

FERGANA-TASHKENT ROUTES OF TASHKENT ROUTES ORIGIN.

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Abstract: *In this article, the history of the formation of maqom, types of maqom, ways of singing and maqom with series and without series in the 19th-20th centuries in the Fergana Valley, the oasis taking the leading places in the heritage of classical music, local performance traditions, Fergana-Tashkent full information about the history of the origin of the song section of the status roads.*

Keywords: *makom, shashmakom, region, song, usul, musical instruments, performance styles, teacher, national music, history, tradition, roads, local, makom works.*

ФЕРГАНСКО-ТАШКЕНТСКИЕ МАРШРУТЫ ТАШКЕНТСКОГО ПРОИСХОЖДЕНИЯ.

Аннотация: *В данной статье история становления макома, виды макома, способы пения и макомы с сериями и без серий в XIX-XX веках в Ферганской долине, оазис, занимающий ведущие места в наследии классического музыка, местные исполнительские традиции, Фергана-Ташкент Полная информация об истории возникновения песенного раздела Статусных дорог.*

Ключевые слова: *маком, шашмак, регион, песня, усул, музыкальные инструменты, стили исполнения, педагог, национальная музыка, история, традиция, дороги, местные, макомные произведения.*

INTRODUCTION

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts[1]. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3].

MATERIALS AND METHODS

The status of the Central Asian region is one of the foundations of this major family. He is also historically formed like the country. An overstake concept that includes different categories. Makomat-Bukhara shrugs, Khorezm Matons, Fergana-Tashkent Tal Huls and new modern varieties on the ground. The general parties of the status reflect the melodies and similarity of the curtain of adhubles and methods of methods. The specific aspects of the uniqueness were characterized by the characteristics of independent melodies, methods and veils, instrusting, and in a unique genre of melodies and tones. The musical brochures do not discuss the dialects of Bukhara and Khorezm or Fergana-Tashkent status in general documents in general. The following types of status mentioned in the eyes of the teacher-musician and meto-shikavans are based on common roots. For example, according to the Khorezm musicians, the traditions of Bukhara (turns) are tradition in creating status categories. Interview with the son of Bukhara Mahrogay Tanab, Michoel Barbay, the “Matok Khorezm and developed in Bukhara” (“Makomho

Dara Khorezm appears in Bakore Bakachi”). In addition, in Fergana, the views of the body and musicians are common in Bukhara, branches and Fergana, as well as fruit-Fergana. The initial concept of the status is directly related to major and a special association of Lads obtained from them. This figurative definitions aimed at understanding the essence of common traditions indicate the roots of status and the vital appearance of this art is reflected in the evidence of people. Fergana-Tashkent routes of Tashkent style. The Uzbek national music organizes another key series of the art of “Fergana-Tashkent Matotics” or “Fergana-Tashkent Style” status. In the 19th-XX-XX centuries, they are common in the XIX-XX centuries, watered with the traditions of local performance in the heritage of classical music. Fergana-Tashkent Makom songstyle, which have a large and small category, is a number of subsidiaries (palaxor, savt), shock, kuynuts) and close to the categories. (similar to their miraculous, shape, methods). Certificates of Tashkent, Fergana, are mainly ashulla routes, which are not similar to the shashmakom, where the role of Tashkent is 2.3.5.7 parts Categories. Each of them has certain number and separates with the means of numbers. Large Shulla Categories among Fergana-Tohrent status: Bethot I-V, Junyar, Harbor (each of them), for example, Bayot I, Bayot II, Bayot III, Bayot IV, Bayot V. Fergana-Tashkent Matibolatus developed and developed on the basis of the action of the waters of the Shashmakom section. Further enrichment of status paths and creating a great contribution to the creation of new times. Fergana-Tashkent Makom style - Tashkent and Fergana Valley (Kokand, Namangan, Kokand, Fergana, etc.) in music practice is a general general name. In addition, instruments and songways in other words, unlike the Shashmakom and Khorezm Matsomsoom.[4]

In particular, instrusts , “Bogli Irak”, “Paregreen”, “Surnay Irak”, “Surnay Iraq” is famous for the “Surnay khid”. Song style consist of samples from samples from samples from samples from samples to large-scale categories. Especially five-part, Bayot, “Billiya Sherozi”, “Gurbaroz” and seven-part songs of songs are popular. They are based on classical poetry (Sakkokiy, Navoi, Bobur, Uvai, Furkati, Mukumi, etc.).

Parts of the categories of the Stock Competitions are allocated through numbers (Mas, Maskin I, poor I). In some cases, special names of components are also found. In particular, the part of the “Matterin” Zulz, the III Passer, “Kashkula”, “Sharoni”, “Taronium”, “Taroni”, is called “Taroni” section of “Kafgar”, III “Kashkula”, including Polakh, Nasrulo. Also, Fergana-Tashkent Makom style The instrumental melodies are customary to applying the term “exercise” against the term “exercise” (Mas, “Experik” park , “Experik blasphemous”).

Fergana-Tashkent Tal style- the shining roots of Fergana-Tashkent routes date back to the Middle Ages, which are popular in the Middle Ages and its previously popular works. The term “ways” refers to this. Prior to the term Makom, the practice of music, such as Rah, Ravashin in the practice of the way, has been widely used in the practice of music. Filit not only in Khan’s palace, but also in different situations and conditions related to the life of the people. Mas, the trumps were manifested at people’s spectures and holidays, Dumbars players and wedding facilities, dutrad, tanbur, gijob and sibling performances and sessions. At the same time, these indicators are reflected in the Fergana-Tashkent Music style of music, singing, large animi genes. This situation is one of the reasons for their musician language and relatively popularity among the people. Fergana-Tashkent Tal ways - Fergana-Tashkent Tal style learned this traditions from famous teachers. In this way, among the prominent media of these statuses, S. Kalonov (flute), Precaignin Key Sadikov (dust, duty), G. Toshmatov (Gijjak), T. Alimatov (Tanbur, Dutor), Khafiz - Sh. Shoumarov, Tablet Khafiz, Shojalalil Khafiz, Ilkham Khafiz, is a great service for teachers, such as Khafiz, Khafiz, Rajabi, Mamadaliev. Composers T. Jalilov, O. Khotamov, F. Mamadaliev, in

recent years A. Ismailov ways to Fergana-Tashkent Makom style makom style. He created a category and separate performance in the traditions.

RESULTS

The origin of the song section of the style of Tashkent style of Tashkent Makom. In Uzbek classical music, "Fergana-Tashkent Matabolotics" or "Fergana-Tashkent Roadways" is another key series of status. The Fergana Valley widespread ways of singing and neutralized songs in the XIX-XX centuries, and the traditions of local performance abounded in the hereditary of classical music. Fergana-Tashkent Sam Khabuls, Tashkent-Tashkent Sam Khabul and instrument Shashmakom (Savt), out-station (Kuzgar) and close to category (Ulam similar to the melody, shape, methods). Fergana-Tashkent status and Makat means 2nd categories of 2, 3, 5 and 7 parts. Each of them has certain branches and is separated from each other. Fergana-Tashkent Matotics: Bayot I-V, Junior Shahnoz, Inghe Khusseini I-VII (except for the general number of parts of the rice, except for the status of the rice), for example, Bayot I, Bayot II, Bayot III, Bayot IV, Bayot IV performed the series (performed in the singular or insolent ensemble); Pork I-V; Mistkin I-VII, Nasrullo I-III, Navruz November Songs' Bayot I-II, Surnay Makamway. In addition, the works of separate song and instrumental status occurs in the balance of the andjects of the Shashmakom, which is in a mature musician and instrument. For example, wild, wild, wild banxios, deserts, Tashkent Irak, Tashkent Irak, Kokand's dioch, Samarkand or Khaji Abdulaziz, Tashkent or Mullah Khojand or the deterioration Hophy Castis and others. Fergana-Tashkent status of Shashmakom is formed and singular of songs in the context of the song "Shashmakom" developed on the basis of the movement.[5]

1. Part on the palaxor, the second part is the third part on the basis of its song or prose - the fourth part - on the basis of a kissor or fifth. The status of Bayot, Junk and Basein, the Shashmakom involved in the Shashmakom, are the status of a vary True statuses) came to the basis of (Five of this status has its own names: flowers, Shawsis, Chapari is called flowers, Ulor, and the Ufari. The status of the flower is very different from other categories in terms of order. But the outlets of the juite-shahoose are content and style of Makom ways. They are attracted to attractive, pleasantly sensitive tones. The category of Mato "Pork" is based on the Baot Tai Tai. The camporius occurred with his gloriousness, his gloriousness, and the tune of the tundle was reduced and changes are included. Income (Muhayar Ingans, stored in daina methods, weight, weight of poems). In 2 song, the collection is a 2 song version option. It is said on the basis of the share of a collection, but its doya method and shape simplified. Twelve American systems and it goes back to tiled works available in the earliest. The term is referred to. Prior to the term Maqom, the concepts such as "Roh", "Taka", "Ravashin" have been widely used in the practice of music. Unlike the shashmakom, Tashkent Rnakomi is inscribed not only in many cases and circumstances associated with the life of the people. Summaries, appeared at the people's spectures and holidays, Dorboz players, and tanbur, playing performances, and meetings held under home conditions. At the same time, these pages are reflected in the specific style of Fergana-Tashkent Methods Song, the Big Song Ganur.

DISCUSSION

This situation is one of the reasons for their musician language and relatively popularity among the people. Fergana-Tashkent Tamers have usually learned from famous teachers. In this way, among the prominent medales who delivered these statuses on us, Abdukodir Yubir, A. Yusupov (Surnew), A. Abdullaev (Tanbur), M. Tanbur, K. Jabborov (Dutor, Tanbur). Gijjak, Dutor, S. Kalanov (nay), Fakhridin Sodiqov (dust, dutor), S. alimalov (Gijjak), Khafiz - Sh.

Shummarov, Tediri Khafiz The services of the teacher, such as Teacher, such as Khojomalil Khafiz, Ilkham, Khafiz, Khafiz, Rajabi, Rakhsulkor Mamadaliev, are great. The composers, in the recent years, A. Ismailov created a series of playing and separate performances in Fergana-Tashkent Tal trades. A group of singers and musicians specializing in execution of status. Their implementation is mostly statuses, as well as the melodies of Uzbek composers, and popular music. Bukhara, Samarkand, Khiva, Kokand, Tashkent, H. Bukhara, Samarkand, Khiva, Kokand, Tashkent, etc. He worked in the palace in particular in large cities. It was later reorganized to widely promote classical national music creativity in new circumstances. In the past, the status is performed in a united category of status or performed the parts of the instruments and adols separately. In particular, the khafiz, including sutures, are conducted in the speech to the interpretation, Nasr, Salvation, are kept a beggar, Savkkan). They were accompanied by a tanbur, circle or compact musical ensemble. In particular, at the end of the ninth century, the corresponding status to Bukhara was typically 2 tanbur, dutar, locks), constantly and 2- of 3 innovative hafes. Founded in the 1920s. In Oriental Music Schools, the Father's Institute of Music and Choreography served the post-status teacher, Deamla Khalim Lumberov, Khaji Abdulaziz Rasulov, Matojub Khatram. Everyone's heart is very important to accelerate the grazing of the thanks, and since 1989, Khunus was established in 1989 under the name of Yunus Rajabi. The Uzbek folkolic ensemble (supervisor Yunus). An experienced singer and musicians are involved in ensemble, from national instruments, dust, rubob, roll, nay, add, circle, and h. entered. The ensemble in, mainly, in the development of Bukhara and Tashkent Makom style and the development of unique lyric methods in 1961-1966, J. Sultanov, O. Alimkhajayev, A. Khaydarov, K. Ismailov, B. Dovidov, O. Alimakhsov, O. Kasimov, T. Salimov, honored artists of Uzbekistan - K. Zuminov, A. Ubaydullaev, B. Zirkiev, I. Kata, S. Aminov, Sh. Erpev, H. Kadirov, H. Yusupov, Sodiqov, U. Savtichojayev, H. Otayev. The team performed this team Shashmakom, Fergana-Tashkent Makom style and multiplied according to grammone plates and multiplied. This creative team, which began to work in the leadership of Yunus Rajabi, managed to create a great and unique school. The recent ensemble composition has expanded and law, the implementation of the status of the status has increased. In the next development of the status of the status A. Ismailov, A. Abduramov, O. Otakhonov, E. Lutfullayev, M. Yuldashev, B. Dustmuradov. At the merunate college of merunates, along with some primary music and art schools and lyceums, Makom tracks are also trained. Regular status enforcement executives in 1983 was named after the republican competitions, since 1991. As we look at the music of the existing statuses in Uzbekistan (Shashmakoma, Khorezm mathemari, Fergana-Tashkent Taromes), Each has the most perfectly contracent curtain (sound) attracts our ministry. Who are the shares of these notas, built in the ratio of 7 key curtains, and when are these? Based on the logical fikise operating in this direction, it is possible to think that the art of music is relevant to the developing centuries. However, the history of world music denies such a conclusion. Because, similar to the curtains of status (curtains) sound structures are known to the cultures of the sound structures, which are very ancient times. In particular, the ancient Greeks noted that such curtains did not last several types, but also have a special important role in human upbringing. Donishmand Fosaghours Pythagor has been studied by mathematical methods to know the causes of the emergency influence of perfect curtains (these methods later applied by medieval oriental musicians). Demah Proven organized curtainment ridges were originally created on a scientific-theoretical basis, but also the beautiful tune harmony with them was discovered on a scientific basis. According to existing views between the scholars, the oldest studies of the status is inherited from the prophets. In particular, according to the other

half of the 16th century - the famous musician and scientist Darvish, who was working in the first quarter, was in the Tuhfatus-Surai Boxian booklet, the seven prophets were seven statements related to the names of the seven. It is narrated on the legacy of the "truth" - from Adam "khussein" - "khussein" - "khussein" and "khussein" and "Rejid" and "Rejid" and "Rejonger" and "Rejonger" is to do. Khushja Abdulkadir ibn Maragi, Khoja Safiddin ibn Abdulmumin, also reports to relate to the opinion of the very prestigious teachers such as Sultan Uvays, such as delivery of this information. It should be noted that the term "Road", meaning "road", can serve to support the information you have described by Ali, the meaning of the "road". Allah is showing the ways of the prophets who were ambassadors on earth to people to attain true happiness. The signs of them are known among the community teachings and passed through generation spiritual hereafter as a beautiful spiritual hereafter. The best suzable curtains for human listening and perception are also generated in the basis of this heritage, then various tunes were developed based on the "style" (Or the new signs of the melodies are created). Thus, the inherited world's stakes from the ancient world plundered the composisulators-u, and the development of folk music. Another musical layer that is available in the statuses the old samples of folk oral musical creativity. Surprisingly, the "traces" on the oldest sets of folk music in the status were also preserved. In particular, we see these traces in the works of Naltuzi Khoro, Naltuzi Khoro, Sabo Sabo, who are clearly manifested by the lower strategic melodies of the most ancient universities of these assists. will be. It is no coincidence that this is not. It is known that many eastern peoples have celebrated Navruz since the long celebration of Navruz, and in this regard, they performed certain melodies and adons. As a distinctive seasonal music, it must be closer to the fact that this category of melodies are important in the traditional life of the people later and has its highly developed appearance. Among the sources of status "sometimes" (the melodies) are noteworthy. Most scholars specify that the ancient books of this category are going to study in certain tones, including the "Goth" hymns at Avesto. In this case, the word "Gakeha" in the Avesto will then be taken into the Damaged in the form of more and a number of other modices. The analysis of Goh "Gos" shows that the roots of these innovations are more ancient than the period above. In particular, the two base cars structure, seal instruments, as well as three bases of bases in the coalition of Shashmakom, the tanamics of the Khorezm Sport state of the Fergana-Tashkent in Burais of Tashkent. It is known from the latest willing-minded scientists who have won the Ethnic Olima eagerly imitating such support in questioning the folk musical thinking. Of course, how much does not find the deaths of how many people belonging to antiquity, but it cannot be said to revive as in its original state. In zeal, "saved" musical monuments, while the important traces of Gardand Knem is preserved, in their highly developed cases. So the oldest history of the status actually does not have a history of status, but more than the music, which are more of their origin, are interested in music. The history of the systems of style in the structure of these different types of music directly will also begin through the history of the system of artistic classes, directly classumical status. We do not have clear information about when and in what form the first status systems are. In this regard, during the Suspecting Palace (590-628 years during the King Khusrav Parvease), the famous musician who served - Borebad creative legacy, especially the "7 Khusraviya" system, will attract attention. The musicologist Scientists "Khusravani" will then be assumed that the impact of this system is based on the basis for the formation of status systems or in any case. However, it should be noted that there is not an agreement on this issue yet. The development of experts' majestic status systems is a certain historical phase of the development of executive, as well as the presence of developed musical sciences and factors such as the

expanded cities, which are the most necessary city cultural environment. In particular, qualified young scientist scientist, Doctor of Arts Doctor of Arts, qualified guidelines in this regard are attentive. The status of man's concepts, musical and aesthetic views, the formation of the system of status, is also closely linked to the development of world learning. Oriental music scientists have said that music was related to medicine, philosophy and mathematics. Professor Ravshan Yunusov said: Oriental status has a playful complex philosophical musical and practical foundation. It should be noted that the necessary factors for the formation of the status denot in the Oriental Muslim were Jamul. It is the way that during these periods, accurate subjects developed, and the great services of our compatriot Abu Nasr Farobi (871-9550) were founded, and professional practices rose to a new level, as well as religious-philosophical doctrine and view began to spread. The influence of these direct and factors, twelve status systems have emerged in large (central) cities of the East. This system was developed first in the works of Safiuddin Urveyiy (XV), Abdurakhmon Jami in the following centuries, Abdurakhmon Jami, Zainulobidin Husseini (XVI), Najmiddin Kavkabi (XVI), Darvishali a teacher and supervisor scientist continued by the Changiy (XVI-XVII). As mentioned above, Fergana-Tashkent status are later summarized.[6]

CONCLUSION

First, the Matos themselves were divided into the status of Fergana and Tashkent school. In particular, Bayo, Bayot, Novseq, Nasrullo, Novseh, Novok, Munhol, Munjot, Girja The "street park", and more people are played more in the traditions of Tashkent. Conclusion These definitions of Makam are directly dignpleted not only for twelve status, but also to the ways of Shashmakom, Khorezm Matamas and Fergana-Tashkent Makath. In this case, along with the word "status", "Samo, Gardun, Kalandar, Samandar", "Girya", "Nola", "Suybad", "Suylar" Such an excellent musical veil is the formation of Gazals, such as "pure" musical, as well as high love, Boykil), such as based on (as an art opposite of the sectarian processes), factors such as the principle of consistent public topics and the factors such as the principle of displaying their ads are among the evidence. But the most important evidence is the music of these great love status. Because in the content of music, the original beauty of the pure psychology is an expression of its own expression for the original beauty, the spiritual attack of truthfulness. Consequently, one of the most common reasons is not to lose its artistic fiction and the hearts of men in millodab, while people are in the hearts of millababs.

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