

LAD-PARDA BASICS IN BUKHARA SHASHMAKAM

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Annotation: *This article provides information on the basics of Bukhara Shashmakam. In addition, the issue of lad in makams is one of the topical issues in makam studies today. From this point of view, opinions and comments are described in detail on the laws of Shashmakam lad-scale, which is the golden treasure of our musical art.*

Keywords: *Shashmakam, lad, lad-scale, makam, sarakhbar.*

In the works of the famous musicologist V.M.Belyaev, valuable ideas about the basics of the status quo remain in the works of makam scholars, such as Doctor of Arts, Professor Iskhaq Rajabov, musicologists (makam scholars) Otanazar Matyokubov, Oqilkhon Ibragimov, Ravshan Yunusov. In explaining the basics of the Bukhara Shashmakam, the leading instrument of the Shashmakam is the tanbur.¹

According to Professor Iskhaq Rajabov, the King of Makam, Doctor of Arts, the tanbur means **tan-**"heart", soul; bur-affect, scratch in Greek. The makams used a four-stringed tanbur in their performance. In Shashmakam, the tanbur is set differently to Buzruk, Dugoh, Segoh, Iraq, True makam set to quintet, and Navo (melody) makam set to full scale (big second).

Some of the notes in the literature show some confusion when it comes to the lad structure of the Shashmakam script.

For example, in the Navo (melody) makam setting (when the key is moved to the violin), the "fa" note on the main screen does not match the lad image in the form of some notes ("sol", "fa", "sol"), its sound sequence should be reflected as follows.

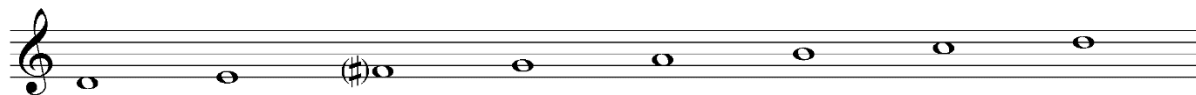


The vocal cords are stable on the strings and ways of the makams and may change in other branches and melodies.

The main sound of each makam is unique and relatively stable, and during the full musical performance of the series, some changes occur in its lad scales. This is because in the formation of Shashmakam include 12 makams close to the scales of makam, as well as other branches and makam lines that are in tune with the nature of the melody theme. Its lad base may sometimes not match the main makam paths.

¹ Iskhaq Rajabov. Makams. SAN`AT Publishing House. Tashkent: 2006

The first makam in Bukhara Shashmakam is Buzruk makam. Buzruk makam has a certain lad structure. The main parts of the Buzruk makam correspond to the “re” dory and myxolidian lads. In the tanbur, which is the main instrument of the makams, the makam of the Buzruk adjusted to the interval of the quartet. Stages I, II, III, IV are distinguished as base points in Buzruk makam.²

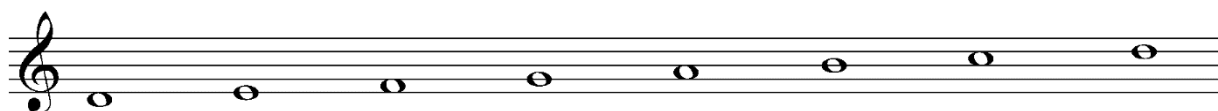


The main scale of the true makam is the sound of "do", which is close to the myxoli lad in the "Twelve makams". Due to the fact, the True and Ushshak makams in the Twelve makams are combined in the form of the True Makams in the Bukhara Shashmakam. It means that the mixolid and ionic lad loudspeakers are close to each other and differ by the seventh step of the loudspeaker.³

The tanbur strings, which are the leading instruments in the practice of makam performance, are tuned to the “do”, “sol” sounds of the major octave in the makam, and its I, II, IV, and VI steps are the base scale. From ancient musical sources known that, the Navo(melody) makam corresponds to the ionic mood of the "Twelve Makams". In Shashmakam, Navo's main routes correspond to the "re" eolian and "fa" ionic modes.



In the tanbur, which is the leading word in the performance of makams, the I, III, IV, V, VI stages of the makam are the main base scale for the makam of Navo (melody).



The fourth makam in Shashmakam called Dugoh makam. This makam represents two scales. The main themes of the Dugoh makam in Shashmakam are the melodies of Chorgokh, Oraz, Husseini and their melodies. In the tanbur, which is the leading word in the performance of makams, the makam of Dugoh adjusted to the quartet, and the main melody corresponds to the "re miksolidiy" mode.



In ancient times, the makam of the Segoh corresponded to the Iraqi lad and was one of its branches.

² Iskhaq Rajabov. On the issue of makam. OWN STATE Fiction Publishing House. Tashkent: 1963

³ Otanazar Matyokubov. Authority. MUSIC Publishing House. Tashkent: 2004

Source! Shashmakam lessons. Compilers: O.Matyokubov, B.Ashurov, K.Urinbaev. Tashkent: 2007

The melodies and songs performed from the third stanza of the twelve makam are the segohs makam, that is, the works beginning from the third stanza. The sound of the Segoh makam corresponds to the doric and eolian modes, and its sixth step is periodically ascending and descending.



The tone of Segoh's makam is as follows:

The makam of Iraq is closely connected with the melody structure, tone and weight of Uzbek and Tajik music. Its base curtains are I, IV, V, VI:



Currently, a number of scientific studies are being conducted in the field of musicology on the basics of Bukhara Shashmakam. In the field of makam studies, in particular, the scientific work of Doctor of Arts, Professor Iskhaq Rajabov, who was able to create a separate school on the basics of the interior of Bukhara Shashmakam, the structure of the melody, its peculiarities, is currently engaged in musicology and continued by musicologists. The solution will be found in the existing lad-scale problem in makams.

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