



PROBLEMS OF LAD STRUCTURE OF VERBAL PROFESSIONAL MUSIC

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ANNOTATION: *This scientific article attempts to cover the tone of the music in scientific interpretation. Basically, the combination of lad and melody is highlighted in terms of mutual relationship. At the same time, the structure of the lad is touched on.*

KEYWORDS: *melody, lad system, volume, lad, monodic, note, diatonic, chromatic, melody.*

INTRODUCTION

The two main aspects of single sound music (tone, lad system, altitude, low tone), and rhythm (method, and overall, time relation of music sounds) are important and crucial.

As you know, there are four main aspects of music - high - low, stretching time, tone, timbre. Two of them: high - low and stretching time - play a leading role in the creation of musical compositions.

These two issues were central to the aforementioned medieval music theory. Science description is focused on studying these two aspects of monodic (one-of-a-kind) music and even developing as independent branches of music. In modern music, these two areas are represented by the categories of lad and rhythm. Lad and rhythm are the main factors in monodical music.

As for the lad, it is important to note that one of the main meanings of the status phrase is the notion of lad. In most cases, the status is interpreted as lad. Maqom is a composition of a piece of music and its internal relation.

The professional structure of verbal professional music is not only unique in that it resembles other types of musical heritage. The samples of verbal professional music are, above all, characterized by the vastness of the melodic development process and the large vocal structures. In this respect, it is difficult to compare the maqoms and the adjacent large songs and melodies with traditional folk songs and folklore in general.

One of the important features of the status structure is that a whole status cycle and its parts can be thought of as specific unit units. This is because an independent work can be understood as a complete status cycle and its components. In order to avoid confusion, we use the concepts of LAD STRUCTURE, LAD STRUCTURE, and Lad system, as a whole. We first



examine the basics of rank status from the point of view of sections and divisions, and later on the cycle.

There is no sharp line between the simple and complex form, the difference lies only in the number of thematic deployment stages and is often filled with intermediate forms. The degree of contrast is very different, ranging from continued development on a single thematic basis to a sharp comparison of opposing affects. In the first parts, the old two-part prevails, the middle parts are less defined.

The heyday of complex three-partness is most closely associated with the names of Schumann, Chopin, Tchaikovsky, Brahms in the flesh to Glazunov and early Scriabin.

The role of complex three-partness under opera conditions turns out to be quite diverse. It is appropriate as a factor of broad unification, which allows to unite the large stages of musical and dramatic development, and, on the other hand, as a technique for creating a separate significant episode, a large aria.

The variety of trends in modern music can be distinguished two in a certain sense of the opposite directions: 1) the tendency to improvisation, expressed either in fluidity without clearly defined edges, then in strong and sudden contrasts; 2) a tendency to regulation, discipline, subordination. From the first of these directions it is difficult to expect the emergence of forms similar to complex three-partness; the second, perhaps, opens up somewhat greater prospects for this. It is difficult to doubt that the position of the complex three-partness of related forms is preserved in some genres of household music - march or pop-dance music. The stabilizing influence of this circumstance on the genres of professional music is not ruled out. [1.45].

It is appropriate to begin with a description of the characteristics of the lad with the study of the lines of sound. Although the lines of sound is just a schematic of the lad, it is an important ground for its content and the interconnectedness of the lads.

Main parts

The lines of sound of lad structures in bodies can be compared to medieval music theory: status, section and sound can be compared. However, it should be noted that although the titles of sections and jams are similar, their composition is not always appropriate. For example, the names and contents of some of the jambs listed in the book of Abdur-Rahman Jami correspond to those in Shashmaqom. Examples include Rost, Ushsh,



Navo, Hussein, Iraq, and Chorus. However, there are also partial and total mismatches. Examples include Panjong, Navoi Horo and Navruz Sabo.

In addition, the vocal components of the maqom components are often similar to the vocalists of diatonic lads which are characteristic of European music. Therefore, these lines of sound can also be used with respect to structural components. In particular, it is appropriate to use the terms Eoli, Dory, Phrygie, Lorraine, Ionian, Miccolidi, and Lydia in relation to the vocalizations of the lad structures at the level of sections and divisions.

One of the important aspects of the problem is that it is important to understand the nature of the changing of the lad. If we look at the notes in the various collections of melodies and major songs, we will often see examples of additional alternations. In this regard, some of the major stages are written in two types, which usually indicates chromatism. However, any change in the main stages is not true chromatism. Therefore, it is important to identify the cases of diatonics and chromatics in the lines of sound. First of all, it is necessary to set boundaries. Diatonic sounds are those of phonemes with equal volume and chromatic, and chromatic to those with different stages (in two or more different sounds). Accordingly, any diatonic lines of sound should be written without any additional alternations. However, this is not possible in the existing note. Therefore, lines of sounds are represented in two or more phases of notes (fake, that is, only recording and actual chromatisms).

The characters of the alternations appearing in the notes are different. They can be divided into three types, depending on their place and their relation to neighboring stages. First, the relative decrease and elevation of the phases associated with the direction of the melody.

The variational principle of development is one of the oldest in music. It originates in folk music. In folk music, the melody of any song is exposed to variation development directly in the process of performance. For a lingering song, the most characteristic are the chanting and variant methods of development. In instrumental folk music, the ornamental development of the melody and the texture development of accompaniment are widely used. Some of the instrumental tunes are examples of textured variations. [2.208].



The melodies that are larger or smaller than the chromatic half tone. The melodies can also come in large tunes and songs like "ZONE" as lads of independent significance.

DISCUSSIONS

In the case of zones, such stages are mainly associated with non-supporting, ever-changing lads. The more serious fall or rise of such changing lads seems to have given rise to a new phase. That is why musicians sometimes record such lads with additional alterations. Since they are not widely accepted special characters, they are characterized by signs of dying or sick. Unless this is clear about what it is, it can sometimes give false impressions.

In addition, some of the works contain distinct chromatic sounds that are more closely related to the direction of the melody. They are specific only to non-supporting stages. Such sounds come as a variation of the main lad and show a whole new look. But it is less common than the basic version of the lad and does not seek to fulfill its role. Therefore, such sounds cannot yet be called "chromatism."

Second, alternating sounds may be the result of the change of support lads. In this case, since the alternating phase depends on the independent base lad, the original chromatism sounds come from different parts of the melody process, and each is dependent on the independent base lad.

Third, some of the works contain pure chromatism. Although such chromatic sounds are relatively rare, these works reflect the peculiarities of the structure. The narrow chromatism, that is, pure chromatism, refers to the expression of a single piece of melody, or of two stages of a single stage throughout the whole process.

CONCLUSIONS

In summary, the signs of alternation that occur in the consonants of the status lad structures represent not only the relative changes but also the original chromatic sounds of significant structural importance.

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