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ADAPTATION OF THE MUSHKILOT PART IN SHASHMAKOM TO THE SOLO PERFORMANCE OF DUTAR

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Abstract

One of the tools that has come down to us is the dutar. The dutar is one of the oldest and most beloved musical instruments of the Uzbek people, as for the history of its origin, it dates back to centuries BC. Dutar is a Persian word meaning two strings. Of the instruments, the dutar is not only one of the oldest among our musical instruments, but also has a penchant for the human psyche, a gloomy and heart-warming tone. A special place in the performance of Shashmakom's works is occupied by the dutar instrument. This article provides information about the adaptation of the mushkilot part in the shashmakom to the solo performance of the dutar.

Keywords: *Makom, dutar, instrumental performance, makom performance, performer, Shashmakom*

Introduction

Shashmakom originated as a musical genre around the first half of the eighteenth century. The reason for this assumption is that in the musical treatises written in Central Asia before the XVIII century, it is said about 12 makoms, that is, about the makom Duvozdah. In the musical sources written before the XIX century, not a word about Shashmakom is mentioned. Thus, the cycle of 12 makoms lasted until the XVIII century and was formed as a Shashmakom. All works in the part of the mushkilot in the Shashmakom can be performed alone. To do this, it is very important to know information about these works, about their structure, as well as about their performance. Next, we will focus in detail on such works.

Research method

Tasnifi buzruk. Tasnifi buzruk first appears in the tables as a Shashmakom, and then among the twelve makoms. This piece was composed using the “xona va bozgo’y” method, that is, there is a verse and a chorus in the composition. Bozgo’y means “repetition”. And in the Xona part, the theme of the melody changes and expands. Tasnifi Buzruk is exactly what was created for dutar. The peshraw-like melody text in it seems to be adapted to the notes of the composer.

Tarje’ buzruk. In makoms, even if the singing paths are named with the same name, the musical basis and themes of the songs may be different, and the usul doira may be the same. Therefore, the reason why they

are called *tasnif*, *tarje'*, *gardun*, *muxammas* is because of the unity of the *usul doira* that they originally had. Another fundamental aspect of all *Shashmakom's* instrumental paths is that they consist of fragments of a melody called *xona va bozgo'y*. They may consist of one or more melodic sentences. *Xona* means "house", "room", that is, the room in which the sounds that make up the melody and other signs of it are placed. As for *Tarje' buzruk*, his *usul doira* is called *tasnif doira usuli*, as in *tasnifs*. And the musical basis is undoubtedly *buzruk*. The word "Tarje'" means "repeat". That is, the repetition of *tasnifi buzruk* in another version.

The role of *dutar* in *Tarje' Buzruk*, both in solo performance, and in the ensemble of *dutarists* or in an ensemble of performers, is of great importance. Because his *doira* percussion can be shown on the *dutar* itself, even if *doira* is not present in these ensembles.

Garduni buzruk. First, the performance of the instrumental paths of the *makoms* ensures their holistic and complete performance. Then he goes to the *shuba* parts of *ashula*. In addition, each of the singing paths in the instrumental part is considered an independent instrumental part and is accompanied by the name of the *makom* to which it belongs. For example, *Tasnifi Buzruk*, *Tarje' Rost*, *Sakili Navo*, *Samoi dugoh*, etc. *Garduni buzruk* is also known by its name "gardun", which means "circle". That is, a homogeneous melodic theme is repeated in different forms. In *gardun*, the movement of the melody and the *usul doira* do not change, that is, they are almost uniform in all of them. *Buzruk* conveys the meanings of greatness, and spirituality in melody also relates to this theme. A stroke or groan in a *dutar* is a piece that allows you to fully show the evasions in this particular melody.

Tasnifi Rost. *Tasnifi Rost* is the first work of the second *makom Shashmakom*. The meaning of the word "Tasnif" is "classify", which means "put in place". The singing path, in which the same theme is performed in order in different lads on the *dutar* instrument, is typical for *tasnif*. *Tasnifi Rost* is extensive in terms of sound scale, and its range is insufficient when played on the *dutar*. Therefore, when performing this piece, the culmination can be played an octave lower.

Garduni Rost. *Makom* is not only the sum of melodies and chants corresponding to a certain mode, but also the notes with which they begin. It is these two aspects that should be taken into account when explaining the *makom* system. However, in several books and pamphlets on *Shashmakom*, this is sometimes overlooked. *Garduni Rost* is structured in the form of a circle in its content, that is, the melodic theme returns to the main theme at the beginning.

Garduni Rost also has more than two octaves in terms of sound scale, which is much more than the sound scale of *dutar*. Some performers leave the culmination of this melody at the bottom without playing it again. But it is necessary to play it, even if it is repeated, in our opinion.

Saqili Vazmin. Within the framework of the *makom*, "saqil" means "heavy", "restrained" melody. And adding the word "vazmin" makes it more restrained and healthy. Indeed, this melody is not only the heaviest, but also a major work in terms of melody form. The main advantage of *Saqili Vazmin* is that it gives greatness to the human mood. In the history of music in general, such melodies and chants are extremely rare. During the performance of this piece on the guitar, you need to be very careful with percussion and chords. It is better to use as simple chords and simple beats as possible.

Tasnifi Navo. *Tasnifi Navo* consists of 17 *xona* and 3 *bozgo'y*. *Tasnifi navo* differs from other *tasnifs* in that while in other *tasnifs* *bozgo'y* comes after each *xona*, *Tasnifi Navo* comes once in the middle and twice at the end of the piece. This is a musical direction, that is, holding several *xonas* in a row and the arrival of *bozgo'y* is completely contrary to the rules of *Shashmakom*. This piece was performed by our masters *Abdurakhim Khamidov* and *Malika Ziyayeva*. It is desirable to use their style when performing a work.

Tarje' Navo. "Tarje'" is an Arabic word meaning return, repetition. The melody consists of repeating the same minor theme at different heights and musical alternations in a form played on different lads. *Terje' Navo* was created specifically for the *dutar* instrument. Because his blows and groans show the skill of the performer on the *dutar* instrument and the potential of the instrument.

Garduni Navo. “Gardun” – gives the values “heavenly flange”, “circle”, “fate”. In music, “gardun” is the name of a certain usul of doira, as well as a melody that is performed accompanied by this usul in accordance with her makom. The musical treatises written in the XII–XVII centuries contain a lot of information about the makom jokes, called “Garduniya”, “Gardoniya”. Jumping up in the singing path ends with the initial note slowly starting to descend. Garduni Navo is performed in a double in high spirits. That is why this melody lifts the mood of the performer and the listener.

Results analysis

The dutar is one of the most beloved and traditional instruments of the Uzbek people. Having long occupied a worthy place in folk performing practice, the composer took a place in all groups, characteristic of the traditional style of performance to this day. The dutar turned into a traditional solo instrument and took its place among the leading instruments.

Over time, various directions of the performance of the double have developed. In the practice of folk art, it is a solo and accompaniment instrument, it even gave rise to its own special makom ways in the traditional style. A striking example of this is the Khorezm dutar makoms. Based on this, we can say that the instrumental performance of the composer deserves recognition for its splendor. By the 20th century, dutar performance had become professional. Especially in the masterful style, it found a place in solo performance. This in itself is assessed by the performance capabilities achieved in Ancient performing Practice, that is, by the work

of experienced performers who illustrated the performing traditions of the composer among the people. As a result, personal and oasis performance styles were formed and became popular in the performance of the composer. The appearance of such styles of performance allowed us to characterize more broadly the facets of the human psyche, the spirituality of the instrument of the dutar.

The wide popularity of the performance on the instrument of the dutar is a product of the fruitful work of the performer. Colorful, unique works and magical performing styles made him famous. Over the years, these styles gradually began to turn into performance schools. Undoubtedly, on the basis of such traditions, the Kokand dutar Performing School or the Khorezm Dutar Performing School arose. After all, there are several aspects of instrumental paths that have evolved to the level of the performing school and acquired tugal makom (completed makom).

Conclusion

The fact that the basis of the dutars and dutar-like instruments of the Central Asian peoples (Turkmen dutars, Kazakh and Kyrgyz dombiras) is one, testifies to the unity of the spiritual roots of these peoples. After all, through the magical gentle movements of the fingers, the strings spread the melody precisely as a cry of the soul. The people called the dutar “dilkash cholgu” (the instrument closest to the heart). Any melody played on it makes the strings of the heart vibrate. Because this is the sound that the soul desires. Thus, the dutar is a weapon of sorrow in the hands of our women, a reflection of the soul that accompanies us to demonstrate an expression of sympathy.

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