



## A Matter of Rhythm in Oriental Classical Music

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### Abstract

This article discusses the system of methods of the Uzbek classical music heritage, mainly individual and partial grouping, and analyzes the role and function of the popular rhythms in maqoms (suites).

**Keywords:** methods, rhythm, character, functionality, Shashmaqom, types of rhythms, functions of rhythms, properties of rhythms.

### Introduction.

Method is one of the main links in the composition of music and is a factor that determines its order. In his book, "Uzbek Classical Music and its History", Fitrat describes the method as follows: they mark the times between the niqras and the time between them (the time of the sound's birth) and show the way to connect each other, such definitions have been found in the pamphlets of the research of almost all musicologists.

### The main part.

"Light shines from the east" Every country on the world map has its own language, culture, customs, and worldview. These different regions, which have different strategic development programs, no matter how much they strive for originality, no matter how many different details, they are united by one thing - humanity. there is a great meaning hidden in the foundation of this unit. i do research in the field of art and at night an idea comes to my mind ... we are one. we are one of the inhabitants of the whole world.

Art is an ancient and invincible force in promoting such unity. art is a symbol of peace. art is a symbol of unity. Oriental art flows in my blood, it rings in my throat, it rings in my mouth, but you understand that tone. Yes my friend you understand for I will perform it from the heart, and seal it to your heart. In oriental music the secrets hidden in the skirts are polished. and you live in it.

If you are in pain, you will be healed. If you fall in love, you will reach the goal. If you cry you will be comforted. if you miss you will find. Do you remember If you are a dervish, you worship. if you are religious you pray. You are insensitive to music. i am poor without music. The methods of oriental music delight you, refresh you, play, and dance, and describe your inner experience. Come get oriental music lyrics. tanbur, dutor, doyira, gijjak, nay. And witness for yourself, my friend. Perform ... perform ... travel to the mysterious world.

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It is well known that Uzbek music is really based on two huge pillars and has been scientifically studied by musicologists, one of which is lad and the other is method. In Arabic, "usul" (*singular* "asl") means foundation. The meaning of this word corresponds exactly to the essence of the concept being expressed. In fact, the method, along with the lads, is the melody, the main foundation of music, one of the starting points of maqom thinking.

The topic of "method" has long been associated with the issue of "Iyqo". In the past, the treatises of musicologists have paid special attention to the issues of iyqa, which has been one of the main directions of research. Someone has been into the science of the rhythms of a particular pamphlet, while others have shed light on the methods, albeit partially, in their pamphlets. We can mention the possible scientific heritage of our great musicians such as Abu Abdullah Khorezmi, Abu Nasr Farobi, Ibn Sino, Safiuddin Urmavi, Mahmud Sherazi, Abdurahman Jami, Kamoliddin Binoi, Zaynulabiddin Husseini, Najmiddin Kavkabi, Darvesh Ali Changi, Abdurauf Fitrat. To study the problem of methods in music and in particular the phrase "Iyqo" musicologist A. Nazarov gives a detailed explanation in his research. In his book, *On the Musical Rhythm of Pharaoh and Ibn Sina*, in Arabic, the word 'iyqo' is a type IV verb derived from *vaqa'a* (falling, landing, splitting) and has general meanings such as "to compose, tune, mark".

There is no exact historical information as to when Iyqo was formed as a special musical term, but the scientific definitions of Iyqo are given in almost all musical treatises created in the past. This, of course, indicates the great importance of the system of methods in music. Although the scholars' definitions of iyqa differ in content, they are essentially general and based on a single idea. In particular, the following are the most important in terms of content: Farobi writes in his book *Kitabul Musiqi al-kabir*, "Iyqo is the movement along the naghmas (nukla) in limited quantities and proportions." In the treatise "*Kitabun fiixsa'il- iq'o*", Farobi says describes "Iyqo is the transition to the azmina (nukla) of consistent equilibrium along the melodies of the radif (mutarodifa) sounds (savt). "In his treatise *Murun az-Zahab*, Mas'udi gives a clear idea: "Iyqo means rhythm." One chapter of Abu Abdullah Khorezmi's *Mafatih al-Ulum* is devoted to the question of methods and gives a detailed explanation of all the complex methods of his time. And Iyqo is described as follows: "Iyqo is the movement along the tunes in limited quantities and proportions," an exact repetition of Farobi's (*Kitab al-Musiqi al-Kabir*) definition. Ibn Sina addresses the issue of iyqo in a number of his books. 'Ash-Shifa' and 'An-Najat' are among them. In these books, the following definitions of iyqo are given. "Iyqo is the measure of the time of refrain"; An-Najot. "Iyqo is a time composed of refrains, the first part of which extends between two refrains". Safiuddin Urmavi also describes Iyqo in "*Kitab al-Adwar*" as "Iyqo - a limited number of azmina are the sum of the refrains between them (congregation)." Abdurahman Jami, in his treatise "*Risolai musiqiy*", states: "Limited azmina is the sum of the refrains of a regular advor." These definitions are described in detail in a study by musicologist A. Nazarov, who studied the science of iyqo.

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### Conclusion.

Well-known status scientist I. Rajabov, on the other hand, summed up all the definitions in his book *Maqomlar* and gave the following definition to Iyqo: 1. musical sounds and the style of performance of musical works in general (this includes practice); 2. Rhythm measurement, system of rhythms in musical works and poems; a special science that studies such rhythm. "

Regarding the fact that before the system of iyqa mentioned in the treatises of medieval scholars there was a system of specific methods in practice, A. Nazarov states in his research. He writes: - In the IX-X centuries in the "high style" of Arabic music practice in the broadest sense there is a classical rhythmic series, in which the rhythm of all types and genres of music of this period is reflected in the form of theoretical-empirical system.

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