

**THE PLACE OF THE CIRCLE METHOD IN THE WORKS OF SHASHMAQAM'S PROSE DEPARTMENT**

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The main purpose of this article is to teach young students the most important aspects that should be emphasized in learning the performance of maqam, the skills of singing dutor, tanbur, rubob, especially accompanied by a circle, as well as the skills to be written in the future. serves as a preface to the study guide.

Below, we will focus on the most subtle and important aspects of using the circular direction of these aspects.

**Keywords:** Shahmaqam, branches, lads, avjs, tact measurements, circle methods, Nasrullayi, Nasri uzzol, Talqini uzzol, Ufar uzzol, zarbul qadim.

In the period marked in the history of humanity as the stagnation years before our independence, Uzbek art and culture, as well as science and other fields, as well as Shashmaqom, which is considered a priceless masterpiece of the musical art of the Uzbek and Tajik peoples. It is no secret that attention has been very low.

During the years of independence, great attention was paid to Eastern music culture and Uzbek music art along with all other fields. Especially our president Sh.M. Mirziyoyev's decision No. PQ-112 of February 2, 2022 "On additional measures for the further development of culture and art" and the activities aimed at the development of status art with this decision It greatly pleased the people of At, but also the entire artistic Uzbek people. This decision and the recommendations made in it have given a great responsibility to us pedagogues. In this regard, measures taken by our government to strengthen young people's passion for deep science and knowledge in every field are commendable. This issue has even spread to songs like this:

Sizga hunar, ilm ota merosdur.

Zakovatu bilim bobo merosdur.

Siz Temur qanotsiz vatanga degan.

Yurtboshimiz so'zi hamisha rostdur.

Yurtini nomini qo'shib nomiga.

Elini mehrini solib joniga

O'zbekning bolasi kezmoqda dunyo

Sharaf bo'lsin yurtning istiqboliga.

**NAQORAT:**

Yoshlar yoshlar bor bo'ling

Elga nomu, or bo'ling

Yoshlik degan taxt sizga

Omad sizga baxt sizga

So, future young singers, musicians and art critics have become a topic that includes the basics of Uzbek status, in other words, the secrets of "status", traditional ways of performing status.

For this, first of all, student-singers must be familiar with the history of maqam art. In learning and teaching shashmaqom, the form and sections of shashmaqom, 1st and 2nd group branches, scales, avjs, tact measurements, circle methods, and at the same time, be able to learn from poetry and literature. . i must

Collecting Uzbek musical treasures, studying national musical values of the past is one of the important tasks. In order to creatively use these riches of music, first of all, a thorough study of the existing musical heritage is required. Such historical monuments and written works testify to the antiquity of Uzbek folk music. Various objects found in archaeological sites show that Uzbek culture, including Uzbek music, has a long past. In 1933, a number of statues of musicians found among archaeological sites in the town of Ayritom served as living proof of this<sup>1</sup>.

The maqams have theoretical and practical foundations and are an example of the musical art of these peoples in the master style. Maqoms, in particular, Shashmaqom, which is the spiritual property of the Uzbek and Tajik peoples, are the result of creative research conducted in this field for many centuries. The examples of status, which master musicians and singers have carefully handed down to us like the apple of an eye, have now become the property of the people as the wealth of our musical art, which is the best in the world of sophistication.

Makams are a genre of music that has existed in eastern nations since ancient times. They were created by professional musicians and singers based on the unique musical wealth of these peoples and emerged as an independent musical genre in the course of a long cultural and historical development.<sup>2</sup> The maqams form the basis of the music of the peoples of the East. Therefore, the detailed study of statuses is important in the history of our musical culture. Maqams are a series of musical ensembles created in a certain order, and they are a unique and polished type of compositional creativity of the past. In a broad sense, maqams are folk music ensembles. Because in them, in particular, in Shashmaqom, a number of aspects based on the melodies, rhythmic features, circle methods, rules of connection of poetry and folk songs are expressed. In the musicology of the medieval Near and Middle Eastern peoples, status mainly represents the concept of "curtain" structures and the melodies and songs created in accordance with them. Maqams developed in a scattered form in the early period, and in the 13th century, Safiuddin al-Urmawi brought them into the form of a theoretical system consisting of twelve main maqams. After the 17th century, the system of twelve statuses fell into crisis, and on its basis, new national and local forms of statuses began to emerge among the peoples of the East. In particular, in the middle of the 18th century, in the city of Bukhara, one of the major cultural centers of Central Asia, in the creative activities of court musicians, singers and composers, Shashmaqom was formed, and it was also called Bukhara status, Bukhara Shashmaqom. Among the types of Uzbek maqoms, Khorezm maqoms, Ferghana-Tashkent maqom roads, as well as wild (free-looking) maqoms,

<sup>1</sup> Malika Ziyoyeva "An'anaviy cholg'u ijrochiligi" Toshkent. 2018.

<sup>2</sup> Is'hoq Rajabov. "Maqomlar", Toshkent. 2006 y.

sunray, dutor roads, etc., developed under the influence of Shashmaqom. Unique examples of genres such as amal, kor, naqsh, peshrav, savt, tarona, qawl, which were widely used in the composition of the past, have reached us as part of Shashmaqom. Shashmaqom (Persian - six maqam), which is the latest form of maqam series that lived in Central Asia, is a maqam series that has a central place in the musical heritage of the Uzbek and Tajik peoples; It is a collection of about two hundred and fifty classical melodies and songs, which are connected with each other by tools such as pitch, melody, method, form, style. It was formed about two centuries ago (XVIII century), it was created as a result of many centuries of scientific and creative experience and research gained in the fields of musical folklore and professional music under certain conditions. Shashmaqom is an encyclopedic product of the art of a number of generations of composers as a result of the historically long process of development of national and regional classical music traditions. 4 Maqam is an Arabic word for "place", "place", and in the term of music, it means a place where sound is produced on instruments, or means "veil". A maqam represents a cad tonality starting from a particular note and a set of melodies and chants that correspond to them. These concepts have preserved their content equally in all forms of statuses that have lived in different eras.

Shashmaqom includes so-called difficult and prose sections. After the instrumental section of each maqam included in the shashmaqom system is performed, it is transferred to its singing section.

The reciting (singing) section of maqams is commonly called "Prose". Nasr means "help", "victory", "victory" in Arabic. Maqom songs show complex and perfect examples of the art of saying. Therefore, singing them requires special practical skills and performance skills. To achieve this, the "teacher-student" tradition of musical education has been used. According to this tradition, the status master chose a talented student to teach his art and thus leave a legacy. The student gradually mastered the master's skill in singing status for many years (7-10, even 10-15 years). In this process, musical notes were of little importance, and the students memorized their teacher's exemplary performances mainly by "listening, perceiving" and mastered them through special exercises. Also, they had to memorize many examples of aruz weight poetry used in maqam songs (the works of Lutfi, Sakkoki, Atai, Hafiz, Jami, Navoi, Fuzuli, Babur, Mashrab and others). In addition, those who have mastered circle methods and tanbur performance among other musical instruments.<sup>3</sup>

There are several branches in the singing department of Makom. Usually, they are divided into two groups and are referred to as first and second group branches. The first group of branches makes up the main part of Shashmaqom and includes Sarakhbor, Talqin, Nasr, Ufar and their tributaries. The group of branches included in the second part of the Ashula section is known as Savt and Mughalchas, and some of the ways of singing that are unique to the statuses are included. The branches of the second part have branches called Talqincha, Kashkarcha, Sokinoma and Ufar, and Savt and Moghilcha are performed together with these branches. The branches that make up the first and second parts are distinguished by the branches that were originally part of it (tarona or talincha, kashkarcha, etc.). Another feature of them is that the group of branches included in the first part were performed one after the other, while the Savt and Moghilchas included in the second part were sung separately along with their branches, that is, from the sequence of Savt Mughals are not performed. Subsidiaries such as Savt and Mugilcha were created after the formation of Shashmaqom. Although Sawt's name is found in

<sup>3</sup> O.Ibrohimov. "Maqom asoslari" Toshkent. 2018 y.

the collection, which was copied during the period of Amir Nasrullah Khan (mid-19th century) and contains poems addressed to Shashmaqom, the Mongolian name is not mentioned. At the same time, the poetry texts of Savt's branches are not provided. From this, it can be concluded that during those times there were no branches of branches called Mughal and other names included in the second part. Sarakhbors - The singing section of each status begins with branches called Sarakhbors. Sarakhbor is made up of two words "sar" - Tajik word for "beginning", "akhbor" is the plural of the Arabic word "kashbar". They are called Sarakhbori Buzruk, Sarakhbori Rost, Sarakhbori 18 Navo, Sarakhbori Dugoh, Sarakhbori Segoh, and Sarakhbori Iraq. The tact and rhythm measure of Sarakhbors is 2/4 (two quarters), and the circle method is performed in two ways.

In addition to the main Sarakhbors, the second group of branches of Dugoh status included a branch called Sarakhbori Oromijon.<sup>4</sup>

Buzruk, Rost, Navo and Dugoh are the first types of the methods of this circle. It is performed with the accompaniment of Segoh and the second type of Iraqi maqam.

The speed of the circular method of the Sarakhbors is restrained, and their execution is very difficult. That is why their performing hafiz should have a wide range of voice, long breath and never get tired. In Sarakhbor, like other branches of Shashmaqom, there are several types.

In particular, Namudi Uzzol and Namudi Mukhayari Chorgoh can be found in Sarakhbori Buzruk, Zebo pari and Namudi Mukhayari Chorgoh in Sarakhbori Dugoh.

Since the performance of Sarakhbors and their learning are difficult, teachers taught other branches of maqams and then moved to Sarakhbors.

The direction of Shashmaqom's singing is extremely complex, and its methods change in the songs of Sarakhbors, requiring professionalism from any performer. In addition, memorizing the verses (songs) is difficult for the singers, and it requires the musician to learn the verses of the song. If the musician does not perform the Sarakhbor Mongolian, interpretation, prose, etc. shashmaqom by memorizing the way of the prose, it cannot be a professional performance, because there are words at the bottom of every piece played. Besides, the songs are very complicated because they don't have words, but they have to be in the method. Performing shashmaqoms in a single word ultimately requires knowledge, work and talent. Until now, even though dutor sozi consists of one and a half octaves, it is performed in shashmaqom prose with Sarakhborlar taronas, Talqin, Mongolian, Savtlar.

Sarakhbors are extremely complex in dutor performance. Because the range of the dutor instrument is 1.5 octaves. Sarakhbori Buzruk took a high standard when writing the work, adjusting the music tone, and the song came from the dutor range without the text, and it was written without a full flow of taronas.

About interpretations - interpretations belong to the first group of branches of Shashmaqom. Available in all statuses except Iraqi status. There are examples of Talqini Uzzol in Buzruk, Talqini Ushshaq in Rost, Talqini Bayot in Navoda, Talqini Chorgoh in Dugoh, and Talqini Segoh in Segoh.

The word Talqin comes from the Arabic language meaning "to advise". The tact rhythm measure and the circle method of the interpretations are in the order of half-quarters and triplets in 3/8, 3/4 or vice versa.

<sup>4</sup> O'zbekiston milliy ensiklopediyasi 7-jild. Toshkent. 2004-y.

Among them, it will be performed after Talqini Ushshaq, Sarakhbori Rost and his songs. Interpretation The dictionary meaning of Ushshaq is as follows: Talqin is advice, explanation, Ushshaq is the plural form of the Arabic word for love. In the musical revolution, Talqin expresses the meaning of circle method, veil, and chord. The interpretation of Ushshok consists of its own sweep and one tarona. Ushshaq, Uzzol, and Muhayyari Chorgoh are found in the work. This piece is specially sung in dutor music with its soothing melodies.

Harmonized branches and Ufars, which are part of Shashmaqom, are: Talqini Uzzol - Nasri Uzzol - Ufari Uzzol. Interpretation by Ushshaq - Nasri Ushshaq - Ufari Ushshaq. Talqin Bayot - Nasri Bayot - Ufari Bayot. Talqini Chorgoh - Nasri Chorgoh - Ufari Chorgoh and others.

About Prose - Usually, after Sarakhbor and Talqinlar songs are performed, the main part is Prose.

Nasrlar are the most numerous branches of the Shashmaqom singing department. They are found in every maqam and there are 14 in total for six maqams<sup>5</sup>.

Prose: In the status of Buzruk - Nasrullayi, Nasri Uzzol. Nasri Ushshaq and Navrozi Sabo are in the right position. In Navoda - Nasri Bayot, Orazi Navo, Husayni Navo. In Dugoh - Nasri Chorgoh, Orazi Dugoh, Hosseini Dugoh. In Segoh - Nasri Segoh, Navro'zi Khoro, Navro'zi Ajam. In the status of Iraq, it is called Muhayyari Iraq.

Among them: Nasri Ushshaq, Talqini Ushshaq will be performed after his song. Dictionary meaning Nasr - help, victory; Ushshaq is the plural form of the word lover. In musical interpretation, the name of the Nasr circle method, -lad, expresses the meaning of curtain. According to its internal structure, Nasri Ushshaq is similar to Talqini Ushshaq, that is, all the types found in Talqini Ushshaq are found in Nasri Ushshaq.

About Ufars - Ufars are the final example of the first part of Shashmaqom song section. They are created as a rhythmic and melodic variation of known things. Therefore Ufar exists in each of the six statuses. The dictionary meaning of Ufar is expressed in different ways. The time signature of Ufars comes as 3/4 restrained Ufar.

About sales - Among the subsidiaries included in the second part, sales are named in each status as follows. In Buzruk, it is called "Savti Sarvinoz", in Rost - Savti Ushshaq, Savti Sabo, Savti Kalon, in Navoda - Savti Navo, in Dugoh - Savti Chorgoh. They are not found in the status of Segoh and Iraq.

Sawt is an Arabic word meaning "sound", "melody" and "sound of music". Other than Savti Navo, the takt-rhythm measure of Savts is five quarters 5/4 according to the circle method: Savti Navo is the Talqin circle method.

About the Mughals - among the major branches of the second part of the Maqomlar singing section, the singing tracks known as Mughal have a special place. The Mughals are similar to the Savts in terms of appearance and character.

Mughals are not found in Rost and Iraq status. In Mugilchai Navoda Navo's appearance on the upper curtains, and sometimes Namudi Oraz comes. Mugilchai Navo Ufarisi is completely different from other Mughals. It usually starts with a note six frets higher than the main note, that is, a sexte, rather than following in the footsteps of its predecessors, and deviates from the general rule followed by other Mughal shahabs.

<sup>5</sup> Is'hoq Rajabov. Maqomlar. "San'at" nashriyoti. T.: 2006- y.



Shashmaqom's direction of singing is extremely complex, its changes in Sarakhbor's taronas require professionalism from any performer, besides, memorizing the verses (singing) is difficult for the singers, and it requires the musician to learn the verse of the song, if the musician is performing Sarakhbor, Mughilcha, Talqin, Nasr and hakoza shashmaqam cannot be performed professionally if you do not memorize the prosaic way of singing, because there is a word at the bottom of every played piece. Also, sounds are very complicated because they don't have a word, but they have to be in the method. Performing shashmakoms in one voice requires a lot of knowledge, work and talent. Until now, even though dutor sozi itself consists of 1.5 octaves, it is performed in shashmaqom prose with the songs of Sarakhbors, Talqin, Ushoq, Moghilcha, Savt.

The circle method is very important in the works included in each shashmaqam. What is the name of this circle method and what is the verbal interpretation of the tact measure?

Without knowing such concepts, young people who depend on the performance of status cannot reach full maturity.

The status teachers have repeatedly emphasized that circle methods are important in learning status. Therefore, today's pedagogues have a great responsibility to approach this topic in a theoretical-scientific and practical way. In Shashmaqom, circle methods are characterized by having their own names and terms. It is no secret that the colorfulness of the circle techniques in Shashmaqom has the ability to attract the listener. For example: each of the songs in the first group has its own lyrics. Rhythmic changes in taronas not only add charm to the works, but also serve to complement and increase the essence of the previous work in the series. In Shashmaqom, leaders are the main subject of each position. For example: 1- sarahbori buzruk, 2-rost, 3-navo, 4-dugoh, 5-segoh, 6-iraq, etc., each of the statuses has sarahbors. Their time signature is 2/4, and the circle method is called zarbul qadim.

Of course, Sarakhbors is understood as a work that reveals the main theme of status education with its heavy restraint. Since the statuses are divided into 1st and 2nd group branches, the leaders appear in the 1st group branches. In the branches of the 1st group, in addition to the sakhbors, there are also works with a complicated way and method of performance. How many songs and their methods are similar in Shashmaqom? What are the names of circle methods and rhythmic measures in them?

The most important aspect required in the development of comfortable styles of song series in the prose section of Shashmaqom works is to form the skill of singing makom in the student's accompaniment. As an example, let's take the savtikalons from the 2nd group of branches of the true status. By teaching this series, it is possible to master part of the circle methods in the branches of the 2nd group of shashmaqom. Also, it is possible to take the series of bayots in shashmaqam belonging to Ferghana-Tashkent status roads. For example: bayot-1 is in 2/4 time signature and has circle method called zarbul qadim like sarahbors. The remaining 4 are the circle methods called interpretation, ufar, kashkarcha, and sokinoma. It should also be said that in the teaching of bayots, we see that some methods from the branches of the 2nd group have remained. But we can witness that teacher Yunus Rajabi perfected bayats like the branches of the 2nd group or the series of sautikalons with the methods of saut, taqincha, kashkarcha, sokinama, and ufar. So, if you follow the rule of teaching circle methods from simple to complex according to the pineapple, you will learn almost all the circle methods of the maqamat by studying the works of the 2nd group itself and in addition to it the works of the 1st group branches. will

be Thus, there is no doubt that circle methods are one of the first important conditions for status performance.

Classical literature is another important work before moving on to the performance of maqam, and the learner needs to have an understanding of the analysis of ghazas, their meaning, how they are used, the meaning of aruz, and its formula.

We will focus on these topics and ideas in the next parts of the article and try to give scientific and theoretical explanations for perfect application in practice.

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