

## On the system of temps of Uzbek classical music.

Rasulov Marufjon Mampirjon ogli

Teacher of faculty of study of art, Andijan State University

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**Abstract:** In this article we can see the temps that have become the basis of our Uzbek classical music. In the coverage of the subject of this temp, we can see that the issues of "Iyqa" are discussed in more detail, as well as scientifically. It is the opinions of our thinkers and scientists that have served as the basis for the detailed coverage of this article.

**Keywords:** temp, music, structure, melody, thought, iyqa.

### INTRODUCTION

Temp 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 temp as follows: reflected in the treatises of scholars. It is well known that Uzbek music is really based on two huge pillars, and one of these pillars, which has been scientifically studied by musicologists, is a lad, while the other is a temp. In Arabic, "usul" (sg "asl") means foundation. The meaning of this word corresponds exactly to the essence of the concept being expressed. In fact, the temp, along with the lad, is the melody, the main foundation of music, one of the starting points of maqom thinking.

The topic of "temp" 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 come to the science of the rhythms of a particular pamphlet, and some have shed light on the temps, partially, in their pamphlets. In particular, Abu Abdullah Khorezmi, Abu Nasr Farobi, Ibn Sino, Safiuddin Urmavi, Mahmud Sherozi, Abdurahman Jami, Kamoliddin Binoi, Zaynulobiddin Husseini, Najmiddin Kavkabi, Darvesh Ali Changi, Abdurauf Fitrat, such great musicians as our scientific heritage.

### MAIN PART

To study the problem of temps in music and in particular the phrase "Iyqo" musicologist A. Nazarov gives a detailed explanation in his research. Hussein writes in his book, "On the Musical Rhythm of Phorobiy and Ibn Sina," in Arabic, that the word "iyqo" is a type IV verb derived from "vaqa'a" (to fall, to land, to split), have meanings as "compose, set.". 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 temps 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 in the limited quantities and proportions.". In the pamphlet *Kitabun fi-ixsa'il-iq'o*, "Iyqo is the transition in mutarodifa radif to the azmina of consistent equality along the melodies of radif (mutarodifa) sounds (savt)." describes.

In his treatise *Murun az-Zahab*, Mas'udi gives a clear idea: "Iyqo means weight." Abu Abdullah Khorezmi's *Mafatih al-Ulum* is devoted to one of the chapters of the *Babiusul* and gives a detailed explanation of all the complex temps of his time. And Iqqa is described as follows: "Iqqa is the movement along the tunes in limited quantities and proportions. Ibn Sina addresses the issue of iqqa in a number of his books. *Ash-Shifa* and *An-Najat* are among them. In these books, the following descriptions of iqqa are given. "Ash-Shifo". "Iyqo is the measure of the time of refusal"; *An-Najot*. "Iyqo is a time composed of refutations, the first part of which extends between two reflections";

Safiuddin Urmavi also describes Iqqa in *Kitab al-Adwar* as "Iqqa - a limited number of azmina are

the sum of the refrains between them (congregation)." Abdurahman Jami, in his treatise Risolai musiqiy, states: "Limited azmina, the sum of the refrains in a regular advor, is called iyqo." these definitions were made by A., a musicologist who studied the science of iqqa. Nazarov's research is described in detail.

Well-known status scientist I. Rajabov, in his book Maqomlar, summarizes all the definitions and describes Iyqo as follows:

"Iqa '(iyqa)'. 1. musical sounds and the style of performance of musical works in general (this includes practice); 2. Rhythm measurement, system of weights in musical works and poems; a special science that studies such weights. "

Regarding the fact that before the system of iqqa mentioned in the treatises of medieval scholars there was a system of specific temps 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.

In manuscript sources (Farobi, Ibn Sina, Urmavi, etc.), the rhythmic system known as the "classical method" consists of the following eight origins:

1. Xafiful-hajaz. (2/4)
2. Xajaz. (6/8)
3. Xafifur-ramal. (3/4)
4. Ramal. (3/2)
5. Hafifu saqilus-sony. (5/4)
6. Saqilus-soniy. (5/2)
7. Hafifu saqilul-awwal. (4/4)
8. Saqilul - first. (4/2)

The series of classical temps is described in this order and classification in almost all treatises of the IX-X centuries, and Farobi also followed this tradition of classification. However, Farobi did not seem to be satisfied with the fact that the generally accepted method of theoretical-empirical behavior in practice was imperfect, which caused considerable confusion, especially in the classification of temps. Therefore, the thinker puts forward a new method of classification in his later treatises on Iqqa. According to this, the origins of iyqa are divided into two classes – saqil and hafif ”

It should be noted that, as Farobi puts it, iyqa is mentioned in the treatises of the past as a separate system. In each pamphlet, the historical names and rhythmic formulas of the iqqa are given with specific symbols. Only changes can be seen during the sorting process.

It is well known that Ibn Sina's work paid special attention to musical temps in his research and used them effectively in treatment.

"Ibn Sina's views on science are also noteworthy. He attributes the beauty and inner nature of the melody in many ways to a balanced weight, so he considers weight to be an important factor in music. The scholar highlights the following eight musical temps that were popular in his time.

1. Hazaj.
2. Xafiful-hazaj.
3. Saqilul-awwal.
4. Hafifu saqilul-awwal.
5. Ramal.
6. Hafifur-ramal.
7. Saqilus-soniy.
8. Hafifu saqilus-sony. "

These temps were mentioned by Ibn Sina in his book Kitabu-sh-shifo. A. According to Nazarov, Al-Khwarizmi also described the subject of the temp, as described by Farobi. He devotes a separate chapter to the subject of the Khorezmian temp in his treatise. The seventh part of the second part of Mafotihu-l-ulum, the music chapter, consists of three chapters, and the third chapter of the chapter is devoted to the subject of method.

The temps mentioned in ancient pamphlets are unique. The weights in them show the same in almost all samples. First of all, it should be recognized that this process can be seen in the naming of temps. This is because the names of the temps mentioned in the first pamphlets can also be found in all past pamphlets. Khorezmiyn's Mafotihu-l-ulum contains seven temps, the content of which is not mentioned in the following:

1. Hazaj.
2. Xafifur-ramal.
3. Saqilul-ramal.
4. Saqilus-soniy.
5. Hafifu saqilus-sony.
6. Saqilul-awwal.

7. Hafifu saqilul-awwal.

From the names of the temps given in these pamphlets it can be seen that in the Middle Ages the classical temps were widely used in practice in these lands. In particular, the similarity of the names of the temps in all the pamphlets indicates that they exist in the creation and heritage of classical music. The temps are expressed in the pamphlets with the same words (tan) according to the tradition of their time. If we look at their rhythmic formulas, it becomes clear that they are complex temps. As an example, to give an idea of the temps of that period, we give the method formulas given in all three pamphlets.(1-fig)

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