

STATUS PERFORMANCE IN MUSIC THEORY

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ANNOTATION

In this article, opinions were expressed about status performance in music theory.

Keywords: art, life, status, creative work, lad form, genre.

The content of art is life, the reality around us, the person himself and his inner world, thoughts, feelings. Unlike other types of human activity, art absorbs reality by creating artistic images. directly affecting his feelings and mind He creates the universe in form. but the artist does not copy life, events, things. He selects the most general, typical characteristics of an image, understands them all, changes the appearance of the image, and then transforms it into a painting, a poem. , embodies in the form of a piece of music. Of course, the work of any artist preserves the author's personal feelings. because the objective material of the external world is separately reworked in the artist's mind and reborn as an original, unique creation. However, at the same time, each creative work is also considered a product of public consciousness. Because it is a certain social psychology , country, historical will be related to the event the social side of artistic creativity is manifested in the way that a person feels the connection with his contemporaries and his people with the past and humanity through artistic images. Real art, while creating eternal artistic values, realizes the continuous connection of generations.

Music is undoubtedly in harmony with other forms of art. Their live relations are seen in the closeness of the intonation basis of music with literature, its rhythmic organization is similar to poetry and dance, and the proportional structure of works is in accordance with architectural forms. Again it should be noted that often works of literature, visual arts, sculptures serve as an artistic basis for the creation of musical works.

Music always has one or another meaning that is revealed through musical images. These are natural landscapes, events and situations in social life, and the inner spiritual world of a person.

Music is able to express human feelings and moods. At the same time, it has the ability to describe natural scenes, to embody the images of movement, to imitate the sincere sounds of life, the chirping of birds, and the roar of thunder. Any piece of music In order to "read" its content, understand it, and "see" how it is structured, it is necessary to first know the language of music and develop the ability to think musically

"Musical language" means a system consisting of means of musical expressiveness and imagery. These are tools such as pitch, length, meter, rhythm, interval, chord, key, tonality, melody. The tools of the musical language are the structural elements of music. education about the elements of music and their interrelationship is described in music theory.

Musicology is a branch of art studies. it, in turn, covers the following fields of knowledge: music theory, music history, musical ethnography, musical criticism, musical acoustics, musical psychology and other fields. music theory is a complex of scientific and educational sciences, including the elementary theory of music, such as harmony, musical form, polyphony, solfeggio,

instrumentation, and studies music from a theoretical point of view. The general task of these sciences

- To perceive music, to understand it, to help understand its nature, possibilities and mechanism of influence on listeners. These subjects play an important role in training future music teachers. they need to master the secrets of music not only for their own musical needs, but also to instill the necessary knowledge and skills in the minds of their future students. The art of music has been developing for centuries, improving and polishing on the basis of various genres. Intangible cultural heritages that have been handed down from generation to generation in oral and written form form the basis for the formation of today's musical art. Every nation has its own ancient musical heritage. also in the art of Uzbek music, "Shashmaqom", "Khorazm maqomlari", "Fergana and Tashkent maqom" which is a huge cultural heritage of the Uzbek people, which has been developed from our ancestors based on the tradition of teacher-disciple.

The word maqom is derived from the Arabic language and means place, place, space. The word status is one of the main concepts in the music of the Muslim East. originally it was used in the sense of a fret, a place on the handle of a stringed instrument to be pressed with the finger to produce a sound of a certain pitch. later, in the course of the development of Eastern music theory, the meaning of maqam expanded and began to mean other related meanings: • lad structure, lad system;

- Form, genre;
- Melodies created on the ground of certain curtains;
- One-part or series instrumental and singing tracks;
- Musical style, etc

The maqoms were created in a time when people's understanding of music, musical-aesthetic views were perfect, and people's consciousness and level rose. it should be said that the foundation of Eastern music science was laid and the professional practice of music rose to a new level due to the great services of our compatriot Abu Nasr Farabi, who lived in the 9th-10th centuries. under the influence of these factors, in the Middle Ages, in the large cities of the East, a system of twelve statuses was created. The classification of the twelve status system was originally developed in the works of Safiuddin Urmawi on the science of music. on the basis of the twelve statuses, various national and regional status types and categories were later created. these are pronounced as maqam in Uzbeks and Tajiks, muqam in Turkmen and Uyghurs, murom or dashkah in Iranians, Azerbaijani and Armenians, makam in Turks, and maqam in Arab nations.

By the 17th century, the system of twelve statuses was in crisis, on the basis of which national and local forms of statuses began to emerge among the peoples of the East. In the middle of the 18th century, court musicians, singers and composers were creative in the city of Bukhara, one of the major cultural centers of Central Asia. Shashmaqom was formed during its activity, and it was maintained under the names of Bukhara maqams and Bukhara Shashmaqom. Shashmaqom consists of "Buzruk", "Rost", "Navo", "Dugoh", "Segoh" and "Iraq" maqams, and consists of more than 250 tunes and songs of various forms. shashmaqom was passed down from generation to generation in the tradition of master-disciple, mainly in an oral form. In the 1920s, special music schools and educational institutions were established in

Bukhara, Samarkand, and Tashkent, where attention was paid to mastering classical music. Musicians and hafiz like Otagiyas Abdug'aniyev, Ota Jalal, Abdusoat Vahobov, Shorahm Shoumarov were recruited to give lessons to young people. Since the 1950s of the 20th century, great attention has been paid to status studies in Uzbekistan. Yunus Rajabi recorded the performance of musicians and singers - 5-volume "Uzbek Folk Music" in 1959 and 6-volume "Shashmaqom" (1966-75) collections were published. also, many singers, musicians and musicologists contributed to the development of Uzbek maqom art by creating collections and pamphlets that explained the basics of maqom.

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