



THE ISSUE OF NAMUDS IN UZBEK NATIONAL MUSIC

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Annotation: In this article, the issue of namuds in Uzbek national music, especially in the performance of maqam, is studied, and the scientific researches conducted by the scientist Is'hoq Rajabov on the theory of maqam are recalled.

Key words: Maqam, Safiuddin Urmavi, Book of Ages, Namud, Shashmaqom, Ishaq Rajabov, Avj (climax), Namudi Uzzol, Namudi Mukhayyari Chorgoh, Namudi Ushshaq, Namudi Navo, Namudi Oraz.

Each country and nation have its own culture, spirituality, traditions and, of course, national spirit. This is formed over the centuries, passed from generation to generation based on tradition and preserved. One of our inestimable national assets is - our maqam. Maqam is a genre that has existed in the peoples of the East since ancient times.

Maqam means "place", "space", "position" in Arabic and in musical terms, it means the place where sound is produced in instruments, that is, the vocal cords.

Although, maqams were created by musicians, singers and composers in the process of long historical and cultural development, the term maqam was used in the music of Eastern peoples around the 9th century. In particular, in Safiuddin Urmavi's "Book of Eras" the word "maqam" is not found in the same word, but instead of maqam terms such as "period", "circle", "shadd" were used.

The number of maqams in classical music theory of the Near and Middle East, was not clearly defined until the 13th century. Safiuddin al-Urmawi





scientifically classified the structures voice cords in the names of maqam and developed twelve maqam system. This system, with some improvements, was used until the 17th century.

Namuds are one of the most important issues in Shashmaqom. Namud is a Tajik word that means "appearance", "to appear", and it means the appearance of a particular melody or song structure in different branches. Namuds are often taken from the melodic sentences at the beginning of maqam branches and are used as climaxes to other branches. In 1963, Ishak Rajabov, a prominent representative of the famous Rajabies dynasty, a skilled performer of maqam, tanbur, and dutor, used the term Namud for the first time and gave a scientific basis for Namud in his monographic research entitled " Regarding the issue of maqams" published in 1963. As a result of the teacher's effective research, it has been defined that there are more than ten types namuds and 2 special peaks (Turk, Zebo Pari). Ishaq Rajabov's contribution in developing the deep artistic foundations of Shashmaqom, in showing its position and artistic aesthetic value in modern music culture, and in revealing the basic meaning of statuses is very great. As mentioned above, there are different types of namuds and they are also used as the climax of branches. It would be appropriate if we touched on the problem of the outbreak first. What is the climax? This is an Arabic word which dictionary meaning is "height", "peak". In the practice of Uzbek national singing, peak mainly acquires three categories of partially different meanings.

Firstly, climax - is a short expression of the highest pitch of a certain musical piece. The term avj, which has such a broad meaning, is used without limitation.

Secondly, climax means a more continuous part of a structured, a developed musical form embodied in the upper notes. It is remarkable that large-scale, high-pitched melodic structures are mainly characteristic of songs, big songs, suvora,





maqam tracks and instrumental works, which are products of compositional creativity.

Thirdly, a pair of special tune names added to the climax. They are called "Zebo Pari avji (climax)" and "Turk avji(climax)" and found only in classical music works. The text of these unique melodies can be expressed in constant high notes and can be shown in the climax structures of a certain work form. For the same reason, the names of the tunes "ZeboPari" and "Turk" are inextricably linked with the word avj(climax).

It can be concluded that most of the songs have the first sample of the climaxes. Among the means of both expression and formation of song, the climaxes in the first and second concepts, the second category of namuds in the instrumental ways, and all three in the ways of saying have a certain place. Namuds can also be included in such a complex category of climaxes.

Without distinguishing the types, it is impossible to imagine the structural parts of the paths of namuds, their melody. That is why the issue of namud is paramount. For example, at the beginning of the Nasri Uzzol branch in Buzruk, 3 or 4 melody sentences position are taken as a whole, adapted to the nature of other branches, and used as the climax, and it is called the Uzzol sample. Templates can be used individually or in groups in branches of namuds. Performers, depending on their wishes, voice capabilities and experience, used samples in the performance of maqam in different ways. For example, if one performer uses up to three or four namuds, another can perform it completely omitting one of them. When they come in a group, the namuds should match each other in the way of the song, and must not prevent to the spirit and content of the song.

The number of Namuds is more than ten, and they are: Namudi Uzzol, Namudi Muhayyari Chorgoh, Namudi Ushshaq, Namudi Navo, Namudi Oraz, Namudi Bayot, Namudi Dugoh, Namudi Segoh, Namudi Nasrullayi and others. Namuds are often taken from branches called 'Talqin' and 'Nasr'. From the names





of the types, it is possible to know from which branch of status they are derived. For example, Namudi Ushshaq - from Nasri Ushshaq, Namudi Dugoh - from Dugohi Hosseini, Namudi Oraz - from Orazi Navo, Namudi Segoh - from Nasri Segoh, Namudi Bayot - from Nasri Bayot, Namudi Uzzol - from Nasri Uzzol, Namudi Bayot - from Nasri Bayot, Namudi Uzzol - from Nasri Uzzol, It is known that Namudi Muhayyari was taken from Chorgoh - Nasri Chorgoh. But the melodic sentences used as a sample are adapted to the character of their melodic image, melodic movement and circle method in the composition of branches.

Thus, mainly the types named above are widely used in namud roads. They are used in different positions. In addition to the above-mentioned examples, there are also the climaxes of certain parts of songs used in maqam paths, called Zebo pari, Turk. Although these climaxes are not called namud, they fulfill its function. They are not taken from certain branches, but created independently by composers. That's why they cannot be called namud, i.e., the appearance of a song of a certain namuds in other branches.

Regardless of where the samples are taken from, Shashmaqom is one of the peak forms of singing used in various branches of the Shashmaqom singing section. Therefore, while listening to maqam tracks, it is noticeable that there are some similar elements in their climaxes, and the climax of one song seems to be similar to the other. It is necessary to take into account the legal development of the melody structure, the spirit and appearance of the melody paths, and the specific aspects of the tone base when using the samples in the branches of certain namuds. This ensures that the samples are compatible with each other and with the branches, and that they do not compromise the spirit and content of the song. For example, Namudi Oraz is not used at all in Buzruk and Iraq, and Turkish climax is not used at all in Rost, Navo, and Iraq. The reason for this is that those types do not correspond in all respects to one or another status path. Namudi Uzzol, Namudi





Ushshaq, Namudi Segoh and Zebo pari are not limited to the role of namud, but also act as mediators between the main melody and other namuds.

As mentioned above, Is'haq Rajabov explained the samples scientifically and theoretically. In the 6th volume of Shashmaqom's 6-volume book, which was written by Yunus Rajabi in 1966-1975, there is an index of Namud pages are included. On schedule, there is also information about the performance of models in branches. This is an important tool for better understanding and learning of patterns.

In general, namuds are important signs in understanding the appearance of branches in the Shashmaqom song section. Without distinguishing the types, a correct idea of namuds cannot be formed. Thus, the patterns are basically a representation of the namud paths named above. They are used in different positions.

Through the scientific research conducted by Is'hak Rajabov on the theory of Namuds, we can say that it is impossible to imagine the structural parts of namud paths and their rhythm without distinguishing the Namuds from each other. That is why the issue of namud is of particular importance. Each status performer needs a good knowledge of the patterns and the ability to distinguish them, as well as a lot of experience to use them during the performance in order to learn the namud paths and branches of the namud perfectly. When a certain group of types is used in certain branches of status, composers attached great importance to the direction of the melody, its emotional impact, and the compatibility with the character of its internal laws. This case shows that it is not accidental that the samples are used in groups on status roads. Each type used in the branches of maqam plays an important role in the development of the song's melody, expands its form, and greatly contributes to the deepening of its emotional content.

List of used literature:

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