
"THE TWELVE STATES" AND ITS PERFORMANCE CHARACTERISTICS

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Abstract

In this article, the most advanced period of the twelve maqams in the music of the peoples of Central Asia, Khorasan, Azerbaijan, written sources related to the music theory of these peoples, and a number of issues are comprehensively considered.

Key words: maqam, Twelve maqam, Shashmaqam, parda, lad, notation, shoba, shahobcha, tune, song.

Introduction

Based on the "National Personnel Training Program" adopted by the Republic of Uzbekistan, the importance of our national classical art has increased during the years of independence. International music festival "Sharq Taronalari" held every two years in Samarkand, republic-wide contests "Nihol", "Voice of the Future", "Yunus Rajabi" status contests held at the Tashkent State Conservatory every four years. ", every two years, the makomist examination contests between the lyceums and colleges of Uzbekistan are a great incentive for our youth to be interested in and learn about our national art, classic tunes and songs, and our masterpiece music heritage such as "Shashmaqom". is dying.

As our President I.A. Karimov stated in his work "High Spirituality - Invincible Power":

As we are mobilizing all our strength and capabilities so that our nation is not inferior to anyone else in the world, our children live stronger, more educated, wiser and certainly happier than us, in this regard, the issue of spiritual education is undoubtedly of incomparable importance. is enough. If we lose our vigilance and sensitivity, determination and responsibility in this matter, if we leave this extremely important work to its own devices, if we lose our sacred values. and by losing our spirituality and historical memory fed by them, we may eventually deviate from the path of universal development that we strive for.¹

A nation that does not know its history, has forgotten yesterday, has no future.

The violent and aggressive forces in the world try to subjugate and subjugate a nation or country, to acquire its wealth, first of all, to disarm it, that is, to lose its national values, history and spirituality, which are its greatest wealth.

If we want to glorify Uzbekistan to the world, glorify its ancient history and bright future, keep it alive in the memory of generations, then first of all we need to raise great writers, great poets, great creators. Why, as the great writer Chulpan said, If literature lives-the nation lives.

"Twelve statuses" arose in the peoples of Central Asia, approximately in Bukhara at the turn of the XI-XVIII centuries.

In the history of the culture of the peoples of Central Asia, the XIV-XV centuries were a prosperous period of literature and art. In the practice of music, the art of composing developed greatly, the status

¹ I.A.Karimov "Yuksak ma'naviyat-engilmas kuch". Toshkent: 2008 yil.

arose certain rules, new styles in the creation of tracks for melodies and chants. Poets, writers and scientists of that time; Navoi, Jami, Khuseyny, Babur, Vosifiy and others. The fact that in the XIV-XV centuries the tradition of composing was at a high level, and in the XVI-XVIII centuries this tradition was more developed.²

In music treatises, phrases present in such status paths as composing art, composers and their works, styles such as amal, savt, pattern, Cor, Peshraw, zarqayn, richta, as well as parts of the melody, bozgoy, sarxona, miyonkhona, the basics of using their climax in songs, doyra methods-reflections on mustachals, instrumental ornaments, the art of composing and the order of the composer also helps a lot.

Twelve status are certain lad associations that have separated from the group of Ja'm (sound killers). It is known that animals are formed from rocks. In treatises on 15th-century music theory, rocks belong to two groups; the 4-pounder Sound Series (tetrachords) in the quarter range, and the second group includes five-pounder muffers (pentachords) in the Quinta range. These two groups of rocks are the components that make up the lad associations of medieval music. The instruments used in the practice of music were known mainly by the names of status, subsidiaries, voices. So, the initial concept of status consists in a special association of Ladas, which is directly related to the Ja'ms and is isolated from their composition.³

The most civilized period of the twelve status in the music of the peoples of Central Asia, Khorasan, Azerbaijan, dates back approximately to the XIII-XVII centuries. Written sources on the theory of music of these peoples serve as evidence of our opinion. It is difficult to say a definite opinion on the question of the historical path of development of the twelve status, the process of its formation. Because the fact that in those times it was possible to write statuses on a large scale, there was no record of the present meaning, does not allow us to clearly imagine vivid examples of our past music. They lived in different forms and quantities. (In Central Asia, they were initially in status Forms 10, later 12 and 6.)

The twelve status forms, especially those more clearly covered in music treatises of the 13th-15th centuries, testify to their popularity during this period, being widely spread among the masses of the people and playing an important role in the practice of music. Twelve statuses lived in the music of the peoples of Central Asia and in Khorasan until the time when "Shashmaqom" was formed. That is why in the theoretical treatises on music created in the XV-XVIII centuries, the issue of "twelve statuses" occupies a key place. In music treatises, "status" is also referred to by the phrase "curtain", which means that these concepts are a lad in modern music theory. Hence, twelve statuses or curtains, twelve different lads and a set of corresponding musical compositions.⁴

In the music treatises, the authors initially listed the names of the twelve statuses.

They are:

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| 1. Ushshoq | 7. Rahoviy |
| 2. Navo | 8. Zangula |

² Rajabiy Yu. "O'zbek xalq musiqasi" V-tom. O'zbekiston davlat badiy adabiyoti. Toshkent: 1959 yil.

³ Rajabiy Yu. "O'zbek xalq musiqasi" V-tom. O'zbekiston davlat badiy adabiyoti. Tos

hkent: 1959 yil.

mlar masalasiga doir. Badiiy adabiyot nashriyoti. Toshkent: 1963.

3. Buslik	9. Iroq
4. Rost	10. Isfahon
5. Husayniy	11. Zirafkand
6. Hijoz	12. Buzruk maqomlardir

1. The status is good. "Ushshak" is Arabic and is the plural of the word lover, which means "lovers". Since the melodies and chants that have entered this status are works performed with lyrical (romantic) poems, as well as Spoken from the language of lovers, it should be called "Ushshak".

2. The Highlight Is Navo. The word Navo comes in the meaning of melody, mungli melody, that is, navo means smoking.

3. Status Buslig. In the treatises on music it is indicated that the word Buslik is derived from the at-Abu Salih.

4. Status Is True. The word true is used in Uzbek, Tajiks in the sense that it is true, that is, corresponding.

5. The Status Of Hussein. The word Hussein must be the name of a certain person.

6. The Status Is Hejazi. Hejaz is a status in Arabia referring to Mecca and Medina as well as the low plain around them.

7. Status Rahavi. As indicated in the Treatise of Kavkabi (XVI century), it was the name of one of the Roman cities.

8. Status Zangula. The word Zangula comes in the sense of a bell (rust) that hooks around the camel's neck or connects to the drum.

9. The Status Of Iraq. The Iraqi phrase is a status name that refers to the name of a well-known country.

10. The Status Of Isfahan. Isfahan is one of Iran's famous cities.

11. Status Giraffe. Zirafkand comes in the sense of the moment of jumping down, falling and lying on the bed.

12. Status Buzurg. (Buzruk) comes in great, great meanings and means great status. Even in the form of "Shashmaqom", it included a lot of melodies and chants.

There are six different modal associations in the order of the Twelve Status Paths, known as Voices based on them.

There are 6 voices; Nowruz, Salmak, Gardonia, Havasht, Moya, and Shahnoz.

1. Nowruz. In the old calendars, the sound of Nowruz was attributed to the first day of the new year. It fits the status of Husayni.
2. Weight. Its dictionary meaning is not given in the sources.
3. Gardenia. It means "turning roundabout". It is also called Gardun and is found in Shashmaqom musical instruments.
4. Gavash. The composition of the groups includes 76 circles.
5. Moya. This sound can have four or five steps.
6. Shahnoz. It is a 3-step scale, and its scale is indicated by oud frets.⁵

Subsidiary refers to branches of status. We also refer to music treatises of the 15th-17th centuries in the matter of branches. The issues presented in these treatises are also related to the musical works that have reached us today and may help to determine the function of some of the branches that are part of "Shashmaqom".

Shobaas are the modal basis of tunes and chants that are performed like maqams. Their chord ranges are often smaller than those of maqams. There are 24 branches in the pamphlets of the XV-XVII centuries. They are; Dugoh, Segoh, Chorgoh, Panjgoh, Ashirak, Navro'zi Arab, Mokhur, Navro'zi Khoro, Navro'zi Bayoti, Hisar, Nuhuft, Uzzol, Avj, Nayriz, Mubarqa', Rakb, Sabo, Humayun, Zavuli, Isfahanak or He was known by the names of Ruyi Iraq and Bastaii Nigor.

1. The phrase Dugoh means two places where sound is produced, i.e. a curtain.
2. Segoh. It is a sound string that can be extracted from three places, that is, from three screens.
3. Pasture. It is a sound string made of four strings.
4. Panjgoh is of two types according to the sources: a). Panjgohi is original. It is a five-step fifth scale, and it is the fourth type of the second group of rocks. b). Panjgohi zoid (acquired panjgohi)
5. More. 10, i.e. a ten-step scale.
6. Nowruz is Arabic. The ratio of the Arabs to Nowruz holiday.
7. Mokhur. (sad, sad). The essence of this branch is unknown.
8. Navrozi Horo. It comes in the meanings of stone and silk fabric.
9. Navrozi Bayoti. Bayot is one of the Turkic tribes of Central Asia.
10. Hisar. (A valley surrounded by a castle or a mountain.) The name of a certain city located in the area of ancient Tajikistan.
11. Nuhuft (secret, hidden). Sources indicate that Nuhuft is a branch of Buzruk status.
12. Uzzol. It means going down, jumping. The melody can jump 4-5 steps from top to bottom in its movement.
13. Avj. (In the sense of peak).
14. Nayriz. It is a branch of Isfahan maqam and is a five-step phonetic series.
15. Mubarqa'. (wrapped in a veil). 2-step speaker
16. Race. In Arabic it means horseman (riding). In folk music that has reached us, the tunes and songs known as "Suvori" are suitable.
17. Sabo. In many music brochures, it is also known as Navrozi Sabo and is used in the meanings of spring breeze and gentle breeze. Sabo also means play, youth, fun, and love.
18. Humayun (the great king).

⁵ Rajabiy Yu., Karomatov F. Shashmaqom to'plamlari. I. G'afur G'ulom nomli badiiy adabiyot nashriyoti. Toshkent: 1965-1975.

19. Zavouli. A city in Seistan province of Iran. Zavuli is also known as Segoh (three-step) because it is a three-step vowel.
20. Isfahanak and Ruyi Iraq. These are basically one branch with two different vowels.
21. Bastai Nigor. (Basta worked by a person named Nigor).
22. Nikhovand. A famous city in the country of Iraq and the name of the branch given to it. Nihovand is performed at midnight.
23. Javzi. (referring to twins). The third month of the Muslim calendar and the ratio given to it.
24. Mukhayar (selected). Eight-step soundbar.⁶

In short, the twelve statuses and the 6 voices included in it, as well as 24 branches, were imagined from the music treatises of the 13th-15th centuries. The authors of the music treatises were able to roughly explain the status, voice, and branches only in a rough way. Twelve statuses were also used in Central Asia in the 17th century.

It is clear to all of us that love for song, art, musical culture is formed in our nation from childhood, in the family environment. It is no exaggeration to say that it is difficult to find a person in our country who does not have a dutor, circle or other musical instrument at home, and who lives without feeling the life-giving effect of music in his life.

The most important thing is that today, the art of music has a greater and stronger influence than other forms of art on the development of our modern generation in the spirit of high spirituality.

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⁶ Rajabiy Yu., Karomatov F. Shashmaqom to'plamlari II. G'afur G'ulom nomli badiiy adabiyot nashriyoti. Toshkent: 1967.