

COPY RIGHT



ELSEVIER
SSRN

2021 IJIEMR. Personal use of this material is permitted. Permission from IJIEMR must be obtained for all other uses, in any current or future media, including reprinting/republishing this material for advertising or promotional purposes, creating new collective works, for resale or redistribution to servers or lists, or reuse of any copyrighted component of this work in other works. No Reprint should be done to this paper, all copy right is authenticated to Paper Authors

IJIEMR Transactions, online available on 20 th June 2021.

Link: <https://ijiemr.org/downloads/Volume-10/ISSUE-6>

DOI: 10.48047/IJIEMR/V10/I06/27

Title: **ACOUSTIC AND LAD ASPECTS OF TRADITIONAL MUSIC**

Volume 10, Issue 06, Pages:137-140

Paper Authors: **Khojjeva Zamira Kochkarovna**



USE THIS BARCODE TO ACCESS YOUR ONLINE PAPER

To Secure Your Paper As Per **UGC Guidelines** We Are Providing A Electronic Bar Code

ACOUSTIC AND LAD ASPECTS OF TRADITIONAL MUSIC

Khojjeva Zamira Kochkarovna

**Teacher of the department of music education
at the faculty of art studies of Andijan state university**

E-mail: zamira@yahoo.com

Abstract: It has been highlighted about the characteristics of traditional musical sounds and their specific aspects in relation to multivalued music styles, timbre characteristics of traditional musical instruments, their diversity and originality in this respect, the criteria for the structure of traditional ensembles.

Keywords: National-Cultural, Art, Fine Art, musicologist, treatise, snore, ensemble, musician, Uzbek music, theory, tambourine, fiddle.

Introduction

Good morning dear and respected creative reader, let us turn to the topic of acoustic mode in traditional music in order to cover scientific topics with you. Uzbek music culture has an ancient and rich heritage. In its content, the national spirit of our people, the artistic spirituality of the highest human qualities, the struggle for independence, as well as the hopes and aspirations are felt. It is our great spirituality to bring up the younger generation at the level of a cultured person who can inherit our national musical heritage. At the same time, the younger generation will have to study the art of music in all its nuances. It is necessary to form a complex musical consciousness in the younger generation. In doing so, the two types of musical aesthetic system must be one-voice and multi-voice and multi-voice compatibility.

Each of these systems must contribute to the aesthetic and spiritual maturity of the human person. In this regard, the younger generation needs to know the history of Uzbek musical culture. Therefore, we would like to point out that our music culture is connected with the culture of the peoples of Central Asia.

When we talk about polyphonic music styles, we always think of an ensemble and a set of musical instruments performed by a group. There is also a significant period in which these communities have come together to reach this level. Historical data show that

the role of teacher-student traditions in the development of these polyphonic musical styles is invaluable.

Discussion

Sounding aspects of traditional musical sounds and peculiarities of polyphonic music styles-Every great nation is famous for its rich culture from the past. This culture has long been a great tool for the material and spiritual development of nations. Like other cultures, the Uzbek people have their own classical art. This art has lived from generation to generation, in the style of the teacher-student tradition. We see this in historical monuments, in music and miniature art, in architecture, in folklore and in writing. There is no doubt that the art that naturally reflects the life and dreams of the people, and in the process relies on its national, cultural, literary and artistic heritage, is alive and well. According to historical sources, the high level of development of culture and art in Central Asia has been repeated many times. This can be clearly seen in the monuments of fine arts found in archeological excavations in various oases of our country. We even see the first examples of violence in them. This, in turn, indicates that journalism has existed since that time.

Information about the ensemble in music has been variously described in the treatises of scholars such as Farobi, Marogi,

Kavkavi, Darvesh Ali Changi, and in recent years, such scholars as Fitrat. Historical sources describe specific areas of music based on specific information. Though the ideas of the ensemble are not mentioned separately, the development of life and the traditions of performance show that group performance is a common practice. For example, a 17th-century treatise by Darwish Ali Changi states: "Darwish Ali learned his first music lessons from his father, Mirzo Ali Changi. Later, he learned the lessons of music from the famous musicians of his predecessors Khujand Jafar Qanuni, Ali Dost Nayi, Hasan Kavkavi, Hafiz Mahmud, Hafiz Miraq Ibn Majruhi. Many artisans in the music life of the time, as noted in Changi's pamphlet, also took an active part in the practice of music performance. Including; The seamstress Baqi Dirzi, Poyanda Tabib, Abdulkarim Qazi, Munajjim Boqi Shahidi, Hafiz Qasim Bazzo, Pirmuhammad Kulollar performed with great skill on musical instruments. {35} This is likely to be a sign of the ensemble's presence.

Tembre features of traditional musical instruments, their diversity and originality. It should be noted that one of the scholars of the twentieth century, Abdurauf Fitrat, also expressed his opinion in this regard in the article "On Uzbek music" that Uzbek music has a very rich history. "He is a musician, he has recorded more than three hundred melodies in his classical part alone: one musician, he owns about fifteen instruments today, one musician has his own theory and method worthy of examination: In the book "Uzbek classical music and its history" he also dwells on the performance of the ensemble and writes: "Our music teachers today are interested in the relationship of instruments to each other. They also made big mistakes. When they find a tanbur, a dutar, they immediately add a powder with a violin. However, the sound of a whistle eats away at the sound of two drums. To hand over a single tanbur to a dulcimer is to strangle a poor man. Our former masters put the matter in a completely different way: 1. three tanburs, a

rubab, a dutar, a violin, a balabon, a neighbor, a dulcimer, a tambourine;

2. two tanburs, a qubuz, a dutar, a flute, a tambourine; 3. two tanburs, one qabuz, one tambourine (dutar can be added); 4. A tanbur, a dutar, a tambourine,

Former masters are musicians in one order or another. One of the great shortcomings of our music is its scattering. There is no unity in our music. One melody is played differently in Khiva and differently in Tashkent. Our current technical schools do not go beyond this line. " {36} Emphasizes that in order to eliminate this, it is necessary to require them to continue in accordance with the notes.

Each epoch and social life has shown that the formation of ensembles on the basis of their development is connected with the living process. For example, the percussion ensemble has always been famous in practice for its harmony. The ensemble has always been influenced by the environment and time. First of all, the attitude towards him was important. An example of this is the musical atmosphere that emerged in Khorezm in the XIX century.

During the reign of Feruzshah (Khorezm), a sage of his time, music science was highly valued. There were 32 musicians (groups) in the Khiva khanate, each of whom demonstrated his program and skills and continued his work after the khan's permission. A group of palace musicians (ensembles) was formed under the supervision of Feruz Shah to organize the art of maqom. Highly talented singers and musicians will be involved in this work. Later, the best teachers will be assigned to train students in order to fill the ranks of qualified musicians. Students were taught lads and method systems for melodies and songs.

Criteria for the structure of traditional ensembles. By the beginning of the twentieth century, due to changes in the way of life of our people in Uzbekistan, attitudes to the art of music have changed for the better. Along with social life, the order of collective labor began to be formed in various oases of the Republic. In modern times, the introduction of musical instruments in the

oases was carried out as much as possible. One of the most important ideas of the time was the creation of an ensemble of leading musicians in the community. The formation of such groups has entered a new stage in the Uzbek musical heritage. Each group of musicians composes a variety of musical instruments and is designed for mass performance. In this way, the methods of performing the bands became popular among the people. In the 30s and 50s, the music industry developed dramatically, and the oases began their careers with their own brilliant, highly talented musicians.

Special mention should be made of the master drummer Ruzimathon Isabaev (Namangan 1885 - 1964). The ensemble consisted of such musicians as Inomjon, Bahridin, Sharif Haji – violin player, Mallavoy – dulcimer player, Ergashvoy – tambur player, Tashmirza – trumpet player.

In turn, creative work was done to harmonize the music education of the oasis schools. In 1919, an ensemble of folk instruments led by Tokhtasin Jalilov was formed, and in 1923 he successfully returned from the All-Russian Agricultural Trade Fair in Moscow. After that, the 24-member amateur club will start its work.

In 1927, an ensemble of maqom players was formed under the Uzbek Radio. In fact, this ensemble was a complex of talented musicians in the field of classical music. Ensemble performers: flutists - Dadaali Soatkulov, Saidali Kalonov, double flutist - Hayrulla Ubaydullaev, dulcimer players - Nigmatjon Dustmuhamedov, Fakhridin Sodikov, dutar players - Abdusolat Vahobov, Orif Kasimov, tanbur players - Rixsi Rajabiy, Mahsudkhoja Yusupov, Imomjon Ikramov, Nabi Hasanov, and tambourine player Dadakhoja Sottihojaev. Their main goal was to perform a sample of classical music heritage, as well as to pursue a consistent goal of the development of the art of music. In our opinion, this period marks the beginning of a period of diversity in folk performing arts, especially in group performances, that is, in ensemble performances.

After all, this education will undoubtedly serve as a basis for the formation of the current generation as unique teachers in the future of the great state of the future.

Indeed, the subtle features of the ensemble's performance and the possibilities of its composition, the Department of Traditional Performance, which began its work at the Uzbek State Conservatory in 1972, has been operating for many years. In fact, it is necessary to collect the appropriate instruments in order for the instruments to sing in a balanced way during the live performance. I hope that the sounds of dutar and tanbur, as well as nay and gijjak, will be heard in the ensemble. It should be noted that this is the essence of the ensemble's performance.

At the same time, we are witnessing the formation of traditional ensembles within the framework of oasis, stylistic features. Examples are maqom ensembles in Bukhara, Khorezm, Tashkent-Fergana, Samarkand and Andijan regions. It should be noted that the performance of the ensemble is a very complicated and complicated process. It is an honor to incorporate it into youth practice.

After all, this education will undoubtedly serve as a basis for the formation of the current generation as unique teachers in the future of the great state of the future.

Conclusion:

In conclusion, it should be noted that, as we have already analyzed the sounds of traditional music, polyphonic music styles, timbre characteristics of traditional musical instruments, criteria for the structure of traditional ensembles, these styles continue to serve as an important factor in performance practice. These processes are inextricably linked, so we do not have the right to study each of them, to apply them in practice, to accept them as they are, and to dismiss them as new interpretations. In today's evolving performance practice, as we see that it has become customary to sing folk melodies with little modification, we need to act without applying this process to these factors. As our master artists have pointed out, we have no

right to distort or arbitrarily interpret the works of composition, folk music, these works are among the factors that have found their way to us and penetrated into the hearts of future generations. Therefore, it is no exaggeration to say that one of our great tasks is to preserve our folk music and preserve it.

References:

1. Dibar Rashidova. Darvesh Ali Changi. Art of Soviet Uzbekistan 10/1978.
2. E, Fitret. About Uzbek music, "Flames" magazine, 1928. Number of 2
3. R. I. Gruber. Universal History of Music I. "Muzgiz", Moscow, 1965, p. 4
4. Rakhmonov M. Uzbek Theater. Ancient handrails of the XVIII asrga so much. "Theme", Vol., 1975, 49-p.
5. Herodotus. History. I., M., pp. 201-202
6. Bershtam A. N. Rock images of Saimali tash / / "Sovetskaya ekonomika", Moscow, 1952, No. 2
7. Rahmonov M. Uzbek theater. From ancient times to the XVIII century. "Science", T., 1975, 50-p.
8. History of music of the peoples of Central Asia and Kazakhstan. M., "Music", 1995, p. 8