

ENHANCING STUDENTS' ACTIVITIES OF LEARNING THE HISTORY OF NOTE RECORDS

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ABSTARCT:

This article gives information about the contemporary developed sound system which can precisely demonstrate the dynamics, tempo, rhythm, loudness, length and also pulsation of sounds.

KEYWORD: Sound, note, musical compositions, tempo, rythym, notation, musical alphabet, musical literacy, tone.

INTRODUCTION:

A note is a graphic marker that records music sounds. The earliest attempts to record musical sounds go back to ancient times. Unlike many ancient antique musical monuments, the volume in the letters is in alphabetical order, but they have not been able to show the strings. In ancient Russia special symbols called "crooks" were used to record melodies that had a certain melodic significance and were recorded. In medieval Western Europe, for the recording of medieval sounds, special symbols called nevma (nevma - Greek neuma - mimic movement, symbol) were used to describe the direction of the melodic line without indicating the exact volume and its length. It was necessary to improve these types of writing.

The strings began to be used to measure the volume of the drums. Initially their numbers were uncertain (from 1 to 18), each of which did not indicate a specific height, but only indicated which volume was high and which was low.

The letter notation has been used with some changes in India at present, and the digital system is used in national instruments

of India which are called *balalaika* and *dombra*. In the eleventh century, Italian music theorist, Gvido de Aretzso, proposed the use of four lines and founded the present notation. In front of each line are letters that define its exact height, which have changed their appearance over the centuries and become keys that we know. Some information about their origin are preserved in their names: Key C, F key, G key.

As time pass, appearance of note has been changed, the fifth one was added to the 4 lines, but the basics of note writing introduced in the eleventh century have been preserved to this day. Thus, A modern system of notation has been developed, which accurately reflects the exact loudness and lengths of sounds, as well as their pulsation, rhythm, pace, dynamics, and atc. to write musical compositions.

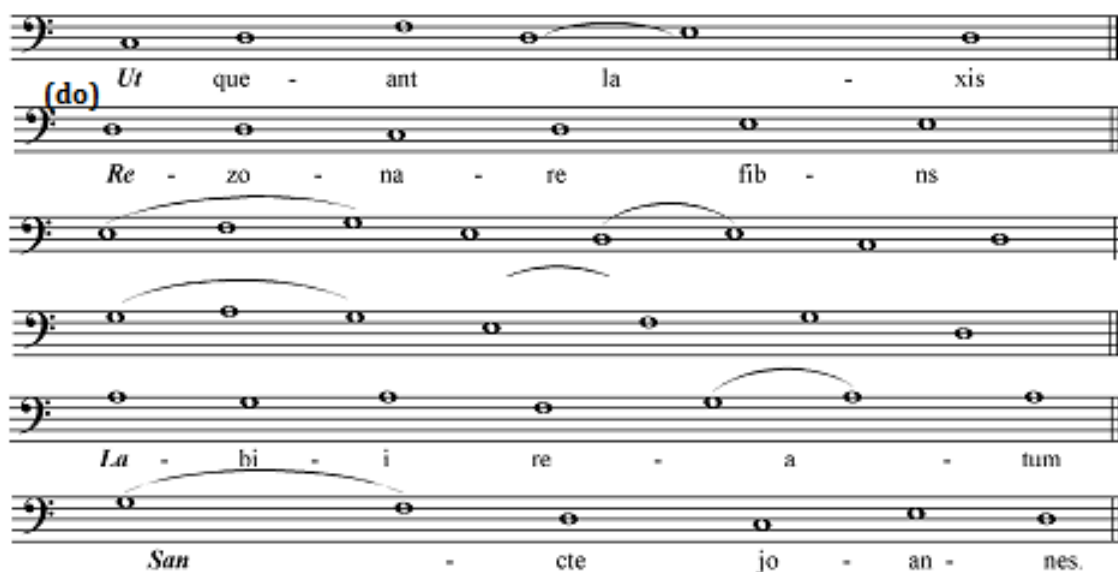
The history of the music alphabet is very old. The earliest Greek letter notation existed from the 3rd century BC to the 10th century AD. During the Middle Ages, Latin Greek notation was used in Western Europe along with the ancient Greek alphabet. The diatonic soundtrack of two octaves is designated by letters A, B, C, D, E, F, G, a, b, c, de, f, g, a, with the letter "a" referring to the syllable name of the current *lya* and the letter "c" corresponds to the syllable name of the *do* sound. In the 11th century, new syllables of sounds were included to the practice of singing by Italian music theorist Gvido de Aretsso: ut, re, mi, fa, sol, *lya*. These names come from the ancient hymn text of church singers. In this hymn, the singers have asked the holy Ioanna God to keep their voices clear and pure. The melody of each verse in the song begins with a louder one than the previous one, and the

beginning syllable of each new stroke closes to its corresponding sound, and becomes the name of the sound. The news was of great practical importance to the singers, which made it easy for them to remember the intervals. The udder, which is unfavorable for pronunciation (by the Italian theorist J. Doni in the 1540s), has been replaced by the doi.

Medieval music theory is limited to six syllables of sounds, as it is based on a six-speaker, hexachord. For the seventh sound, which was later added to the six-speaker sound

(by H. Viltrant in 1574), the first two words of the last two words in the hymn are extracted and the syllable name is entered. After the twelfth century, the letter notation was suppressed by neves and square notations, but it was widely used in the organ and lute taboo throughout the 14th and 18th centuries. The letter system of voice notation has reached our days; It is now widely used in music studies and teaching.

The following is an approximate version of this hymn in the current note:



Oriental note was discovered by SafiUddin Abdul Mumin Al-Urmavi in the 9th century for the musical instrument *ud*. The *Tanbur* line was created in the second half of the 19th century by the famous poet, composer and popular musician Komil Khorezmi. It is hard to say yet how much the Tanbur line is similar to the discovery of al-Urmavi, that is how it was used by Komil Khorezmi. It was through this tanbur that the centuries-old vocalists of our nation kept their music through teacher – student relations. It consists of adjacent lines with eighteen curtains in tanbur. If each point on the lines shows the top-down click, the dot below indicates the opposite.

Although the invention of the Tanbur line was associated with the names of Komil Khorezmi and his son Muhammad Rasul, many

musicians participated in the recording of the perfect texts of the Khorezmian maqams. According to the teachers, the notation procedure was as follows: the recording of different statuses was ordered by different musicians. The options they worked on were reviewed by a prominent delegation led by the Khan. Once the record has been approved, it is ordered by experienced calligraphers to copy the lyrics. The best of them are compiled and published.

One such well-designed copy was created by Muhammad Yusuf Bayani. According to experts, it is considered to be the most complete and reliable variant. This collection is in the form of a single book of 448 pages. The dates of each fragment with three different letters are also noted separately:

1299 (1881 - 82), 1300 (1882 - 83), 1301 (1883 - 84). By the end of the collection, it was compiled in 1920, with the aforementioned copies.

About twenty copies of the tanbur line are known today. Most of them were written by specialized calligraphers who are well versed in Maqam science. Most of the existing note collections resemble each other. In some cases, they appear as copies of a particular text. Initial comparative observations by Ilyas Akbarov show that the tanbur line is mainly focused on the recording of six and a half classical categories: Rost, Buzruk, Navo, Dugoh, Segoh, Iroquois and Panjgoh. However, it is known that new copies of the tablature may be found, in which the categories outside the six and a half tables are also printed. In 2002, it was reported that Hofiz Ollanazarov, a Hazoraspian, had an unknown copy of the 168-page tanbur line. Unfortunately, we have yet to determine when and by whom this unique source was created. It is said that the collection was worn by Alexander Rakhimkhon Feruz when it came to the famous Hazorasplan. Each page contains two or three lines of songs. And musical instruments of the maqams are not included in the collection. The musical and poetic texts of the copy are very well worked. The names, circuits, elements of the song (room, buzz and melody) are all marked with a special gesture. Sherri's texts are also in full harmony with the lyrics.

Most importantly, in addition to the sources known to us from the previous sources, there are seven other categories, including Rost, Navo, Segoh, Dugoh, and Buzruk, which are known as Zikhi Nazzora, Kadym Khamdi (Urgenji), Miskin, Rahawi, Sadri Irok, Akyar, Choki Gibiron. Apart from the six and a half rank system, there are also separate Dutor posts (that is, classic tracks with the dutar). The extraordinary significance of this copy is that the songs of tanbur and dutar's status are

written in full lyric texts. None of the more than a dozen previous lists we know of have been given complete lyric texts, and Dutor's statuses are not present at all. The original copy of this unique source is now stored at the State Conservatory of Uzbekistan.

The Tanbur Line extends beyond Khorezm. In particular, it is known that his copies were in the hands of Bukhara musicians. Russian and European researchers also addressed the Tanbur line. The first was the case by V.M. Belyaev started. He did not know much about this unique source. In the 40s, Belyaev copied the text of the Khorezm *tabulatura* into a 5-line European note. This work was then continued by Ilyas Akbarov, who developed a compiled version of the text on the basis of seven manuscripts. This study is currently in the library of the State Conservatory of Uzbekistan. Khorezmian musician Ozod Bobonazarov, who has recently started to compare tanbur with the maqam practice. After years of research, he has made some progress. On the newly discovered Hazorasp copy, several qualified professors, such as Rustam Boltaev, Samandar Khudoyberganov, Matrasul Matyokubov, are conducting research at the Urgench University under the guidance of musicologist Botir Rakhimov. Their effectiveness will greatly enhance the impression of Khorezm Maqom traditions.

CONCLUSION:

It is worth noting that the attempts to record musical sounds, although not yet practiced today, in particular in the name of the Khorezm tanbur line, testify that our ancestors have been making efforts to pass on our musical heritage from generation to generation.

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