Acoustic and Lad Aspects of Traditional Music

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Abstract: Information has been given about the very high level of development of culture and art in Central Asia from time immemorial, specific types of art such as classical art, historical monuments, miniature art, architecture, oral and written creativity of the people. We can see what is known about the monuments of fine art found in archaeological excavations in various oases of our country.

Keywords: culture, material, spiritual, classical art, historical, music, miniature art, architecture, folk oral creativity, written creativity.

Introduction:

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.

Literature analysis and methodology: 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 Bazzoz, Pirmuhammad Kulollar performed with great skill on musical instruments1. This is likely to be a sign of the ensemble's presence.

Discussion: Timbre 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

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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 qubuz, 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.”

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.

**Results: 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, Bahriddin, 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

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2 E, Fitret. About Uzbek music, "Flames" magazine, 1928. Number of 2
The 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, Fakhriddin Sodikov, dutar players - Abdussoat Vahobov, Orif Kasimov, tanbur players - Rixsi Rajabi, 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.

Conclusion: 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.

References: