music is excellent in its maturity and is famous in its interpretation and classification. The summation of this science is attributed to the ruler Pythagouris." In the source, the opinions about the 12 maqam in the middle ages are different, as it is written in the first chapter, according to the command of Hazrat Musa alayhissalam, they struck his staff on the stone, and when Musa alaihissalam struck his staff on the stone, 12 springs began to flow, and the water of each spring had a melody and a sound. poured with.... In this regard, they named this science "musakey", which means music. This cry was heard by Musa alaihissalam on Mount Tur, and when Musa God Almighty said to the Almighty, "Look at your beauty, look at this mountain first." That is, when God Almighty directs a spark of his light to the mountain, the mountain falls into pieces. That's why Musa was called "lan taroni" first. Uam Musa was given the title of Kalimullah because he spoke to Allah the Exalted. (Qur'an Surah Tur). "Details of Ragas and Ragnis" describes the ragas and ragnis of Hind. The most ancient ragas are listed in 6 ragas, each of which has 5 ragni. Each raga is a man and 5 raginis in them, and each spring water is burned with a melody and sound.... In this regard, this science is called "musical". Look at the Holy Qur'an.

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