

HISTORICAL ASPECTS OF THE RHYTHM OF UZBEK MUSIC

Rakhimov Sh.N.

*Rakhimov Shavkat Normatovich - Associate Professor,
DEPARTMENT OF PERFORMING ARTS AND CULTURE,
TASHKENT STATE PEDAGOGICAL UNIVERSITY NAMED AFTER NIZAMI,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *the basis of music is rhythm. If the parda (mode) represents the low-frequency relationships of sounds, the rhythm represents their temporal relationships. From the combination of the foundations of the curtain and the rhythm, the general flow of the melody, the process, arises. In Greek, the word "rhythm" literally means "flow". In the definition of oriental melodies, special expressions such as "iyqo" (literally meaning time, process) are used to describe the flow of music, and special terms such as "vazn" and "method" are used to summarize its internal laws.*

Keywords: *music, rhythm, melody, sound, process, method, basis, science.*

ИСТОРИЧЕСКИЕ АСПЕКТЫ РИТМА УЗБЕКСКОЙ МУЗЫКИ

Рахимов Ш.Н.

*Рахимов Шавкат Норматович – доцент,
кафедра исполнительского мастерства и культуры,
Ташкентский государственный педагогический университет им. Низами,
г. Ташкент, Республика Узбекистан*

Аннотация: *основой музыки является ритм. Если парда (лад) представляет низкочастотные отношения звуков, ритм представляет их временные отношения. Из сочетания звуков и ритма возникает общее течение мелодии, процесс. В переводе с греческого слово «ритм» буквально означает «поток». В определении восточных мелодий специальные выражения, такие как «ийко» (буквально означающее время, процесс), используются для описания течения музыки, а специальные термины, такие как «вазн» и «метод», используются для обобщения ее внутренних законов.*

Ключевые слова: *музыка, ритм, мелодия, звук, процесс, метод, основа, наука.*

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Eastern thinkers called this science science. The aspect of music that deals with the structure of curtain units is called science. Weight, on the other hand, means a measure. Alisher Navoi's treatise on poetry "Mezonul avzon" means "scales of weights". The method (plural of the word "original") is primarily a concept specific to music and dance. It means basis in the original dictionary. Therefore, the method is a complete rhythm structure (pattern, formula) and means the primary factor, the main or foundation factor in the art of music and dance.

In ancient times, the "method" (rhythm) was considered a paternal seed, and melody as a maternal factor. In this case, in the case of the arts, rhythm is the primary. In this sense, the first steps of music education also began with an understanding of the basics of time relations. Interestingly, in our musicianship, students were first taught to play the doira. If his ability to sense attendance ratios between sounds is found to be sufficient, he has moved on to a stage of understanding more complex methods. Once the skills were brought together, the student began to play the dutar, tanbur, and other instruments, that is, to master the world of the curtain. Therefore, doyra and dutor-tanbur are the leading words of Uzbek classical music.

In the East, the roots of the Iqqa doctrine go back to ancient times. Practical knowledge in this field is concentrated in certain systems and has become a habit, as practical, "oral sciences". They have always lived side by side with the theoretical sciences, complementing each other. The whole musical doctrine of science began to take shape in the works of such sages as Farobi, Khorezmi and Ibn Sina. Such high results have been achieved in this area that they still retain their scientific and practical significance. The rhythmic richness of our classical music is a shining example of this universal doctrine.

When we hear the Bukhara Shashmaqomi, Khorezm Alti Semi-Makomi and Dutor maqoms, the Fergana-Tashkent maqom, which have come down to us in the form of living traditions, we are amazed by the richness of their rhythmic richness, perfection and sophistication. We are amazed at the coherence and logical maturity of the components of melodies and songs, which are preserved throughout the works.

For example, the Bukhara Shashmaqomi and the Khorezm Six Semi-Makomi have a section called "Se usul". The first copies of rare works of this category have come down to us through the writing of tanbur lines. "Se usul" is a huge musical structure, a rhythmic classification, consisting of a combination of three large and complete methods. In fact, the components of the se method consist of three separate parts with independent names and consist of Muhammas, Nim Saqil and Zarafshan. Each of them, in turn, consists of a series of small

structures, seas. In general, as a whole classification (structure), the Se method includes 152 niqras, 76 tattoos, and many rukn (bahr). Se method is the name of an integrated method based on a single room of the melody. This is the size of a single room in the melody. There are at least four or five such rooms in the Se method sections.

The Se method is not a spontaneous musical structure. He does a discerning and deeply scientifically based classification. Its tattoos (primary tissue) and the weight rukun (bahr) consisting of them are compatible structures. Therefore, the complex Se method classification forms a proportional whole. It is pleasing to both the performer and the listener. Such methods do not exist in any national musical ideology.

So, the methodological basis of Uzbek classical music is a product of true knowledge and intellect, a classical system irrigated with scientific thinking. It is based on mathematical components (division, addition, multiplication and division). There are also methods in which statuses are structured in the form of reflections relative to each other. For example, the methods of prose and nufurdam, chapandoz, talqin and talqincha, mongolcha and savt are structured in reverse order. In short, all authority-based methods are based on strict rules and regulations, rules of conformity and proportionality. There is no room for randomness and chaos.

At the same time, the methodological systems that form the basis of the Shashmaqom and Alti Semi-Maqom, Dutor Maqom and Fergana-Tashkent Maqom roads have been implemented through a creative approach to these priority regulations. It is difficult to find exact (absolute) similarities and copying complications between them. Therefore, each of these varieties of status still retains its scientific and artistic value.

In order to creatively develop the sacred traditions and to be worthy of the ancestral heritage, it is necessary, first of all, to consistently study the fundamental laws based on the principles of the method. We need to understand the system of fundamental laws, rules and concepts based on them, the instructions to appear in practice, the melodies and songs that are ingrained in the minds of musicians and fans.

In this way, first of all, we must study in detail the order and rules of scientific views inherited from our ancestral musicologists and master the experience of their free reading. In addition, we need to understand this theoretical knowledge more deeply in the example of the types of status in practice. It is expedient to expand the scope of knowledge and experience, not to oppose the existing status paths, but to see them as complementary factors.

In these aspirations, we need to start by studying the doctrines that are closer to us and more understandable to us, without being tied to the worldviews that have been expressed in the chronicles or that have emerged in different historical periods. Such a doctrine was first demonstrated in the second half of the XIX century in Khorezm on the example of the Six-and-a-half maqoms and Dutor maqoms inscribed on the texts of tanbur drawings. The texts of the tanbur drawings have been converted to modern note notes and have not been fully published. Therefore, it is expedient to limit ourselves to the texts of the Bukhara Shashmaqomi published in the analysis and comments on the method.

Safiuddin Urmavi, the founder of the doctrine of scientific advor, gives a broader definition of musical rhythm, that is, at the level of fragmentation and wholeness. That is, "Iyqo means the union of different amounts of nicra and different periods of time into larger advors" [1]. Hence, in this case, the general rhythmic process, the levels of fragmentation and wholeness, which were separately reflected in the previous definitions, are now implied as a whole.

In this case, the concept of circle has two meanings. First of all, in the number of units - in the sense of primary rhythm structures, period (time) and circle (circle). That is, instead of the meaning of the terms naqorat, tattoo, rukun. Then, in the plural, the smallest, consisting of a number of simple structures, is called an advor (circles), a dovir (circles). In speech, like a complex circle.

In the early twentieth century, the unique musicologist of his time V.A. Uspensky created the perfect note text of the complex, which they performed during the life of Shashmaqom piru teachers Ota Jalal and Ota Giyas. The great sage Fitrat, on the other hand, gave a scientific explanation of Shashmaqom's methodological system. These two sources together serve as an important bridge in the study of the historical roots and practice of the rhythmic foundations of the Bukhara Shashmaqomi.

It is well known that coherent integrity is based on certain laws, rules and regulations. The procedure, on the other hand, implies certain criteria and their compliance. In the Russian language literature, the concept of method is given in the form of a metro-rhythmic template (formula). In Eastern musical treatises, the concepts of iyko (rhythm) and weight (meter) are usually analyzed separately. Although they are viewed as interdependent concepts. For example, iyqo rukuns are called avzon or weightho. Darwish Ali, on the other hand, calls independent rhythmic formulas the naval method, that is, the method of composing at the level of individual seas.

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