

## “On the ways of Maqom (Suite) and the Rhythms in Folk 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.

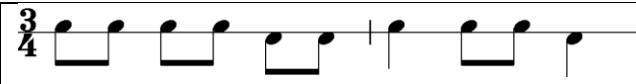







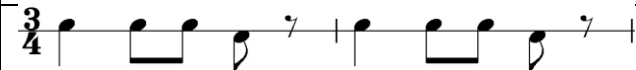

The uniqueness of rhythms, as well as other methods, their certain metrorhythmic validity, the fact that they acquire a certain character, the aspects of impromptu, the possibility of variation, testify to their all-round popularity and perfection. This is probably why the rhythms have a special place in the musical heritage of the peoples of the world. Rhythms have a special place in the system of methods of Uzbek musical heritage. Rhythms differ from other methods in their versatility. At this point, it demonstrates its remarkable aspects with its aspects of perfection. In this process, the most important aspects of rhythms arise. Firstly, there is the stability of the methods, and secondly, the diversity of these methods has its effect on the character of melodies. We can see the most perfect system of this in the maqoms (suite).

“The main melody theme in maqoms is often adapted to various forms through rhythmic and melodic variations. (The melody theme is variable on musical tracks). By adding new melodic structures to them, the melody path is improved, their influence increases. While the Tasnif, Tarje, Gardun, Muhammas, and Sakil tracks are performed one after the other, the closeness of the lad base and melody theme in them, the variety, melody and charm of the words of melody, and the variety of tambourine methods go unnoticed; at the same time, the originality of the maqom tracks created by creative composers with great skill is obvious. ”

In our musical heritage, we can see that the system of methods has an extremely perfect system, which is reflected not only in their multifaceted properties, but also in the term system of methods. “Although the lad base and melody themes of the melodies of the same term in the above-mentioned maqoms are different, the tambourine method is characterized by the same. So the reason they are called Tasnif, Tarje, Gardun, Muhammas is because of the unity of method they originally had. ”

In addition to the rhythm branches named after Shashmaqom, we can witness the existence of rhythm aruz melodies:

### Rhythm methods in the first group of Shashmaqom's prose section

|   |  |
|---|--|
|  | Sarahbory buzruk melody I  =100, III  =104;  |
|   | Sarahbory Dugoh melody IV  =96; Orazy Dugoh melody I  =84; Sarahbory Segoh melody II  =84-88, III  =88-92, Sarahbory Irak melody III  =92-96. |
|  | Sarahbory buzruk melody II  =112.   |

|  |  |
|--|--|
|  | Uzool melody ♩ =108.   |
|  | Sarahbory Rost melody IV ♩ =104-108.   |
|  | Prose Ushshak melody ♩ =96; Sarahbory Segoh melody V ♩ =96.  |
|  | Prose Ushshak melody II ♩ =108.  |
|  | Gulyor and Shahnoz ♩ =54; Dugoh of husayniy suporish ♩ =104.   |
|  | Prose Bayat melody I ♩ =116; Bozurgoniy ♩ =120-126.  |
|  | Orazi Navo melody I ♩ =108; Bayat of Sheroziy II ♩ =96-100; Dugoh of huayniy IV ♩ =92. Melody III ♩ =92. |
|  | Bayat II ♩ =96-100.  |
|  | Oromijon (delight of soul) ♩ =96-100 (Дуғох).  |
|  | Chorgoh II ♩ =80.  |
|  | Sarahbory Segoh melody V-VI ♩ =100-104.  |
|  | Prose Segoh melody ♩ =92.  |
|  | Gul Uzorim (segoh) ♩ =116.   |
|  | Sarahbory Irak melody IV ♩ =104; melody 5 ♩ =96-100; Muhayriy Irak melody III ♩ =104.                    |
|  | Sarahbory Irak melody VI ♩ =100-104;   |
|  | Muhayriy Irak melody I ♩ =92.  |
|  | Hush kelding (You are welcome) (method of Bozurgoniy) ♩ =84-88.  |

The rhythms of Shashmaqom are the final parts of the first and second groups of the Shashmaqom prose section, the cheerful method, the part that will be performed live in Shashmaqom, and the name of the final parts.

Methods are also a live process. Therefore, it can be polished differently by the musician during the performance. The variation of methods is relatively less observed in the performance of classical maqoms. But in the practice of performance they are polished to an unprecedented

degree, subject to impromptu. Typically, the methods vary in two directions during performance. The first is in the solo performance of the tambourine, that is, similar methods are performed in a specific system. We call this solo performance. Depending on the essence of the work, it is decorated with different designs and dynamic development is achieved. Later, in the 1930s, Usta Olim Kamilov, a member of the Uzbek State Musical Theater, performed a number of rhythmic melodies at the All-Union Folk Art Olympiad in Moscow. At the Olympics, he played such games as “Daromadi gul o’yin” (Income of flower game), “Ufori soxta” (Fake rhythm), “Katta o’yin” (Big play).

It should be noted that in the practice of performance there are more than twenty manifestations of the rhythmic method (metro rhythmic formulas). Of course, calm rhythms, rhythms with oasis character, classic rhythms, playful rhythms and so on. When they are combined into one system, we witness the following description:



The image displays 18 numbered musical staves, each representing a different rhythmic formula. The staves are arranged in two columns. Each staff contains a sequence of notes and rests, often with a 'z' symbol indicating a specific rhythmic value or ornamentation. The time signatures vary, including 3/4, 6/8, and 9/8. The notation is presented in a clear, black-and-white format, suitable for educational or reference purposes.

It should be noted that each rhythm has its own place, character, rhythmic formula, speed and character as a specific method. It would be useful to know their place in the rules of law, to apply them in the performance, based on the comprehensive work, performance, environment and tasks, and to follow them.

First of all, it should be noted that each work has its own method formula and interpretation criteria based on its character. In the practice of performance, based on this, they make extensive use of the possibilities of choosing options and applying different methods in interpretation. But it is necessary to follow the rules in the performance of the classics, especially the maqoms, which we can perceive depending on the methods themselves. Rhythmic methods, depending on their nature, can be seen in the genre-specific changes in the practice of performance.

Like all methods, the rhythms have been studied in a specific way in some sources. In particular, Abdurauf Fitrat, in his research, divides the maqoms into two sections: Difficulty and Prose and gives 17 examples of methods.

The lexical meaning of rhythm is not yet clear. In modern music books, the melodies are often added to the rhythms. It would be more accurate and correct if they were given separately. The rhythms in the first part of the Shashmaqom song section are based on prose, a known rhythmic and melodic variation of them.

In Buzruk: Uzzol rhythm,

In Rost: Ushshoq rhythm,

In Melody: Bayat rhythm,

In Dugah: Chorgoh rhythm,

In Segoh: Segoh rhythm

In Irak: Rhythm of Muhayri Irak

Sources devoted to music theory emphasize that rhythm is the name of a certain tambourine method. It is noted that the rhythms among the people are performed more lightly than in the maqoms. For example, rhythm in rhythmic formulas are as follows: tact rhythm measure is  $3 \setminus 4$ ; and  $6 \setminus 8$ .



The relatively light performance of rhythms causes a person to be happy and cheerful. It was also performed to the accompaniment of singers and players, which is why some musicologists also considered the rhythms to be part of Shashmaqom's play. Part I of the Shashmaqom singing section is performed in the following order: Saraxbor - Melodies - Suporish - Talqin - Suporish - Nasr - and their Melodies - rhythms. Rhythms have a wide range of variability. Many examples can be cited as examples. One of them is that Abdurahmonbegi II from the Fergana-Tashkent road is a lighter variant of Savti Sarvinoz rhythm with the maqom of Ufari Buzruk (Buzruk Rhythm). In general, if we consider Shashmaqom as a large group rich in variability, of course, the rhythms, which are part of Shashmaqom, are no exception. Rhythms have their place and charm as a specific method. There are rules of their application in the performance, and if they are followed, they show their characteristics by correctly and completely organizing the harmony with the melody.

It has become customary to perform dozens of types of each method. It can also be understood as a reflection of methods. Because a number of samples of each method are formed due to the exchange of strong contributions of each method, the variation and scattering of strong and weak strokes. For example, more than twenty aspects of the rhythm method can be observed in practice. It should be noted that in the modern process, it is possible to increase it even more.

Folk methods can be symbolically divided into three parts.

- 1) Realistic methods that have arisen in connection with the life of the original people and are imbued with national values.
- 2) Classical methods.
- 3) Created methods.

Below we present the examples the names of rhythms from the samples of methods in the collection "Review of methods included in the combined methods" by Rakhmatilla Samadov in his textbook "Treasure of percussion". For example:

Ufari Chapandoz (Chapandoz rhythm). Example 1 - The rhythm method comes with a reverse stroke. That is, it is said that a relatively strong contribution comes first, followed by a strong contribution in turn. Ufari Chapandoz means to perform rhythm inversely. In the sample of the note it looks as follows. In the art of dance, the rhythm is also used in the sense of walking in small steps. Example № 1



Ufari soxta (Fake rhythm). Example 2 - The main difference of the fake rhythm from the national rhythm is that instead of the standard rhythm, the rhythms are represented by reverse strokes. The performance of the method also points to this in the sense of nomenclature, and it is not so difficult to understand. Example № 2



Ufari Soxta Rezi (Fake Rezi rhythm). Example 3 - The appearance of a fake rhythm is expressed in small strokes in the rezda to the extent that it looks shiny. Example № 3



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