



DESCRIPTION OF DARVESH ALI CHANGI'S RHYTHM STYLES

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Annotation: Darvish Ali Changi is the successor of Nadjmuddin Kavkabi. Djami, Kavkabi, a za nimi Darvish Ali Changi, division of kajdого makama na verkhnyuyu and nijnyuyu vetvi obrazovalo 24 vetvi, obedinenie raznyx polyusov dvux makamov dalo 6 avozov, kajdye dve avazy obrazovali odin tsvet.

Keywords: Darvish Ali Changi, 24 vetvi, 6 avozov, makam

Interpretation and systematization of rich rhythmicity in the science of music was created "teaching about beats" - "advorizurub". In his treatise, Darvish Ali Changi gives a description of the popular methods and literal formulas of his time, describes concrete plays that are similar in other aspects but differ in rhythms. He looks for the sources of musical rhythms in the sounds of living nature: the steps of animals with a load on him, the steady beat of a human pulse, the cry of a baby, the singing of birds, etc. It gives interesting information about the author of this or that method. In this, he mentions the names of Ulugbek, Alisher Navoi, Husayn Boygaro and other such historical figures..

Twelve Makam system.

In this matter, Darvish Ali Changi is a follower of Najmuddin Kawkabi. Jami, Kavkabi, and after them Darvish Ali Changi, the division of each maqam into upper and lower branches formed 24 branches, the union of different poles of two maqams gave 6 avoza, each two avoza formed one color. But Kavkabi also concludes that there are derivative structures, which are formed on the basis of the principle of free association: from status and branch, awaza and branch, etc. He calls them "complex" and cites 23 names in his treatise. For some reason, Darvish Ali Changi did not comment on the complexities, but consistently described the Twelve Status system of his time..

About singing.

Changi mentions several forms of singing: guligi (from the throat), dimogi (from the nose), halqi (from the people). Darvish Ali Changi connects these three views with the concepts of melody and interval (laxn, bu'd va bu'di – zill-kull).

1. The origin of the twelve makams.

Musicologists with great reputation – According to Khoji Abdulkadir Maroghi, Khoji Saifuddin Abdulmomin and Sultan Uvais "jalair" ("djelair"), there were originally seven (actually eight) statuses associated with the names of the seven prophets. The status of honest man is left by Ato. It depicts the lamentation of the first man over the lost paradise and its pleasures. The status of Ushshak was inherited from Prophet Noah. As he wept a lot, the status of Nawa is associated with the prophet Dowd. The status of khijaz was left by Sulayman. The status of Irak was inherited from Prophet Job. The status of Khusain was

inherited from the Prophet Yakov (Yakub). The status of Buslik was inherited from Caliph Omar. The status of Rekhawi was inherited from the Prophet Muhammad.

Later, Sultan Uvais "Jalair" added four more statuses to these statuses. To do this, he added one part from two different statuses for each new status. In this way, Isfakhan status was formed from the high tones of Rost status and the low tones of Ushshak status. Buzruk makam was created from the musical high tones of Navo and Khijaz maqams and the low tones of Hijaz makam. Little makam was formed from the upper tones of Buslik makam and the lower tones of Khusayni makam. The Zangule makam is formed from the upper tones of the Rehawi makam and the lower tones of the Iraqi status. Maulana Kavkabi matched these twelve makams with poems taken from various poetic works.

Each makam consists of two parts (branches), so there are twenty-four branches of the twelve maqams: 1) Dugokh; 2) Segokh; 3) Chorgokh; 4) Panjgokh; 5) Mukhayyari; 6) Khisor; 7) Muborak; 8) Navruz; 9) Nishapurek; 10) Rui Irak; 11) Maghlab; 12) Rakib; 13) Bayot; 14) Zabul; 15) Avj; 16) Navruzi Khoro; 17) Ma'mur; 18) Ashiran; 19) Navruzi Sabo; 20) Khumoyun; 21) Nukhuft; 22) Ghazal; 23) Araban; 24) Ajam.

These twelve maqams form six tones (according to Kavkabi): 1) Gusht (Gevesht), which is composed of the lower tones of the Khijaz makam and the upper tones of the Navo makam; 2) Ma, it is formed from the lower tones of the Little makam and the upper makam of the Iraki makam; 3) Gardun, which is formed from the high tones of the Rost makam and the low tones of the Isfaghan status; 4) Navruz, it is formed from the lower tones of Husayni's maqam and the upper tones of Buslik's maqam; 5) Salman, it is formed from the lower tones of the Zangule status and the upper tones of the Ushshaq status; 6) Shakhnoz, it is formed from the lower tones of the Buzruk maqam and the upper tones of the Rekhavi makam.

Three colors are formed from six avoza:

- 1) Beste Nigor, which is composed of the upper tones of Gardun avoza and the lower tones of Salman avoza;
- 2) Opposing Iraq, it is composed of the upper tones of the Gusht voice and the lower tones of the Ma voice;
- 3) Arzevani, which consists of the upper tones of Shakhnoz and the lower tones of Navruz.

In addition, each branch is performed in several parts (motifs): Dugoh in two motifs, Segoh in three, Ghazal and Navro'zi Arab in three, Chahargoh, Navro'zi Sabo and Nayrizlar in four, Panjgoh, Ro' i Iraq, Nishapurek, Bayot and Ajamlar are performed in five motifs, and Muhayyari and Maghlablar are performed in eight motifs each.

2. About the twelve ancient methods.

The term nakra is translated from Arabic as zarb, and in the musical language it means the initial moment. When musical sounds come after each other, they form a motive or a musical theme, in which case signs conditionally determining the rhythm of this theme appear - nacrats. They are combinations of basic nakra-tan. If there is a minus sign or a consonant at the end of the second of the two letters of Nakra, for example tan, then this is called a cause-khafif; if both letters are followed by a vowel, for example, tana, they are called saki-sakil, if the third of the three letters of nakra has a hyphen or a vowel, for example, tanin, then it is called vatadi-madjmu, if the second is followed by a consonant, vatadi - is called mafruk.

Fasile-kubra refers to a five-lettered syllable, the last letter of which is a consonant, for example, tanin, and Fasile-sugra refers to a four-letter part of the musical paradigm, the last letter of which is a consonant, for example, tanin. or body.

Two conditional words make up one stroke. thus, the du-yak rhythm consists of three beats, eight nakras and two fasile-sugras: tanin-tanin. The rhythmic circle (circle) Khazadj consists of three beats, eight nakras, two reasons-khafif and one pause-sugra: tan-tanin-tan.

The rhythmic circle consists of three beats, eight nakras, two reasons-light and one pause-sugra: tan-tan-tanin.

The fourth rhythmic circle ramal is composed of three beats, eight nakras, two sabi-sakil and one phase-sugra: tana-tana-tanin. The fifth one consists of three strokes, six pearls, one reason-light and one fasile-sugra: tan-tanin.

The sixth Turkish consists of four zarabs, twelve pearls, two reasons-khafif and two fasile-sugras: tan-tanin-tanin-tan.

The seventh mukhammas consists of five zarabs, twenty pearls, four reasons-khafif and four watadi-madjmu: tan tanin tan-tanin (twice). The eighth has six light strokes, twenty-nine nakras, six fasile-sugras and three reasons: tanin-tanin-tanin-tanin-tanin-tanin.

The ninth sakil consists of eight zarabs, thirty-six nakras, seven fasilei-sugras, four reasons-sakils, and each of these four consists of six letters. The tenth ausat consists of five zarabs, twenty-two nakras, five fasile-sugras and one reason-khafif. The eleventh cheharzarb consists of four zarbs, forty-four nakras, and twelve fasilei-sugras. The twelfth zarb-ul-fatkh consists of two zarbs, forty nakras, two zaabi-khafif and nine fasiley-sugras, etc.

3. About musical instruments.

The musical instruments were mainly made of mulberry wood and the strings were made of silk because they were so well suited to each other. In addition, silk strings were replaced by silver strings. The author brings the following musical instruments:

Tambourine (tambourine) is an ancient Hellenic (Greek) musical instrument, which means "the one who moves the heart". According to the author, this instrument is the master of all musical instruments.

Cheng is the bride of musical instruments. It has 26 strings and seven frets. The lad of Rost status is the first, the second of Nawa status, the third of Hidjaz, the fourth of Zangule, the fifth of Khusayni, the sixth of Irak, and the seventh of Kuchik makam.

Flute is one of the ancient musical instruments. Rost, Panjgokh branch, Navo and Segokh are performed on the flute.

The law is the king of all musical instruments, as it is the best of all stringed instruments in terms of the sweetness of its sound and the breadth of its range. It has twelve pairs of silk strings.

The barbet is also an ancient Greek instrument with seven strings of silk, which is also played as in the law.

Rebab is a stringed musical instrument widely used in Central Asia. It has five strings, four of which are made of silk and one of silver.

Kabuz is a musical instrument with a very good tone and strong strings.

Ghijjak is believed to have been created during the reign of Sultan Makhmud Ghaznavi, and it is believed to have been created by the famous philosopher Nasiri Khosrov and the great physician Ibn Sina.

Chegane is an oud-like musical instrument, one of the oldest musical instruments.

4. About the composers

The author cites the following famous musicians:

Ustad Zaytuni-Ghijjaki, the author highly praises his talent and skill, served under Khan Akhmad.

Khan Akhmad was also a very skilled oud player.

Khoja Mahmud bin Ishaqi-Shekhani is also a very mature musician. He played the flute with great skill.

Syed Akhmad bin Mekhtari Mireki was a famous musician of his time and a very skilled player of the nakkara.

Shokh Miri Kabuzi is a highly skilled performer of the qabuz instrument, he was a contemporary of Darvish Ali.

Yusuf Mavdudi Dutori (Heratsky) - he is one of the famous musicians of Iraq, he was a skilled performer of the dutor instrument.

Khoja Ja'far Samarkandi-law is a skilled executor of the law.

5. About musicologists.

Khafiz Tanish was one of the scholars of the city of Bukhara, he was famous for prose, poetry, and music. In music, he was especially connoisseur of rhythmic methods.

Mir Khatib was also a connoisseur of rhythmic circles, and later became famous in musicology.

Mavlana Sebukhiyi Kabuli was from the city of Kabul, he was famous as a poet and a musician, he wrote a lot of scientific works.

Khafiz Babayi was born in a rich family of Ora-Tepa, the "law". Kabuzda played music with great skill. He wrote very good poems. Maulana Kavkabi's work on 12 statuses and 24 branches was translated into poetry.

Khafiz Turdiy was a very famous reciter of the Qur'an "law", besides he played music with great skill, he had many sounds and patterns, he set ten verses of Maulana Kavkabi to naz music.

6. Life of Herat

Maulana Mir Ali al-Katib is called by the author the sultan of the learned, the king of truth-seekers. He is the owner of an extremely beautiful husnikhat, and he created very beautiful poem-chronograms dedicated to an event.

Maulana Kasimi is a master of legal instruments, and he is the author of many peshravs, sauts and patterns. Among them, the "Naz-o-gemze" peshwari, written in the tones of Husayni's status, in 1/2 rhythm, stands out.

Master Sultan Mokhammad played the tanbur with great skill. He was Persian and lived in Mashkhad. He had many students. Two of them, Mir-Quli-yi "dutori" and Mukhammad Khusayn-i "udi" became very famous. There are many musical works of the master, among them two peshrawis written in Dugoh tones - one of them was written in Mukhammas rhythm, the other one was written in Jauri-Sakil rhythm, which were very interesting.

Khafiz Jeladjil-Gerevi is a singer with a very beautiful voice and the talent of declamation. His peshraws were performed in the status of Iraq and Khijaz.

7. About the composers

Maulana Akhi-yi-Gerevi himself is from Herat, and his work Rost and Panjgoh, written to Jami's ghazals in the rhythm of "Turkish rhythm", is very famous.

Maulana Husayn-Akhun is a very knowledgeable person, and the author calls him the Plato of his age and the Hippocrates of his time. He was a very popular musician and left behind two works of acrostic poetry.

Makhzumzada - Khorazmi is also a famous musician and the author of many songs and patterns.

Amir-Ali-Akbar Samarkand also wrote down a lot of patterns and verses. In addition, he was also a skilled musician. Darvesh Ali Changi's treatise also provides information about the musical works of the 16th century, including tones and intervals, rhythms, status branches.

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