



AESTHETIC AND EDUCATIONAL POSSIBILITIES OF
INSTRUMENTAL WORKS IN SHASHMAQOM

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Abstract: In this article, the importance of Shashmaqom's works in shaping the aesthetic and educational aspects of students of general secondary education, as well as the scientific-theoretical features of Shashmaqom's musical method are highlighted.

Key words: Music culture, Shashmaqom, art, folk music, teacher-disciple tradition.

Human existence and spiritual development cannot be imagined without musical culture. All scholars who left an indelible mark in the history of mankind were able to fully use the rich possibilities of the art of music and singing, to reach the heights of spiritual maturity through art. The great philosopher Abu Nasr Farabi's "Big Book of Music", Abu Hamid Ghazali's "Resurrection of Religious Knowledge", advanced ideas about human perfection put forward in a number of works of Hazrat Navoi, Mirza Ulughbek, Zahiruddin Muhammad Babur are today very valuable and instructive.

Each maqam is enriched with its own qualities as a work of art, and these aspects are reflected in its system and composition. For example, there are three auxiliary lad formations in the current statuses of Rost, Navo, Dugoh and Segoh, in Buzruk - two, and in Iraq - only one. In fact, it is possible that they also had three auxiliary curtain structures. But the practical requirement is different.

There are four Mukhammas in the Mukhkilat of the Nawa Maqam based on the main Nawa and auxiliary Bayot, Husayni and Oraz veil structures, and they are called Navo Mukhamma, Bayot Mukhamma, Husaini Mukhamma and Oraz Mukhamma, depending on the type of veil and usul. Dugoh Maqam also has four Muhammas. But only two of them, Dugoh Mukhamma and Chorgoh Mukhamma, are kept with the names of curtain structures within the strict system. The third, Khoji Khoja Mukhamma (this may be the name of the composer) and the fourth, Chorsarkhana Mukhamma, are the work of an unknown artist, and the form of the work is indicated in it.

Another ancient aspect of Shashmaqam composition is Ushshaqs in Rost Maqam and additional Iraqi groups in Iqam Maqam. In Rost Maqomi, in addition to the Kokand UshshoYoi section, there are Daromadi Ushshoq, Katta Ushshoq, and Samarkand Ushshogi. There are separate parts called Ushshaq I and Ushshaq II.





All of these are actually works made as a nazira (variation) on the main Nasri Ushshaq curtain structure. Of these, only the Kokan Ushshog is a solid section made in the style of saut and Mongols. The rest are examples of antique creations, enriched with unique polishes.

In addition to the main Sarakhbori Iraq and Muhayyari Iraq, five more Bukhara Iraqs are included in the status of Iraq. Four of them are designated by one-part works and order numbers. And one Bukhara Iraqi constitutes a whole section of seven parts made in the category of MuYulcha and Sawt.

In order to create a holistic impression of the internal structure of each category in Shashmaqom, we offer the following classification, which shows the total number of sections, categories and separate parts in it.

The internal structure of each status is unique and artistically independent. Another unique quality of Shashmaqom's reality is revealed in the harmony of these contradictions. And if it is, it is the relationship between desire (that is, strict rules) and freedom (the creative expression of these rules) that forms the foundation of high art. From this point of view, it is impossible to generalize not only the shape of the six maqams, but also the internal structure of the two maqams. The composition of each status can be described only if its internal characteristics are taken into account.

From the point of view of musical logic, each individual status group is formed on the basis of a stable system of chords, elaborated in practice as a whole musical structure. In order to express the veil system of each status and the principles behind it in a modern language that will be understandable to today's readers, first of all, it is necessary to explain some specific aspects of Shashmaqom's multi-layered veil system.

First of all, according to custom, masters over the centuries have been able to summarize the maqam parda system based on the tuning of the strings of the tanbur and the sound generator created by the frets on the handle. In this regard, a collection of concepts and terms used to describe the curtain system was created. For example, the fret system of the Buzruk maqam is tuned to the sound of 'zul arba' (fourth, called "two hands" in the language of musicians) and starts from the fourth fret in the stave and ends at this point. From the point of view of phonetics (acoustics), this pitch corresponds to the sound of the first octave "re". Composers simply call it "buzruk sozi" and "buzruk pardasi".

In addition, Buzruk, like other maqams, has its own pitch-tone aspects. In the language of the composers, they are "nim parda" (half a curtain, that is, not exactly half of a curtain, but incomplete, in the sense that the borders are not





formed) and "mion parda" (middle curtain, i.e. two full curtains means that the middle has not yet been formed) is kept. The main difference of such unstable curtains from stable curtain units is that they do not have specific dimensions. Therefore, they do not have a certain function in the general curtain system. It also comes only as an addition and decoration next to stable curtains.

But, despite this, subtle tones serve as a very important tool of the status curtain system and are of special importance in imagining the image of a certain status. It is impossible to express them in writing with symbols. But in practice, the musicians master the delicate veils naturally by feeling. The structure of the tanbur - the strings are made of soft ore brass and the curtains made of large intestine are located higher than the level of the handle - it is also convenient to use as a decoration for thin curtains. So, in a word, no matter how difficult it is to show and summarize in writing the unstable fine veils, they reveal one of the integral aspects of status thinking. That is the complicated part of the matter.

Secondly, another difficult issue is that the European musical notation used today in creative teams and educational institutions is based on an equally distributed twelve-step sound line originating from a single denominator (index). In particular, the collections with the musical texts of the maqams were made in this recording. So, the crux of the matter lies in the expression of these delicate veils. Because the authors used alteration signs such as "diez" and "bemol" to express some subtle nuances when writing maqam melodies. This situation can sometimes confuse those who are not aware of the essence of the matter.

Earlier, the author of the book himself was responsible for such confusion. In particular, he tried to explain the signs of accidental alteration in the texts of status as "chromaticism at a distance" ("chromaticism v razbivku" - the phrase of the Russian folklorist A.Kastalsky). In fact, "chromaticism at a distance" and "thin veils" are different things.

At the same time, "distance chromaticism" is a real thing in the status curtain system. In Greek, chromaticism ("chromos") means finding. Eastern scholars use the Arabic phrase "Mulawvan" (which also means to seek) in this place. In Eastern music, especially in maqams, the regular change of the base curtains is one of the most characteristic aspects of its curtain base. Experts divide the scale system of European music into two main categories and define them as "tonal" and "modal". The system of our music, which is based on the regular change of basic chords, corresponds to this category called "modal". Due to this, there are also points related to the real "chromaticism at a distance" that appears due to





the change of the base veil in the statuses. Separating them according to their place and function is an aspect that should be brought to the attention of a musician or researcher.

Thirdly, another important issue arises in connection with the notation of status paths. In any case, status is related to moving (transposing) melodies and songs to other screens. That is, the ability of the musician to adjust the text of a certain stable melody to his instrument, and the singer to his voice range (range), holding a slightly lower or higher pitch. This is a natural and practical situation. At the same time, each individual instrument and voice has its own natural sound range. That's why, when performing maqam tunes, he tries to adapt it to his own voice or choglu sound. When it comes to the notation of maqam paths, the fact that they are played from different veils may create false impressions when summarizing the general veil system.

If we look at the history of notation of statuses, we can witness the following cases. In the tanbur lines of Khorezm, the curtain systems of the categories of status were recorded in the same way. The main reason for this is that the tanbur is considered the main instrument that determines the curtain system, both in practice and in theory. This is the reason why we prefer the Tanbur note scientifically and professionally.

In V. A. Uspensky's writings, the tanbur appears as a leading instrument in the expression of the Shashmakom curtain system. The masters performed almost all the status paths from their veil. It is noticeable that they adjusted the tanbur a little lower only in some points. V. A. Uspensky, who had perfect hearing, tried to record the melody exactly as it was performed, as if he had "taken a picture on a camera", that is, without "editing".

V. A. Uspensky's music collection is also not without some external flaws. For example, word texts are not taken into account, or some weights are dropped differently. However, when it comes to the essence of the basic musical logic, first of all, it acquires special scientific importance due to the fact that the veil and method systems are clearly expressed. And this, in turn, serves as practical proof that the sheet music, which is carefully worked out close to the original, is an important historical document.

In order to once again emphasize how important it is to write down the actual melody path as close as possible to the original in the notation, from the point of view of history and scientific truth, by commenting on some musical texts that are objectively (objectively) reflected in V.A. Uspensky's writings without "editing" transition is appropriate. For example, Navo Maqomi's cholyou tracks



have melodies written with two and even four frets? This is an unreasonable situation from the point of view of the diatonic nature of the tanbur sound. The frets of the tanbur do not have steps that refer to sharps or flats like a piano. Nevertheless, V. A. Uspensky wrote as it sounds!

The problem is that when Sarakhbori Navo was played, the tanbur was tuned a notch lower than it actually is. As a result, it was necessary to write two blanks on the key. In Hosseiny Navo's performance, the tanbur is tuned one and a half frets lower, and the key is set to four frets. In this situation, the most important thing is not how free it is played, or whether it is comfortable or uncomfortable to read, but to write down the text of the melody and its pitch system correctly.

In V.A. Uspensky's writing, the text of the melody was notated in a distortion (it was not "edited"), only from the point of view of today's performers, it was notated on uncomfortable curtains. In Shashmaqom's later writings, including Ari Bobokhanov's collection, it is because of this that the structures of the curtain are moved to low-ballads. The main reason for this is the departure from the tanbur sound system. In particular, Ari Bobokhanov is not a tanbur, but a rubob. In addition, while teaching the ways of singing to his students, he was able to adapt the text of the melody to their vocal ranges, and these adaptations gradually became a habit. In order to effectively use the writings of Ari Bobokhanov, it is necessary to explain such ups and downs.

Hundreds of songs and tunes were created by the composers based on these statuses, which became immortal works of the Shashmaqom song path, as well as of Uzbek musical culture. Our great ancestors highly valued the importance of the art of music and singing in the development of the human personality and the education of noble human qualities. All types of musical culture not only give people artistic-aesthetic pleasure, but also provide knowledge about the secrets of the universe, which are extremely difficult to express with scientific concepts, and closely help to perceive the reality of life through artistic-aesthetic means.

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