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Note Design Of Khorezm Makoms And Mutual Integration Of Music With Fine Arts

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ABSTRACT

The paper is dealing with fret construction of Khorezmian makoms and its common structure Comparative analysis of Bukharian and Khorezmian makoms had been made. The conclusion about main styles of makoms are given also.

KEYWORDS

Khorezmian makom, Bukharian makom, maqomat, shashmakom.

INTRODUCTION

Recently, serious changes have been observed in the study of the internal sides of the general structure of the maqomat and its individual species - Bukhara shashmakom, Khorezm maqoms and Fergana-Tashkent styles. In particular, new directions are clearly observed in the study of the constituent foundations of the modal structure in the philosophy of maqom. [1]

O. Matyakubov's book "Makomat" pays much attention to the scientific and theoretical side of modal structures. In our article, proceeding from the principles described in the book "Makomat", we intend to set out some considerations on the modal structure of the Khorezm maqoms.

Segoh-note performed by Khadzikhhan Baltaev and Kamiljan Ataniyazov in rhythmic and compound structures, no matter how different from each other, they still do not go beyond this modal structure. It is their creative approach to the performance of "Segoh" that has a huge success among fans.

An important aspect of the issue is that "Segoh", performed at one time by Abdusharif Vafaev, Ruzmat Jumaniyazov and Atajan Khudayshukurov, did not seem to differ from each other, although they were based on "Segoh" anyway, that is, the stable mode of execution did not change ... And this is evidence that the miracle art called maqom is eternal and its eternity is based on these fundamental laws and the balance of creative freedoms. [12]

It is known that the maqoms in Bukhara and Khorezm developed in two main directions. If

one of these directions was spread among a narrow circle of fans, then the second consists of makoms (practical), performed in wider circles. These directions in Bukhara were called "Shashmak" and "Shubachalar", and in Khorezm "Tanburne" (Six and a half maqoms) and "Dutar maqoms". It is known that the main Shuba melodies of Bukhara maqoms are mostly called by common names.

For example, Sarakhbori, Buzruk-Mugulchai Buzruk, Nasri ushshok-Savti ushok, Sarakhbori navo-Mugulchai Navo, Nasri Bayot-Mugulchai Bayot, etc. And in the Khorezm maqoms, on the contrary, the Dutar and Tanbur maqoms, even if they belong to the same modal system, we observe their distribution under different names. For example: "Buzruk" in tanburne maqom and "Orazibom" and in the category of dutar maqom are very similar in scale. If we compare their sound table, we will see their commonality.

Buzruk Orazibom ladi.



But the sound table is not a melody yet. But if we carefully follow the melodic lines of "Buzruk" and "Orazibom" by Tanya makom,

we will see that there is a similarity in the sounds of his sound and motor grounds. [2]

Buzruk-Navoiy gazal



There are similarities between “Growth” in Tanburny maqom and “Zikhi Nazzor” in Dutarny maqom, as well as between “Buzruk” and “Orazib”. first place. When the songs and melodies are analyzed in the maqom category,

first of all, their compliance with strict rules is noted. And here the correspondence between “Rost” and “Zikhi Nazzor” is apparently not unreasonable. [1]



The sense of color is a reflection of folk art culture. In humans, the perception of color is individual, which depends on the person's gender, age, mood, life experience and many other factors. However, a lot can be found in the perception of color in different people. [8]

Art within groups can also unite. It is a combination of plastic art and temporary art. Synthesis in the plastic art group is based on architecture. It often combines music, painting, graphics, arts and crafts, or design.

You can think and design with color. Color can give shape to an object, describe the beauty of the environment, reflect emotions, mood, a clear emotional state.

A synthesis of arts belonging to different groups is also possible. Here are some examples. For example, the design sought to blend in with the music, while reflecting different - hazy outlooks on life. The influence of sheet music design on painting, graphics and sculpture began with the fact that various forms of musical perception (writing poetry, listening to music, performing) inspired artists and gave them a theme to create a piece. The images created in antiquity, as well as relief

Let's take a look at another aspect of the magic power of color. He is different arises from the interaction of the arts.

images, reflect various customs and traditions, holidays and celebrations of the horns, in which we see that musicians are also depicted. [16]

In ancient Greek art, you can also find images of musicians playing music in theatrical performances and sports competitions. Such paintings are not limited to reliefs or drawings on buildings. but can also be found in paintings on flower pots.

If we look at history, we will see that the ceremonies held in the Gothic cathedral made a very strong impression on people. The sound of the choir and organ, performed at the ceremony, harmoniously combined with the light passing through the stained glass windows. All this has formed an artistic integrity.

During the Middle Ages and the Renaissance, painting and sculpture often depicted angels singing and playing the flute, folk singers and musicians on holidays, dancers or musicians playing the valinka, violin, harpsichord and viola. In ancient times, the allegorical image of the patron saint of music, Musa, was depicted with some kind of musical instrument.

Musical and pictorial design primarily combines the content of ideas, images, drama, emotions. In addition, instruments such as composition, rhythm, harmony, dynamics, color are important. The result is a synthesis of both arts. True synthesis in art can create a real miracle.

In the 19th - 20th centuries, the direction of "music" developed in painting. V.M. Vasnetsov said this "I've always wanted to feel music in my paintings." The artist A. Savrasov knew how to feel and describe the music of Russian nature in his paintings.

For example, in his work "Black Crows Are Flying", you can feel the spring music. In it you can hear the sound of drops, the rustle of water, the rustle of birch branches, the crowing of crows.

Vrubel, M. Churleni managed to give their paintings a mutual harmony of color and sound. M. Čiurlionis named his paintings "Prelude" and "Sonata".

The imaginative world of Čiurlionis is a wonderful combination of these dreams, harmony and fantasy. He wrote such works as "Spring Sonata", "Summer Sonata", "Sunny Sonata", "Star Sonata", "Snake Sonata", "Pyramid Sonata". The sections of each sonata are named in musical terms (Allegro, Andante, Scherzo, Finale). Each picture has a clear mood, a sense of lyrics. Rhythm played an important role in these paintings, for example, in the "Sea Sonata" the rhythms are different. It has the rhythm of waves, ships, waters, shores.

Composer A. N. Skryabin presented his works to the audience in collaboration with colored lighting. Music and colorful lighting created a holistic image. [14]

By the nineteenth century, the idea of synthesizing music, color and light had become very common. For example, in many cities around the world, singing, colorful musical fountains have been built. In it, musical notes, watery rhythm and color scheme complement each other. Without music, this work of art loses its figurative meaning.

These new forms in the modern avant-garde direction are based on dialogue and communication between the artist and the public.

CONCLUSION

We have considered some examples belonging to the Khorezm maqoms. Based on these examples, we can make the following conclusion: these styles of makom, unlike other classical melodies and songs, are based on a strictly defined modal structure.

The fret system of the tanbourne and dutar maqoms has not been fully studied in modern musicology. Studying it scientifically is a

challenge for the new generation of master singers.

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