



## NOTATION OF COMPLEX EXAMPLES OF UZBEK MUSICAL HERITAGE

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### ABOUT ARTICLE

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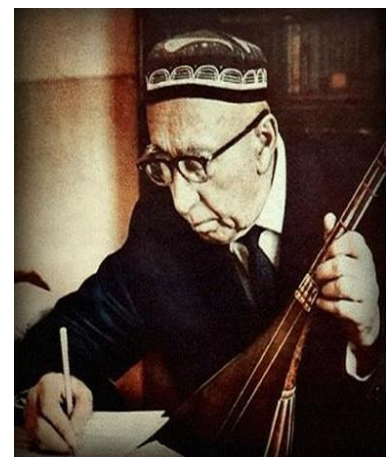
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**Abstract:** This article studies the issues of notating complex forms of Uzbek musical heritage. The article analyzes the importance of restoring the rich traditions of national musical culture through modern technologies and musical notation methods and passing them on to future generations. The article also discusses the problems encountered in notating complex melodies and songs, their technical and theoretical solutions. During the study, the process of notating musical samples of high artistic value, such as shashmakom and maqomnavo, and creative research based on them were also considered. This work, along with introducing new theoretical approaches to musicology, is of practical importance in preserving musical heritage.

### INTRODUCTION

There Complex musical forms are musical works that differ from simple forms, such as songs or simple sholgu, and can incorporate more complex elements, such as different tempos, rhythms, harmonies, melodies, and structures. Large-scale examples of the Uzbek musical heritage (such as ashula, doston, maqom yullari, sholgu kuy series). The difficulties and complexities of notating large, wild, classical samples and ways to overcome them, the procedure for writing with or without a relatively chosen time signature, developing the skills of relying on stable musical instruments in performing arts, transcribing the poetic texts of samples of songs on paper and comparing them with the originals, as well as symphonies, operas, ballets, jazz improvisations, and experimental electronic music.



**1-photo. Yu.Rajabiy**

We can see examples of Uzbek classical music in the experience of V. Uspensky, Yu. Rajabiy, Ye. Romanovskaya, B. Fayzullaev, Sh. Sohibov and F. Shakhobov, M. Yusupov, A. Khamidov in their efforts to record and improve maqom samples. Current and long-term priorities are aimed at further supplementing and improving existing notations in the future.

Composer, ethnographer, teacher, music public figure, Doctor of Arts. One of the founders of Central



**2-photo.**  
**V.Uspenskiy**

Asian musical folklore, Viktor Alexandrovich Uspensky organized ethnographic concerts of the peoples of Central Asia in 1919-23. He took notes of the sholgu and ashula sections of Shashmakom from Ata Jalol and Ata Ghiyoslar, and the Fergana-Tashkent maqom routes from Sh. Shoumarov. In 1927 and 1931, he organized ethnographic expeditions in the Fergana Valley, recorded hundreds of songs, large songs, folk songs, and folk songs, and in 1925, 1927, and 1929, he recorded and published more than 350 Turkmen songs and folk songs in Turkmenistan. "Shashmakom" in 1924, Moscow, "Turkmen Music" in 1928, Moscow, "Uzbek Vocal Music" in 1950, and others.

The contribution of the composer, singer and musician, academician Yunus Rajabi to the collection of Uzbek musical heritage is truly immense. Starting in 1935, he began collecting melodies, songs, and maqoms. As a result, 29 songs and songs, which Yu. Rajabi set to music, were

included in the collection "Uzbek folk songs" compiled by E. Romanovskaya and A. Akbarov in 1939. Yu. Rajabiy prepared a new 6-volume edition of "Shashmakom" and a complete collection of gramophone records, a means of preserving the musical melodies of that era, in the 1970s at the Tashkent gramophone studio.

Elena Yevgenyevna Romanovskaya, an artist and musical folklorist who served in Uzbekistan, graduated from the Leningrad Conservatory in 1929, worked at the Tashkent Music School from 1929 to 1936, and from 1936 as a teacher at the Tashkent Conservatory. In her creative work, she created the "Uzbek Music" course, in recognition of her interest in Uzbek art. He wrote down and

published Uzbek women's songs, Khorezm maqoms, and dutar melodies ("Khorezm classical music", T., 1939; "Uzbek laparlari" T., 1941; "Uzbek sholgu music", T., 1948, and others). Among them, the 2-volume collection "Uzbek folk songs" (T., 1939, in collaboration with I. Akbarov) is of great importance. Pay attention to the changes in melody during the notation of epics, the specific features of the maqom lines. The perfection and formal complexity of the melodies with them, the rhythmic aspects of the large-scale songs, the artistic aspects of the works of this genre, the unity of the pitch and rhythmic development of the sholgi melody and the songs of the ashula group. These musical forms may have several parts or movements that vary in tempo, rhythm, harmony, and structure, and may last from a few minutes to several hours.

To learn and interpret complex musical forms, one must have experience and knowledge in music theory and practice. These include knowledge of general musical structure, analysis of harmony, melody, and rhythm, understanding the style and context in which the work was created, and the ability to perform music on the flute or in the voice. Knowledge of such complex musical heritage is very important for the Uzbek cultural heritage, because they are a manifestation of high art and musical talent and technique. They also serve as inspiration and models for new musical works. Recording such



**3-photo.**  
**Y.Romanovskaya**

samples is a very complex process, and they can take on a wide variety of elements and changes during the composition. Knowledge of harmonics, rhythm, tempo, dynamics and the structure of the work are of great importance in notation. Also, a good knowledge of music theory and practice, the ability to read music notation, and the ability to use music software are required to record complex musical patterns. One of the most common methods of notating music is to write music on paper using a staff, which is a line of lines on which notes and other musical symbols are placed. It is possible to use special programs that allow you to write music on a computer, use various instruments and sounds, and create scores for musicians. When musical notation is written in this way, it can be used by musicians to perform the composition. Musical notation contains important information about melody, harmony, rhythm, dynamics, and tempo, and provides instructions for musicians, such as which chords to use and how to achieve a particular musical effect. It is important to note that musical notation, like any other musical piece, can be written in different ways by different composers. For example, some composers may use complex musical symbols and notations to convey more specific information about the music, while others may use simpler symbols and notations. Musical notation is a way of storing and transmitting a musical sample. Music can also be recorded in other formats, such as audio recordings, video recordings, or even traditional notations used in folk music. Each of these formats has its own advantages and disadvantages, and the choice of format depends on the purpose of storing and transmitting the musical sample.

## CONCLUSION

Taking into account that writing down complex music is a very time-consuming process, it is necessary to preserve this work and make it accessible to musicians and listeners. Musical samples can be written down manually on paper or on a computer using special programs for notating music. There are various music notation editor programs that allow you to create musical notations using various musical symbols, create and edit various musical effects, and apply different settings to each note and part of the composition. Writing music can be a very complicated process due to its traditional characteristics, especially when it comes to complex musical patterns. To successfully record music, you need to have good musical skills, know the rules and symbols of musical notation, and have a good understanding of music theory. In addition, it is important to have good hearing and musical analysis skills to correctly interpret and record a musical sample. Musical notation is an important tool for storing and transmitting complex musical samples and is an integral part of musical culture. While writing music can be a difficult task, it allows musicians to learn and perform music for many generations and preserves the cultural heritage of music.

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