



## Decorations of Certain Instrument Performances

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**Abstract:** *This article provides information about the history of the music culture of the peoples of Central Asia, the creativity of instrumentalists, and the composers marking these ornaments with various traditional symbols since the 16th century. In addition to this, the transition of unstable sounds to stable sounds and the resolution of sounds during the performance are given in the examples.*

**Keywords:** *Melism, forschlag, mordent, scale system, base sounds, unsteady sound, steady sound, contraction, elastic movement, glissando.*

### Introduction

XIV-XV centuries gave fruitful results in the history of music culture of Central Asian peoples. During this period, feudal relations flourished in Central Asia, craft production and trade developed further, and a significant shift took place in various fields of culture. Medieval science, literature and art began to revive in Central Asia and Khorasan.

Mahmud bin Mas'ud Qutbiddin was an "alama" of Shiraz's <sup>1</sup>era. He was born in 1236 in Shiraz, Iran, and died in Tabriz in 1310. He was one of the most educated and advanced people of Shiraz's time. His father is a doctor and an educated person, and he tries to educate his son. He received his first education from his father, then from his uncle, and then became a student of the famous scholar Nasruddin Tusi (died 1274). After traveling to Rome, Syria and other countries for many years, he returns to Tabriz. Here he teaches and writes commentaries on astronomy, medicine, philosophy and similar works of his predecessors.<sup>2</sup> Among them, Ibn Sina's commentary on the work "Qanunu fit-tibb" deserves special attention.

As a result of his many years of scientific research, Mahmud Shirozi wrote the encyclopedic work "Durratut-taj..." ("Crown jewels..."). This work is one of the first works written in Persian, so the language is very complex.

### Materials and Methods

The word "melism" is derived from the Greek word melos - meaning song, music. In ancient times, a singer or instrumentalist played any kind of music and embellished it with different melismas according to your listener's desire. From about the 16th century, composers began to mark these ornaments with various traditional symbols, thereby indicating to the performer where the melismas should be performed. This was the beginning of the struggle of composers to preserve not only the main text, but also the decorative clothing of their works. In the literature and in the words of the composers of the XVII-XVIII centuries, there is no unity of opinion on the performance of melismas. This was reflected in different answers to the question: how to perform ornaments-due to the main note written melisma or the preceding voice? The Old French style (common at the end of

<sup>1</sup> In the sense of "the greatest scientist"; a title given to the best scientists of the time.

<sup>2</sup> Ishaq Rajabov. Positions. "Art". Tashkent 2006. Page 21



the 17th century and the first half of the 18th century) gradually gave way to the Lombard or Italian style. For Staro-Franz, anti-behavior jewelry stood out.

True art, pure and eternal music can only be created by human beings with the blessing of the Lord of the Universe.<sup>3</sup>

Shavkat Mirziyoev: "Music has an incomparable divine influence that cannot be measured or compared with anything else."<sup>4</sup>

I. S. Bach called this melisma - Aksan. In modern notation, it is usually shown as a small note. In ancient times, forshlags were depicted as minor leagues before the main note or two notes. The duration of the forshlags was different, but in the first half of the 18th century it still did not exist, which later became a common rule: "if the forshlag has equal parts, it takes half of its duration from the main note; in notes, a forschlag with an odd number of parts takes 2/3 the duration of the main note". The duration of forschlags in Bach must be determined in each individual case: solving this problem should be based on the nature, speed and texture of the work in which the forschlag is found. Often, Bach showed a small note of forschlag with the eighth term. At the same time, this record certainly did not correspond to the actual duration of the forschlag.

At an early stage in the development of the art of the piano, Trel always began with a key note. In the 16th century, it was customary to slightly touch the high auxiliary voice (for example, #5) before the beginning of the trill. If the 17th-century invention was made due to the main note, this short auxiliary note in the trill also had a strong share: in other words, it was recommended that the trell should be made not with the main note, but with a higher auxiliary (the closest higher step in the diatonic scale) done In order not to lose the sense of the main tone in the trill, it usually ended with a stop on the main sound (the duration of the trill may vary). If the trell is written by the author, it must play without a final stop and for the entire duration of the pattern (example: prelude in A minor of i tom XTK p.95). In the 18th century, in France and Germany, there were two ways of performing trellis.

The origin of mordent is taken from the French name mordanti, which means biting. Mordent crossed-melism was considered the most stable type. His performance has not caused controversy in the past and will not cause it now. Ancient and modern music, this melisma is used everywhere in its known form. The mordent always returns to a semitone or tone from this tone and returns to it. In the 1st half of the 18th century, the nearest stage of the diatonic gamut was often used when playing. A misconception is that the drawing mordant always requires m2 to move downward. Obligatory diatonic interval - between the main and auxiliary notes of the morden. Whether it depends on the tone or semitone of the dominant A (example: Bach organ toccata in d minor), France often used mordent long, while in Germany and Italy such Morden is less common.

## Discussion

The sounds belonging to a particular fret system are steps, and the consistent arrangement of steps in terms of pitch is called the sound series of the fret. The basic sounds in Lad are called steady sounds. Such a name of the basic sounds corresponds to their character, because the melody completed in the basic sound leaves an impression of calmness and stability on the listener. The first pitch of the fret is called the tonic.

<sup>3</sup> August 27, 2019 Shavkat Mirziyoev's speech at the opening ceremony of the twelfth international music festival "Sharq Taronalari".

<sup>4</sup> August 27, 2019 Shavkat Mirziyoev's speech at the opening ceremony of the twelfth international music festival "Sharq Taronalari".



In addition to stable sounds, other sounds that participate in the formation of the general direction of the melody sound much weaker, so they are called unstable sounds. Unsteady sounds are always attracted to steady sounds.



## Results

In the above example, sol, mi and do (these notes are underlined) belong to the stable base sounds, and unstable sounds are drawn to these sounds in the following order: fa to the sound of sol, re to the sound of mi, and do to the sound of do. C is the tonic of this melody.

In the process of performance, the transition of unstable sounds to stable sounds is called the resolution of sounds. The structure of the relationship between stable and unstable sounds is called a scale. Any melody or piece of music is based on a certain key. Lad arranges the pitch relationship of musical sounds and other expressive means of music.

In law enforcement practice, specific traditions related to interpretation issues have been formed. Among them there are those that should always be paid attention to. These traditional important styles are:

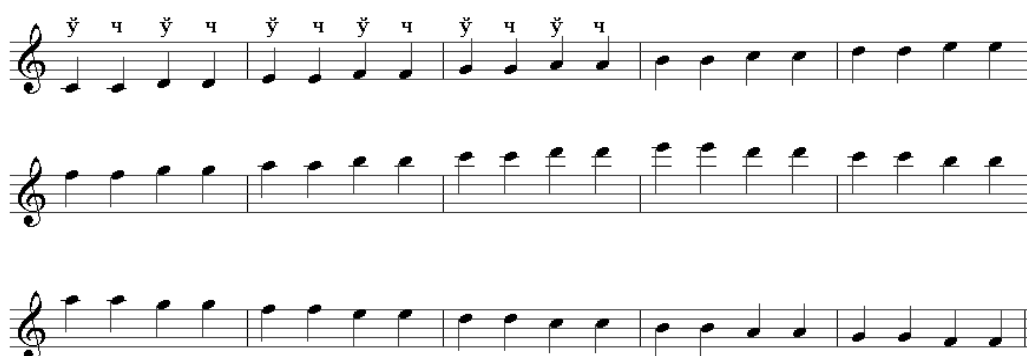
a) the movements of the right and left hands should be proportional to each other. Using equal parts in relation to each other, using additional voices, adding harmonious sounds to the melody. Example 1:

### Exercise 1



b) independence of both hands. Example 2:

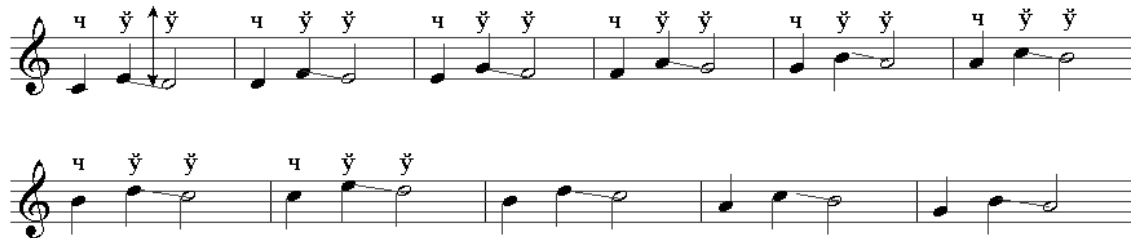
### Exercise 2



c) kashish – the right-clicked sound is created by pressing the string with the upper part of the thumb (or key) of the left hand. By doing this, you can raise the volume up to a semitone. Example 3.

Pulling with the thumb towards the bottom note

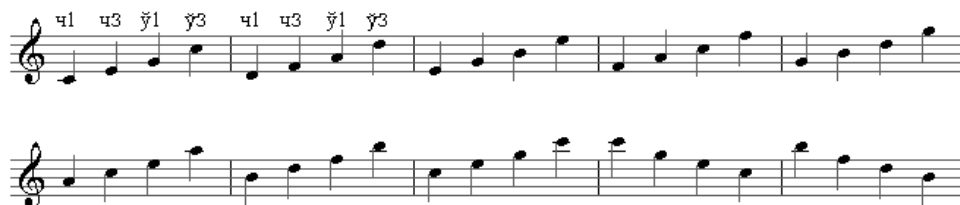
Exercise 3



d) Ensuring elastic movement of fingers. This technique, achieved through arpeggio-like movement, is convenient for interpreting techniques considered important in music performance. It is performed with the thumb and third fingers of the left hand, and with the thumb and third fingers of the right hand.



Exercise 4



e) playing sounds in glissando style. In the law, this method is formed in a unique way. This technique, which is characteristic of stringed instruments, is played by the right hand with the left hand being pulled from the bottom up or from the top down.

Exercise 5



### In conclusion

In conclusion, it is worth saying that the strings of the musical instrument are selected in a unique, suitable position for the instrument. The ancient samples of the strings of the law, the musical instrument, were mostly made of metal wires. It is recognized that the strings worn on them were the reason for the popularization of the musical instrument in practice. They are made by weaving silk threads. Strings have a unique quiet sound trannum. By the 20th century, the strings of the law



were replaced by nylon and fishing lines. As a result, the voice of the law is enriched in terms of timbre, height and clarity.

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