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HISTORICAL ROOTS OF MAQOM MELODIES AND METHODS

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Abstract: This article discusses special musical methods that help to study the ancient layers of Maqom melodies. Information is provided on the important role that performance methods play in the development of human culture in art and culture.
Keywords: Culture, East, traditions, instruments, method, performance.

The history of statuses can be divided into two major periods of mutual difference. The first period is formed by the roots of the ancient origin of the statuses, the layers of the initial melody. Naturally, there were no literal statuses during this period. Already, the processes of formation of com systems that have reached us are guided by a certain stage of socio-cultural development, which forms the second period.

There are no special musical treatises that provide support for the study of ancient layers of status melodies. But Shash-Maqam," Khwarezm statuses "and" Fergana – Tashkent Maqam roads " are considered important sources that give an idea in this regard. After all, the private "type" structure of status melodies allows you to identify the musical layers of different eras that they harmonize in their composition.

According to existing views among scientists, the most ancient examples of statuses were inherited from the prophets. There is information about this in the booklet "Tuhfat us-surur" by our compatriot, famous musician and scientist Darvish Ali Changi, who lived and worked in the first quarter of the XVII century.

An important musical layer that exists in the maqams is formed by collective samples of folk oral music creativity. Surprisingly, the maqams also preserved "traces" of folk music dating back to even the most ancient examples. In particular, these traces are seen in the Maqam works "Navrozi Ajam", "Navrozi Khoro", "Navrozi Sabo", which reached us as far. On the basis of the melody of these works, the "most ancient example of folk melody" ("primary line" – G. Shenker) are clearly manifested in the lower-flow melody, which is classified in the style. This case is not for nothing, of course. Many Eastern peoples have performed certain tunes and songs on the occasion of the celebration of Navruz since the distant past. Adapted from folk traditional life as a distinctive seasonal ritual music, it is clear that this category of tunes was later incorporated into status systems and had its own highly developed manifestations.

Notable among the sources of the status are the "goh" (i.e., "Dugoh", "Segoh", "Choir", "foot" - shaped) melody structures. Most scholars assume that these melodies go back to the tradition of reading ancient books in certain tones, including the "goth"hymns in the "Avesto". This is followed by the fact that the word "Catheha" in Avesto later switched to Darius (Persian) in the form of "Gah", and a number of other cases are taken into account. But the latest results in ethnomusiability show that the roots of the "goh" melodies are even older than those of the hypothetical times. In particular, there are two base par – dali tone structures at the base of the song "Dugoh-Husayniy I" from the Fergana-Tashkent statuses, a Segoh instrumental melody, as well as three base-curtain tone structures in the "classification Segoh" of Shash-Maqam, "Tani

Maqam" of the Khorezm "Segoh" Maqam. Samples of such a base-sounding melody are considered the first buds of folk musical thought.

The most ancient history of the maqams is not actually the history of literal maqams, but rather the genius of the Kuhna period kuy layers, which are more of their origin man-bars. From the periods of formation of stylistically artistic holistic musical systems, directly the history of classical statuses also begins, based on the samples of music of this very different layer.

We do not have specific information regarding when and in what form the initial status systems were. In this regard, Borbad (vaf. 627) creative heritage, in particular, the "7 Khusravaniyy" system, to which the ratio is given, attracts attention. Musicologist scholars speculate that the" Khusrawani " system was the basis for the later occurrence of comatose systems, which influenced the formation of statuses.

In fact, the occurrence of benign status systems is conditioned by a certain stage in the development of personality society. In particular, the outstanding status scientist, Doctor of Arts is'hoq Rajabov writes in this regard: "statuses arose at a time when the consciousness and level of consciousness of people with a harmonious understanding of music, musical-aesthetic vision of a person rose... The formation of the status system is also closely related to the development of World Science. Eastern music scholars have identified music as related to medicine, philosophy, and mathematics".

That said, the necessary factors for the emergence of status systems in the Eastern Muslim world had arisen in the 9th–10th centuries. After all, it was during these periods that the Exact Sciences developed, unlike the great services of our compatriot Abu Nasr Forobi (871-950) in musicology, the foundation of oriental music science was laid, the practice of professional music reached a new level. Influenced by these factors, twelve status systems had developed in the major (makazi) cities of the medieval East. This system classification is based on dast-lab Safiuddin Urmawi (tax. 1230-1294) and Qutbiddin Sherozi's (1236/37–1310) works on the science of music, which in the following centuries were continued creatively by practitioners and theorists such as Abulqadir Marogiy (1353-1437), Abdurahman Jomiy, Zainulobiddin Husayni (XV), Najmiddin Kavkabi (XVI), Darwishali Changiy (XVI–XVII).

It is natural that the artistic experience and musical riches accumulated in folk oral creativity are ascendant when musicians of ancient times create musical works in accordance with the "aesthetics of the palace". In doing so, it is up to logical reasoning that they sought to expound their more complex and perfect manifestations by creatively processing certain melodies and sayings spread among the el.

In turn, the traditions of composing, which began to form in this way, were creatively mastered by the next generation of musicians (artist-singer and musician) lari, through the means of a "master-disciple". An example of this is the Nazirite artistic traditions that arose in Eastern culture. Similar processes, as well as other factors, in the centuries-old history series, status systems had begun to emerge, which were the most salient and most perfect zuhuri of classical professional music.

The history of literal statuses is also actually samples of music of different eras and layers (ancient and medieval folk music, compositional creativity, etc.) begins from the moment of the formation of salabat musical systems, which are stylistically artistically holistic on the basis of which they are based. In this regard, the following thoughts of the outstanding status scientist, master is'hoq Rajabov are noteworthy: "the emergence of both the concepts of melody and lad of literal"statuses" corresponds to the times when the musical culture of the peoples of the East was much more progressive. The emergence of statuses is the fruit of the research of human thought in very distant times. Statuses arose at a time when a person's concepts about music, his musical-aesthetic views were harmonious, the consciousness and level of people rose. The formation of the status system is also closely related to the development of World Science. Eastern music scholars have identified music as related to medicine, philosophy, and mathematics". In fact, the

results of scientific research carried out in recent years are also those of Master I.Rajabov's comments suggest that this is justified.

It should be said that the necessary factors for the emergence of status systems in the Eastern world had arisen in the 9th–10th centuries. After all, by these centuries, cities of a new type such as Baghdad, Damascus, Samarkand, Bukhara, Urgench, Fergana, Tashkent, which embodied scientific and creative forces in one space, were permanently formed. It is worth noting that the cities of Central Asia were also centers of universal education. It was from these times that the social feelings of pride were formed with the settlement of the population, and it was from these times that the tradition arose to give the name of the city in which they were born and raised nisba to olimu and fozils, the artist-he, the poets (like Bukhari, Termiziy, Samarkand, Shoshiy, Nasafiy, Zamakhshari).

At the moment, the layer of professional music has reached a new level, the science of music has been permanently formed as a separate science. We will witness that by this time the status of professional musicians was high. In particular, in the palaces, the names of the famous singers and singers-composers in the Eastern world had become commonplace. Numerous references to caliphs showing them examples of izzat-ikrom appear in written sources. In particular, Al-Isfahani's "Kitabul-Aghani" ("Book of songs")records that at the court of Caliph Khorun ar-Rashid (786-809), Noble artists such as Ibrahim al-Mawsili, is'hoq al-Mawsili, Ibn Jomiy received much applause for their unique chivalric and composing talents. Also during this period, specific auditions were held aimed at choosing the best song. Music science. During this period, the Universal Laws of classical music were decided in the Eastern Muslim world, and in its rapid formation, the contribution of the science of musicology as well as music creativity is significant. In the maturation of Eastern musical science, the foundation of the foundation was also laid by the works of ancient Greek scientists. Among them, scholars of the Baitul-hikma Academy in Baghdad have published a number of works of ancient Greek scholars on the science of music – Aristoxenus' "Kitabur-ru-us", (Archay), "Kitabul-iyqo '" (Book of rhythm), pseudo-Euclid's "Kitabun-Nagam" (Introductio Harmonica), "Kitabul-law" (Sectio canon), Nicomach's "Kitabul-music al-kabir" (Opus Major on Music), Ptolemy's "Bookul-music" (harmonica) – translated into Arabic, which was in the status of the language of science at the time. This circumstance, in turn, was an important factor in the wide spread of the musical views of the ancients not only in the Eastern world, but also later in the West.

So, contrary to the factors now noted, status systems had begun to emerge in the large (central) cities of the medieval East.

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