

## COMPLEX AND SIMPLE CIRCLE METHODS IN SHASHMAKOM

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### ANNOTATION

This article provides an overview of the complex and simple methods of status, as well as an understanding of the scientific approach and methods of circle execution. In the past, circle methods have been explained in writing and orally by means of word and symbol combinations. As you know, one of the most important elements of the status quo is the circle method. These circle methods are one of the decisive factors in revealing the characteristics of maqom melodies and songs. Many of the melodies and songs in the maqoms are varied. Circle methods play an important role in this.

**Keywords:** Iyqo, bum-bak, taka-taka-tum, taq-taqa-gup, tan-tanan, rhythmic-intonational, amal, pattern, peshrav, chapandoz, nasr, oraz, talqin, muhammas, saqil..

### INTRODUCTION

Today, with deep respect for our national status art, unique musical values, it is with deep satisfaction that modern specialists have created the necessary conditions for scientific-theoretical study, practical and creative mastery and worthy promotion. 'is being acknowledged.

In particular, the Resolution of the President of the Republic of Uzbekistan Shavkat Mirziyoyev "On measures to further develop the art of Uzbek national maqom" signed in November 2017 is a vivid evidence of this.

As you know, our history, rich in ancient and musical instruments, goes back a long way. It is known that percussion instruments have existed among the people since ancient times in many pamphlets. Abu Nasr al-Farabi's "Great Book of Music", Abu Ali ibn Sina's treatise on the science of "Iqqa", Abdurahman Jami's "Musical treatise", Najmiddin Kawkabi's "Risala dar bayoni duvazdoh maqom", Darvesh ali Changi's "Musical treatise" There is a lot of useful information and ideas about percussion instruments and the methods used in them.

When we talk about the methods of the Shashmaqom's instrument and prose section, it should be noted that the method, which is the heart of the circle instrument, plays a very important role in the performance of the maqom. The circle methods of the melody paths in the problem section are also varied and differ from each other in that they are very complex and simple. The melody tracks in the instrumental section are often referred to by the names of these circle styles. For example, Gardun, Muhammas, Saqil, Samai are among them. In the past, musicians have invented rhythmic rules based on certain rules in the expression of circle methods.

Musical treatises of the tenth and seventeenth centuries contain many examples of circle methods based on this rule. In this case, the syllables are formed from the consonant letters, which are mainly the expression of long and short syllables, and the combination of syllables forms the corners of the poem dimensions and circle methods.

These corners, used in the circle method, could also represent the weights in the dream. In the past, musicians and singers, without knowing the rules of aruz, have also chosen poems that fit their way of singing through rhythmic means, such as tan-tana-tananan.

It should be noted that in recent years, musicians have expressed these parts of the method in different letters and words. For example: tak-taka-tum, taka-taka-tum yoki bak-bak-bum, baka-bum and so on. In the musical history of Khorezm it is also mentioned in the form of taq-taqa-gup. But no matter what form they took, they represented long and short strokes in a circle. It turns out that in the past, circle methods have been explained in writing and orally by means of word and symbol combinations.

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First of all, the concept of methods means, in Arabic, "method" (unit "original") means the foundation. The meaning of this word corresponds exactly to the essence of the concept being expressed. In fact, the method, along with the curtain, is the melody, the main foundation of music, one of the starting points of maqom thinking.

In ancient times, it was customary for different peoples to divide things into "paternal" and "maternal" clans. According to that view, for example, heaven is the father and earth is the mother. Moisture came from the sky and the earth produced. In music, melody, motherhood, style and weight are the symbols of fatherhood.

Circle methods, first and foremost, serve as a guide. In the free flow of the melody, it is important that the weight of the circle is maintained. Because in this case, the method of the circle - the criterion (pattern, pattern), the flow of strokes on its ground (the trace of iyqa) is a symbol of freedom. Any type of creation implies a combination of a certain need (i.e., a rule, an order, a pattern, a pattern) and freedom. Thus, on the basis of the weight of the melody, there is a common contradiction that encourages the scope of creation. In fact, for a master musician or a hafiz, the accompanist who plays the method next to him will be a reliable support. The melody will be able to fly freely and creatively, based on a method that adheres to the criteria. Although the circle method, which accompanies the melody, initially originated depending on the nature of the melody path, its range of movement, rhythmic-intonational features, later methods also have a strong influence on the state of the melody. The melody changes a lot when it is recorded in different ways. Such circle methods played an important role in the formation and development of Shashmaqom. With the help of these methods, rhythmic and melodic variations, which are especially characteristic for the Shashmaqom ways, were developed, and the maqoms were improved and formed. There are different types of practices, patterns, and pioneers.

In a previous teacher-student school, status education usually began with mastering the techniques. After the student first mastered the techniques of circling with the teacher, he began to be taught the melodies of the maqoms and the subtle qualities of the curtain system. It is no coincidence that Fitrat also began his classification of Shashmaqom with the description and description of the circle methods.

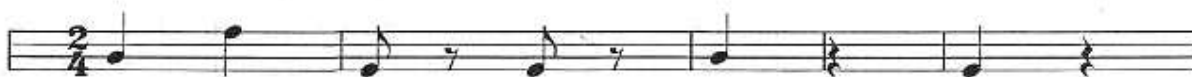
One of the most important elements of the status quo is the circle method. The methods used in the status quo are characterized by their stability and completeness. Each method has its own characteristics and artistic image. The method itself is powerful, calm and influential. They can be sorted on the basis of these features. The Shashmaqom series includes dozens of methods. The names of most of them have become the names of statuses.

If we divide the methods into simple and complex types, which exist in the practice of a number of Eastern peoples, including the two- and three-part methods in Turkish music, we call them simple, ie "Basit" methods. small "and" big ". The "small complex" method includes up to 15 contributions, while the "large complex" method includes more than 16 contributions.

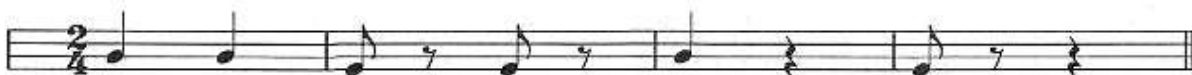
From this point of view, we will divide the status methods in our executive practice into complex and simple methods.

Oddiy usullar:

Tasnif — ijodiy yaratilgan asar, maqomlar cholgʻu boʻlimidagi birinchi kuyning nomi; mavzu:



Tarjeʼ — qaytarma, oborotlardan (davriyalardan) tuzilgan kuy. Maqom cholgʻu boʻlimining ikkinchi qismidagi kuy:



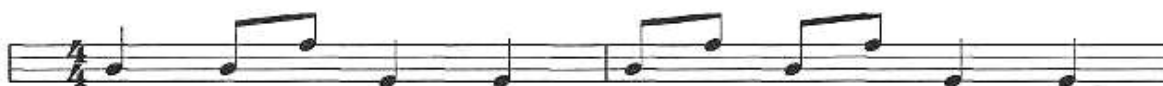
Gardun — osmon gardishi, taqdir; cholgʻu boʻlimining uchinchi qismining nomi; usul:



Qashqarcha — Savt, Moʻgʻulcha, yaʼni II guruh shoʻbalaridagi shoxobchalardan biri:



Soqiynoma — doira usuli va gʻazal shaklida ijro etiladigan II guruh shoʻbalaridagi shoxobcha:



Ufor — shoʻx usul, shashmaqomda jonliroq ijro etiladigan qism va yakuniy qismlarning nomi:





The "complex method" includes Talqin, Chapandoz, Nasr, Mogulcha, Savt, Samoi, Chambar, Oraz, Muhammas, and Saqillar. (song modes not included). Sophisticated methods have a number of unique features that make it difficult for the player to perform. These features are a) in the "disproportionate" placement of the bums as in the usual methods (but with a certain composition as a whole), b) in the possession of long or multi-beat melodies, d) difficulty in memorization, c) difficulty in memorizing and performing them in the process of execution .

In conclusion, the existence of a unique method of perfect study of maqom methods is, of course, due to the fact that it is mastered in the tradition of the teacher-student and is characteristic of the traditional classical style of instrumental music. That is, each circle learns not only the method, but also the text of the melody, which is accompanied by the style of the musician. Since the melody of each room of the difficult part of the maqoms or the words of the songs in the prose section cannot be memorized by the musician, it is clear that the method and essence of its performance have not lost their significance. The Hafiz, who is becoming a musician, also completely misleads the musician and violates his status. We can say that such cases have been proven in many cases.

Nowadays, in order to prevent such shortcomings, every performer studying in the field of maqom is required to accompany the works of the department of problems and prose in Shashmaqom in a way that sings the text and tone of voice. are given. It is no exaggeration to say that this, in turn, will pave the way for the development of specialists who can thoroughly study not only practical but also theoretical knowledge of the science of status.

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