



Aesthetic Education of Specialized School Students through Status Songs

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Abstract: *This article is devoted to the issue of aesthetic education of specialized school students by means of status songs, as well as determining the rhythm of the poetic text, different poetic sizes, statuses and their creation, scope the formation and creation of statuses, the manuscript fund of the Institute of Oriental Studies named after Beruniy of the Academy of Sciences of Uzbekistan, the problems of aesthetic education are covered in detail through the poetic texts of each part of the vocal section performed in Bukhara and Khorezm in the 19th century.*

Keywords: *status, melody, status, Bukhara status, Khorezm status, circle style, Iraqi status.*

Poems can have different dimensions in a poem. If the poetic dimension changes in the status of the branch or one of its components, corresponding changes occur in the rhythmic basis of the melody. Creatively gifted singers can master certain songs with verses of different sizes.

In general, even if certain templates are in place, some changes can be made to statuses during execution. Performers can have different interpretations, tempos, some intonation-melodic and rhythmic nuances; some melodic constructions can be omitted, and the previously used patterns can be shortened. Such phenomena are often observed in practice.

We can see the result of this feature of maqams, which allows them to be improved more and more, in the proposed edition of "Shashmaqom". Shashmaqom's 1959 edition was the most perfect among his publications in Uzbekistan in those years.

In it, the instrumental part of the maqams was recorded by Marufjon Tashpolatov, a student of the famous maqam masters Ota-Giyos and Ota-Jalal, the oldest tanbur player, and some of its parts were performed by Yunus Rajabi. Yunus Rajabiy, B. Zirqiyev, M. Mullakandov, M. Tolmasov, Y. Davidov performed the branch of the vocal department. Atoi, Sakkaki, Lutfiy, Navoi, Fuzuli, Babur, Mashrab, Nishoti, Amiri, Nadira, Uvaisi, Muazzam, Munis, Ogakhi, Muqimi, Furqat, Komila, Saryomi, Avaz O'tar ghazals and rubai of the Uzbek people is oral poetry.

In the manuscript fund of the Institute of Oriental Studies named after Beruniy of the Academy of Sciences of Uzbekistan, there are dozens of collections of poetic texts of the maqams named after each part of the vocal section performed in Bukhara and Khorezm in the 19th century. They include the classics of Eastern literature - Saadi (1184-1292), Omar Khayyam (1040-1123), Kamal Khojandi (died 1390), Hafiz Sherozi (died 1389), Navoi (1441-1501), Bedil (1644-) has poems. 1721), Mashrab (early 17th century), Sayido (died 1707 or 1721), Zebunisa (17th century), Nazima (17th century), Mushfiki (died 1588), Amiri (19th century) and others contributed to the development of status.

THE IROK'S MAKOM.

When determining the rhythm of a poetic text, these syllable combinations are used as follows:

The night came and my hut was full of flowers.

Ta-nan tan tan ta-ian tan tan ta-nan tan tay ta-nan tay tay. Ma fo iy luun-ma fo iy lun-ma failun-mafoiyun.

Circle styles play an important role in the formation of statuses and the development of the whole cycle. Although the method was born on the basis of the metro-rhythmic features of the melody, in turn it is the reason or basis for the emergence of some parts of the statuses. This explains, for example, the differences between Talkin and Nasr branches and their Ufars. These shoba and ufars are metro-rhythmic versions of the same tune.

Muzorei musamuli ahrabi makfufi maksur. Mafuvlu - failotu - mafavilu - failon Mutakoribi kusamuli mahzuf.

Faului - fauloon - fouloun – fowl

Conversations with poems of the volume: Ramali musamuli mahzuf will be performed.

Foilotun - foilotun - foilotun - foilun

"Prose" is a poetic dimension from all branches:

Salt khazoji musammia. Mafoylun - mafoylun - mafoylun - mafoylun "Ufar" is the same as "Talqin" - Ramali musammai mahzuf. In "Savt" and "Mongolian" poems of the same scale as in "Prose" are used. The volume of verses in "Talkincha" is similar to the volume of texts. Sometimes "Talqincha" is found in the poetic meter: We salt the perfect musammia. Mutafailun - - mutafailun - mutafailun — Mutafailun. In "Kashkarcha" the dimensions of the verses are the same as in "Talkin" and in "Sokynoma" as in "Sarakhbor".¹

THE MAKOMS OF KHORAZM

In Eastern music with a high aesthetic meaning, in the music we call maqam today, there was never an insurmountable barrier between theory and practice. On the contrary, it was characterized by a constant movement of thought from practice to theory and from theory to practice. The real symbol of this symbiosis in the past was the work of the great pillars of Eastern music, Abu Nasr Farabi, Abu Ali ibn Sina, Safiuddin Urmavi, Abdul Qadir Maroghi and others. They were great theoreticians and masterful virtuosos at the same time. In the recent past, status bearers with the glorious title Ustoz (Teacher) also acted in this capacity. All their skills are hidden in the movements of their hands or in their voices, and their thoughts and knowledge are hidden in their minds.

We emphasize once again that the theoretical and practical aspects of Shashmaqom are an inseparable whole. The first step in systematizing Lada's units is to identify well-established patterns in practice. The deep basis of such an arrangement is, first of all, the correct understanding and isolation of musical units, the initial embryos - humming as the smallest modo-melodic particles. The only problem is that not every song can be reduced to a single index: melody, note, rhythmic pattern. Because the song itself can consist of one, two, three or more sounds. Nevertheless, out of all other means of expression, the melody composed of melodies has the leading meaning in the structure of musical works. The plural form of "melos" derived from Arabic lahn (melody), Alkhan and Persian Navo has a slightly broader meaning and means the trinity of melody, rhythm and sound. That is why "Navo", "Alkhan", "Melos" and "Music" have been interpreted as synonyms since ancient times.

In the first literary sources, in addition to general concepts such as Alkhan, Navo, Roh, Kuy, Yol, there are also words with a specific musical meaning, such as Khusravani, Avaz, Dastan. They were

¹ Shashmaqom. II-tom. Rost. Yozib oluvchi Yunus Rajabiy.-T.: G'.G'ulom nomidagi Adabiyot va san'at nashriyoti, 1967.-203 b.

used to designate various types of tones, which were the prototypes of a certain musical system - the components of a certain musical system, which were collectively called "Barbada tones" (lakhni Borbad).

Khusravani meant a group of royal, high-class tunes. It is in this sense that the term appears in written sources and musical treatises of later centuries: for example, the famous 11th-century instruction book Qabus-nama or the anonymous Bukhara Treatise on Music. In the middle of the 19th century, as mentioned above, the phrase "Shashmaqom" appears for the first time in written form. In the first literary sources, in addition to general concepts such as Alkhan, Navo, Roh, Kuy, Yol, there are also words with a specific musical meaning, such as Khusravani, Avaz, Dastan. They were used to designate various types of tones, which were the prototypes of a certain musical system - the components of a certain musical system, which were collectively called "Barbada tones" (lakhni Borbad).

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CHERTIM ROAD THE DEPARTMENT OF MUSHKILOT:

- | | |
|-----------------------|-----------------------|
| 1. Maqomi Rost. | 1. Tasnifi Rost. |
| 2. Tarjei Rost. | 2. Garduni Rost. |
| 3. Peshravi Gardun. | 3. Muxammasi Rost. |
| 4. Muxammas I. | 4. Muxammasi Ushshoq. |
| 5. Muxammas II. | 5. Muxammasi Panjgoh. |
| 6. Muxammasi Ushshoq. | 6. Saqili Vazmin. |
| 7. Saqili Vazmin. | 7. Saqili Rak-rak. |
| 8. Ufar. | |

THE SAYING WAY OF THE MAKOMS OF KHORAZM

Xorazm «Navo» maqomi

Buxoro «Navo» maqomi

THE WAY OF SAYING

THE DEPARTMENT OF NASR

- | | |
|-------------------|--------------------|
| 1. Maqomi Navo. | 1. Saraxbori Navo. |
| 2. Tarona. | 2. Tarona I–II. |
| 3. Suvora. | 3. Talqini Bayot. |
| 4. Talqin. | 4. Tarona. |
| 5. Faryod. | 5. Nasri Bayot. |
| 6. Naqsh. | 6. Tarona I–II |
| 7. Oraz. | 7. Orazi Navo» |
| 8. Ufar. | 8. Tarona I–III. |
| 9. Husayniy Navo. | |
| 10. Ufari Bayot | |

The concept of voice (literally, voice, sound, melody) was used to express certain categories of melodies intended for easier perception than the glorious Khusrawani. Later, in the doctrine of "ilmi advor" ("theory of periods"), voice was called the second category of modal habits after statuses. In

the modern traditions of Iranian classical music, the voice is the second most important part in the multi-part compositions of tashkam, which is similar to the whole status in the Shashmaqom system. It is worth noting that in "Shashmaqom" in the same place of the circular section and in the corresponding derivative (secondary) function, the section of sound (literally sound, voice, song) appears. The etymological and synonymic correspondence of the concepts of sound and sound is another proof of the common roots of the traditions of Bukhara shashmaqom and Iranian dastgahs.

Dastan (dastan - literally, the position of the fingers on the neck of the instrument; bel - hand, fingers, plural - dastan) are the names of the latches on the neck of similar musical instruments. Another Persian expression closely related to the term dastan has long been used to denote the general scale basis of a musical work - parda (lit. veil, a jumper on the neck of an instrument). Later, the term changed from a generic sign of a lad and related tone to a specific name for certain integral tone-modus systems, gradually replacing the old colloquial expressions rokh, navo, and tarik.

In the theory of oral maqamat, veil exists as a basic concept even today. In addition, they give this word two absolutely clear meanings: a separate, initial intonation embryo - a song with the meaning of a modal beginning, and a certain system of such tones - mod-mode. Therefore, nava parda, dugoh parda, buzruk parda mean a certain "leit-intonation" and the whole mod-intonation model under the same name. This is on the one hand.

On the other hand, the masters expressed the characteristics of certain maqam translators by adding additional definitions such as parda - nim parda (lit. half veil) or miyon parda (lit. intermediate veil). It should be noted that in this pair of concepts, the pitch denotes the fixed, constant, or fundamental levels, while the pitch and myon pitch denote the variable or, also, mobile, melodic levels of the mod. In Lada's mathematical theories, the same supporting and non-supporting functions are expressed by other terms: asl, sobit (stable, constant) and shuba, mutagayer (unstable, changing) or (melodic intervals).

However, most of the music figures of Uzbekistan, Tajikistan, Azerbaijan and Iran, that is, in the zone where the maqamat is most active, believe that the creation of traditional classical music collections is urgently necessary to solve the problematic issues.

It is clear that any musical notation is a system of conventional symbols. Therefore, it should be very simple and optimal. The most important thing in recording the statuses is to observe the proportional compatibility of the rhythm of small elements (motives, phrases and other primary constructions) and the integral structure of metro-rhythmic formulas-methods. The rest of the musician can fill in and arrange with intuition. For the scientific analyst, the clear segmentation of the components of the composition is important in understanding the musician-carrier himself. These two moments during the recording of "Bukhara Shashmaqom" were performed by Ari Bobokhanov in a real and professional manner.

Shashmaqom is a huge collection of classical music, and as a whole, it has a complex and multi-level structure. Its original Bukhara version, which contains about 350 components, is distinguished by its particularly colorful interior weaving. In order to determine the sequence and internal logic of the structure of its parts, groups, sections and cycles, first of all, it is necessary to determine the topic of study: What is Shashmaqom? The current interpretation of "Shashmaqom - six statuses" consists in explaining the etymological meaning of the phrase, which cannot claim the meaning of any scientific term.

V. A. Uspensky's work marks a qualitatively new stage in the understanding of non-European musical traditions, as it is now customary to say.

"Outside". In fact, this was the first attempt to record Shashmaqom's integral collection in the European time system of the music text, observing all the basic norms of melody and metro-rhythmic structure.

V. A. Uspensky's music-ethnographic activity has traces of high professionalism and musical intelligence. Thanks to his absolute musical memory, he was able to almost stenographically record

the ladomelodic (based on the tanbur diatonic scale) and rhythmic structures of Shashmaqom's musical text, relying on the circle method writing system he invented.

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