

A Music Theme in the Maqom of Sarakhbori Segoh

Khaydarova Dilshoda Mansurjon qizi and S.M. Begmatov

haydarovadilshodaxon@gmail.com

Yunus Rajabi Uzbek National Institute of Musical Arts,
"History and theory of Uzbek maqom"
4th year student of the department.

(Supervisor: Professor S.M. Begmatov)

Abstract: *This article examines and analyzes the topic and thematic system in Shashmaqom. The maqom theme is given. The essence of the theme of Sarakhbori segoh maqom is described.*

Keywords: Melody, form, method, rhythm, intonation.

INTRODUCTION

It is no exaggeration to say that the expression of the divine mood in the human soul is a melody. The idea, the imagination of a piece of music first appears in the imagination, and then comes to life through resonance due to the performance, becoming a certain form of melody. The lifespan of a melody is very short: as soon as it appears, it disappears and disappears. But the impressive sound, the melody, leaves a mark on the listener's heart, evokes pleasure, and encourages him to strive again for this delicious state. It is from this connection of emotions that the harmonious musical process takes place, in which the performer becomes the creator and the listener becomes his fan. This pleasure develops gradually, the tones merge into melody sentences, which in turn become larger combinations. In this way a whole head melody emerges from the primary tattoo and melody particles. From their connection large works are formed. So music is not just a set of sounds, but rather a coordinated system of scenes and methods. Most importantly, melody is a meaning expressed through pleasant sounds. Meaningless sound is nothing but noise. In this way a whole head melody emerges from the primary tattoo and melody particles. From their connection large works are formed. So music is not just a set of sounds, but rather a coordinated system of scenes and methods. Most importantly, melody is a meaning expressed through pleasant sounds. Meaningless sound is nothing but noise. Especially noteworthy melodies, which have become a tradition, are based on such deep meanings that the national memory preserves them as classics. The unique musical tree, known as the "Maqom", grew up in the same way.

METHODS

Throughout its centuries-long history, the art of maqom has gone through periods of ups and downs. But his succession ties were never broken. Even in the most difficult times, it has been revered as an expression of the nation's spirit, a powerful factor that encourages goodness. As soon as favorable conditions and a positive situation arose, it regained its social significance, re-developed, and aspired to new heights. Due to such a high potential that overcomes the test of time, the "maqoms" has come down to us over time. Even today, when the development of science is in full swing and incredible communications are being introduced, this magnificent art has not lost its status and is revered as an invaluable heritage, an ocean of spirituality, a source of national pride.

If we pay attention to the lexical translation of the word "maqoms", it means "place" in Arabic. In music, it means the place where the sound is produced on the instruments, that is, the curtain. "Maqom" represents a tone that begins with a certain curtain and a set of melodies and songs that correspond to them.

In "Maqom" the subject has its own internal divisions. That is, you can feel the introduction, the climax, and the conclusion in the subject itself. It is no exaggeration to say that the theme of "maqom" is the essence that determines the quality of the whole work.

As mentioned above, if every event of the world around us, life, is a separate topic, then there is a set of topics. In our opinion, it would be correct to look at the issue of thematicity in "Maqom" in the same way. The theme, which enriches the content of the melody, comes to the fore as a result of the combination of themes. Thematic themes are the main functions of the whole work, the figurative individuality, the commonality of the Uzbek public, the blood-changing musical character. This tariff also applies to our classical music and general themes in our "maqoms".

The basis of "maqoms" is a predominant type of theme, consisting of special means of expression, such as melody, mode. In such a subjectivity, the main function of individualization begins to be performed by non-specific means of musical expression such as texture, timbre, articulation, dynamics, register, which emphasizes the leading role of the beginning of timbre diversity.

RESULTS

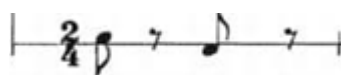
We tried to shed light on the topic in Sarakhbori Segoh maqomi. The sound of the segoh maqom is performed on curtains corresponding to the doriy and eoliy lads, and its sixth step changes from time to time around or halfway up the half-curtain. This is the case for all of Segoh's musical instruments. However, the Shashmaqom music books published in Uzbekistan and Tajikistan do not take this into account and do not take into account the variability of the curtain that occurs in the melody.

The tone of Segoh's maqom is as follows:



Based on this lad-tonality, the Segoh theme is illuminated.

The singing section of the Segoh maqom begins with the Sarahbori Segoh branch. It is written in d dori lad, and the subject illuminates heaviness, longing, and sorrow. The beginning of the work, written in 2/4 scale (rhythm) from the second part, (in some editions in 4/4 scale) from VII stage, is the basis for illuminating the theme of nostalgia. The Sarahbori's circle method adds a rhythmic feature to the theme.



Sarahbori Segoh consists of fourteen melody sentences recited in seven byte poems. Sarahbori Segoh begins with a musical introduction. And the theme also resonates in this context. The concept of theme in the maqom of Sarahbori Segoh expresses a deep philosophy. The basis of the topic can be approached with different concluding remarks. The performance itself, which is connected with Navoi's above ghazal, has a different meaning. The concept of subject matter in the maqom of Sarahbori Segoh expresses a deep philosophy. The basis of the topic can be approached with different concluding remarks. The performance itself, which is connected with Navoi's above ghazal, has a different meaning. On the other hand, love of Allah and love for the deeds commanded by Allah can be analyzed with the knowledge of the teachings. It is possible to understand the hijra on the way to the sanctuary even deeper, and this is the essence of the musical theme, the essence of the melody. "Maqom" is also famous for its seriousness. At the same time, the subject is a clear image that is embedded in the whole work and is an element that can be "explosive" in terms of dynamics. The theme is the impetus for the whole work. And the theme is the depiction and affirmation of the sometimes sweet and sometimes bitter hijrah from the beginning to the end of the work. It accumulates the energy of movement and determines its character and direction. The theme is a bright, selective creative thought, a tone built on an idea rich in concluding conclusions, with the power to move the opposite musical speech.

m . m . J = 63 - 66

DISCUSSION

The maqom of Sarahbori Segoh can be called a monodic work. Although performed in harmony with the instrument and the ensemble, the melody consists mainly of one voice. That is why it has its own characteristics of melodic themes. The theme is structured on an initial basis, the melodic theme is sounded, updated and developed in a series of continuous intonation elements. It can be seen that Sarahbori Segoh maqom belongs to the type of melodic thematic.

CONCLUSION

In conclusion, each of the Maqomes is rich in its own theme. We tried to highlight the theme and highlight the content of Sarahbori Segoh maqom's as much as possible. That's just part of the big deal. We are still doing a lot of research on this.

REFERENCES

1. I. Rajabov "Maqoms".- T. 2006-y.
2. O. Matyoqubov. "Maqomot" ".- T. 2004-y.
3. R. Yunusov. "Uzbek maqoms" – T. 2018-y.
4. I. Rajabov. "Fundamentals of maqom". T., 2014-y