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A BRIEF DESCRIPTION OF THE CONCEPT OF LAD STRUCTURE AND ITS SIGNIFICANCE FOR ORAL MUSIC

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ABSTRACT

The concept of the structure of curtains, its importance for music in the oral tradition, the structures of curtains as a generalization of melodies related to a particular musical style, in the context of the melodic essence of curtain combinations in traditional music, the main functional manifestations of curtain structures are fundamentally illuminated. Their main idea is to praise the unity of good thoughts, good words and good deeds. Zoroaster's example illustrates ways to sing songs, recite prayers, control the voice during prayer, and increase the power of performance. In poetry, the primary element is the letters, the reason for which, just as verses and bytes are formed from their combination, there are primary and secondary elements in the structure of melodies, from which the melody is compared with the poem and the poem. Thus, the perfect lad associations inherited from the ancient world played an important role in the subsequent emergence of maqom systems, as well as in the development of composers and folk music.

KEYWORDS: *Brochure Musical, Sound, Nagma, Curtain, Music Culture, Brochure, Composer.*

INTRODUCTION

It should not be forgotten that the classical makoms, which have been firmly rooted in the hearts of our people for centuries and are the nourishment of their souls, are also invaluable spiritual values for our national ideology, which is currently being formed. Consequently, the fact that they are widely and skilfully promoted to the masses, and especially to radio and television, is also an indication of the development of the art of traditional music.

At the same time, a lot of work has been done in the field of music to follow the path of deep nationalism, populism and development, to reconsider the goals and objectives of musical

creativity, relevant research, propaganda and agitation institutions and organizations, to update their structures. "Oriental music - Eastern philosophy is an integral part of the Eastern world. The role of Oriental music in the world cultural heritage is enormous". Naturally, as a result of these measures, a wide range of modern ways and opportunities have opened up in Uzbekistan for the promotion of folk, national, including traditional Uzbek music.

A brief description of the concept of "lad structure" and its significance for oral music. Among the pre-Islamic religions of Central Asia and Iran, Buddhism and Christianity, which came from abroad during the Kushan (I-IV centuries) and Hephthalite (mid-V-VI centuries) states, were directly associated with music.

Chapter 17 of the so-called Yasna, one of the oldest parts of the Avesto The Goths are called hymns and include songs performed in various ceremonies. Their main idea is to praise the unity of good thoughts, good words and good deeds. Zoroaster's example illustrates ways to sing songs, recite prayers, control the voice during prayer, and increase the power of performance. For example, "Zarathustra (Zoroaster) immediately after the birth of a child, recited poetic prayers four times, each time raising his voice" 22. It is noteworthy that both the Avesto itself and its commentaries (Zend) were fully preserved orally until the sixth century AD. In particular, the "Goths" of the Avesto were performed to the accompaniment of music, ... prayers were required to be sung in a timely manner (harmony) and in certain scenes (registers), with the necessary tones of voices and full preservation of the ladss". In this case, it is passed down orally from generation to generation. The fact that they have certain tones, that is, "singing", has served as a guarantee that they will be preserved orally for many centuries, and these tones have survived for centuries. Some scholars point out that the maqam goh is related to the Avesto Goths, call the Goths gohlar, and interpret the word goh as "method, song."

Literature review and methodology

Naturally, the performance of these sayings, which deeply reflect the qualities of different musical styles, is formed with a high artistic level, special practical knowledge and skills. At the same time, such creative demands, which are also a direct form of life of these genres, have not escaped the attention of practitioners. In particular, over the years, the great traditions of singing were performed by F.Mamadaliyev, M.Tajiboev, M.Yulchieva, R.Karbonov, and the traditions of singing were in the art of K-Iskandarov, O.Khudoyshukurov, R.Kurbanov and other hafiz. as well as in the performance of the talents discovered at the competitions of great singers and performers of different levels (republican-regional).

Lad structures as a generalization of melodies related to a particular style of music: on the melodic nature of lad combinations in traditional music. Abdurahmon Jami was engaged in music along with other sciences. The theory of intervals has been studied extensively in the East in the past. But there is a big difference between the old and modern concepts. For example, in theory, $\frac{1}{3}$ is the ratio of the exact denominator to three, and if three fractions are understood as four, it is taken as the (agreed) approximate accepted sound relation. Accordingly, a sound marked by the exact numbers of each maqom was developed by earlier musicologists. However, it must be acknowledged that mathematically expressed bodhisattvas are not always absolute units. This idea is clearly stated in Abdurahman Jami's Risale-i Musiqi: Similarly, if there are slight differences in this division, the discussion, criticism and objections are inappropriate from the anikugic point of view.

The theory of intervals has been extensively studied by Eastern musicologists in the past. But there is a big difference between the old language of musicology and modern concepts. In the works of Farobi and Ibn Sina, the bodhisattvas were expressed in numbers and ratios, but now they are used in the form of units denoted by words. For example, in theory, *zul arba* means a certain amount of denominator (the ratio of four to three, three fractions is four), but in practice it is taken as an approximate sound ratio. Accordingly, earlier musicologists have developed a sound table of each *maqom* marked with exact numbers. However, it must be acknowledged that mathematically expressed bodhisattvas are not always absolute units. This idea is clearly stated in Abdurahman Jami's "Musical treatise":. At the same time, the last criterion in this discipline for determining the denominators of seventeen tunes is listening.

In the preface of A.Jami's "Musiqā Risolasi" it was acknowledged that the *ghazal* in the spirit of praise corresponds exactly to the verses that sound like an irrational "big song" before Sarakhbor.

The content of the poem in A.Jami's pamphlet is short, but very meaningful, which is aimed at glorifying the music, praising its divine qualities. He gave information about the compatibility of Sarakhbors with the spirit of our prayers. The pamphlet is of great importance in the history of musicology.

DISCUSSION

The main functional manifestations of lad structures. As noted above, Farobi divides the science of music into theoretical and practical parts. Theoretical science considers the basics of music (fundamental laws) and methods of studying them. In any theoretical science, three things are necessary for human perfection:

1. Mastering its basics.
2. To be able to draw the necessary conclusions from the basics of this science.
3. To be able to find wrong results in this science, to be able to understand the views of other scientists, to be able to discover the good from their bad thoughts, to be able to correct mistakes, "wrote Farobi in the preface to the Great Music Book. .

Pharoah describes each of the above categories of science in detail. Science begins with the study of the musical and physical properties of sound. Sound is defined as a physical phenomenon caused by the vibration of any hard or soft body.

The acoustic properties of sound, that is, the relationship between the volume of the vibrating body and the pitch of the sound, are explained in the example of various musical instruments, and the factors for expressing their quantities in a mathematical way are explained. "Songs are compared to poems and poems. In poetry, the primary element is the letters, the reason for which, just as verses and bytes are formed from their combination, there are primary and secondary elements in the structure of melodies, from which the melody is compared with the poem and the poem. The only thing that plays the role of letters in poetry is melodies," Farobi wrote. So, the concept that comes from the sound is *nagma* (musical sound, tone, *lad*). Farobi discusses the causes of low-pitched melodies, the factors of proportionality and the impact on emotions through these features (Farobi. "The Great Book of Music", Cair, published in 1967). category is one of the central concepts of science and literature. Because the *lad* itself cannot be a separate part of the melody. Farobi explains the formation of intervals by measuring the size and

volume of the oscillating body and expressing the resulting fractions in numerical terms. The factors that determine the pitch of the sound are different, the length and thickness of the string on stringed instruments, the length, height and width of the vibrating body on wind instruments. However, the most important of these is length. Therefore, the length is mainly measured.

The historical development of lad structures, the relationship of various functional forms to traditional musical styles and types. At the same time, if we look at the music of the maqoms in Uzbekistan (Shashmaqom, Khorazm maqoms, Fergana-Tashkent maqom varieties), each of them has the most perfectly organized lad (sound) structures on the basis of unique melodies. It attracts our attention. By whom and when were these maqom associations, whose 7 main lads are built on the ratio of harmonious, melodic sounds, created? Based on the logical considerations in this regard, it is possible to assume that the time of their formation dates back to later times, that is, to the centuries when the art of music developed. But the history of world music denies such a conclusion. This is because the main step (lad) sound systems, similar to the maqom ladss, have been known to the East-West music culture since ancient times. In particular, the ancient Greeks not only knew several types of such lad associations, but also noted their special role in human education. The sage Pythagoras studied the causes of the extraordinary effects of the perfect veil on the human soul by mathematical methods (these methods were later used by medieval Eastern musicologists). In the end, they contain a sufficient proportion of harmonic sounds (octave, fifth, quartet) and their numerical expression corresponds to the first four digits (octave-2: 1; fifth-3: 2; quarter-4). : 3) detected.

Result

This means that perfectly organized lad structures were not originally created on a scientific and theoretical basis, but the beautiful melodies in them were discovered on a scientific basis. According to scholars, the oldest examples of maqoms are inherited from the prophets. In particular, in the second half of the XVI century - the first quarter of the XVII century, our compatriot, famous musician and scientist Darwish Ali Changi in his pamphlet "Tuhfatus-surur" reported that at first there were seven maqoms associated with the names of seven prophets. The maqom of "True" is from Adam, "Ushshaq" is from Noah, "Nava" is from David, "Hijaz" is from Job, "Husayn" is from Yaqub, and "Rahawi" is from Muhammad (pbuh). The author also states that he relied on the opinion of such highly respected teachers as Hodja Abdulkadir ibn Maroghi, Hodja Safiuddin ibn Abdulmomin, Sultan Uvays Jaloir. It should be noted that the use of terms such as "spirit", "tariqa", "ravish", which means "way", before the term "maqom" in the music of maqoms may serve to support the information stated by Darwish Ali Changi. The prophets, who were the messengers of Allah on earth, showed people the way to true happiness. The examples of spiritual teachings left by them were highly valued among the communities and passed down from generation to generation as a beautiful spiritual heritage. Even the most perfect lads, which are most pleasing to the human ear and perception, were first created on the basis of this heritage (or during its theoretical study), and then various melodies were developed on the basis of these (lads) "ways". (or new samples of melodies have been created).

Thus, the perfect lad associations inherited from the ancient world played an important role in the subsequent emergence of maqom systems, as well as in the development of composers and folk music. Another layer of music in the maqoms is the ancient samples of folk music. Surprisingly, the maqoms contain "traces" of even the most ancient examples of folk music. In

particular, we see these traces in the works of maqom named Navruz Ajam, Navruz Khoro, Navruz Sabo. Thus, on the basis of the melodies of these works, the downstream melodies, classified by expert scholars as "the most ancient example of folk music" ("primary line" - G. Schenker), are clearly visible. This is not in vain, of course. It is known that many peoples of the East have long celebrated Navruz and performed certain melodies and songs. It is probably true that this category of melodies, which has a permanent place in the traditional life of the people as a kind of seasonal ceremonial music, was later included in the system of maqom and had its own highly developed appearance. Among the sources of maqom are noteworthy "goh" (ie in the form of Dugoh, Segoh, Chorgoh, Panjgoh) melodies. Most scholars speculate that this type of melody is rooted in the tradition of reading ancient books in certain tones, including the Gothic hymns in the Avesto. It takes into account the fact that the word "Gatheha" in the Avesta was later translated into the Dari (Persian) form as "Gah" and a number of other cases. An analysis of the "goh" melodies known to us shows that the roots of these specimens are older than the supposed periods. In particular, on the basis of Dugoh-Husseini I melody in Fergana-Tashkent maqoms there are two base lads melodies, in Segoh instrumental melody, as well as in Shashmaqom's Tasnifi Segoh, in Khorezm Segoh maqom parts in Tani maqom.

3. About functional factors such as repetition and variation (dynamics) and dynamics of lads joints in the lad system. After the Mongol conquest of Baghdad in 1258, Urmavi served as a palace musician at the Hulagu Khan Palace, and later in the homes of the great minister Alouddin Atoulmulk al-Juwayni, and later his brother Shamsiddin Atoulmulk. His works "Kitabul-advor" ("Book of music and rhythm circles"), "Risalatush-Sharafiya" ("Honorable treatise")¹ {1.}

CONCLUSION

The importance of these principles is that students are entrusted with the task of arousing interest in modern music, as well as national music, and in this way to enrich their spiritual world through awareness of performances, to increase respect for our history. In this case, the scientific-methodical, organizational-creative, as well as pedagogical activities of the music teacher. Music lessons require the responsibility to organize the teaching process using new experiences, pedagogical technologies.

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