

Specific characteristics of the performance of the makom

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Abstract: This article discusses the peculiarities of makom performers and their role and importance in Uzbek art.

Keywords: makom, ghazal, mukhammas, shashmakom, ensemble, segoh, classical

Introduction. Makams, which embody the history of the Uzbek people in magical tones, are one of the most developed types of musical creativity, which are mainly created and performed in a monodic style. Each maqam has its own specific text, that is, it is performed with a ghazal. They mainly used ghazals and mukhammas of classical poets such as Lutfi, Atoi, Navoi, Babur, Fuzuli, Avaz Utar, Ogakhi.

Performance of makams, a complex genre of folk music, requires professional skills from the singer. To achieve this, it is necessary to take regular lessons from teachers and musicians who have been experts in status for many years. In order to understand the maqams to a certain extent, to study all their internal features, it is necessary to learn the rhythmic structure and rhythmic foundations of the maqams. In addition, it is necessary to be aware of all the musical ornaments and characteristic tones that exist in singing and playing in the performance of statuses. In general, it is desirable to master all the traditional fundamentals of performance. Every professional traditional performer should have a certain idea about the internal tone features, sound lines, all components, method aspects, and artistic aspects of classical music, as well as understand the various options available in statuses.

One of the notable aspects of the song, i.e. prose section of maqams is that they have a very wide range. That is, it includes a voice path of two octaves and more. Melodic phrases are characterized by their own wide range and require the performer to have a long breathing path. In addition, it is very important to be able to use it properly along with a large breath. Because in the process of performance of maqams, giving colorful decorations to musical tones is mainly done in the climax. In order to solve such unique puzzles of maqam performance and to achieve fluent performance of classical works without difficulty, every hafiz should have the ability to sing skillfully in high curtains.

Discussion. One of the main factors in mastering the performance style of maqams is to know the composition of the types that are often found in them and the principle of their appearance in which situations and places. Samples are taken from the most basic parts of certain maqams and appear in the climax of another maqam. It

is required that the traditional performers master the style characteristic of these specific statuses as theoretically and practically as possible.

It depends on whether the tunes and songs in the shashmakom instrument and the singing section reach the listeners correctly, give them pleasure and enjoyment, and how well they are performed, like other musical works.

In playing shashmakom and other large-scale folk music works, the conductor and hafiz must have acquired special skills and mastered the technique of playing maqams. Poor execution gives the wrong impression of status paths. One hafiz's style of speaking in the performance of status is not the same as the other. The maqam track can be performed by different hafiz even at the level of variants, because each hafiz makes certain changes to it within the capabilities of his voice in order to perform the song track carefully and beautifully. Depending on the strength and pitch of Hafiz's voice, the parts of the melody in the song can be shortened or parts similar to samples can be added to them. For example; Bukhara hafiz added Segoh, Ushshaq, Uzzol and Mukhayyari Chorgoh to Koqan Ushshaq, while in the Ferghana Valley they were limited only to Nomudi Segoh. In Tajikistan, they also performed the climax of the Zebo fairy. It should be noted separately that Bukhara Hafiz have their own high technique and tricks in the performance of maqams. Such performance style should be considered as a product of the performance tradition formed in Bukhara, the central city of Central Asia, from very ancient times. Therefore, the issue of "dialect" should also be taken into account in the implementation of statuses. In the performance of Uzbek-Tajik music, there are some differences between different regions and cities in terms of "dialect". For example, a certain tune or song sung in the Bukhara way of singing takes on a different tone when it is performed in the Tashkent and Fergana dialects, or vice versa.

In order to perform maqam paths, a hafiz must have a wide range, a pleasant voice and a high speaking technique. Hafiz's ability to feel the melody and the content of the poem recited to him, and his ability to convey it to the listener with high skill, play an important role in this. If the status paths are not performed at a high artistic level in every way, they may not reach the shinavandas. In this matter, the opinions of some status teachers cannot be said to be correct. They believe that since the speed of the circle method of Sarakhbor and Savt roads was very slow in the past, they should be performed in this way even now. This idea is wrong, of course. Nowadays, it is possible to change the tempo of the circle method of status paths, depending on the ability of the hafiz to perform. Because statuses did not freeze in one frame from the first days of their historical formation until our day, but changed, developed and enriched.

It would be very difficult to master the maqams because the teacher taught the maqams orally to the student.

The structure, melodic (melody) movement, variety and attractiveness of the tunes and chants included in Shashmakom, the unique richness and complexity of the melody and rhythmic intonation distinguish them from other genres of our music. That is why the hafiz and musicians who perform maqam are leading artists with sharp taste, and their (composition of works) mainly consists of maqam tracks. Teachers have been performing statuses in their entirety, from beginning to end, or some of their branches. In recent times, hafiz have started to perform maqam songs individually. Their song texts were often updated during the performance of maqams. It is known that the performance of the same song with poems of different weights is a very common phenomenon in music practice.

I wander in the boundless meadow of love,
Every time a child comes, I'm a poor lover.
(Navoi's ghazal)

When performed with these poems, some changes occur in the image of Bayot II. Therefore, it is not correct to say that songs of songs or maqam songs are performed only with poems of a certain weight. They can be performed in different ways.

The quality of makom performance in the makom ensembles of Uzbekistan is improving at the level of the daily growing demands of our people. As an example, we can take the newly recorded maqam works performed by the radio maqam ensemble led by the People's Artist of Uzbekistan Abduhoshim Ismailov.

The improvement of the quality of performance, the search for ways of saying that are suitable for modern shinavandas, and the reason for the expansion of the scope of using statuses as tone information.

Conclusion. In short, teaching the subjects of "Shashmakom" performance on the basis of advanced pedagogical technologies, further increasing the prestige of shashmakom, popularizing it abroad, and the status of master singers is the reason why singers and musicians give concerts all over the world with their creative tours, our statuses are being studied and implemented abroad. The whole world recognizes that Shashmakom is very complex and has mysterious musical riches that attract the heart of a person.

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