



# CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <https://cajad.centralasianstudies.org>

## Music by Uzbek Mumtaz Shashmaqom

**Rasulov Marufjon**

A Teacher of Andijan State University, Faculty of Arts, Department of Music Education, Independent student of the 2nd stage (PhD doctoral course) of the Uzbek National Music Art Institute  
[marufjonrasulov92@mail.ru](mailto:marufjonrasulov92@mail.ru)

**S. M. Begmatov**

Professor, Scientific adviser

### Annotation

Uzbek and Tajik peoples, which made up a significant part of the heritage of professional music in the oral style, serve as an endless source of creativity for musicians, keeping their full value even today. Therefore, a comprehensive study of the statuses that occupy an important place in our cultural life is the demand of today. It is pleasant to note that as a result of the research of experts in this regard, the laws of status classification, internal development characteristics, historical, executive and a number of other aspects are highlighted. At the same time, there are a number of controversial topics that have not yet been resolved in the study of status.

### ARTICLE INFO

#### Article history:

Received 14-Sep-2022  
Received in revised form 15 Oct  
Accepted 16-Nov-2022  
Available online 30-Jan-2023

**Keywords:** Mug'oncha", mug'cha, Etimologiya, Uzzol, Savt, Nasr, Saraxbor, Talqincha, Qashqarcha, Soqiyнома, Ufar, Iroq, Isfahon Ajam, Qashqarcha, Saqil, Raga, Rok.

### Introduction.

"Light shines from the east" Every country on the world map has its own language, culture, customs, 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.

E-mail address: [editor@centralasianstudies.org](mailto:editor@centralasianstudies.org)

(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved..

## The main part.

Rhythm 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. 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, dance, 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. 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. 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 Pharoah and Ibn Sina, in Arabic, the word 'iyqo' is a type IV verb derived from *vaga'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 Kitabu 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

E-mail address: editor@centralasianstudies.org

(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved.

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. 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.

Rhythm 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.

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 Pharoah 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 fi-ixsa'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 “Risoiat 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.

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. ”

### Conclusion.

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.

### List of publications

1. Abdullaev R. Uzbek classical music Tashkent: 2008
2. Akbarov I. Dictionary of music. Tshkent. 1997 y.
3. Djami Abduraxman. A treatise on music. / Per. S pers. A.N.Boldyreva. comment. V.M.Belyaeva. Tashkent. 1960 y.
4. Gafurbekov T. Folklorные istoki uzbekskogo professionalnogo tvorchestva. Tashkent: "Teacher", 1984.
5. Ibn Sino Abu Ali. Javomi'il mul-musical. Cairo, 1956
6. Ibragimov O.A. Fergano-tashkentskie makomy. Tashkent 2006
7. Ibrohimov O. Status and location. Tashkent: 1996
8. Ikromov I. Circle textbook. Tashkent: 1997
9. Jabborov A. Composers and musicologists of Uzbekistan. Tashkent: “Yangi asr avlodi”, 2004.
10. Vinogradov V.S. Klassicheskie traditsii Iranskoj muzyki.
11. Marufjon, R. (2022). A Matter of Rhythm in Oriental Classical Music. Pioneer: Journal of Advanced Research and Scientific Progress, 1(6), 80-84.
12. Расулов, Маъруфжон Мамиржон Ўғли, and С. М. Бегматов. "МАҚОМЛАРДА УСУЛЛАР ЎРНИ ВА АҲАМИЯТИ (ФАРҶОНА ТОШКЕНТ МАҚОМ ЙЎЛЛАРИ УСУЛЛАРИ МИСОЛИДА)." *Oriental Art and Culture* 3.2 (2022): 810-821.
13. [https://scholar.google.ru/citations?view\\_op=view\\_citation&hl=ru&user=UZ7Sh6oAAAAJ&citation\\_for\\_view=UZ7Sh6oAAAAJ:2osOgNQ5qMEC](https://scholar.google.ru/citations?view_op=view_citation&hl=ru&user=UZ7Sh6oAAAAJ&citation_for_view=UZ7Sh6oAAAAJ:2osOgNQ5qMEC)
14. Расулов М. М. Ў., Бегматов С. М. МАҚОМЛАРДА УСУЛЛАР ЎРНИ ВА АҲАМИЯТИ (ФАРҶОНА ТОШКЕНТ МАҚОМ ЙЎЛЛАРИ УСУЛЛАРИ МИСОЛИДА) //Oriental Art and Culture. – 2022. – Т. 3. – №. 2. – С. 810-821.