

## DEPARTMENT OF SHASHMAKOM AYTIM (PROSE) AND TRADITIONS OF TEACHER-DISCIPLINE.

Ibragimov Abdupatto Akhmadjonovich

Namangan state university

Head of the Department of Music Education

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Annotation: This article provides detailed information about the sayings of the shashmaqom, the song section of the shashmakom, the division of the Bukhara maqom called “prose” into groups, and the tradition of the master-disciple in the performance of the makom.

Keywords: status, shashmakom, saying, prose, teacher, student, tradition, music, performance, interest, task, work, spirituality, voice, analysis, methodology, education, attention.

The attention paid at the state level to the development of national culture in the construction of a new Uzbekistan is of great importance. In this regard, the President of the Republic of Uzbekistan According to Sh. Mirziyoev, “The level of development of our people is assessed primarily by our national culture. In this sense, culture is the image of our people, our society. As we begin to create a new image of Uzbekistan, we must begin with the development of our national culture.”[1].

The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoev said, “If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace”.[2]

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in

the Republic of Uzbekistan”, 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 “ On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “ On approval of the activities of the Erkin Vakhidov Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [3] of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay ”, “Shakhrisabz”, “Termez” and “ Kokand ” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [4] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [5], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martyrs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD – 1 2 of the President of the Republic of Kazakhstan [6] are becoming increasingly important.

Subsidiaries of the first group. The reciting (singing) section of makoms is commonly called “Prose”. “Nasr” means “help”, “victory”, “victory” in Arabic. Makom 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, among other musical instruments, they mastered circle methods and tanbur performance to the required level.

So, along with musical talent, the power of memory is extremely important in learning makoms and then performing them. With this in mind, the executors of the makom’s songs are also called “hafiz”. This term in Arabic means “retainer”, i.e. “rememberer”, “rememberer”. It is worth noting that maqam hafiz must be

strong, capable of conquering the upper veils and, at the same time, possessing good manners.

Makom Hafiz are showing their art to the people (at weddings and other events) those who acted responsibly, i.e., when the meaning of each status was carefully worked out, it was performed among the people. The disciples did not sing in public without their teacher's permission. Only the students who have reached a mature level of performance took the blessing of their teachers and committed themselves to the service of the people. The system of meanings expressed in the sayings of the authority system is inextricably linked with the idea of spiritual perfection put forward in the musical instruments. At the same time, a range of new meanings is discovered in the content of the ways of expression, which is the basis for a deeper understanding of the idea. Already, the melody has a number of important qualities in the way of saying the theme: now, in the statement of the theme, in contrast to the ways of the instrument, there is almost no room for practice situations, and at the same time, the theme is enriched with new colors and acquires meaningful depth with the painful voice of Hafiz.

Also, by means of “tones” (sounds) that naturally connect to the theme and sound like its logical continuation, painful situations become more glorious. The verses of Bukhara makom called “Prose” (or song sections) are divided into two groups of song series. The composition of the first group usually consists of the main sayings known as “Sarakhbor”, “Talqin”, “Nasr” and their songs and the final “Ufar” song parts. This group of subsidiaries can be described as follows.

1. “Sarakhbor” (main news, main topic) song
2. “Interpretation” (admonition, advice) song
3. “Prose” (help, victory, victory) Tarona
4. “Ufar”.

It is known that the term “Prose” is the general name given to Shashmakoms ways of saying (subsidiary), and until now this Arabic word has many meanings (prose, help, victory, victory). There is no consensus as to which aspects are more related to the branches. However, as this parable is approached in Sufism, the meanings of the term “help” and, especially, “victory”, “victory” do not seem to be in accordance with the content of the idea perceived in the Shashmakom system. In each status of Shashmakom, first the “Problem” section is recited, and then the order of transition to the “Prose” section can be interpreted as “achieving (spiritual) victory by overcoming difficulties”. The way Shashmakom sayings are called “Prose” is explained by the important place of the idea of “victory” at the level of the main saying (branch) and the series of sayings in this section.

Thus, while the lines of "Sarahbor", "Talqin" and "Prose" in Shashmaqom are performed in different circular ways, the songs serve as a "bridge" in their logical connection from one to the other. For example, when the song "Sarakhbor" is performed, they join it and start singing its songs. At the end of the last tarona, a melodic structure known as "Suporish" is revealed, and through it, the next main part of the song - interpretation. In this, the ground is prepared for singing a new song (that is, interpretation) through the structure of "Suporish", i.e., during Suporish, the circle method of "Talkin" song is reflected and the main curtains of the melody are determined. The transition from the interpretation to the "Prose" song is done in the same way, that is, the "Tarona-Suporish" tool is also used in this. It should also be said that while "Sarahbor", "Talkin", and "Nasr" are large-scale songs, the connecting songs between them are relatively medium and small, and are sung with more rubai. are songs. The first group of hymns comes to its end with "Ufar" and "Suporish", which appears at the end of it.

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