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## LOCALITY CHARACTERISTICS OF THE DOYRA USULS (RYTHMS) OF SHASHMAQOM, KHOREZM MAQOMS, AND FERGANA-TASHKENT MAQOMS

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### Abstract

The article provides brief conclusions on the mutual analysis of the systems of circle methods in the performance practice of Shashmaqom, Khorezm maqoms, and Fergana-Tashkent maqoms. Research in this area reveals that the roots of oriental classical music, including the Uzbek maqom, have one core, one system, and one philosophy as the basis for their origin and formation, as well as their specific local characteristics in performance practice.

**Keywords:** *Music, usul (rhythm), maqams, styles, meter, weight, nikra, Buzruk, Rost, Nav, Dugoh, Segoh, Iraq, Ufar, Nasr*

### Enter:

Uzbek maqom has great historical roots. Over the centuries, this major musical form has gained great importance with its broad meaning, mature level, and performance quality. The study and analytical study of various aspects of this heritage will always be relevant for modern musicologists. Because Uzbek maqom is extremely deep and complex in terms of pitch, circle methods, and forms. In the process of studying the circle methods of Uzbek maqom (Bukhara Shashmaqom, Khorezm maqoms, Fergana-Tashkent maqom paths), we are witnessing performance styles that have their own color in different regions of our country, and we are trying to shed light on these aspects.

### Literature review and methodology

Musicologists A. Fitrat, I. Rajabov, M. Yulsupov, O. Matyoqubov, O. Ibrahimov analyzed all historical and theoretical aspects of the Uzbek maqom (Bukhara Shashmaqom, Khorezm maqoms and Fergana-Tashkent maqom paths) and limited themselves to a statement of general ideas on the issue of method;

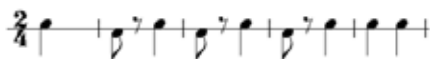
Although the methods have their own specific foundations, it should be especially recognized that in the formation of maqoms, in particular Shashmaqom, they are guided by the unified order of melody, text, and the time criterion. The factors that justify the perfection and complexity of the methods are their universality, versatility, tendency to artistic and, of course, independence.

## Results

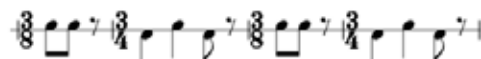
Uniqueness: the uniqueness of the methods is reflected, first of all, in their names. Secondly, the method is based on a specific rhythmic formula, and thirdly, the strong rhythm and the specific character of the mel-

odies contained in it are reflected in the simplicity and, in turn, the complexity. This can be attributed to all the examples of the method belonging to the Shashmaqom, Khorezm maqoms, and Fergana-Tashkent maqom paths. Each of them is unique. In particular:

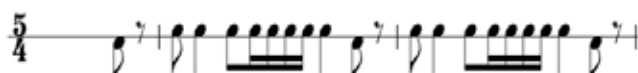
### Saraxbor's doira usul:



### Talqin's doira usul:



### Mo'g'ulcha's doira usul:



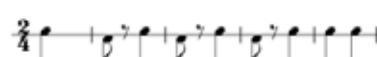
Similarity: The similarities of the methods manifest themselves in a number of cases. a) in the written appearance of the naqr, b) in their arrangement; c) in their performance refinement; d) in their contributions; d) in their

measurements and e) in their tempo. This shows that the maqamat is based on one basis and is reflected in different characters. For example: Sarakhbor and Zarb ul-qadim; Mo'g'ulcha and Savt; or Talqin and chapandoz;

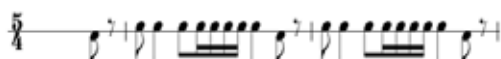
### Zarbul qadim's doira usul:



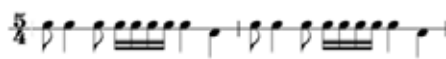
### Saraxbor's doira usul:



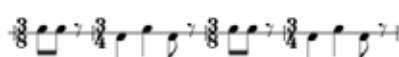
### Mo'g'ulcha's doira usul:



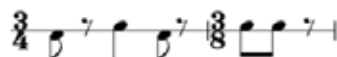
### Savt's doira usul:



### Talqin's doira usul:



### Chapandoz's doira usul:



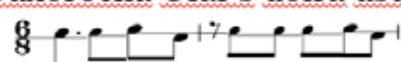
Newly created copies: One of the productive artistic factors of Uzbek folk music performance is the formation of various variants, types, and manifestations of a par-

ticular style. This, firstly, ensures the diversity of the style, and secondly, contributes to the enrichment of the criteria for differentiation.

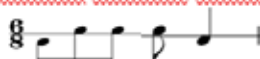
### Farg'onacha Ufar's doira usul:



### Buxorocha Ufar's doira usul:



### Xorazmcha Ufar's doira usul:



### Newly created copy:



Aspects of locality: It is known that the local aspects of the methods also manifest their uniqueness in the performance process. The full reflection of the musical melodies of some

maqom varieties or oases is achieved through changes in the naqr. We can see this in my interpretations of the prose method in the Shashmaqom and Khorezm maqom variants.

The rhythmic methods of the works selected for the second group of branches of Shashmaqom are arranged in a unique way. Starting from the main and initial Savt part, it expresses the harmony of melodies that sound in a meaningful sequence of methods such as Talqincha, Kashqarcha, Soqiynama and Ufar. In the full performance of the work, the methods take on a colorful tone, the rhythm of the parts accelerates, and serves for the development and integrity of the series. At the same time, it ensures the dramaturgical development of the work and provides a logical conclusion.

Each of the maqoms consists of a clearly defined and specific composition of the instrumental part and the singing path. This is based on the specific characteristics of the instrumental part, its own structural and developmental rules, and the methods of the aytim groups. Certain group forms of the Bukhara Shashmaqom, Khorezm maqoms, and Fergana-Tashkent maqoms, which have come to such a specific form, are widely used in current practice. In this regard, musicologists such as Abduraf Fitrat, Yunus Rajabiy, Is'hoq Rajabov, Fayzulla Karomatov, Abdumannon Nazarov, Otanazar Matyokubov, Rustam Abdullaev, Ravshan Yunusov, and Aqil Ibrohimov have addressed this to some extent in their scientific research. Among these studies and sources, we can see that the system of statuses is generally explained in Is'hoq Rajabov's fundamental scientific research entitled "On the Issue of Statuses".

– The topic of “Usul” has been directly addressed in historical sources under the name “Iqo”. Special attention is paid to the issues of iiqo in the treatises of musicologists. It was one of the main directions of musicological research. They have devoted sections to the issues of methods in their treatises. Such scholars as Abu Abdullah Al-Khwarizmi, Abu Nasr Al-Farabi, Ibn Sina, Safiuddin Urmavi, Mahmud Shirazi are among them. In the musical treatises of the 10th–17th centuries, there were not many perfect and well-founded methods. However, the eminent musicians whose names are mentioned paid special attention to the methods of that period in their treatises. The expression of methods was mainly based on the use of consonants, which were the expression of long and short syllables.

The maqom tradition, which constitutes a significant part of Uzbek folk music, has historically gone through a long and complex path of development. Such creative and performance criteria first found their expression as a product of the professional activity of court artists, and later its development in the conditions of oral style took on a wide range.

– As a result of research within the scope of musical orientalism carried out by one of the founders of the maqom direction in Uzbekistan, the maqom scholar Ishaq Rajabov (1927–1982), a number of scientific problems of the field were solved. At the same time, the theoretical system of “Twelve Maqom”, widely used in the 13<sup>th</sup>–17<sup>th</sup> centuries, was analyzed in its own way, compared with previous and subsequent maqom methods, and an objective understanding of oriental musical notation was formed.

Bakhshi practice is a very ancient direction of performance, in which the issue of method is very relevant and effective in increasing the artistic dynamics of performances and exaggerating the image, reality and reflecting it more strongly or vice versa. Unlike maqom methods, methods are established in two styles in epic songs. That is, the first is stable – embodied in compliance with certain rules, while the second is manifested in free, changing, unstable forms.

– The fact that methods are one of the two main types of Uzbek classical music samples is of great importance, especially in maqom and any works created in the direction of maqoms. The stability of each of the methods indicates their potential. Therefore, the method is characterized by having great potential in terms of diversification. However, the application of pure and clear methods in the performance of classical music, especially in the performance of maqam art samples, is the basis for its transformation into a tradition in the form of rules in performance. This is the result of the fact that the methods are directly adapted to the fruits of classical literary creativity and are formed and developed based on certain rules. In addition, the formed performance methods are used as rules for performance practice, ensuring that the art of maqam is preserved in its purest form and that new traditional works are created and passed down from generation to generation, and are preserved in their original form.

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