



Formation of Ideas about the "Instrumental Department" of Shashmaqom in the Minds of Students of a Music School

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Abstract: Circle techniques play a big role in maqam musical instruments. For example, the classification and interpretation parts can be performed in the same circle as in Iraq, in five measures. Gardun, muhammas, sakil, hafif. In some maqams, instrumental parts, abbreviated as two or three measures or expressions such as tarjei, sama, are an expression of the circle techniques of the same name. The important thing here is that the methods of circle of muhammasi parts of sakil are very complicated, 16 measures in muhammas and 24 measures in sakils. At the same time, the sizes of the rooms and the bozgols bars in them are equal to each other. "Classified" - classified, created; "tarzhi" - the edge of the sky, the great five: "soft musical sound, melody; peshrav - reverse of the melody, chorus; "gardun" - the sky, calm, heavy, leading; "self" means hearing.

Keywords: Sakil, mukhammas, gardun, classification, tarji, falak, beat, measurement, musical instrument, room.

As in any field in Uzbekistan, the attention paid to the choral art, and the fact that this art is developing and improving as a result, pleases the representatives of the industry. Musical art has significantly risen, grown and strengthened in a new direction, corresponding to world standards. At the moment, given that a new generation of teachers is being formed, we can say that the musical art in Uzbekistan is rising to a new qualitative level. The implementation of educational programs in Uzbekistan is based on a specific concept, developed and approved - carried out on the basis of state educational standards, curricula and programs, systematized and improved both in music education and in all areas. The human voice is very important in the world of musical sounds. The voice is the first musical instrument with which a person began to express his feelings. All sounds emanating through the human vocal apparatus are called sounds. The voice speaks, sings, is silent. A person can scream, choke, imitate various sounds. It doesn't matter what kind of sound it is, be it a human voice or a piece of music, it can be learned. The movement of sound is studied by the science of acoustics: in the science of acoustics, sound is understood as the result of vibration. People speak and sing in the air, so the sound of the voice is a wave-like rise and fall of the vibrations of air particles. In music, waves and sounds are created by an object: strings, a closed lip. When a person speaks, his voice not only goes out through the air, but also spreads through the internal organs, creating vibrations in the head and chest. The vocal cords are the source of the human voice, as a result of their movement, vibrations are created and sound is heard. Waves originating in the larynx propagate in all directions: to the skin around the larynx, up and down the airways. So the sound comes out partially. As we have already said, waves propagate by amplification and attenuation (in a solid medium). The air wave coming from inside does not merge with the outside air, but continues to oscillate. Paper floating in water can be raised and lowered by waves, but it does not float with the waves, it just vibrates. Only a strong wind can dispel it around. Thus, air acts as a conductor of sound

waves, and sound moves regardless of its direction. If we talk about the instrumental part of maqams, then the problematic part includes classification, tarzhi, gardun, muhammy and sakil. They are known by these names. Instrumental parts that do not have names are also found in maqams. For example: Nagmai Oraz in Navoda, Peshravi Dugokh and Samoyi Dugokh in Dugokh, Khafifi Segokh in Segokh, etc. Although the melodic structure of maqam's instrumental compositions is complex, it captivates the listener with its diversity and melodiousness. What is characteristic of them is that each instrumental part consists of numbers and bozguys. "Room" is a changing and actively developing part of the melody in terms of house, structure, music. In it, the melodies change, develop in a new style to the climax and return to the beginning. With numbers, the melody becomes more and more meaningful. "Bozgui" in Persian means retelling, retelling. This structure returns after the stanzas of the melody, and therefore serves as the final one for them. With numbers, the melody is improved, deepened and enriched in content. Bozgui completes and sums up the musical idea. Melodic structures, often referred to as "peshravs", are of great importance in mastering the numbers in maqams of musical instruments. Peshravs are repeated several times at different heights in the melodic movement of numbers and are connected with bozgui. Peshravs give a person an upbeat mood. For some reason, the instrumental methods of maqam were not performed for a long time. For example, in the repertoire of the maqom ensemble at the radio of Uzbekistan, instrumental versions of "Mukhammasi bayot", "Tasnifi dugokh", "Samoyi dugokh", "Garduni segokh" and some makom songs (such as "Nasri segokh", "Nimchunonii") were performed. For this reason, more status music tracks by Abdurakhmanbegi, Eshway, Miskin, popular samples of Chuli Iraq, Mirzadavlat, Nasrullai were played. Circular techniques occupy a large place in maqam musical instruments. For example, the classification and interpretation parts can be performed in the same circle as in Iraq, in five measures. Gardun, muhammas, sakil, gafif. In some maqams, instrumental parts, abbreviated as two or three measures or expressions such as tarji, sama, are an expression of the circle techniques of the same name. The important thing here is that the methods of the circle of muhammas and parts of sakil are very complex, 16 measures in muhammas and 24 measures in sakils. At the same time, the sizes of the rooms and the bozgoles bars in them are equal to each other. "Classified" - classified, created; "tarzhi" - the edge of the sky, the great five: "soft musical sound, melody; peshrav - reverse of the melody, chorus; "gardun" - the sky, calm, heavy, leading; "self" means hearing. For a conscious understanding of how to play the instrument, the poppies are advised to study the theme of the melody, the method of the circle, as well as the tones of the room and the bozgoles that make up the development of the melody. Firstly, in some cases it is possible to separate the rooms, remember the order in which they go one after another while the first parts are being played. Only then can one accurately perform large complex melodic lines in a solo voice. It is known that all musicians who have learned by ear can play beautiful moans and chords, but they are not soloists. That is, most of them cannot play on their own, they often play in accompaniment. But it can also accompany the song. The secret of this is that it is very difficult to distinguish the sequence of some parts of complex melodies or the composition of chamber and chorus. We repeat that the future musician should pay special attention to this issue.

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