Traditions of Classical Music

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Abstract: A high example of our classical music is the perceptions about the forms of percussion, action, pattern, such status in the instrumental and singing tracks of the Masterpiece, which are mentioned in detail. Music treatises of music scientist Kavkabi Bukhari, XVII century mature artist Darvish Ali Changi and other authors, who lived and worked in the XVI century, were published.

Keywords: amal, savt, pattern, peshrav, tarona, form, melody, instrumental, music brochure, singing, composer, status.

Introduction: The term "maqom" is originally Arabic and has many meanings, including "place," "degree," "rank," and "location." Its first musical term is "the place where sound is made on musical instruments" (I. Rajabov), which means lad. Many other aspects of the content are directly related to these lads.

Maqom is a set of musical melodies and songs created by a perfect combination of lad associations and methods of tambourine.

There are currently three types of maqoms in Uzbekistan:
1. Shashmaqom (or Bukhara maqoms);
2. Khorezm maqoms;
3. Fergana-Tashkent maqom varieties.

It should be noted that these types of maqom have come down to us through the tradition of "teacher-student" education, based on the oral method. Although Oriental scholars have invented their own ways of writing musical notes, they have not been widely used in practice.

It is known from the history of our musical art that Khorezm maqoms, the second main type of Uzbek maqom, were formed under the influence of Shashmaqom. “Both local maqoms have close musical and stylistic features, forming a close commonality in their fundamental laws. When comparing the Shashmaqom and Khorezm maqoms, one can see a significant unity of external and internal aspects of each category, as well as a number of differences”.

Literature analysis and methodology: Notes. In the time of Navoi, composers created more melodies and songs in the form of action, savt, pattern, peshrav, melody. Navoi also calls the term “action” as “work”. Due to the lack of modern notation at that time, samples of melodies and songs have not reached us, and it is impossible to give a definite idea about the forms of these melodies. However, in the musical and singing ways of Shashmaqom, which is a great example of our classical music that has come down to us, there are forms of progress. The action, pattern, work, and melody are generally called "tarona" or "Subora." The conclusion is that in the music of the Navoi period there were many types of "songs" in the modern sense, and they were named differently depending on the nature of the melody. Nowadays, the names of such melody forms have been completely forgotten by the authorities. The musical treatises of the 16th-century musicologist Kavkabi Bukhari, the seventeenth-century artist Darvish Ali

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Changing, and other authors describe the types of melodies and songs of the fifteenth and seventeenth centuries. But even these do not help enough to identify the melody forms. In any case, if Navoi or other scholars say that a composer tied a pattern to a certain maqom or its dialect, look for musical works that are connected to the ways of that maqom and are in harmony with them in terms of melody. Patterns, precursor and works were not so great. During the Navoi period, a lot of tambourine and drum methods were created. According to some legends, the drummers were able to express their opinions to each other through methods and even beat each other. At present, there is a full opportunity to restore the circle and drum methods mentioned in Navoi's works, in the musical pamphlet of Abdurahmon Jami, and in the pamphlets of great musicologists such as Kavkabi and Darvish Ali. The study of these methods plays an important role in revealing not only the rhythmic basis of songs, hymns or melodies mentioned in Navoi's works, but also the relationship between poetry and music.

Navoi's work also reflects some theoretical and practical issues of music. As a composer, Navoi himself mastered the style of performance and played the instruments skillfully. He composed calm and charming poems in accordance with the songs. Therefore, his deep knowledge of music theory is evident from his work "Mezonul-avzon". This work of Navoi is a perfect pamphlet that substantiates the dimensions of poetry. It has a number of exceptions to music theory. It is known from written sources that the theoretical foundations of music and poetry are closely intertwined. The science of dreams, on the other hand, is based on the rhythmic rules of music. Navoi's Mezonul-Avzon also helps to shed light on this issue. According to Navoi, the weights of the poem are composed of three different sections: sabab, vatad and vasila. The same is true of music brochures. The dimensions of the poem are formed by means of moving and motionless consonants. In music theory, rhythm measurements are expressed by conditionally accepted words. The dimensions of the poem and the rhythm of the music have the same basis because they consist of long and short sections. In the past, musical rhythm measurements were used in different senses. It is expressed in the form of tambourines and drums, for example: "bak-baka-bum" or "tak-taka tum" - in musical pamphlets - tan-tananan ". Rhythm-sized columns are also used to express the rhythmic basis of melodies. The melody can be sung with the help of rhythmic verses. In this case, "tan, tana, tanan" also corresponds to the long and short notes that make up the melody. By choosing the lyrics to the songs with these verses. For example, in this case, the melody, which is first sung, is sung by the same "tan" and the long and short syllables, which form the weight of the poem corresponding to the melody, are identified.

Discussion: For example, the following columns:

Tan - tanan - tan | tan - tanan - tan | tan - tanan - tan | tan - tanan Fo - ilo - tun | fa - ilo - tun | fo - ilo - tun | fo is like a snake.

The weight of the poem is called “ramali musammani mahzuf” and it is called “To love poems of such a size as "I walk in the vastness of the steppe."

It should be noted that the length of the verses or the length of the syllables in the poems can also affect the rhythmic state of the melodies. Long syllables can correspond to one or more long-short notes, short ones to short notes. Thus, the melody and the text of the poem are adapted to the form. Navoi's work "Mezonul-avzon" is an excellent source for studying other practical issues of music. He talks about the types of weights, gives valuable information about ordinary folk songs and quotes them. Some of them do not fit the desired weight. Navoi speaks about songs and poems such as "Tuyuk", "Song", "Changi", "Ar-zuboriy", "Turkiy" sung at weddings, and quotes their lyrics. This is important because we have not received any information about folk melodies and songs that are not included in the maqom. This work by Navoi is one of the only sources on this. It is known that Abdurahmon Jami created a "Musical treatise" at the request of Navoi. The last chapters of this pamphlet deal with the problems of rhythm. In this work of Jami, it is emphasized that the rhythmic basis of music and poetry are closely connected with each other. On the rules of poetry explained in Navoi's "Mezonul-avzon". There is a great deal in common between the problems and the theoretical problems of music in Jami's treatises.
The two works of these two great figures complement each other and help to gain a deeper understanding of some issues of poetry and music theory. The circles given in the measurements of the poem are also elementary. The theoretical issues raised by Navoi and Jami were demonstrated and confirmed by them in practice. As a result, they created a whole school that theoretically strengthened the relationship between poetry and music. From the time of Navoi to the present day, this school has been an important school for poets, musicians, singers and composers, and has played a decisive role in cultivating their artistic and aesthetic abilities.

**Results:**

Farobi wrote many works on music. The sources include his "Classification of Sciences" ("Ihsa al-Ulum"), "The Great Book of Music" ("Kitab al-musiqa al-kabir"), "Introduction to Music" ("Mad-hal fi-l-music"), "The book "Classification of rhythms" ("Kitab ixsa al-iko") and many other works are mentioned. Some of these works are kept as manuscripts in various libraries around the world. Two works of music by Farobi have been widely introduced into modern science. These are the music section of the Classification of Sciences and the Big Music Book. The "Great Book of Music" is one of the masterpieces of world science, which was unparalleled in its time in terms of comprehensive and in-depth coverage of the problems of musicology. In this work, Farobi raised music, which had previously been an integral part of other disciplines, to the level of an independent science. There are several copies of the Great Music Book in various libraries around the world. On the occasion of the 1100th anniversary of Farobi's birth, the perfect text of the book was prepared and published by Arab scholars Zakaria, Yusuf and Mahmud Daphni on the basis of existing manuscripts. This book has been known in the music world for many centuries. It has always been one of the rarest and most central works in the music of the Middle East. In Oriental music, it is difficult to find any prominent scholar who has nothing to do with Farobi's work. The "Great Book of Music" has long been known in Europe. It was first translated into Latin by Zahid Guldislab in the 12th century. The Great Book of Music has recently been translated into several modern languages. In 1840, the German orientalist Land translated the musical instrument part of the book into Latin. In the 1930s, the "Great Book of Music" was fully translated into French by Baron Rudolf D. Erlange and published in the collection "Arabic Music".

**Conclusion:** Through this translation, Farobi's legacy was widely introduced to Europe. Various chapters of the Great Music Book have also been published in Persian and Turkish. This work has been partially translated into Russian, Uzbek and Kazakh. In the preface, Farobi states that the "Great Music Book" consisted of two parts. The first describes the theoretical and practical foundations of this science, the second explains the "mistakes” of past scientists in the science of music. This last part of the book has not reached us.

**References:**