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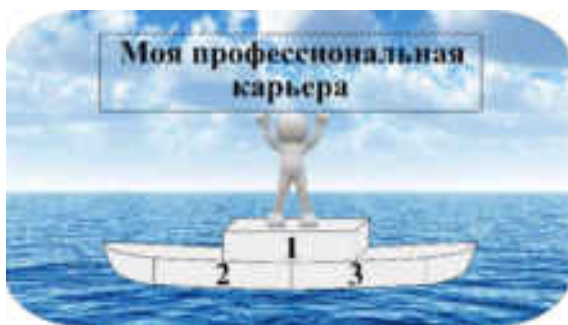


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**Международный научно-образовательный электронный журнал  
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**Название публикации:** «THEORETICAL ISSUES IN EASTERN MUSIC»

**Annotatsiya:** This article provides a brief overview of significant concepts within Eastern music theory, highlighting its unique modal structures, rhythmic systems, and philosophical foundations. It examines the role of maqam traditions, ornamentation techniques, and the cultural contexts that shape musical interpretation in Eastern cultures. The overview offers readers a foundational understanding of the theoretical principles that distinguish Eastern musical heritage from Western frameworks.

**Keywords:** Eastern music theory, maqam, modal systems, rhythmic cycles, ornamentation, melodic development, cultural context, traditional music, microtones, pitch organization, improvisation, musical aesthetics, regional styles, performance practice, tonal structure, musical heritage, maqom traditions, Eastern philosophy, musical interpretation, sound theory.

**Enter:** Any musical sample with a classical character is classified based on a number of structural and genre rules and requirements of the system of categories, such as its internal melody, mode, method, form. The system of methods in the form of each maqom of Bukhara Shashmaqom is a vivid example of this. Each of these maqoms, while having its own uniqueness, is organized on the basis of a systematic rule that combines common features.

### **Main Body.**

Eastern Music Theory examines the rich, diverse, and historically layered musical traditions that developed across regions such as Central Asia, the Middle East, South Asia, and East Asia. Unlike Western music, which heavily relies on harmony and equal temperament, Eastern musical systems emphasize melodic development, microtonality, and modal structures known as maqams, dastgahs, or ragas depending on the cultural context.

A central concept in many Eastern traditions is the use of microtones—intervals smaller than the semitone used in Western music. These microtonal nuances allow for expressive ornamentation, emotional shading, and a deeper connection to the stylistic identity of each musical culture. For example, in Middle Eastern maqam theory, specific microtonal intervals define the unique sound of each maqam, while in Central Asian shashmaqom, melodic phrases unfold gradually through distinct rhythmic and modal frameworks.

Rhythm also plays a vital role in Eastern music theory. Traditional rhythmic cycles, such as *usul*, *tal*, or *iqā‘*, often follow complex patterns that shape the flow of musical improvisation and composition. These cycles provide both structure and creative freedom for musicians, supporting intricate interactions between melody, rhythm, and performance technique.

Eastern music theory is deeply connected to cultural philosophy and spirituality. In many traditions, music is viewed not only as an artistic practice but also as a means of achieving emotional balance, spiritual elevation, and social harmony. These theoretical foundations continue to influence contemporary musicians, who draw from centuries-old principles while exploring new forms of artistic expression.

*Doira usuls* 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 (savn)." .

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".

### **Conclusion.**

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 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.

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