

Some Laws of Rhythm Formulas of Ussuli in the Dancing Culture of People in the Middle and the Central Asia

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Abstract—In the national and professional music of oral tradition of many people in the East there is the metric formula called “ussuli”, that is to say rhythmic constructions of different character and a composition. Ussuli in translation from Arabic means the law. The cultural contacts of the ancient and medieval inhabitants of the Central Asia, India, China, East Turkestan, Iraq, Afghanistan, Turkey, and Iran have played a certain role in formation of both musical and dancing heritage of each of these people. During theatrical shows many dances were performed under the accompaniment of percussion instruments as nagra, dayulpaz, doll. The abovementioned tools are used as the obligatory accompanying tool in an orchestra and at support of dancing acts as the solo tool. Dynamics of development of a dancing composition, at times execution of technique of movement depends on various combinations of ussuli and their receptions of execution.

Keywords—Dancing, plastic, rhythm, ussuli.

I. INTRODUCTION

THE volume of information which has been saved up on traditional dancing culture of people of the East created a certain base for activization of the researches directed on development of problems of the modern professional choreographic art at the present time.

The special love to the dancing art made dance by an obligatory component of calendar holidays and family and household ceremonies. The national games also are held to the rhythms, which have strictly certain structure and a set of movements that pulls together with dance.

Rhythm, known occupied a special place in people's lives. Reflected the spiritual condition of man, turning him into the dance, "and in this case the rhythm bound together with human feelings, regulate, became means of expression" [1].

S. Y. Malov devotes attention to detail and consistency of shamanic ritual, in which the rhythm is of prime importance. He noted the similarities to shamanic ritual of East Turkistan "and Turkish (and Mongol tribes) of Siberia and Central Asia," [2].

The scientist, orientalist N. N. Pantusov in his work, describes Taranchi songs and Uyghur men's dances, where he marked the character, the manner of execution as Usul, Sedar, Belesh[3].

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Novelty of work consists of the following - research represents one of attempts to define a scientific approach to the solution of the problems of influence of the rhythmic formulas which are called as “ussuli” in the dancing culture of people of the Central and Central Asia (East Turkestan).

II. ANALOGY BETWEEN RUBAI AND MUKAM

In the national and professional music of oral tradition of many people in the East there is the metric formula called as “ussuli”, that is to say rhythmic constructions of different character and a composition. Ussuli in translation from Arabic means the law. The origin of ussuli is connected with quantum meters of the east music and poetry [4]. For example, a genre of rubai is a form of lyrical poetry which is extended in the Middle East. In the short literary encyclopedia it is specified its Iranian language origin: “It has been borrowed from widespread oral national creativity of Persians and Tadjhiks. From Persian language literatures rubai has got into Arabian, many Turkish language literatures and into the literature of urdu...” Rubai consists of 4 half verses (or two baits), which are rhymed more on type of aaba and rare on type aaaa” [5].

At studying of the musical interpretations of a rubaigenre the Uzbek researcher K. Mussabekova has demonstratively revealed force and depth of influence of this form of traditional national culture on logic and a composition of modern pieces of music. Having noticed that each line of rubai “carries out the form-building function in relation to whole” (1,2 – an exposition of the basic thought, 3 – the culmination, crisis, 4 – semantic short circuit, generalization-conclusion), the author underlines the functional importance of 3rd line which bears on itself special semantic loading. Here there is can be a concentration of thought, occurrence of a new foreshortening, sometimes antithesis reception. If you want to find a key to rubai, search for the answer in the third line. A basic principle of construction here is the principle as “the golden proportion” - the universal law is not only for spatial, but also for time arts” [6].

It is necessary to add that noted principle of construction is universal and extend too many kinds and genres of the traditional eastern art. As grain, structure of rubai embodies an essence of more scale art forms in extremely concentrated kind, including musical. Therefore, as it seems to us, it is possible to draw an analogy safely between rubai and mukam. We'll try to give reason for this thought.

The word “makam” (in Arabian – a site, a position; in particular – finger position on a signature stamp of the string

tool) is one of the basic concepts of the Arabian, Turkish and Iranian music, designating the principle of playing music extended in this region and its separate display. "Makam" occurs in extensive territory of the Middle East and also in the Central Asia and Transcaucasia [5]. The accessory of "makam" to various national musical cultures was outwardly expressed in formation of many variants of names: makam in Arabian, mugam in Azerbaijani and Armenia, mukam at the Uyghurs and the Turkmens, makom at Uzbeks and Tadzhiks.

The accumulated by modern science, historical, ethnographic, musical data confirms about that "origin of the uyghur makam goes back to the V–VI centuries, genre development has been on the VII – IX centuries, and full formation of the classical style has been on the X – XII centuries... In the Azerbaijan, Turkmen musical practice there are seven basic mukams are existed [7]. "Shashmakom" is a property of Uzbeks and Tadzhiks. The greatest quantity of mukams at the Uyghurs, it has two cycles: Kashgar which consists of 12 mukams and the Iliyski cycle which includes 12 mukams. In Azerbaijan – seven mukams, Uzbeks and Tadzhiks have six mukams. Researcher of the magamat genre, musicologist of Kazakhstan, K. Kirina wrote, that "mukamin well-developed singing, dancing moves." She notes that "Bukharianmukamin vocal and instrumental section Nirs includes dancing ufar"[7]. In connection with the development of makam dancing art of people of the East, in particular Uzbeks, Tadzhiks, Uyghurs was enriched with the new dancing form. "The musical Uzbek classics has been collected and fulfilled in makoms, corresponds to dancing Makomat which has collected and has kept the main things of rhythm movements – ussuli, melodically – rhythm plastics" - critic L. Avdeeva marks [8]. The given statement can be carried to dancing art of people of the East in which there is a genre "makamat".

As well as in rubai, in makam- a very accurate exposition, dynamic expansion of the basic theme, the culmination and "breakage, change of a semantic plane" are traced [6]. Thus critical and sense formation function of the third line is carried out by a dancing part of makam which is called differently, for example in Uyghur mukams – mashrap. The same as also a key line of rubai, mashrap is compositely on a point of "the golden section". Rhythmically, dynamically and emotionally it is the most sated part of makam, its deification. For achievement of this culmination top all musical resources – a rhythm, rate, tool and vocal support will be mobilized and will work by a principle of a dynamic progression. And only then, after "breakage", the melodic, semantic and thematic arch by its triple union returns us to the beginning, providing an epic frame of the whole composition.

It is necessary to note that exactly in this genre difficult and various ussuli are met which are of special interest for modern choreographers. In comparison with traditional dances the contrast principle is realized, national lexical elements of movements are synthesized with movements of the European classical dance at the present time. Development of figurative possibilities of scenic dance of people of the East and its transformation in mukams is realized by many choreographers

of Europe and Asia. Such experience testifies about "interlacing" of the national creativity with professional art that inevitably leads to eclectics of creative traditions of the different people.

III. RHYTHM FORMULAS OF USSULI AND THEIR EFFECT TO THE DANCE EVOLUTION

The cultural contacts of the ancient and medieval inhabitants of the Central Asia, India, China, East Turkestan, Iraq, Afghanistan, Turkey, Iran have played a certain role in formation both musical and a dancing heritage of each of these people. During theatrical shows many dances were executed under the accompaniment of percussion instruments as nagra (nagora, nagara), tevilvaz, tavlyak, bangu, dayulpaz, doll, dolli. The most widespread among membrane percussion instruments a tambourine under which dance was executed. In the countries of the Middle East it is called differently: doira, दौरا – at Uzbeks, Tadzhiks; dap – at Uyghurs; dyaf – in Azerbaijan, daf – at Armenians. Similar tools exist at the Arabian people. The abovementioned tools are used as the obligatory accompanying tool in an orchestra and at support of dances acts as the solo tool. Dynamics of development of a dancing composition, at times execution of technique of movement depends on various combinations of ussuli and their receptions of execution. Underlining of strong shares of a step in a combination with dancing movements is subordinated to one problem that is to say to achievement of organic unity of plasticity and a rhythm. At times "the same ussul at live rate finds big motor and frequently dancing and at the slowed down rate, on the contrary, becomes "sedate", a little stately on character", - F. Karomatov marks in the book "Uzbek tool music" [9]. As the choreographic thinking depends on musical thinking, certainly, character of movement and its execution under live rate of a rhythm – bright, bravura, "fiery", at slow rhythm – elegant and graceful. For acknowledgement of this thought it is enough to remember only the rhythms picked up and composed by glorified Uzbek doirist Usta Alim Kamilov: the popular dance "Sawing", a lesson of dances "Doiradars", special dances under the name "Chirmandauyin" (Dances with doira) and many other things [9].

At the State Republican Uyghur Theater of a musical comedy named after K. Kuzhamjarov doirist Usta Yusupzhan Saitov has brought the appreciable contribution into the scenic development of a national choreography. Its profound knowledge of national-dancing traditions and cultural history of the Uyghurs rendered the invaluable help for ballet masters in formation of the scenic expressiveness of rhythmic dances of group "Dap ussuli". The examples of such fruitful commonwealth are "Savraz" directed by G. Aksekov, "Uzumchilik" ("Vintage") of A. Yusupova, "Yashlyk" ("Youth") of A. Azizova, "Chekitma" of G. Saitova, "Zhanza" (children's game "Lyanga") of B. Zaviyalov and others.

The plastic expressiveness of a human body which are "the basic means of ballet master expressions" [10], as it is known, demands from ballet dancers good physical preparation,

energy, dexterity. It is very important at execution of the dances representing the requirements to a technical aspect of execution, concerning group "Dap ussuli". In formation of the scenic expressiveness of rhythmic dances of group "dap ussuli" the accompanist – doirist is also the author of new rhythms and the coauthor of the ballet master.

The author of article Saitova Gulnar Yussupovna danced "Dap ussuli" on the scene of the Uyghur Theater¹ during 30 years. Therefore there is the certain experience testifying that in this work there is a direct interrelation between the dancer and a doirist. Accompanist- doirist should represent accurately the choreographic drawing and expect each movement of the dancer. The dancer is in rigid dependence on the overall rhythmic picture created by the accompanist-doirist. The accompanist and the dancer should work in uniform breath. Difficulty of execution "Dap ussuli" consists of the difficult technique (various turns, sharp falling on knees with an excess of the case and others) and it should work for a harmonious embodiment of an artistic image. The same is concerning other dances which are executed under rhythms of percussion instruments: nagra, tevilvaz, sapaya.

Under the accompaniment of dap dance "Sapayaussuli" is executed. Sapai, safail, safai are the noise tool meeting in musical-dancing culture of the Uyghurs, Uzbeks and Tadzhiks. Imposing and a combination of rhythms of dap and sapai create difficult rhythmic drawing. If to look through history pages it is possible to tell that "sapaya" and "dap" were ritual percussion instruments of shamans, of kalandars later, vagrant dervishes. The professionalism of kalandar was shown not only in masterful execution of dance but also in masterly possession of sapai which beat out difficult dancing services. Sliding movements of sapai on a shoulder, tool tossing upwards, blows by it on palms, about an elbow, about the earth and other so uneasy manipulations demanded from the dancer of a great skill. Remained up to now in "Dap ussuli", "Sapayaussuli", "Nagraussuli" are metrical dances which carry a print of this ancient manner of execution in which dancing and musical-performing components are closely weaved. So, for example, dances of the big forms under the general name "Kata-ujin" in the Uzbek dance are executed on melodies and rhythms of the national-professional music "Nagora-ujin", "Karinavo", during the traditional national holidays at Tadzhiks carries the name "Nagorabazm", at Uyghurs during Muslim holidays carries the name "Nejt-nagraussuli", "Dap-nagraussuli". Throughout many centuries during religious holidays on the area before a mosque ("heitka"), dance "Sama" was executed. It was the representation which quantity of participants was estimated in hundreds. Collective dance began with a national melody: its rhythms "were tapped" on nagra which then joined surnai (wood-wind instrument) and karnai (copper-wind). Professor Innayat Tullawrites from the Art Institute of Urumqi (Xinjiang, China) writes, that "in the magical ritual actions, illusory

¹The Uyghur Theater is the unique professional theater in the world. It has been opened in the 1934th year in Alma-Ata (Kazakhstan), nowadays it is the State Republican Uyghur theater of the musical comedy named after K. Kuzhamyarov.

movements of imitation "Sama" was executed to the beat of drums Mountable, the musical accompaniment is born later. During the Middle Ages, with the birth of mukam, "Sama" is one of the parts of Kashgar Mukam option "[11].

The variety of the rhythms has been executed on various nagra (on 12 steams) created the celebratory atmosphere. Each of pairs of nagra differs by timbre sounding. The leading tool is "bash nagra" (the second name "zill" with high sounding, then follows "ottyrynagra" with an average sounding and "ayak" with a low sound.

It is known that many nations paid the great attention to training of soldiers under rhythms of the percussion instruments. So there were dances which carried out military and sports functions. The Uyghur people weren't an exception. They had the military aggressive dance called as "Zhang ussuli". It consisted of three parts:

1. "Zhangizhigyan" - dance before fight. The movements of this dance showed courage and courage.
2. "Salyakast" rest between fights. Dance had improvisational character.
3. "Shadiyana" - means "joy". It personifies a victory celebration. Nature of execution is different by emotional saturation and expression. Dance expresses an image of the free and temperamental soldier. At the present time "Zhang ussuli" is remained in the Uyghur national performances in the form of a sabre dance ("Kylyshussuli"), with a sword or a dagger ("Khanzhar") [12].

Meeting subjects in the national dances are saucers, spoons, and "kairaks", "kosh-tash" which aren't subject attributes and serve as original percussion instruments of Uyghur, Uzbek and Tadzhik dancing art. But it is a subject of the separate research.

IV. THE RELATION OF EASTERN NATION'S DANCE CULTURES

The rhythm, as it is known, took a special place in the Indian classical dance in styles of Bharat natiyam, Katkhakali, Manipuri, Katkhak.

Style of Katkhak is a style of the mathematical accuracy. Dance of unity and harmony of the drummer playing on a board (percussion instrument) and dancers. In Katkhak there is no accurate order of representation of plots. He demands the exact technique in maintenance of synchronism of movements of hands and eyes. In its basis national household dances are lied, therefore a considerable role in Katkhak, as well as in dances of many people of the East, improvisation plays. However there is a settled certain program, a set of compositions. There is as though a competition between the dancer and the drummer. Then a number of the dances, the combinations which selection is made at will of the executor follow.

The Indian classical dance Katkhak is a vivid example of interaction of two cultures Magometanizm and Hinduism. In the XVI century emperor Akbar from a dynasty of Great Mogols, the connoisseur of the Indian music and poetry, aspiring to reach strong association of India, has entered the new religion of "din-e-Ilahi" representing synthesis of all

religions. At the court of emperor Akbar outstanding representatives of a science and art, the best musicians and dancers have been collected. B. L. Riftin, wrote, that "music Kuchi (East Turkestan), known in China from 242 year, was closely connected with the musical culture of India" [13]. Musicians – Moslems, being inspired by the Indian legends and legends, have enriched the Indian melodies ("raga") with new melodic drawings. On this basis the forgotten art of Katkhak has revived.

The influence of the Indian dance is expressed in decorative sharpness of movements and it is shown in the Hotansky style of the Uyghur dance. Meeting of the fingers of hands in a cam, a dehiscence of brushes as "the fan", separate movements of system "mudra" is also an echo of the Indian dancing traditions. However at difference from the Indian dance in the Hotansky style in much smaller degree there are fixed poses.

Considering the choreographic art of Khotan region, it should be noted that any developments in the social and domestic life of the population are reflected in the music and dance, wrote about it, a European traveler A. Stein. In his notes, he noted that "local people show a great love for music, dance and theater performances"[14].

The Kashgar style of the Uyghur dance and the Horezm style of the Uzbek dance are related to the Indian dance. The territory of Kashgar region and Central Asia directly adjoins the earth's on which the indo-persian culture has been dominated, it has affected a local performing manner. There are the movements of eyes, eyebrows, a strongly pronounced position of a little finger in game of brushes of the hands, the fixed poses. S. Valikhanov witnessed, that in Kashgar Region (East Turkestan) "Many dancers, and without them there is no entertainment ... They revolved, go over copper wires and other." [15].

Despite of historical and a genetic relation with the Indian dancing culture, Uyghur and Uzbek dances, however, belong now perfectly to other direction. They are included into dancing system which have developed by people of the Middle and the Central Asia, and were definitively generated under the influence of the Islamic culture.

Eventually the dances connected by various ceremonies have been lost, but the best samples of the national dance have been developed in synthesis with rich musical-vocal and tool creativity which basis is dancing "ussul".

V. CONCLUSION

So, the article has considered influence of rhythm formulas of ussuli on artistic realization of an image of the performer in the given article. "Dap ussuli", "Nagraussuli" have been existed yet and developed in the dances the Middle and Central Asia (uzbeks, tadhiks, uyghurs). In these dances there is a direct link between the dancer and the accompanist of the percussion instruments which existed and exists both in the national dancing folklore and also in the scenic interpretation.

The authors hope that the views expressed thoughts and ideas on rhythmic formula ussuli, the peoples of Central and

Central Asia will provide help for young and experienced critics.

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