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ijirset@gmail.com

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Notation of Complex Examples of Uzbek Musical Heritage through the Science of Notation and Computer Programs

Ma'rufjon Ashurov Abdumutalibovich

Andijan State University named after Zahiriddin Muhammad Babur, Faculty of Art History, Associate Professor of Music Education

ANNOTATION: The epic has a special place among the examples of Uzbek folklore. At the end of the 19th and the beginning of the 20th centuries, folklorists discovered that about one hundred and fifty epics were sung by Uzbek bakhshis, and together with their varlants, they recorded about four hundred of them. Folklorists say that the number of epics in the Gorogly series alone exceeds one hundred, and that Alpomish alone has more than forty recorded varlants. "Epic" is a Persian word meaning story, narrative, adventure, description. This article describes the experience of recording complex samples of Uzbek musical heritage.

KEYWORDS: A song, an epic, status paths, instrumental music series, maqom masters, folklore scholars, Uzbek bakhshis, drum accompaniment.

I. INTRODUCTION

Methods and basic criteria for taking notes of large samples of Uzbek musical heritage (such as songs, epics, maqom lines, instrumental melodies).

In informing students about the methods and main criteria for taking notes of large-scale samples of Uzbek musical heritage (such as songs, epics, maqom ways, a series of musical instruments), V. Uspensky, Y. Rajabiy, M. There is no doubt that giving information about the activities of Yusupov, Y. Ramonavskaya, K. Olimboyeva will give good results.

So, in the early twentieth century, the riches of the Uzbek-Tajik musical art were first notated by Professor VA Uspensky, and his note Shashmaqom was published.

Recognition of the great contribution of the teacher in informing students about the methods of taking notes of large-scale samples of Uzbek musical heritage (such as songs, epics, maqom tracks, musical instruments) should.

About paying attention to the variability of the melody in the process of taking notes.

Founded in 1959 under the direction of the famous artist Yunus Rajabi, the maqom ensemble (especially in recent years) has been working effectively at the Radio of Uzbekistan. In a short time, the ensemble studied the entire vocal section of the maqoms and recorded them on tape and gramophone records. So, bottom line is that we're really looking forward to it. Happily, the ensemble has made extensive use of the style of the maqom masters, adapting the maqom to the tastes of the modern audience.

Based on the rich experience of the ensemble in performing maqom during this period, significant changes were made to the notes of Shashmaqom songs. As a result, Shashmaqom was prepared for the second edition by Y. Rajabi. A new six-volume edition of Shashmaqom is currently being published by the Uzbek Fiction Publishing House Gafur Gulam. There is no doubt that this new edition of Shashmaqom will have a positive effect.

The epic has a special place among the examples of Uzbek folklore. At the end of the 19th and the beginning of the 20th centuries, folklorists discovered that about one hundred and fifty epics were sung by Uzbek bakhshis, and together with their varlants, they recorded about four hundred of them. Folklorists say that the number of epics in the Gorogly series alone exceeds one hundred, and that Alpomish alone has more than forty recorded varlants. "Epic" is a Persian word meaning story, narrative, adventure, description. The events of the heroes with extraordinary features are called folk epics. There are also works in the epic genre in written literature. Written epics are poetic, in which the events experienced by a character are described in harmony with the poet's feelings. The main feature of folk epics is that they mix poetry and prose. The poems in the epics are mostly eleven-syllable and are recited at finger weight. The thoughts of the protagonists, the image of a relatively calm state of mind, the conversations between them are represented by an eleven-syllable poem.



In some cases, seven- to eight-syllable poetic expressions are also encountered, as required by the image. Places that reflect the intensity of horse racing, scenes of fierce battle, the rapid movements of the characters are given through seven-eight-syllable poems.

Prose passages in folk epics are also unique and are often created in the form of saj, i.e. rhyming black words. The presentation of prose fragments in this way increases the level of expression and artistic impact of folk epics.

Also, in folk epics, stylistic formulas, which move from work to work, in the language of poetic lines, couplets or folklorists, which have become an artistic mold, also have an important artistic significance. "When spring comes again, the flowers bloom, When he sees the flower, the nightingales wander intoxicated", "The bird called the squirrel sits on the cliff", "Did the flowers wither in the garden without the hazon, Did the nightingale land on the withered flower?", "I am paralyzed from my state", Many stylistic formulas, such as "a few cries" are the beginnings of poetic verses, sometimes in the middle, so that the narrator can catch his breath, gather his thoughts, find the necessary words to express the flowing feelings. According to the Uzbek folk epics:

1. Kashkadarya-Surkhandarya epic direction.
2. Samarkand epic direction.
3. Fergana epic direction.
4. Khorezm has four directions, such as the epic direction.

In the Kashkadarya-Surkhandarya school, the epic is performed by a bakhshi accompanied by a drum. In the direction of Samarkand, Bakhshi sings the epics in an open voice with a drum. In the direction of Fergana, the epic is recited without a musical instrument. Khorezmian poets perform their works as a group, accompanied by a narrow circle.

The Khorezm version of Shashmaqom was originally written by musicologist YE. YE. Noted and published by Romanovskaya. This book contained only the musical instruments of the Khorezmmaqoms. In the following years, Khorezmmaqoms were collected by Matniyoz Yusupov, recorded and published under the editorship of Ilyas Akbarov.

Features of status strings. The perfection of the melodies by the method and the complexity of the forms.

Rhythmic aspects of large song samples. Features of this genre. Rhythmic unity and rhythmic development of musical instruments and songs.

Songs and melodies performed to the accompaniment of a circle.

Doira (childirma, chirmanda) is widespread among the Uzbek, Tajik and Uyghur peoples. The circle is performed both in ensemble and solo. Doira dances are very popular among the Uzbek and Tajik peoples. Shashmaqom cannot be performed without the circle method. In Bukhara, every maqom singer has mastered the methods of maqom and accompanied his songs. Each melody in Shashmaqom has its own style. Accordingly, the methods are called by this melody. For example: "Usuli Muhammad" (Muhammad method), "Usuli Talqin", "Usuli Tasnif" and others.

The history of the appearance of folk instruments goes back a long way. In percussion, percussion instruments first appeared. These are Nog, ora, chiadol, flute, dowl, and doira. The doyra, which has come down to us from ancient times to the present day, has been preserved in a different form. In the field of music, Uzbek peoples, along with the peoples of Asia and the Orient, have a special place. The methods are usually used in the performance of percussion instruments. One of the most common percussion instruments in Uzbekistan, Tajikistan and the Uyghur people, as well as in the East, is the doyra, which has its own melodious voice.

The Uzbek people have long revered the doyra. In the seventies, under the sounds of this instrument, the people were invited to the squares, weddings, competitions, and various festivals. In particular, seasonal festivals such as "Harvest Festival", "Grape Festival", "Eol.un Festival" are widely used.

The legacy of the great Eastern thinkers is also of historical value in the study of folk instruments. Abu Nasr Muhammad al-Farabi's famous work, The Great Book of Music (Kitab al-musiq, al-kabir), is of great importance. O fia century scholar distinguishes from this book two types of musical performance: the resonance of melody in the human voice (song san, ati) and the means of instrumentation.

Features of status strings.

In order to determine the specifics of the status quo, it is necessary to study the views on the issue of status. The perfection of the melodies and the complexity of the forms are unique in the maqoms.

In the treatises of the above-mentioned authors on Eastern music of the X-XV centuries, the issue of status is considered as one of the largest and most fundamental issues of music theory. Because the purpose of the interpretation of music theory was to explain it in a general way, linking it to the status quo that is the basis of live music. Therefore, before discussing the maqoms that are our subject, we will briefly consider some of the theoretical issues related to



them and commented on in ancient music treatises. It describes the origins of music, the sound system in general, and the theoretical and practical aspects of status.

Many written sources on Oriental music theory discuss the origin of music, especially musical sounds. The information in the music section of Mahmud Sherozi's Durratut-Taj encyclopedia and in Abdurahman Jami's Risolaimusiqiy are noteworthy. The authors first talk about the emergence of the human voice, and then the emergence of the sound of music.

In the early days of man's life, when he did not understand the phenomena of nature, he was in many ways helpless. Man faced many hardships and dangers in search of the means of subsistence, and then had to live as a community. Living together as a team requires communication to warn each other of dangers and to be aware of each other. The most convenient of such tools was the sound, say sources. Sounds are produced first by natural objects, then by the human throat, and then by musical instruments.

So there are different sounds. Gradually, man begins to distinguish between pleasant and unpleasant types of sounds. Pleasant sounds made the sounds of music. The melodies are used to create melodies (alhon). Tune is a form of melody that is subject to rhythm (iqo), which is a measure of time. This is a summary of the information provided by scientists about the origin of musical sounds.

But simply put, melodies are born with moods. Because musical works consist of a combination of sounds, rhythms and moods. Any melody moves within certain limits, along certain curtains. If the sounds produced by these curtains are collected in a row, the lad basis of the musical work is formed. Lad - tonality is the status of a melody, that is, an expression of the way of movement.

Thus, the history of maqoms dates back to the times when man began to create works of music. There are no melodies without maqoms, so maqoms are part of the concept of music in general. It should be noted that the information about the historical development of the status of the peoples of the East to the time of Farobi has not been preserved.

The original forms of the music were simple in rhythm. Even the range of some melodies was very narrow, two or three steps.

According to VM Belyayev, a well-known scholar in the field of oriental music, the first forms of music in Uzbek and Tajik have come down to us through ceremonial songs, children's songs, Mother's Day, and mourning. This idea is close to the truth. Even a series of epics and songs sung by us, such as daisies, Ramadan, mother goddesses, and epic poets, can be said to belong to the earliest periods of musical culture in terms of their simple intonation and rhythmic features.

According to written sources, the first rhythm of the music was called "Zarbiqadim" ("Ancient percussion"). It's a rhythm that's taken from a human pulse and has a very simple "tan-tan" form. Then came more complex rhythms. For example, (body-body), (body-body), (body-body), (body-body), and so on. These rhythms co-existed with music and later became an independent circle in the Orient. Thus, musical works gradually become more complex in a simple way and their range expands. Of course, the melodies and songs of the early days of music have not yet been called "maqom". This is because two-, three-, or four-step melodies and their speakers cannot be in the "fret" range. Therefore, it can be said that the emergence of the notion of "melody" in the true sense of the word "maqom" dates back to the heyday of the musical culture of the peoples of the East. The emergence of statuses is the result of long-term research by the human mind. Maqoms came into being at a time when human understanding of music, musical and aesthetic views were harmonious, and people's consciousness and level were rising.

The formation of the status system is closely linked with the development of world science. Orientalists have linked music to the natural sciences, philosophy, and mathematics. This idea was, of course, well-founded. While music has a physiological effect on man from the point of view of the natural sciences, philosophy is the only science that encompasses all the sciences.

The science of music came into being through the science of mathematics, which measured the ratio of musical sounds (melodies) and intervals.

The smallest unit of the elements that make up a piece of music is called the melody in the theoretical books that some musical sounds (tones) have come down to us.

In terms of its pitch, it is called a sound-nagma, which lasts for a certain period of time within a certain point (curtain). The term Savt (with the exception of the concept of Savt, which is one of the types of musical works) is generally used in the sense of sound, sound. The concept of savt includes not only melodies but also other sounds that are not related to music. But for a melody to exist, it must have the properties of sound (pitch, length, power, and timbre), as in modern music theory. The sounds of drums and unadjusted musical instruments, as well as the harsh sound coming from the human throat, are devoid of the concept of melody in most music brochures.



In the theoretical treatises on music, melody differs from other sounds that are not related to music, and they are characterized by certain features. In particular, the fact that the rough voice of a person, the sound of unadjusted instruments is not considered nagma, is one of the peculiarities of the theory of Eastern music, and it reflects the nature of the contemporaries.

It should also be noted that the peoples of the East did not like harsh or thick voices. Even Zahiriddin Muhammad Babur in his "Boburnoma" mentions dark songs in several places and expresses his negative attitude as a "rough" voice, and a soft voice as "good". counts.

There are two types of melody: "qawliyy", which is a human sound, and "feliyy", which is a sound derived from musical instruments that are considered artificial. That's the decent thing to do, and it should end there.

Bod is formed from two types of nags, which differ in height. (The past is not considered primitive in Eastern music theory.) Bod means a combination of two melodies and two sound intervals. But in the past, only a few of them were called by special names.

In the past, the types of intervals were much larger than in modern music theory, and in Eastern music theory there were smaller or larger intervals than in the diatonic mode.

They are represented by the relative numbers that make up the interval, the length of the strings from which the sounds are derived, and are called by the names that represent the ratio of these numbers. Modern music theory is characterized by the fact that it differs from the concept of interval in terms of some distinctive features, and therefore some of the larger interval range speakers are also called bod. Such features of the bodhisattvas have left a certain mark on the musical works of the peoples of the East, including the maqoms.

It should be noted that not all the intervals given in music brochures are used in music practice. Most of them consisted only of theoretical considerations that were derived from mathematical rules and had nothing to do with the practical problems of Eastern music in the past. It is known that the music of the peoples of the East is used in practice only in the intervals that form and correspond to the unheated diatonic fret associations.

The combination of several syllables gives rise to four or five syllables. They are called tetrachords and pentachords in modern music theory. But the meaning of gender is much broader. Rocks can range in size from three steps to a width of 5 to 7 steps.

They are also used alone in medieval music, mainly in the lower or upper parts of the fret strings. For example, in the current note example, it might look like this:

Books on Oriental music theory, including the musical treatises of Farabi, IbnSina, and Shirazi, do not specify the number of rocks, or even the number of sets and statuses.

However, despite their large numbers, the number of species used in practice is very limited.

Bundles are formed from rocks that are made up of specific sound levels. The term jam means a set of sounds, which is the final part of the sound system in Eastern music theory. Sounds (nagmas) are made up of a combination of rocks, just as rocks are formed from a combination of rocks to form "sets". The meaning of jams is very wide. They generally refer to the concept of "vocal cords", and sets include statuses, subdivisions, and other forms of vocabulary. The authors of the musical treatises also call the arranges, which are arranged in a certain circle and limited in time, also called alhon (melody). These theoretical issues have been explained in the past in the pamphlets on Oriental music in accordance with the musical instrument called the oud. Ud was as popular as the lyre in ancient Greece and was one of the leading words. The problems of Eastern music theory are also explained by means of oud strings and curtains. So let's take a brief look at the structure of the oud. This is because the structure of the word reflects the peculiarities of the music of the peoples of the East, and among the theoretical issues of the past, the issue of status could be imagined as it really is through the relatively stringed strings and curtains.

Rhythmic aspects of large song samples.

Rhythmic aspects of large song samples. Features of this genre. Rhythmic unity and rhythmic development of musical instruments and songs.

Fergana-Tashkent style of music is a set of musical traditions established in the Fergana Valley, Tashkent city and region. It reflects the genres of folk music, such as melody, terma, lapar, yalla, song, ashula, as well as musical traditions such as dostonchilik, ashulachilik, maqomchilik.

The Fergana-Tashkent style of music is also known as the "big song", which is usually performed by hafiz at various public gatherings and ceremonies, celebrations and rumors, as well as at traditional teahouse meetings. brought.

Therefore, in the cultural life of our people, each national instrument has its own place, function and special melodies. The dutar can be described as an example. There are special melodies for this song, such as "Koshtor", "Chertmak", "DutorBayoti", and it is also used as a chorus. The dutar (like the doyra) is a popular instrument among women. At the same time, the singers sing the dutar along with the tanbur. However, words such as tanbur, sato, nay, koshnay, gijjak,



chang are mainly instruments of professional musicians, which means that they must be specially trained and have the necessary skills to perform. Dance melodies are also popular in Fergana-Tashkent instrumental music. Among them are such dance melodies as "Dilxiroj", "Andijan polka", "Ferganacharez", "Tanavor", "Kattaoyun".

The big song is one of the peculiarities of the Fergana-Tashkent style of music. Because this genre of professional music is not found in other local styles. A large hymn is a large-volume, wide-pitched hymn sung by a soloist - a singer or 2 to 4 fellow singers. No instrumental music is used. The poetic basis of the great songs consists of examples of poetry (Lutfi, Sakkoki, Navoi, Muqimi, Furkat, Miskin, Habibi, etc.) on such themes as religious-philosophical, love-loving, pand-nasihah. These types of songs have advanced melodies and are usually sung with a rhythmic and rhythmic character. The genre is also known as "patnusakiashula", "likobiashula", because the hafiz hold a patnis or a plate during the performance.

Hafiz Boltaboy, Hamroqulqori, MamadboboSattorov, AkbarkoriHaydarov, ErkaqoriKarimov, JorahonSultanov, MamurjonUzokov were masters of great songs. The great songs sung by these artists, such as "Kop erdi", "Birkelsun", "Eydilbarijononim", "Adashganman", "Dostlar", and "YovvoyiChorgoh", are well known to a wide audience.

Conclusion. In the following years, the practice of performing some great songs accompanied by musical instruments also began to be practiced. Examples of such great songs are "Mehnatahli", "Eydilbarijononim", "O'zbekiston". There is also a tradition of performing large songs on a separate instrument, such as a flute. The services of our master artists, such as Ismail Naychi, AbdukodirNaychi and SaidjonKalonov, are great.

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