



Performance Style and Importance of Interpretation in Shashmakom

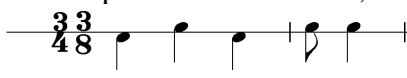
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Abstract: The article deals with the performance style and importance of interpretation existing in Shashmaqom. The five existing interpretation branches in Shashmakom will be extensively covered and analyzed.

Keywords: interpretation, shashmakom, branch, classical music, style, melody, namud.

Talqin(interpretation) appears in Shashmakom as the name of a style and as a branch name. Taking interpretation as a style, it should also be said that this style is one of the styles suitable and typical for the music of the Uzbek-Tajik peoples. The interpretations are performed in half-quarter and three-quarter $\frac{3}{8}$ $\frac{3}{4}$ time signatures. Talqin(interpretation) means "to advise" in Arabic. In the early stages of Shashmakom formation, ghazals were sung along with the ways of Talqin(interpretation) singing, and therefore it was probably given the name Talqin(interpretation). The "counseling" content of the interpretations is attributed to Shashmakom - it is also reflected in the collections of poems compiled in the 19th century.¹ There are five Talqin(interpretation) branches in Shashmakom: in Buzruk - Talqini Uzzol, in Rost - Talqini Ushshaq, in Navo - Talqini Bayot, in Dugoh - Talqini Chorgoh, in Segoh - Talqini-Segoh. In Iraq makom, this branch is not found. The method of the branch of interpretation is "boom, bak, boom, bak-ka" in traditional phrases, and in musical

notation 

according to the melody. Due to the fact that this method is called "lang style" or "lame style" (in the sense of "lame") among musicians indicates that its name is absolutely suitable for the temporary nature of the change of beats.² Among the methods of this category (ie lame) in our classical music, one can find methods such as Talqincha, Chapandoz, Qalandar and Samandar. In the origin of these methods, the method of Talqin(interpretation) leads. It is possible to find that the interpretations are interrelated with the branches of Nasr and Ufor, and the harmony of the theme of the melody. Their difference is that each branch has a different method. In Shashmakom, Talqin's branches are performed in conjunction with ghazals of the Ramali style. The interpretations sound solemn and majestic, express a deep lyrical philosophical state. Hafiz who performed them skillfully (among the people) were called interpreters and interpreters(talqin performers) among the people.³

Although interpretations are relatively difficult to understand in terms of method, rhythmic form, that is, their method, they are widespread among the people, especially Talqinchas of the branches of the second group of Shashmakom can be found more often. In the meantime, it should be mentioned that some hafiz have interpreted ghazals suitable for other types of Romal styles.⁴ The method of interpretation is not similar to the method of the circle method, if the chants and tunes, which are rhythmically based on a different basis, are sung in the interpretation method, it is also suitable and the charm of the tunes increases, and this can be found in practice. In this case, the chant will change

¹ И.Ражабов. "Мақомлар" Тошкент 2006 й. Бет-224.

² R. Yunusov "Creation of Uzbek folk music" part 2. Tashkent-2000, page-36.

³ "National Encyclopedia of Uzbekistan" Tashkent 2004, page - 245.

⁴ I. Rajabov. "On the issue of positions" Tashkent 1963, page-199.

slightly, but the phrases of the chant will remain the same and the movement of the melody will not change. As we mentioned above, the branches of interpretation are synchronized with the branches of Nasr and Ufor, and they consist of: Talqini Uzzol - Nasri Uzzol - Ufari Uzzol - Talqini Bayot - Nasri bayot - Ufari bayot, Talqini Chorgoh - Nasri Chorgoh - Ufari Chorgoh - Talqini Segoh - Nasri Segoh - Ufari Segoh.⁵

As we can see, this harmony can be seen in their naming, that is, in the name of the branch that is added to the interpretations. As we can see, this harmony can be seen in their naming, that is, in the branch name added to the interpretations. This condition does not exist in the Segoh makom and can be found in all statuses except the Segoh makom.

In due course, it should also be said that branches of Talqin are not found in only one of the six makoms, i.e. the makom of Iraq. We will briefly touch on the branches of Talqin in each status. Talqin branch is the second branch in Buzruk makom and it is called Talqin Uzzol. The term Uzzol in its title comes as an expression of a certain melodic structure. When you listen to the lines of the first part of the branch of Uzzol, one can see that it is not named Uzzol for nothing, because "Uzzol" means "to fall", "to jump down" in Arabic.⁶ If we interpret this branch, for example: if the branch starts with the note "sol", during the movement of the melody, it suddenly jumps to the fourth, down to the note "re". This branch is also mentioned in these ancient music treatises as the name of the makom that is part of the twelve makom songs. Currently, it is a subsidiary of Buzruk makom.

The Talqin branch of Buzruk makom is composed as follows: Instrumental introduction, I - part-Daromad; II and III parts - mionkhat; fourth and fifth parts - Ushshaq type; the sixth part - Muhayyari Chorgoh form; The seventh part is the forward, that is, the unloading parts.⁷ After the interpretation of the Uzzol branch is performed, it is directly transferred to its melody. The Uzzol branch has only one melody, and it provides the task of "suporish", i.e. the smooth transition to the next branch.

One of the interpretation branches that is part of Shoshmaqam is "Talqini Ushshaq" branch. Poems of a romantic lyrical nature are related to this branch.

The term Ushshaq in this branch also comes from the Arabic word "ashik", that is, as lovers. One can also see the unity in the naming of this branch. "Talqini Uzzol" is part of Rost makom and is its second subsidiary. There are several other branches in the makom of Rost, which are called Ushshaq, and they differ from Talqini Uzzol branch only in their method, the development of the melody structure goes in harmony. These branches are called Nasri Uzzol and Ufori Uzzol. Even when you hear one of these branches, you can learn the shape of the melodic structure of the other two. As for the interpretation of the composition of Ushshaq, its "Daromad" part begins with a two-line verse sentence, where each line corresponds to one part. In the climax of Talqini Ushshaq, there are three namuds of Uzzol Ushshaq and Muhayyari Chorgoh. Of these, the Ushshaq and Uzzol model(namud)s are briefly given, and these models act as a connecting link in the transition to Mukhayyari Chorgoh.⁸

And finally, the last, the fifth branch of Talqin is found in the makom of Segoh and it is called Talqini Segoh. As it is seen from above, unlike other interpretations, the Segoh Interpretation is called by the name of makom. This branch begins with an instrumental introduction. Its first and second parts are a kind of sarkhat, which is a known form of each other, the third and fourth parts are made to the tunes of Bayot, that is, Miyonkhat performed in the middle heights, the fifth part is Navo namud form, the sixth and seventh part is Oraz mamud, the eighth part consists of a repetition of the miyonkhat and the last part is known as furovard part.⁹

⁵ I. Rajabov "Makom songs" Tashkent 2006, page-225.

⁶ I. Rajabov "Basics of makom songs" Tashkent-1982, page-27.

⁷ I. Rajabov "Basics of makom songs" Tashkent 1992, page-27.

⁸ I. Rajabov. "Basics of status" Tashkent, 1992, page-37.

⁹ I. Rajabov. "Fundamentals of status" Tashkent, 1992, page-63.

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