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UZBEK CLASSICAL MUSIC AND RHYTHM (USUL)

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Abstract

The purpose of the research: The main goal of the research conducted on the issue of Uzbek national music, including rhythms (usul), is to systematically analyze the rhythms of works in Shashmaqom.

Research methods: The research process is mainly based on the comparison of Shashmaqom rhythms (usul) as a system.

Research results: As a result of the research, it was shown that the rhythms of Uzbek national music are diverse, attractive, and have the character of different accentuation and articulation. Rhythms (usul) are systematized and tabulated.

Practical application: The results of the research are fully revealed in the author's doctoral (PhD) work, and the main results are included in the practical training part of the science program for the 2023–2024 academic year of the subject "Maqom asoslari".

Keywords: *Uzbeksky, Shashmakom, instrument, song, rhythm, system, Classification, Tarjie, Gardun, Muhammas, Sakil, Sarakhbor, Nasr, Talkin, Ufar, Tarona, Savt, Mogulch, Talkincha, Kakarcha, Sokinoma*

Introduction

It is known that the heritage of Uzbek classical music has been preserved by the people since time immemorial, enriched by the spirit of the time and passed on from generation to generation. It is the duty and duty of each of us, first of all, our intelligentsia, our entire society, to comprehensively study such a unique and priceless wealth, to convey its meaning to our children. The reforms carried out by our esteemed President to develop the art of status will further increase the interest of young people who are just starting scientific research in their

field. The musical heritage that has reached our time shows the strength of the chain of generations, and since the requirement of our time is to study them correctly, widely apply them in life and pass them on to the next generation, in-depth study and mastery of every piece of our musical heritage, such as Shashmaqom, which is spiritual the wealth of our people has always been one of the urgent tasks of musicology.

First of all, it should be noted that the name of all Shoboi Shashmakoma is associated with the name of the rhythms. Sarakhbor, Talkin, Nasr, Savt, Mogulcha, Kashkar,

Sakinama, Ufar, Tasnif, Gardun, Muhammas, Sakl and others.

The Shashmakom rhythm system is also built on the principle of simple to complex. Each rhythm has its own name, formula and place in the shashmaka series.

Methods

Musicologist Otanazar Matekubov in his book “Makamot” expresses the following provisions about the scale-rhythmic system of works belonging to the paths of Shashmaqom and Uzbek maqom. “In music, if mode is space (place, position of songs), then iiko (rhythm) is a factor of time, the organization of the flow of time.; the time that passes between songs (iiko’) is embodied in the science of status, usually in the concept of rhythm. From the point of view of the sound system, authority forms a certain system of tones. In another dimension, maqamat consists of a certain rhythmic system. The forms of classical music we have are organized primarily in these two aspects; The components of status groups are determined depending on the sound line and rhythms. In a word, Shashmak, Khorezm maqams, Fergana-Tashkent maqam roads consist of this coordinated system of sound lines and rhythmic measurements.

It is known that “Shashmakom” consists of two huge parts: instrumental and vocal. They are usually divided into mushkilot (in-

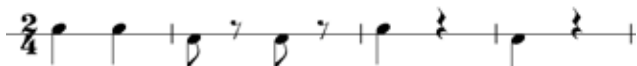
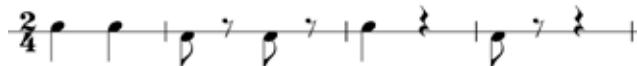
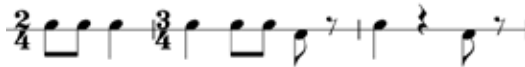


strumental) and prose (Sinhala). Each section contains components characteristic of the Shashmakom series. The works included in the instrumental tracks of “Shashmakom” consist of simple and complex rhythms. That is, the doira rhythms of the melodic lines in the instrumental part of the “maqom” are different. The melodic lines in the instrumental part are usually named after the rhythms of this doira musical instrument. The instrumental part of Shashmaqom includes the following rhythmic melodies: Tasnif, Tarzhee, Gardun, Mukhammas, Sakil. Music composers in the past also created a style of rhythms based on a certain rule for expressing the rhythms of the musical instrument «doira», and they found their place in classical music patterns or called the rhythms by different names, such as Chapan-doz, Chanbar, etc. “Each of the melodic lines in the instrumental sections is an independent instrument and is supplemented with the names of the corresponding “makam.” For example: Tasnifi Buzruk, Tarzhei Buzruk, Sakili Navo, Samoyi Dugok, Muhammadi Irok, Garduni Segok, etc.

Results

“These instrumental tracks of “Shashmakoma” are distinguished by a very complex and thoughtful melodic structure.” writes Ishak Radjabov. Below, we present the system of methods of Shashmaqom’s musical instrument department in the form of a table.

Table 1.

Buzruk is a system of instrumental rhythms

Buzruk tasnif	
Buzruk tarjee'	
Buzruk gardun	
Buzruk muhammas	
Nasrulloiy muhammasi	

Islimiy saqil

Sulton saqil

Rost is a system of instrumental rhythms

Rost Tasnif

Rost Gardun

Rost Muhammas

Ushshoq Muhammas

Panjigoh Muhammas

Vazmin Saqil

Rak-rak Sakil

Navo mushlikot – rhythm system of the instrumental part

Navo tasnif

Navo tarjee'

Navo gardun

Orazi nag'ma

Navo muhammas

Bayot muhammas

Husayniy muhammas

Navo saqil

“Dugoh mushkilot” – rhythm system of the instrumental part

Dugoh tasnif $\frac{2}{4}$

Dugoh tarjee' $\frac{2}{4}$

Dugoh gardun $\frac{2}{4}$ $\frac{3}{4}$

Dugoh peshrav $\frac{2}{4}$

Dugoh samoiys $\frac{2}{4}$ $\frac{2}{4}$

Dugoh muhammas $\frac{2}{4}$

Chorgoh muhammas $\frac{2}{4}$

Xo'jiho'ja muhammas $\frac{2}{4}$

Chorsarxona muhammas $\frac{2}{4}$

Ashkullo saqil

“Segoh mushkilot” – rhythm system of the instrumental part

Segoh tasnif

Segoh tarjee’

Segoh xafif

Segoh gardun

Segoh
muhammas


Ajam
muhammas


Mirzakarim
muhammas


Basta nigor saqil

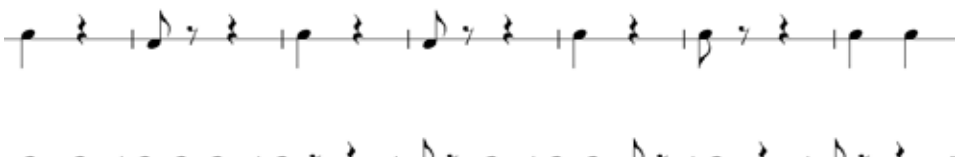
“Troq mushkilot” – rhythm system of the instrumental part

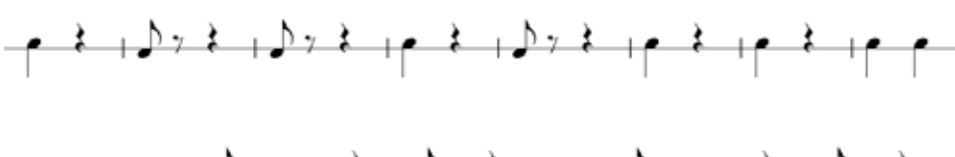
Irok tasnif

Irok tarjee' 

Irok muhammas 

Irok sakil I 


Irok sakil II 

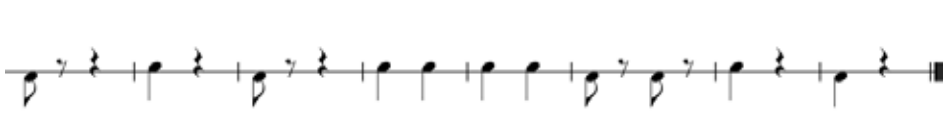
sakil 

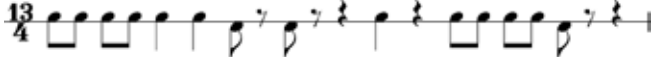
The Nasr section of Shashmaqom is divided into two groups, which are called branches of the first group and branches of the second group. Ishak Radjabov explains this process as follows. “In the early stages of the formation of Shashmakom, branches such as Sarakhbor, Talkin, Nasr, which were included in the first group of the song section, and their tarons and ufars were created. In subsequent ears, the composition of Shashmakom became richer, and composers added new branches to it.” Including mukhar, chapadoz.

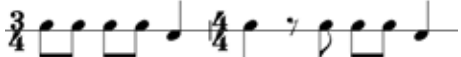
The songs included in this section of “Shashmakoma” represent a special sub-series and consist of several works. The works included in the subseries are usually called “tarona”. “The works of the first part of the maqams – the Sarakhbors, Talkins, Nasrs and their Tarons and Ufars – will be performed one after another. At first it was performed to the songs of the Sarakhbors, then it was transferred to the Talkins and their songs. Then the lines of Nasr are pronounced with the Tarons and the Ufars are performed. Thus Thus, the first part of the


“Rost nasr” – rhythms of works included in the first group

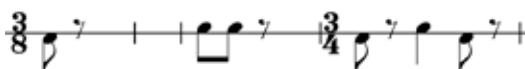
Rost sarahbor 

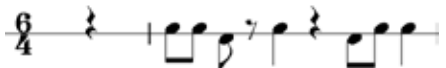
Taronal 

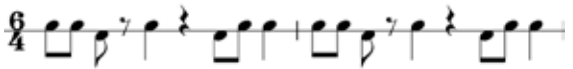
TaronalII 

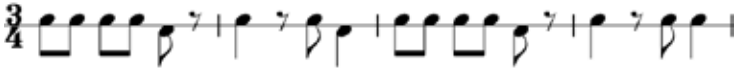
TaronalIII 

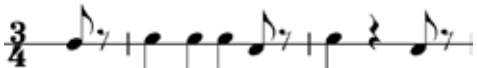
TaronalIV 

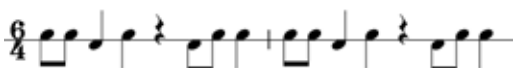
Ushshoq Talqin 

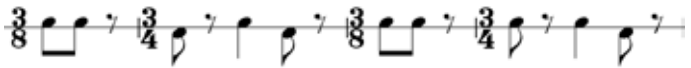
Tarona 

Ushshoq nasr 

Tarona I 

Tarona II 

Saboh Navro‘zi 

Saboh Navro‘zi Talqincha 

Ushshoq Ufar 

“Navo nasr” – rhythms of works included in the first group

Navo sarahbor 

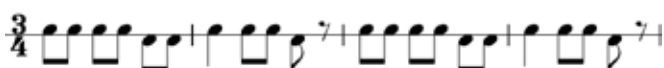
Tarona I 

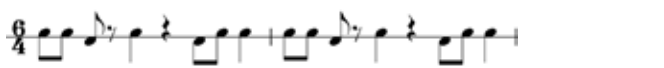
Tarona II 

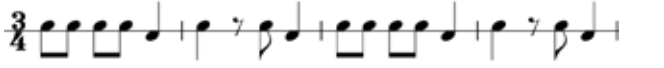
Bayot Talqin 


Tarona 

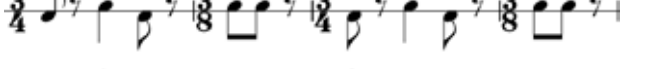
Bayot nasr 

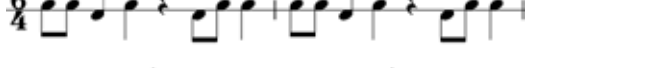
Tarona I 

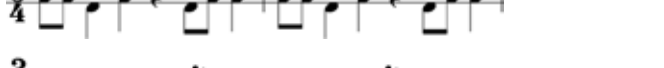
Navo oraz 

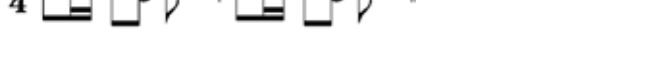
Tarona I 

Tarona II 


Tarona III 

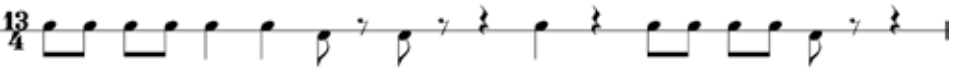
Suporish 

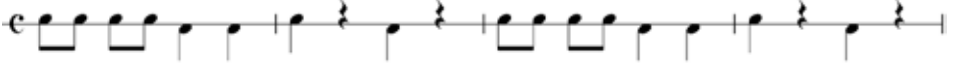
Husuyniy navo 


Bayot ufar 

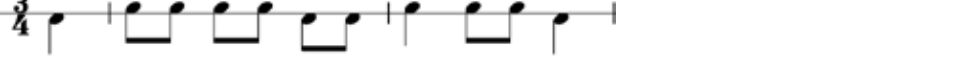
“Dugoh nasr” – rhythms of works included in the first group


Dugoh sarahbor 

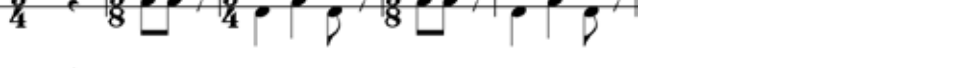
Tarona I 

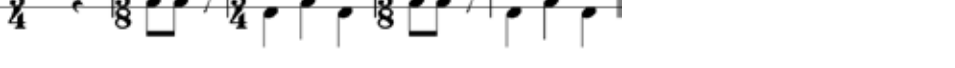
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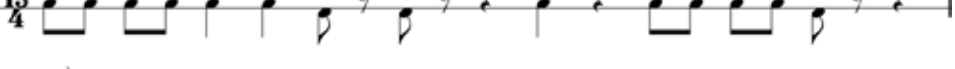
Tarona III 

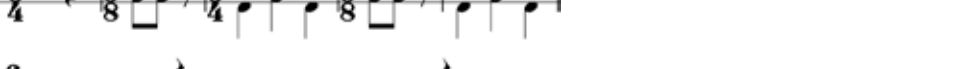
Tarona IV 


Tarona V 


Tarona VI 


Chorghoh talqin 

Tarona I 

Tarona II 

Dugoh oraz 

Tarona I 

Tarona II 


Tarona III 

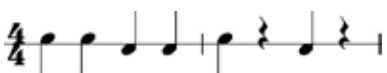
Suporish 

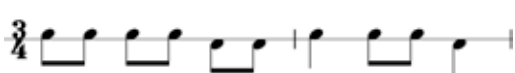
Husuyiniy Dugoh 

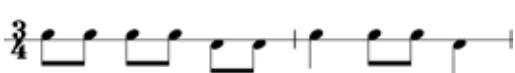
Chorgoh ufar 

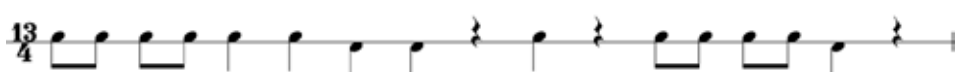
“Segoh nasr” – rhythms of works included in the first group

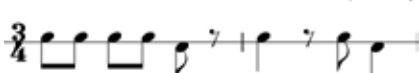
Segoh sarahbor 

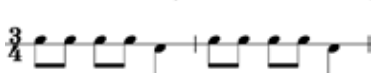
Tarona I 

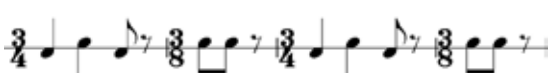
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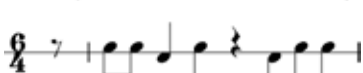
Tarona III 

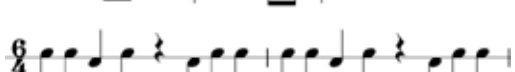
Tarona IV 

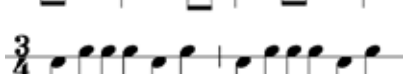
Tarona V 

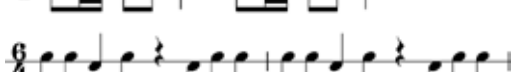
Tarona VI 

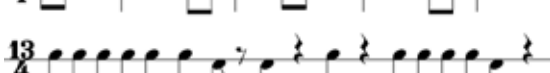
Segoh talqin 

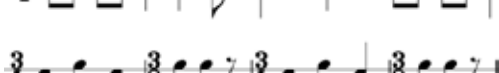
Tarona 

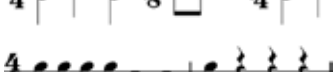
Segoh nasr 

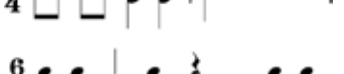
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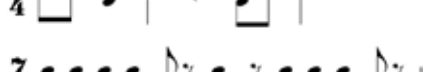
Xoro navro‘zi 

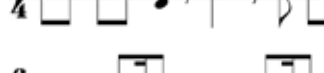
Tarona I 

Tarona II 

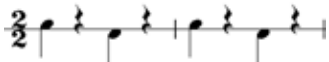
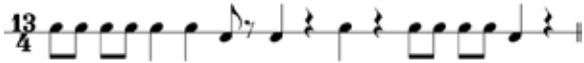

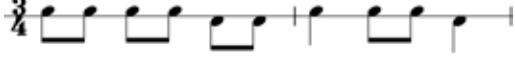
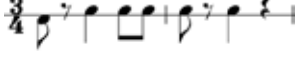
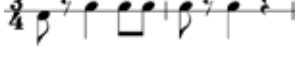
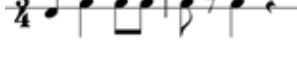
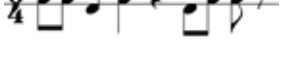
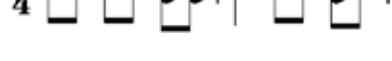


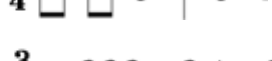
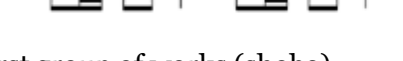
Tarona III 

Ajam navro‘zi 

Tarona 

Ufar segox 

“Iroq nasr” – rhythms of works included in the first group

Irok sarahbor	
Tarona I	
Tarona II	
Tarona III	
Tarona IV	
Tarona V	
Tarona VI	
Irok muhayyar	
Tarona I	
Tarona II	
Tarona III	
Chambarcha irok	
Irok ufar	

Following the first group of works (shoba) of Shashmakom, the second group of works (shoba) was compiled. “Shashmakom did not stop at any border, but expanded its structural framework. Thus, several works such as Savt and Mogulcha were created, which were included in the group of works (shoba) of the second part of the song section of Shashmakom”.

Savt and Moguls are also a subseries and consist of five specific works (shoba). They differ from tarons in that they are named after their rhythms. They can be performed either as individual works (shoba) or as a series. The second group of works (sho’ba) is based on certain rhythms, and this system is strictly preserved by all Savts and Mogulcha.

Savt and Mughal rhythms are almost identical in terms of rhythms and beats. But in execution it differs in the launch process. That is, there is variability in the place of the starting contribution of the main (theme) melody of the work and the criteria for the order of the strong (main) contribution of the rhythm. What follows is a series of songs performed in the rhythms of Talkinchi, Kashgarchi, Sokinom and Ufar. In practice and in Shashmakom they are considered as the second group of works (shoba) series. The rhythmic system of the second group of works (shoba) of the song section “Shashmakom” is as follows:

“Rost nasr” – system of rhythms of works belonging to the second group

Ushshok Savt 

Ushshok savt talqincha 

Ushshok savti chapandoz 

Ushshok savti qashqarcha 

Ushshok savti sokiynoma 

Ushshok savti ufar 

II Sabox savt 

Sabox savti talkincha 

Sabox savti kashkarcha 

Sabox savti sokiynoma 

Sabox savti ufari 

III Kalon savt 

Kalon savti talqincha 

Kalon savti kashkarcha 

Kalon savti sokiynoma 

Kalon savti ufari 

“Navo nasr” – system of rhythms of works belonging to the second group


Navo savt 

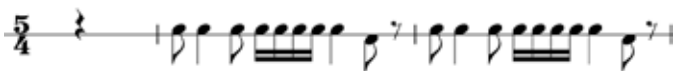
Navo savti chapandoz 

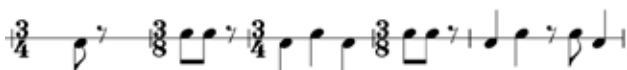
Navo savti talqincha 

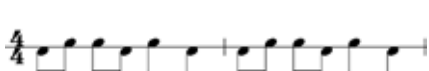
Navo savti qashqarcha 

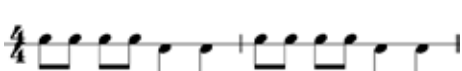
Navo savti sokiynoma 

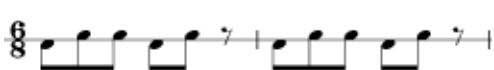
Navo savti ufar 

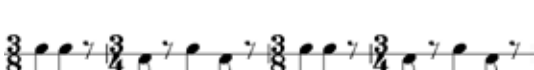
Mogulcha navo 

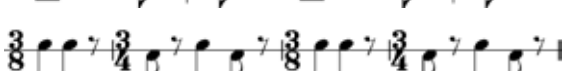
Mogulcha Navo talqincha 

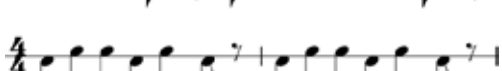
Mogulcha Navo qashqarcha 

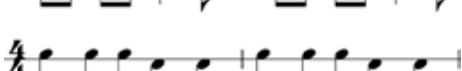
Mogulcha Navo sokiynoma 

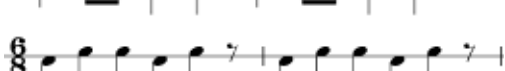
Mogulcha Navo ufar 

Navo mustazod 

Mustazod Navo talkincha 

Mustazod Navo qashkarcha 

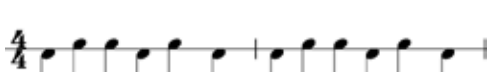
Mustazod Navo sokiynomasi 

Mustazod Navo ufar 

“Dugoh nasr” – system of rhythms of works belonging to the second group


Chorgox savt 

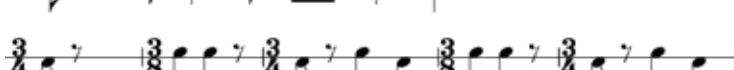
Chorgox savti talqincha 

Chorgox savti qashqarcha 

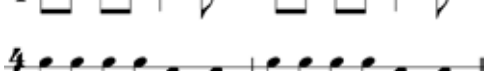
Chorgox savti sokiynoma 

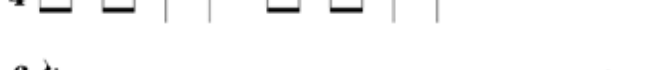
Chorgox savti ufar 

Mogulcha dugox 

Mogulcha dugox talkincha 

Mogulcha dugox qashkarcha 

Mogulcha dugox sokiynoma 

Mogulcha dugox ufar 

Dugox kalandar 

Dugox samandar 

Oromijon saraxbor 

Oromijon 

Ufari Oromijon 

“Segoh nasr” – system of rhythms of works belonging to the second group

Segox mogulcha 

Mogulcha segox talkincha 

Kashkarcha segox mogulcha 

Segox mogulcha sokiynoma 

Segox mogulcha ufari 

Discussion

In musical treatises of the 10th– 17th centuries there are many examples of techniques for playing a musical instrument “in a circle”, based on this rule. In this case, syllables are formed from consonant letters, which are the expression of long and short syllables, and the combination of syllables forms columns of measures of the poem and doira techniques of musical instruments. “These columns, which are used in the rhythms of the Doira musical instrument, can also represent the weights in the aruz. In the past, musicians and singers, not knowing the rules of aruz, selected verses to suit songs using rhythmic stops like “tan-tana-tananan.”

In maqams, rhythms are mainly interpreted using the doira musical instrument. In the instrumental section one, nasr and ufar play two or three doiras. The main reason for this is that according to custom, the sarahbors are the main initiator and the main part of the maqams and are performed single-handedly by the mature hafiz.

Ufars and tarons were performed by many people (ensemble) to the accompaniment. The ceremonial aspects of these maqoms and social features are shown. In the nasr section, one of the simplest and most important points is that the rhythm should not be louder than the singer’s voice.

Maqom traditions, which make up a significant part of Uzbek folk music, have historically gone through a long and difficult path of development. Such criteria of creativity and performance were first expressed as a product of the professional activities of court artists, and later its development in the conditions of the oral style took a broad form.

A number of scientific problems in this area were solved as a result of research in the field of musical oriental studies conducted by scientist Ishak Radjabov (1927–1982), one of the founders of the direction of status studies in Uzbekistan. At the same time, the theoretical system of the “Twelve Maqams”, widely used in the 13th–17th centuries, was analyzed in its own way, compared with previous and later methods of maqam, and an

objective understanding of Eastern notation was formed.

Conclusion

It should be noted that Shashmakom, the largest example of the Uzbek classical musical heritage, classified the theoretical aspects of classical musical culture taking into account all its features, and also included simple and complex rhythms in the genre in a certain order.

We see that musicologists I. Radjabov, O. Matyokubov, O. Ibrokhimov analyzed all the historical and theoretical aspects of the Bukhara Shashmakomi, Khorezm makamal and the Fergana-Tashkent makam road, leaving the question of rhythm open.

Separately, it should be noted that maqams are based on two wings of a youth and rhythm balances the consistency of developmental stages in the formation of a certain order and content.

There is a reason why musicologists have not clearly defined the incompatibility of the methodological system. However, it is clear that the official Fergana-Tashkent maqom roads do not have a specific order. At the same time, it is appropriate to recognize that identity has a tradition of forming aspects. It can be admitted that the Shakhnozi-Gulyor maqam road, like other Fergana-Tashkent maqam roads, is unbalanced in the composition of structures and in its rhythmic system.

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