



## Classification features of instrumental sections of Makoms

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### ABSTRACT

This article provides detailed insights into the reforms in the field of culture and art in our country, focusing on the formation of makom and its various types. It also offers a classification of instrumental sections of makoms, including tafsif, tarje, mukhammas, gardun, and sarakhbor.

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## Maqomlarning cholgʻu boʻlimlari tasniflash xususiyatlari

### ANNOTATSIYA

#### *Kalit soʻzlar:*

musiqa,  
maqom,  
tavsif,  
cholgʻu,  
kuy,  
qoʻshiq,  
jarayon,  
tarje,  
gardun,  
saqil,  
muxammas,  
asar,  
tahlil.

Mazkur maqolada yurtimizda madaniyat va sanʼat sohasidagi islohotlar, maqomning shakllanishi va ularning turlari, maqomlarning cholgʻu boʻlimlaridan rafsif, tarje, muxammas, gardun, saraxbor kabi boʻlimlarni tasniflash kabi masalalar haqida batafsil maʼlumot berilgan.

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# Классификационные признаки инструментальных разделов макома

## АННОТАЦИЯ

### Ключевые слова:

музыка,  
статус,  
описание,  
инструмент,  
мелодия,  
песня,  
процесс,  
тарье,  
гардун,  
сакил,  
мухамас,  
произведение,  
анализ.

В данной статье представлена подробная информация о реформах в области культуры и искусства в нашей стране, о формировании макома и его различных видов. Также осуществляется классификация инструментальных разделов макома, таких как тафсиф, тарже, мухаммас, гардун и сарахбор.

## INTRODUCTION

Today's turbulent times, as in all areas, require education in the education system of the changes taking place in the world. In the process of fundamental reforms in the economic, political, and social spheres of our country, special attention is paid to national culture and art, spirituality and enlightenment, and progressive factors in our society.

The most urgent, primary task of the leader teaching the subject of the instrumental ensemble is to adapt education and upbringing to the specifics of collective performance. 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, [1] 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 are becoming increasingly important. [2]

**Main part.** In music education, understanding and mastering the fundamental essence of works has always led to positive results. Therefore, it is important for every student or beginner musician to fully understand and comprehend the works they are mastering.

Although theoretical sources provide detailed and well-founded information about the components of makoms, it is appropriate to give a brief commentary for the exercises based on these existing sources. Decisions of this nature being taken by our government are another important step towards the future of our country, the youth.[3]

Tasnif is an Arabic word, meaning a created work - a melody. The instrumental sections of each makom begin with the tasnif melody. Its tactritm measure is 2/4, and depending on the place, it is in 4/4, and continues unchanged throughout the melody.

Although the circular methods of *tasnifs* are almost the same, sometimes you can find a shorter form depending on the nature of the melody. *Tasnifs* have independent musical themes in each of the *maqams*. Their melodic and melodic foundations differ directly from each other due to the *maqam*. It is worth noting that their melodic parts are sometimes long and sometimes short, and their *khona* and *bozgoi* can be different. *Tasnifs* are the initial part of the *makom* instrumental path, and have their own form and, of course, a wide range of sound. *Tasnifs* are the main theme, the basis of the instrumental path of *makoms*, and the melody and certain melodic parts are found in the parts that follow them, as rhythmic or melodic variations.

*Tarje'* - from Arabic means to repeat, to repeat. The time signature is 2/4. The fact that the melody being performed in its own tune is repeated at different heights, appearing in the form of rhythmic and melodic variations is a characteristic feature of *tarje*. It contains works with such unique features that they can be played with different charms in ensembles of different compositions. For this, it is necessary for the music teacher to conditionally divide the music lessons into groups, taking into account the impact on the student's education.[4]

*Gardun* - "gardonia" means revolving, roundabout, sky rim, circle, fate. In music, *Gardun* is a melody performed in accordance with a certain circle method and, accordingly, a certain *lad* / *makom* / in accordance with the method. Its time signature is very complex, consisting of 8/4 (2/4 + 3/4 + 3/4). In *Gardun*, the *bozgoi* does not repeat after each *khan*, but comes after a certain end of a melody.

*Mukhammas* means five, five, this expression is widely used mainly in *ghazals*. In poetry, it is a poetic form consisting of five lines. The time signature of *Mukhammas* is based on 2/4 or 4/4 (volumetric), partial metro-rhythmic measure, and the general circle method is 16 bars. Simply put, within the 16-volumetric range, a whole melodic phrase is formed, and this volume is preserved in constant repetitions. Its characteristic feature is that the circle method of the *khona* and *bozgoys* is in the same meter.

The sequence of *khona* and *bozgoys* in the melody can change depending on the situation. Usually, the *khanma* alternates with the *bozgoi*, but in some cases, especially in the climaxes, 2-3 *khanmas* are repeated without the *bozgoi*. It is natural to find many melodic fragments in *mukhammas* that are similar to each other. In fact, these can only be similar in some aspects. It is inappropriate to think that the purpose of this is to repeat a single melodic fragment. These *mukhammas* should be perceived as unique in their own way. These features of *mukhammas* do not reduce not only the form, but also the artistic and aesthetic value of the genre, but on the contrary, they provide them with greater variety and contribute to the completion of the melody.

*Sakil* - from Arabic means heavy, restrained, elongated. In music, it is the name of a complex circle method. The time signature includes twenty-four beats in alternating 2/4 and 4/4 time signatures. Many definitions can be given to these unique works. The combination of difficult melodies in two or more instrumental parts gives the listener a sense of pleasure. Of course, in order to achieve such a high level, it is necessary to pay attention to the sound of the words in the ensemble and perform them carefully. Considering that ensemble performers will use this manual more widely, we also found it necessary to provide the notation of the first group of *shashmakom* branches, the *Sarakhbors* and their songs.

Sarakhbor - Sarakhbor is composed of two words, “sar” - Tajik beginning, beginning, “akhbor” is the plural of the Arabic word "khabar", that is, the sarakhbor-informative main melody, song, makoms are the main, main theme of the song section. Usually, Sarakhbors have the skills of artistically using several keys without relying on one key. Therefore, Sarakhbors often switch from their main key tonality to another key in the middle part (especially in climaxes). Such an alternation of keys arises from certain internal laws of makoms. When we perform makoms with intelligence, we see that there is a certain key tonality system, and these melodies, with their diversity, are important factors in ensuring the genre in the works. The rhythmic rhythm of Sarakhbors is restrained, and their mastery can be somewhat difficult. In order to convey the complex and subtle rhythms and their content to the listener, the performers of the ensemble of musicians must be highly skilled and experienced. Before performing Sarakhbors, which are considered large works, each ensemble performer is required to have a complete idea of the types of music that play a very important role in the development of the melody of our makoms. If such types (appearances) are reflected in the instrumental ensemble, it will be somewhat easier to ensure the full performance of the work. Sarakhbors are very complex in terms of structure.

The ensemble consists of a doyra, gijjak, nay, kushnay, chang, rubab, dutar, tanbur, and their number may be increased to some extent. Practical experience shows that an increase in the number of musicians somewhat complicates the process of mastering works. In such cases, it is advisable to select the necessary parts of each instrument from the words. There are also opportunities to make it a little easier to perform the melodies mentioned above with ensemble accompaniment. This is achieved mainly by attaching the parts in the work to the parts. It is worth mentioning that for this, it is important for the ensemble teacher to have an idea of the parts and know the possibilities of their sound range. Because it is not advisable to recommend parts performed on high notes to the dutar, koshnay or oud parts. They will not have enough resonance and will not give the expected resonance. Therefore, it is appropriate to divide the words that are more expressive than these into gijjak, nay, rubab, and chang, taking into account the wide range of sound possibilities in all aspects and based on the content of the melody.

Usually, the distribution of words requires special attention, whether it is in the instrumental or singing direction. Ensemble interpretation of instrumental music requires this method. This method is used in the performance of makom to demonstrate its artistic and aesthetic aspects. The criterion of reflecting the emotions in the work in the words is also an important aspect. In music, this process is called the criterion of “dynamics”. It is necessary to pay attention to the lack of excess of ornaments and laments, to uniformity, and to the low-high (f - p) of the melody being performed. In makom performance, or in general instrumental performance, it is very important to use dynamic elements in the right place and in moderation. Nothing can be achieved by playing a piece from the beginning to the end in a high (f or ff), hard “all-encompassing” voice. This is why the direct criterion of musical performance is called “live performance”. Live performance has its own rules. According to it, elegance and surprise should show their magic in musical performance.

Sophistication is manifested in the interpretation of the instrumental words and impresses the listener. This criterion is called “dynamics” in music. The richness and diversity of our musical heritage is obvious to everyone.[5]

For example: Although the munojot melody can be performed with the tanbur melody in itself, a special pleasure arises when it is accompanied by a dutor. There are many masterpieces in our heritage, and only by correctly distributing them to the words can the ensemble's potential reach higher levels. It is inevitable that each ensemble has its own place, composition, and leader. However, there are systemic problems in the field of music education, insufficient attention is paid to the good use of existing opportunities and potentials for the development and implementation of innovative ideas and technologies, against the effective implementation of the intended reforms and the innovative development of music education in the field of science in the country the constraints shown are important deadlines.[6]

The performance aspects of the ensemble are formed on the basis of this composition. That is why the interpretation of a particular melody by ensembles is always unique.[7] Accordingly, a large ensemble, a small ensemble, and a quartet are composed of ensembles. Performance practice is based on the capabilities of the ensemble and the proportionality of the instruments.[8] First of all, it is very important to activate the skills of the ensemble musicians to perform as a team and adjust them to perform on the principle of one key. Then, it is advisable to imagine the ensemble as a "single instrument" and divide the performance into different instrumental parts with the distribution of "registers".

**Conclusion.** It is advisable to proceed from the timbral and performance capabilities of each instrument. As is known, the main task of the ensemble of musicians is to accompany the singers. The main attention in this article is focused on this aspect. It should also be noted that one perfect part can perform a complete work, just like a singer.

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