
NATIONAL CHARACTERISTICS IN MUSIC

(Lad, Harmony, Texture)

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Abstract:	Keywords:
In this article, the composition of musical works of composers and composers is a combination of sounds, rhythm and tones, the structure of musical tones affecting the human psyche in the essence of the work, the arrival of folk tones in the melody, and the achievement of nationalism in music. The information about the overture "Ceremony" by the composer Sulaymon Yudakov shows national melodies.	Tradition, mode, tonality, timbre, imitation, texture, monody, heterophony, range, rhythmic method, syncopation.

Introduction

The heritage of Uzbek music, which includes various local traditions and diverse forms, has reached to this day in two main layers, one is "folk music" or "musical folklore", and the other is called "classic-professional" or "ustozona" music. Each of them consists of many and well-crafted artistic expressions and musical instruments. At the same time, our ancient and rich musical heritage is developing, incorporating the compositional traditions established in new times. In this, first of all, the most colorful types of benazir musical folklore are shown.

Materials and Methods

Directly now, when describing the national melody, we should pay attention to its system of musical symbols. These are chord, harmony, rhythm, texture. Each of them is coherently connected to each other and complements each other. These concepts come together in the work of a number of composers and composers. Simply put, tunes are born with chords. Because musical works are made up of a combination of sounds, rhythm and chords. Any tune moves within a certain limit, on certain curtains. If the sounds created by these veils are sorted into one line, the key of the musical work is formed, and key-tonality is the status of one or another melody, that is, the expression of the path of movement.

Melodies were born with chords. Because musical works consist of a combination of sounds, rhythm and sounds. Any tune moves within a certain limit, on certain curtains. If the sounds produced by these curtains are arranged in a row, the ladasa of a musical piece is created. Lad - tonality is the status of this melody, that is, the expression of the path of movement.

One of the main means of achieving nationalism in music is lad. Folk music tunes that appeared in the music art of the Middle Ages have not lost their relevance even today. As a result of analyzing any folk tune or maqam tune, it will be possible to see that it is based on some natural cadence.

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In particular, it is appropriate to use the terms Aeolian, Dorian, Phrygian, Locrian, Ionian, Mixolydian, and Lydian in relation to the sound series of lad structures at the level of branches related to the art of status. One of the important aspects of the issue of loudspeakers is to determine the nature of the variable pitches found in them. If we look at the sheet music of makams, major tunes, and aashulas in various collections, we see many examples of additional alteration signs. In this regard, some main steps are written in two different ways, which usually indicates chromaticism. However, any variation of the basic phases is not true chromaticism. That is why it is important to determine the cases of diatonic and chromatic in sound series.

Lad, in the melody, the arrival of folk songs means that the first steps of nationalism have been taken. Every nation has its own national musical styles as well as its traditions.

Another means of achieving nationalism in music is texture. In the works of Uzbek composers, at first, the use of European music texture, enrichment of national performance with European texture methods was observed. The fusion of Eastern and Western traditions in the field of music gave a strong impetus to the development of expressiveness. In particular, the piano and orchestra textures led to the enrichment and development of the sound palette. Researches in this field allowed composers to independently solve a number of different tasks.

As a result of the search for the most favorable methods of adjusting national symbols and helping to preserve them in the process of mixing a complex of modern texture tools with the order rules of multiplicity, the composers of Uzbekistan introduced various types of imitation of timbres of folk instruments and the use of their performance methods in their works for piano and orchestra.

Musicologist S.A. Zakrzhevskaya was the first to note the effect of national performance methods on the texture structure in the work of composers of Uzbekistan in her book "Harmony in the work of composers of Uzbekistan, Tajikistan and Turkmenistan".

One of the most common textural methods is the rhythmization of the organ point - a popular form of its variation in Uzbekistan. Periodically repeating rhythmic formulas confirm a pattern called the ostinato rhythmic representation of a round circle. The sound emanating from the circle does not have a specific pitch, but is colored by different timbres depending on the place and style of the sound. The main difference is that it occurs by hitting the middle ("boom") and the edge ("bak") of the membrane with the palm. In the first case - the sound is strong but vague, in the second case it is strong but sharp. To try to create a method and show the difference between "boom" and "buck" with tones of equal pitch, it is necessary to consider the points of the organ, where sounds of different pitches are sung alternately.

A texture describes musical sounding as a way of creating a musical texture that unites all its components in three-dimensional space horizontally, vertically, and in depth.

Composition components: sound - a functionally independent, monophonic line. He can move from one instrument to another without losing his integrity. It differs from sound in that it can be single and multi-voiced, but belongs to one performer. layer is important in texture, and that layer is simultaneously analyzed by spatial coordinate, relief and

background, closeness and distance in volumetric sounding. The vertical coordinate of the invoice is determined by the register location of the components. Horizontal is the description and development of the invoice related to time. Different types of structures are known in history - that is, the general principles of the structure of the invoice. They differ from each other in the number of notes and their functional ratio.

Particular attention should be paid to the monody structure. Its feature is not a single voice that is used everywhere, as a sheet. Monody is a single line development of the texture horizontally (in some cases it may not be strictly monophonic).

Monody is primarily a type of thinking. In it, verticality and depth are subordinated to the supposedly horizontal coordinate and dissolve in it.

Heterophony is the presence of vertically uncoordinated options. The modern interpretation is an uncoordinated superimposition of functionally different texture components.

Considering the three-level flow of time in a musical work, E. Nazaykinsky notes the short-term nature of direct auditory impressions. It is this minimal amount of time that is associated with very bright and detailed impressions. This level is called subject - sound or phonic. It shows the vertical and depth parameters of the texture at that moment.






Development of "textured reality" horizontally, in the flow of time. The texture obeys the logic of the composition, it becomes the main factor to "explain" or, on the contrary, "cover".

The longer the work lasts, the more likely the texture patterns will change. In most cases, the revitalization and complexity of invoice functions is increasing and is observed in the peak sections. At the borders of the figure, the textural contrast increases dramatically. The constancy of the invoice functions is a manifestation of the classical arrangement of musical thought, a guarantee of a clear separation of sections. On the contrary, the variability of the functions of the texture is embodied in the fluidity of the form, the creation of complex proportions of voices, and the individualization of the texture.

Another means of achieving nationalism in music is the rhythmic method. The history of rhythm status goes back to the times when people started creating musical works. It should also be noted that information about the historical development of statuses in Eastern nations up to the Pharaonic era has not been preserved to us.

The early forms of musical works were also very simple in their rhythms. Even the range of some tunes was very narrow, two or three steps. According to V. M. Belyaev, a famous scientist who has worked effectively in the field of oriental music, the first forms of musical works of Uzbeks and Tajiks have come down to us with ritual songs, children's songs, mother's songs, and crying instruments. This opinion is close to the truth. It can be said that the boychechak, ramazan, mother's alla, a series of epics and songs told by epic poets, yor-yor songs, which have come down to us, belong to the early periods of music culture in terms of their simple intonation and rhythmic features.

According to written sources, the first musical rhythm created was called "Zarbi qadim" ("Ancient beat"). This rhythm was derived from the beating of a human vein and was in the

form of a very simple "tan-tan" (). Later, more complex forms of rhythms appeared. For example, () (body-body), () (body-body-body), () (body-body-body), () (body-body), etc. These rhythms arose together with musical works, and later they were separated in the form of independent circle methods in the peoples of the East. In this way, musical works gradually become more complex from a simple method and their range expands.

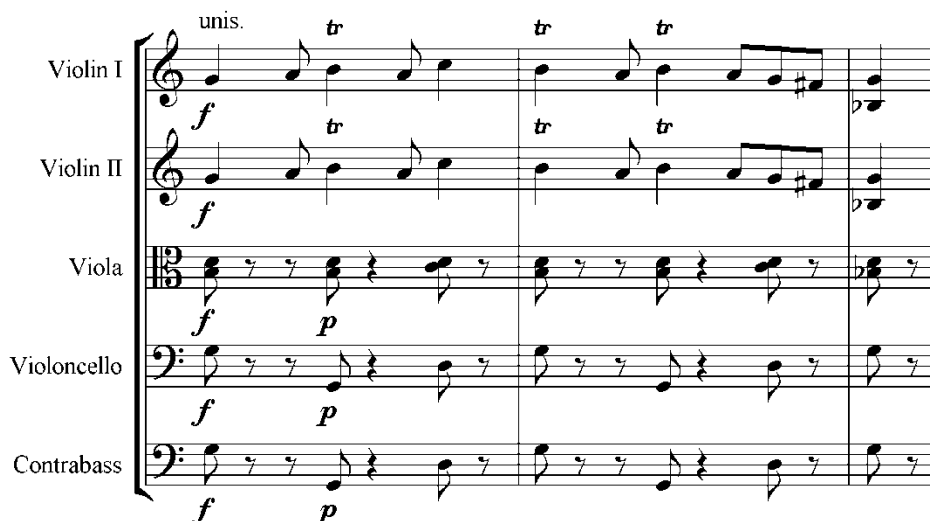
Analyzing S. Yudakov's "Tantanali" overture, written in 1949, it is one of the first symphonic works of the Uzbek composer. The composer named this piece "Celebratory Overture" dedicated to the days when our Motherland won. This work is intended for a symphony orchestra, and the upbeat, festive spirit is reflected in the very opening of the work.

The introduction begins with a bassoon rhythm:



This rhythmic method reflects the "boom-buck" appearance of the circle instrument and gives the Uzbek national character. The bassoon is accompanied by timpani, cello and double bass.

In the first number, the main theme of the overture sounds in the performance of string instruments:



The theme of the main part has a national character and is expressed through a syncopated rhythm. It has a bright inner energy and gives the work a positive spirit. The continuation of the theme by the woodwinds in response to the strings reflects the colorfulness of the orchestra's colors.

In general, the theme runs through the bands of orchestral instruments. It cannot be found in the tutti state. That is, the theme of the main part is distributed throughout the musical fabric of the orchestra.

The ending of the theme is very attractive, expressed in the lower register of the orchestra:

The image displays two systems of musical notation for an orchestra. The first system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb. The notation shows various dynamics such as *mf* and *f*, and articulation marks like *tr* (trills) and *arco* (arco). The music is written in a 3/4 time signature.

Bright and elegant musical themes characteristic of S. Yudakov, their attractive harmonization and elegant rhythmic decoration determine the artistic value of the work. The accompanying theme of the piece begins with the ninth number. It is featured in the clarinet and bassoon parts. String instruments give it a rhythmic way:

The musical score consists of two systems. The first system includes parts for Clarinet in Bb, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Clarinet and Bassoon parts are marked 'I solo' and 'mp'. The Violin I, Violin II, and Viola parts are marked 'p unis.' and 'p'. The Violoncello part is marked 'p'. The Contrabass part is marked 'p'. The second system includes parts for Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Clarinet and Bassoon parts are marked 'I'.

The accompanying part is reminiscent of the melodic movement of the Uzbek folk song "Duchava". But the dotted rhythm in it gives the theme a fighting spirit. The rhythmic method reflected in stringed instruments is expressed in the character of circle methods. The accompanying theme begins in the clarinet and bassoon parts, and gradually moves to other groups of instruments, increasing in volume.

The episode starts from the nineteenth number. According to the structure rules of the sonata form, after the exposition, the development part should occupy the place of the form.

However, an episode in the form of a sonata can take place instead of a development. This overture by S. Yudakov was created in this way. The theme of the episode echoes in the strings:



Presented in 5/8 time, this musical fabric gives the overture new colors. The score also features instruments such as drums, snare drum, timpani and harp.

The episode has a unique development character. The theme that appears in it is first played by string instruments, and then sounds by the woodwind part. In the course of its development, the English trumpet, and later, the solo trumpet, encountered variations. Such variety makes the episode look more attractive.

At number twenty-seven, the tutti situation of the episode occurs. Instrumentation of the musical fabric in the orchestra shows its high skill.

The reprise of the overture is very interesting, because in it the process of synthesizing all thematic materials takes place, and as a result, a new synthetic theme appears. The whole piece is repeated once again, with a syncopated melody, a smooth rhythm and a triumphant mood, and the heroic character is more strongly depicted. In addition, the theme of the side party, reflected by the dotted rhythm, is repeated. The background of the horns and trumpets is mainly felt in the main theme, and it represents the triumphant, heroic sign of the reprise. In conclusion, it should be said that S. Yudakov's "Ceremony Overture" was created in a military spirit. The main principles of national character in it are as follows:

- Themes are created in the character of folk tunes (the accompanying theme is reminiscent of the Uzbek folk tune "Duchava");
- Rhythmic methods are given in the form of circle methods related to Uzbek folk music, and drum method was used in the episode;
- Folk music tunes were used to express the themes.

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