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ORNAMENTATIONS OF PERFORMANCE OF CERTAIN MUSICAL INSTRUMENTS

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Abstract

In this article, we will talk about the development of the playing skills of the melody, the development of the Clavier art, difficult strings, Singaporean, mordent, Triol, melism, Trel.

Keywords: keyboard, art, barcode, singapa, mordent, triol, melism, trel.

Introduction

The musical culture of the Uzbek people has a centuries-old history, as evidenced by the professional music of the people and the oral tradition, which is based on the activities of many generations of musicians and singers. The monuments of material culture confirm that in the territory of today's Uzbekistan there was an ancient civilization created by the ancestors of the peoples of Central Asia. Archaeological data, works of fine art (miniatures depicted in oriental poetic works), new research by orientologists and, finally, the translation of musical treatises by medieval Central Asian scholars help us to imagine the historical process of development of the Uzbek people's musical culture.

Ideas about the world of sophistication first appeared and gradually developed in the countries of the Orient, Egypt, Mesopotamia, Babylon, India, China, Iran and Turan, where humanity was divided into nations and spread on the earth.

Literature review. Pedagogical scientists V.Sukhomlinsky, B.Asafev, D.Kabalevsky, V.Beloborodova, N.Vetlugina, Y.Aliev, E.Abdullin and Russian musicologists living in Uzbekistan A.Eykhgorn, V.Uspensky, E.Romanovskaya, N The contribution of Mironov, E. Glier, T. Solomonova and others to the scientific analysis of the peculiarities of the music of the peoples of Central Asia is invaluable. H.Nurmatov, F.Khalilov, K.Mamirov, F.Juraev, Sh.Janaydarov, H.Bobomirzaev, A.Kushaev, F.Turaev, B.Azimov, A.Hasanov also conducted research on the problem of research in the field of music pedagogy. . The life of the indigenous peoples of Central Asia in the 70s and 80s of the XIX century (family life, customs, musical status, rituals) attracted the attention of Russian and foreign ethnographers and folklorists. This is the reason for the interest in folk instruments, which are an integral part of folk culture. Ethnographers and tourists who came to Central Asia in the late 19th and early 20th centuries did some work in recording (notating) the folk music of the Turkestan region, with a special emphasis on the study of folk instruments. In their creative work, they emphasized the popularity of music and its important role in the life of the people.



Thanks to these sources, we learned about the content of the art of music, types of performance, traditions of music, descriptions of instruments, notes of Uzbek folk melodies.

NS Likoshin's book "Half a Life in Turkestan" (SPb, 1917) and other works pay special attention to the rich artistic heritage and traditions of the people, the state of Uzbek folk instruments.

Well-known researcher of Turkestan V.I. Massalsky writes: "Musical instruments (dutar and kabiz) could be found in almost every home ...". This suggests that family music was widespread in popular life, and that music was taught based on hearing.

N.S. Likoshin testified: "In Tashkent, a new, unfamiliar gusli, a cymbal-like multi-stringed musical instrument, appeared, a man from Tungan playing simple melodies with the help of two sticks: He was invited to non-stop meetings as a strange news. Then one of the local musicians bought the dulcimer from the night and began to play not only his tunes, but also many other, pure national melodies. This left a very pleasant impression on the audience. began to be invited. " The richest collection of musical instruments collected before 1917 belonged to the military conductor of the Syrdarya regional music choir A.F. Eichgorn (as military orchestras were called at that time). He collected almost all Uzbek folk instruments, which Eichhorn describes as follows:

He included the double-twisted half-pear-shaped dutar in the group of lutnya, the gijjak in the group of three-stringed (similar to the Persian bow) bow instruments, and the rubab (meaning Bukhara or Afghan rubab) in the group of mandolins. The author plays an ancient wind instrument with a cane blower, a double-reed flute (according to Eichhorn), Uzbeks skillfully accompanied the song on such flutes, and the trumpet was used in ceremonies, a mediator in military campaigns, i.e. a military drill of the Central Asian population in the correct form.

The chirmanda (doira or tambourine) is described by musicologists as an ancient Egyptian musical instrument used to accompany songs and dances, such as the drums (tanburine), which have rings on the edges reminiscent of hand lithras. Eichhorn describes the drum as consisting of two small ceramic palms and two percussion sticks. He puts Safael in the group of squirrels whose rings can be seen from Kashgar. The ethnographer calls dulcimer the favorite instrument of girls. A.F. Eichhorn was one of the first folklorists of the second half of the 19th century to give a detailed description of each musical instrument. He made significant contributions to music theory and folklore. Famous military conductor V.V. Leysek also recorded Uzbek melodies and based on them wrote the play "Asian Potpourri" for orchestra. The enlightenment activities of the military chaplains allowed local intellectuals to get acquainted with Russian and world music. At the same time, amateur clubs in the field of theater and music emerged. Many of these people had the professional musical knowledge needed to cultivate aesthetic taste in the public. V.V. Leisek was also very active in public affairs. The military chaplains not only contributed to the recording of folk melodies, the collection of musical instruments, but also to the skill of playing folk instruments. The exhibition features all types of folk instruments available in the late 19th century in several halls. N.F. Findeyzen, a famous music historian of the time, wrote: "The Central Asian section was the richest section of instruments. Here you can find fine specimens of stringed and percussion instruments."



Research Methodology

Performing musical works written by composers requires professional performance practice from each performer. The melodies that are used in the play to develop these performance skills are sometimes found in complex situations. The performer is required to perform these ornaments. In some cases, the performer may not be able to perform as the composer thinks, why not? The question naturally arises, because in some cases the performer performs the work on the basis of his skill, so it is possible that the composer does not perform exactly as he intended. In some cases, the composers themselves try to show the performers the intricate strokes in the work, instead of commenting on the melody, showing them in the form of a picture or easier to perform. The melody in this work can vary, for example, melism. The word "melisma" is derived from the Greek word melos - meaning song, music. In ancient times, a singer or an instrumentalist played any music and decorated it with different melodies according to the taste of your listener. From about the sixteenth century onwards, composers began to mark these ornaments with various traditional symbols, thereby showing the performer the place where melismas should be performed. This was the beginning of the composers' struggle to preserve not only the main text but also the decorative costumes of their works. There is no unity of opinion in the literature and in the words of the composers of the seventeenth and eighteenth centuries on the performance of melismas. This was manifested in different answers to the question: how to make the decorations — because of the main note written on the melisma or the previous sound? The Staro-French style (common in the late seventeenth century and the first half of the eighteenth century) began to pave the way for the pawnshop or Italian style. For Staro-Franz, anti-behavior was distinguished by jewelry.

I. S. Bach called this melisma - Aksan. A modern note is usually displayed as a small note. In ancient times, grace notes were depicted in the form of small leagues before the main note or two inscriptions. The duration of the grace notes was different, but did not yet exist in the first half of the eighteenth century, and later became a common rule: "if the grace note has equal parts, it takes half of its duration from the main note; the grace note takes $\frac{2}{3}$ of the duration of the base note." The duration of the grace notes in the bach should be determined separately in each case: in solving this problem, the grace notes should be derived from the nature, speed, and texture of the work found. Often, Bach showed a small note of grace note with an eighth term. However, this record did not necessarily correspond to the actual duration of the grace note.

In the early stages of the development of piano art, Trill always started with a basic note. In the 16th century, before the beginning of the trills, it became customary to touch the high auxiliary sound (e.g. №5) lightly. While the seventeenth-century grace note was made because of the main note, this short auxiliary note in the trill also had a strong share: in other words, the trill was recommended to be made with a higher auxiliary (closest to the upper stage in diatonic gamma) rather than the main note. In order not to lose the sense of the main tone in the trellis, it usually ended with a pause in the main sound (the duration of the trill may vary). If the trill is written by the author, it must be performed without a final stop and for the entire duration of the pattern. In the eighteenth century, there were two ways to make trellis in France and Germany.



The origin of mordent is derived from the French name and is called mordant, meaning to bite. The Mordentian cross was considered the most stable type of melisma. Its performance has not led to disagreements in the past and will no longer lead to it. Ancient and modern music, this melisma is applied in a form known everywhere. Mordent always goes back to half a tone, or from that sound to a tone, in the first half of the eighteenth century, when the closest phase of the diatonic gamut was often used. The misconception is that the drawn snout always requires the m2 to move downwards. The obligatory diatonic interval is between the main and auxiliary records of the morden. Whether it depends on the tone or half-tone dominant Lada (example: Bach organ tokkata d moll) mordent has long been used often in France, such Morden is less common in Germany and Italy.

Analysis and results. As mentioned above, in the performance of a piece of music, attention is paid to the level of complexity of the work written by the composer. If a work falls into the category of small-scale works, it seems a bit easier to study and analyze it. Conversely, if the work consists of various difficult strokes or syncopes, mordent, trill, melisma it is better to perform this work according to the comments given by the composer, because to reveal the essence of the work requires the performance of all elements in the batch.

Is it true that if you are a composer and not a performer, then which one is needed in life? the question arises as to whether both are necessary to perform their functions in the art world. The fact that the performer performs the works written by the composer with the fullness of his inner feelings inspires the composer even more. The public display of his work with charming tones inspires the composer to create. Therefore, the performer and the composer feel spirituality in the society as a whole, and the aesthetic beauty radiated by them enriches the hearts of the listeners with beautiful feelings.

In conclusion, today it is an urgent task for us to bring up a spiritually and physically mature generation. Consistent and determined pursuit of this noble goal is at the heart of our policy today. Therefore, the art of music is one of the main factors in the beautiful development of the spiritual worldview in the production of mature cadres, which has been proving itself over the years. One of the important factors of the performing culture is the rhythmic performance of European classical music and Uzbek classical music. The above research shows that in the practice of performance, great skill and ability are required in the performance of the composer's works. The performer who has acquired these skills will inevitably develop into a mature professional in the future.

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