

ON THE QUESTION OF USULS IN THE BOOK “TARIKHCHA” Ikramov I.I. Email: Ikramov17159@scientifictext.ru

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Abstract: *the main focus in the book "Khorazm musikiy tarikhchasi" is the description of maqoms and important events. From a scientific and practical point of view, the definition and details of the order and the primary phenomenon of maqoms are of paramount importance. The main reason for this is that the concept of Khorezm maqoms implies two relatively independent varieties, differing in the originality of the doira usuls. In fact, there is no impenetrable wall between them. However, it should be borne in mind that the boundaries of concepts in scientific research must be clearly defined. There are two types of classical music of Khorezm - "Six and a half makoms" and "Dutorny makoms".*

Keywords: *thinker, music, doira, source, usul, parda, ashula.*

К ВОПРОСУ О УСУЛЯХ В КНИГЕ «ТАРИХЧА» Икрамов И.И.

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Аннотация: *основным целенаправлением в книге «Хоразм мусикий тарихчаси» является описание макомов и важных событий. С научной и практической точки зрения первостепенное значение имеют определение и детали порядка и первостепенное явление макомов. Основная причина этого в том, что концепция хорезмских макомов подразумевает две относительно независимые разновидности, различающиеся своеобразием усулей дойры. На самом деле между ними нет непроницаемой стены. Однако следует иметь в виду, что границы понятий в научном исследовании нужно четко определять. Существует два вида классической музыки Хорезма – это «Шесть с половиной макомов» и «Дуторные макомы».*

Ключевые слова: *мыслитель, музыка, дойра, источник, усуль, парда, ашула.*

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Matyusuf Kharrotov is literally a contemporary musicologist. He is one of the authors of the pamphlet "Musical History of Khorezm", written on Uzbek soil in the Uzbek language. The title of the book is first mentioned by Mullo Bekjon Rahmon oglu (Bekjon Rakhmonov) [1]. He was one of the talented thinkers who was educated in a madrasah in Khiva and later studied at a Turkish university like Fitrat.

Mullo Bekjan was one of the most enlightened intellectuals of Khiva. He worked as an education inspector in the Khorezm government and in Fitrat Bukhara.

There are many noteworthy aspects of the pamphlet. The language of the pure Khorezm dialect, the scientific-terminological system and the fact that the subject is clearly documented and "Khorezm lines" in the first place, and most importantly, their consistent evidence with practical examples, certainly increases the potential of the work.

The booklet opens with a brief history. In the beginning, a narration is given about the prosperous and administrative periods of Khorezm (before the Mongol invasion).

Then, going on to the recent history of the Khiva khanate, among those who ruled for the last century, there are stories about the sozparvar, that is, the musicians themselves. In fact, there were many sozparvar khans in Khiva. The most musical among them is, of course, Muhammad Rahimkhan Feruz. At the time of the publication of the book, musicians and music fans who had seen the musical attention of the Feruz period had gained respect among the people. That is why, before the repression that began in the 1930s, "Khorezm's musical history" quickly spread among the people and was read diligently.

When it comes to the internal structure of the status quo, there are subtle observations and some differences in their interpretations between the views of Bekjan Rahmon, Matyusuf Harrot and Fitrat. In the first stage of the internal division of the Khorezm Six Semi-Status, the concepts of "manzum" and "mansur" are applied to the instruments and songs. Fitrat objected to these terms. At first he writes that he has thought a lot about it. And he will even try to accept these terms. But in the end he remains on the side of rejecting them.

Let's try to understand the reasons for Fitrat's objection. We have briefly talked about the main source of information provided by the scientist - Father Jalal and how relative the scientific basis in his knowledge is. It

should be noted that in the Bukhara pamphlets of the XIX century, "prose", written mainly with "sod", is used as a concept in the sense of comparative, auxiliary curtain structures in relation to the main status.

In practice, "difficulty" and "prose" have become commonplace in the sense of common names for musical instruments and songs. In tanbur lines, difficulty is used and prose is not encountered. In it, too, the category of status is taken as a whole, and the problem is separated. This idea is expressed in the phrase "status is not a problem" ("status is not a problem"). It was very important for the teachers and practitioners who introduced Shashmaqom in Khorezm to follow the tradition.

But Khorezm researchers are also taking the issue seriously. It is known that in literature the terms "poetry" and "prose" are widely used in relation to poetry. They translate this pair into music and call instrumental melodies "manzur" and singing songs "mansur". The reason for this is that the instruments of the maqoms consist of rooms built on one criterion - the size of the method.

In addition to the melody sentences sung with the main text of the poem, instrumental prefixes and individual syllables and melodies are added to the lyrics. Due to them, there is a state of "confusion" in the rooms - prose. What may have challenged Fitrat may be the introduction of the term manzur (verse) in relation to musical instruments. But it is also true that words with a similar lexical basis are used in different senses in scientific terminology.

As we move on to the next layer of the Manzum-Mansur (click-say) path, no details are given. The main reason for this, as mentioned above, is that History focuses on practical knowledge. Accordingly, in the eyes of master musicians, each status is seen, first of all, not as a complex and complex structure (classification), but as a holistic artistic image (image). In the process of practical mastery of the status, this emblem, with all its internal features and subtleties, is instantly imprinted in memory. Therefore, for the mature performer, all the elements of status serve as a defined creative space rather than a strictly limited text history.

Another important aspect is that the theorists (Safiuddin Urmavi, Abdurahman Jami, etc.) explained the internal structure of the maqoms on the basis of the order of the parda and usuls. For them, the scope of the parda and the usul are mathematically equivalent, their boundaries must be clearly defined.

Matyusuf Kharrotov, as a man of practical knowledge, accepts curtain and method structures as a whole musical form without breaking them down into smaller elements. All the curtains and circles of method are fixed in the mind of the musician. When you see their record or hear the beginning, the full form comes to mind. For a mature musician, all the qualities of maqom curtains are "embodied in the sound of the tanbur." The performer must be able to find the "key" to this sound system, that is, to know in which position the tanbur is set. Therefore, in the "History" the question of the structure of the curtains of the maqoms ends with the recording of the types of tanbur adjustment.

As for the usul, it doesn't have a musical instrument that is tuned in its own way, like a tanbur. Doyra – adapted to execute usuls. The elements of the usul are in the musician's memory. It takes knowledge and skill to uncover them. Another quality, usul - an alternative to the curtain. While the curtain is a unifying factor, the usul is the process of breaking down a particular status structure into components. It brings the internal structure of statuses to a certain order and statute. Clearly imagining the internal content of the usuls is the primary task for the qualified statusist.

The interesting thing is that usually in the preparation of young makoms, students start with the method of upbringing. It was agreed that students should know how to play the doira and how to teach the musician. If the student's ability to feel the method is sufficient, then the curtain system is mastered. That is, it was considered possible to give him a tanbur. Based on this priority rule, first the components of the circle methods are explained, and then the general table of method circles consisting of six semi-states is given.

Naturally, this uses the mnemonic (silent hand movement) style common in Khorezm: gul, taq, taqa, taqqa. In essence, this is the Bukhara boom, bak, baka, bakko order. The only difference is in the letters. Thus a detailed usul system of the Khorezm Six Semi-Status is formed. The usul table in History is very important.

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