

System of Usuls Of Khorezm Maqams Aytim Ways

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Abstract: The article provides brief information about the doyra usuls of examples of the ways of singing Khorezm maqoms. The foundations of lad and rhythm are of great importance in the Uzbek national musical heritage. It is these two aspects that are an important factor in reflecting the color of nationality. The style of performance of Khorezm maqoms is fundamentally different from other local styles in Uzbekistan. This process is also clearly reflected in the elements of rhythm. It is these aspects that are revealed in this article.

Keywords: Music, usul (rhythm), maqams, styles, meter, weight, nikra, Buzruk, Rost, Nav, Dugoh, Segoh, Iraq, Ufar, Nasr.

Introduction: Each section of the Khorezm maqoms and their melodies are systematized based on their place in the category and their internal characteristics. Each work within these categories is organized based on certain usuls within the framework of its own formation and development and the general system.

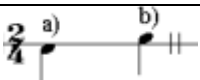
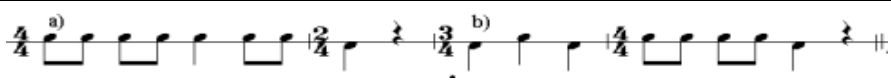
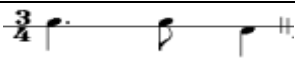
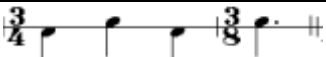
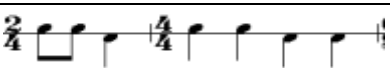
Their systematic organization can be seen in the example of the usuls in the lyrical part of the Khorezm

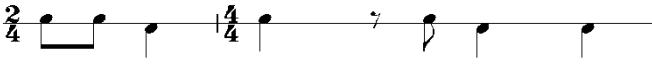
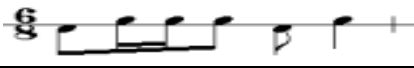
Rost maqom. Among the traditional Khorezm maqoms, there are 8 examples in the lyrical part of the Rost maqom, and the system of usuls includes 7 usuls.

Literature review and methodology.

These usuls demonstrate the internal development process and specific characteristics of the genre. Usuls included in the composition of Khorezm maqoms:

3.5-jadval

Nomi	Usul
1. Zarbul qadim	
2. Taronaiy Maqomi Rost muxammasi sayri gulshan	
3. Suvoriy	
4. Naqsh	
5. Talqin	
6. Faryodi Nasri Ushshoq	

7. Nasri Sabo	
8. Iyfor	

RESULTS

The Khorezm maqom doyra methods are distinguished by their attractiveness and the characteristic sound of the Khorezm oasis of naqr melodies, which directly indicates their enrichment with local features. The performance practice of the Khorezm six-and-a-half maqoms occupies an important place in practice due to its wide scope and, most importantly, the inclusion of almost seven maqoms. It is also worth noting that the Khorezm six-and-a-half maqoms have been studied by past and modern scholars. This type of maqom is fully reflected in notated samples by M.Yusupov in his work "Tanbur chyzgi". The five maqams and their system of doyra methods are expressed in a unique way in the notation samples provided in the 2021 edition of Khorezm traditional maqams.

There are 3 instrumental melodies in the mansur section of the Rost maqom. (The appendix contains the names of the maqoms, the form of the doyra method, and its appearance (number 8))

The doyra methods formed in the Khorezm maqom performance tradition are as diverse as Shashmaqom. However, the practice of simplifying complex methods and adapting them to a single-measure naqr form is widespread in the performance process. In particular, the Muxammas and Saqil methods are performed in a simple 2/4 time as a two-syllable method.

DISCUSSION

As stated above in the implementation practice: There is also a style of execution that is seemingly simple.

It is worth noting that the internal structure of the Sakil and Mukhammas methods is characterized by the fact that the composition is subject to change, as mentioned in the article by R. Boltaev. It is noteworthy that in the book "History of Khorezm Music", the duration of the method is 19 bars in 2/4 time.

R.Boltaev, referring to the performance practice of Khorezm maqoms, expresses the following thoughts: "It is noteworthy that in the Shashmaqom instrumental (Mushkilot) directions, the method is performed completely in one room in the melodies of the Sakil kuyu. The bozgoy is also performed in a duration of 24 bars. The Khorezm six-and-a-half maqom differs from the structure of the Shashmaqom - although its total volume is 24 bars, the room occupies 16 bars, and the bozgoy occupies 8 bars within the room. The

musicologists, musicians, and singers who developed the Khorezm six-and-a-half maqom did not copy the Bukhara Shashmaqom exactly, but rather processed these melody directions and reworked them in a style specific to Khorezm." [1] In order to fully imagine the system of Khorezm maqoms and come to general conclusions on issues of Turkicness, complete information is provided in the appendix to the dissertation. In conclusion, it can be said that the scientific and theoretical study of Khorezm maqoms has been carried out in a specific direction in each period. In recent years, it has been continued with special attention by maqom scholars and musicologists. Scientific research, musical notation, and magnetic recordings carried out by Mulla Bekjon Rahmon oglu, Muhammad Yusuf Devonzoda, Matpona Khudayberganov, Komiljon Otaniyozov, Matniyoz Yusupov, and Otanazar Matyokubov serve as the main sources for studying the history and theoretical foundations of Khorezm maqoms.

Over the past 5 years, the efforts of the Khorezm Model Maqom Ensemble and the inclusion of Khorezm maqoms in a new interpretation in the golden fund have created an opportunity to study them again scientifically and practically. Botir Rakhimov, Rustam Boltaev, Soibjon Begmatov, in collaboration with all representatives of Khorezm classical music, re-edited and prepared Khorezm maqoms for publication. A collection of notes was published under the name "Khorezm Urfiy Maqomlari". The system of methods and their composition in Khorezm maqom types are based on the internal structural structures inherent in each melody and song work. Within their harmony, small groups, sections, separate maqoms, and the combination of all of them are formed as a maqom type.

CONCLUSION

When comparing Shashmaqom and Khorezm maqoms, we see that in two cases the sections of the singing directions of Khorezm maqoms retain common aspects. First of all, these are the rhythmic features characteristic of Sarakhbor and Nasr. The distinctive features are the presence of such patterns in Khorezm maqoms as Faryod, Naqsh and Suvoral, which are not found in other types of maqoms. Their methods demonstrate the uniqueness of Khorezm music. The method systems of Khorezm maqoms do not fundamentally differ from the methods contained in

Shashmaqom. The uniqueness of Khorezm methods is reflected in their local characteristics. In the Khorezm interpretation of the Khorezm "ufor", "zarbul fath", "suvorar", "nasr" methods, it is precisely local aspects that are clearly visible;

The structure of the system of methods in Khorezm maqom types: each melody and song work is based on internal structural structures specific to maqoms. Within their harmony, small groups, sections, separate maqoms and their

combination are formed as a maqom type;

The common aspects of the singing styles of Shashmaqom and Khorezm maqoms are preserved in the rhythmic features characteristic of Sarakhbor and Nasr. The uniqueness lies in the fact that Khorezm maqoms contain patterns such as Faryod, Naqsh and Suvoral that are not found in other maqom types. Their methods reflect the specific characteristics of Khorezm music.

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