



THE HISTORY OF POLYPHONY IN MUSIC CULTURE, MODERN FORMS AND METHODS OF TEACHING POLYPHONIC SINGING

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Annotation

The problem of pluralism in the history of Uzbek music is controversial. This is not in vain. Oriental music has evolved over the centuries into a monodic core. Naturally, the emergence of new genres and forms (opera, symphony, oratorio, etc.) has provoked protests from conservative thinkers in music culture.

Opponents of the introduction of pluralism argue that the use of elements that are alien to Uzbek music is inappropriate. Such a policy of thinking is the result of underestimation and misunderstanding of the progressive significance of chauvinism. In this article, the author provides information about the history of polyphony in music culture, modern forms and methods of teaching polyphonic singing.

Keywords: sound apparatus, auditory nerve, combination of ear sounds, music mastery, professional musicians, music pedagogy.

Introduction

It has been 24 years since the Republic of Uzbekistan gained its independence. Over the years, Uzbekistan has undergone a century of change. The mentality of our people has grown, their worldview has changed, and their way of life has been enriched with new content. The democratic changes that are taking place in our country are becoming more and more enviable.

If we consider the restoration of national values, self-awareness, and the transformation of the consciousness and consciousness of our people as one of the great socio-political changes taking place in our country as the highest priorities of independence, 'will be grievous. In this direction, first of all, it is up to the President of our country to raise the consciousness of our people, to restore our spirituality, which is based on deep roots, and to enrich, change and raise the spiritual world of all, especially the younger generation. was the greatest work he has ever done? As a result, in a short period of time, great changes will take place in all spheres of our social and spiritual life.

In this spiritual ocean, our President has been able to see the power of education in Oman as a head of state, and he is devoting a lot of energy and will to this. In the field of art and human spirituality, the President signed a number of decrees, as a result of





which all types of art (dance, theater, applied arts, music) are great in our country. went on the path of development. If we look at the only way to develop the art of music, the new building of the State Conservatory of Uzbekistan, built in Tashkent, which is not inferior to world standards, was erected, the National Theater (Hamza Theater) was built. Republican song contest "Uzbekistan - my homeland" since 1996 on the way to popularization of music and its appeal to the world. Citizens of our country, regardless of nationality, nationality or gender, will take part in the international contest "Sharq Taronalari" (in Samarkand) and many other national music and song contests. is a clear proof.

In the history of Uzbek music, the problem of pluralism has caused great controversy. This is not in vain. Oriental music has evolved over the centuries into a monodic core. Naturally, the emergence of new genres and forms (opera, symphony, oratorio, etc.) has provoked protests from conservative thinkers in music culture.

Opponents of the introduction of pluralism argue that the use of elements that are alien to Uzbek music is inappropriate. Such a policy of thinking is the result of underestimation and misunderstanding of the progressive significance of chauvinism. The historical path of the development of polyphonic music in Uzbekistan can be divided into two stages:

The first is related to the pre-1917 revolution - elements of folk polyphony (quartet, quintet and octave parallel movement, organums, hidden polyphony, etc.), which are mainly characteristic of monodic Eastern music.

The second is the period of rapid development of Uzbek music after the 1917 coup, which is reflected in the assimilation of European polyphonic and harmonic traditions into Uzbek music. There are several historical periods at this stage.

The first period (1920s) is the ethnographic period, when the composers carefully tried to preserve the folk traditions of Uzbek music.

The second period (30-40 years) was the period of the first examples of polyphonic orchestral, choral and chamber music in Uzbekistan. During these years, such authors as T. Sodiqov, M. Burhanov, M. Ashrafiy, S. Yudakov, T. Jalilov created the first opera, ballet, musical drama, symphony, cantata and oratorio.

The third period (beginning in the 1950s) was marked by the growing popularity of polyphony. During this period, new polyphonic forms emerged, including polyphonic and harmonic combinations of the original melody, revealing the features and traditions of Uzbek music. At first glance, the division of the period after the 1917 coup into such periods seems to reveal the objective laws of the development of Uzbek music, but there is a one-sided approach to this issue.





Although the development of polyphony is clearly shown in the examples of professional composition of this period, the form and style of traditional music, such as maqom, ashula, song, yalla, are completely different. 'z had not found expression. In addition, the development process is interpreted in isolation from other arts (choreography, literature, painting, applied arts, theater, etc.). Features of traditions, folk psychology (children's songs, games, folk holidays, customs, rituals) were also neglected. We have a habit of thinking only about the expressive possibilities of polyphony when we talk about the works of composers. Musicologists carefully study symphonic music, choir, chamber music, analyze in detail, reveal the harmonic structure of the works in terms of meaning.

The expressive and spiritual significance of polyphony in the traditional music of the Uzbek people, the existing literature shows that they cover this issue subjectively.

One of the sub, active reasons is that the understanding of Oriental music as a monodic culture is deeply rooted in European musicology and later spread to the East as well.

"Monodiya" is a Greek word meaning "monos" - a singer, "odos" - a singer, literally a singer.

Although the concept of "monodic culture" encompasses various forms of polyphony, the term "monody" in the human concept still means "one voice".

In fact, this pluralism literally explores the musical culture of the Uzbek people, who have been polishing their art for centuries.

In particular, the polyphony of the Uzbek people is a great achievement of the developed monodic culture, which should be studied in detail and mastered in the art of modern music. Uzbek folk music, by its very nature, is pluralistic. Unfortunately, during the 18th and 19th centuries, music theorists did not pay enough attention to this problem. This music is recognized as a single voice over time.

Although polyphony did not play a major role in the monodic works of Eastern folklore, the means of musical expression - method, melody, melody (timbre), kachirim, moans - were much more developed.

In the works of Middle Eastern scholars (Farobi, Ibn Sino, Urmavi, Sherazi, Jami, Kavkabi, Darvesh Ali Changi, Maraghi, etc.) we find attempts to understand the means of expression of pluralism, but the Uzbek people we see that the meaning of pluralism in traditional music is poorly understood.

In Abdurahman Jami's (1414-1492) Musical Treatise, for example, the following comment can be made about the "great whole tone": Musicologist MP P. Blinova, while researching the harmony of pitch, wrote: "If a pure melodic quarta is perceived



as an active interval when moving upwards, a harmonic quartet sounds quiet and peaceful."

The change in the "client" of the intervals is determined by the diversity of physiological processes, the spiritual significance of which depends on the structure of the form. In each case, they have seized it, despite obstacles we can scarcely imagine. " Below we review the views and opinions of encyclopedic scholars of the Middle East on consonance and dissonance.

Pluralism has developed naturally and uniquely in both folk art and traditional professional music. It occurs in more ensemble and one-voice choral songs and is seen in vocal parties, vocal and instrumental parties (antiphonic) singing. When he sings in a choir, his eloquence is evident in the octave unison that occurs when male and female parties sing in succession.

Polyphony and Uzbek music already enjoy the traditions of folk art. For example, we find all kinds of folk polyphony (imitation, contradiction, violence) in children's songs and songs in folk songs and religious ceremonies. Types of polyphony, such as weeping, sadr, marsia, or dhikr, are often equivalent. At rallies, 7-8 votes are accompanied by each other, with each vote having its own relatively independent path.

The alternate arguments between the soloist and the choir in the wedding ceremonies and in the fields are supplemented by the bites of some of the participants.

In the children's "chillak" game, we encounter a continuous sound coming from the "zuv" syllable. In Uzbek folk games and songs, the plural form, which is based on the development of the melody in the upper voices and at the same time the natural opposition of the lower voice to it, is widely used.

In this case, the role of the lower voice is important, it retains mainly the rhythmic style and is often played in one of the stable sounds of the fret. It is known that percussion instruments (circles, spoons, chisels, etc.) or various claps and applause are important in Uzbek vocal music. This is true even in songs sung without the accompaniment of some musical instruments. Manifested in a unique way. For example, when performing a large song that has been sung for a long time, singers usually feel the way the song is played by tapping two fingers between the fingers.

There are many examples of complex methods (rhythms) in the Uzbek folk music heritage, and it is possible to perform them in groups (despite the large number of participants) without any difficulty. VS Vinogradov describes another event as follows: We were able to hear the performance of the men's choir, which was accompanied by Sometimes, among these sounds, the soloist sings with short words.



In general, it was a very interesting, polytheistic, polyphonic ensemble, and it should be noted that all the participants sang and danced. "

At the same time, the desire to be a rhythmic accompaniment is not accidental for Uzbek music, of course. Uzbek melodies, which are already rich in intricate syncopes and run with various ornaments, require a clear and concise method. Commenting on Uzbek melodies, academician BV Asafyev wrote, "they excite with their charm, freshness and unique syncope." Such were his impressions of the rhythmic plasticity of the live song, of its fragrant, honey-like intonations.

On the other hand, the musical aesthetic sense is not satisfied with the musical perception of monotony (although it is highly developed). That is why the methods are deeply rooted in Uzbek music.

The rhythmic forms of the method can be simple or very complex and advanced. Typically, the method forms an unchanging rhythmic form of a piece of music, which forms the rhythmic form of the melody, and it regulates the inner rhythmic state of the melody. The method is mainly performed using a circle, drum and other percussion instruments. Often several methods are combined. There are several ways to combine folk instruments in Uzbekistan. One of the peculiarities of folk instruments in Uzbekistan is the combination of several different methods.

Methods are closely connected with the melody, as they are an integral part of the overall musical-artistic image.

Well-known composer and theorist H.S. Kushnarov writes about methods: "Each method is characterized not only by a certain rhythm, but also by a certain tone. A method is a melody in which the rhythmic aspect is predominant and the tone is secondary."

A variety of ancient Uzbek musical styles are expressed among the people through various sounds and syllables. For example, the syllables "bum-bak" imitate the sound of a circle, while the syllables "tak-taka-tum" are like a drum, "gata, -ga-ta-gu". 'gins mimic the sound of a speaker.

In this case, most of the circle and drum styles acquire a live vocal character, producing sounds at a certain pitch (mainly between quarto-fifth intervals per second moving upwards).

In Uzbek music, vocal and instrumental music have much in common. In addition to the accompaniment of percussion instruments, which serve to enhance the musical artistic effect, vocal music often includes instrumental introductions and introductory parts. Conversely, vocal parts are sometimes included in instrumental music.



For example, in maqoms, which are a major form of Uzbek traditional professional music, parts of instruments are replaced by years of singing, and among these parts are choral samples - songs.

Polyphony in instrumental music is slightly different from vocal polyphony and has its own characteristics. When talking about the types and means of instrumental polyphony, it is necessary to mention: parallel quartet, quintet, octave movements, ostinato (state of science) heterophony. These types of polyphony correspond to the laws of Uzbek monodic music and are derived from the psychology of understanding folk traditions and music.

The parallel movements of the quartet and quintet octaves in the music of the dutar, tanbur, and dombra have semantic and expressive significance. This "expansion" of monophonic music creates the impression of a certain volume. At the same time, the sound makes the main melody brighter. Such a voluminous and bulging sound of the melody, in turn, has a strong physiological and acoustic basis.

In particular, octaves, fifths and quartets are the sounds that make up the first line of my overtones and form their completeness. Therefore, the open parallel movements of these sounds do not violate the integrity of the meaning of the melody. has long been an example of 'sov birabozlik'.

Other forms of Uzbek traditional music polyphony include "background" (secondary melody accompanied by the main melody) and "ostinatli" (secondary repetitive melody). This plurality of rhythmic-ostinatoli and ostinaphonic types also helps to emphasize the main melody. One of the peculiarities of this polyphony is the passage of the melody against the background of a long resonant or repetitive ostinato. Our goal in organizing the problem of polyphony in Uzbek music is to explain to the school teacher the characteristic forms of traditional polyphony. We believe that this will help you to choose the right repertoire, which is especially important for mastering polyphonic singing, and to arrange the polyphonic patterns. The first years in the history of Uzbek music after the 1917 coup are directly connected with the activity of Hamza Hakimzoda Niyazi (1889-1929). His songs "Hoy Ishchilar", "Yasha Shuro", "Yalang Davron" and many others were written in the spirit of courage, confidence in a bright future, and new expressions that meet the requirements of the times. Masters of Uzbek music Domilla Halim Ibodov, Usta Olim Kamilov, Mulla Toychi Tashmuhammedov, Tokhtasin Jalilov, Yunus Rajabiy and others helped to create new music schools, led music groups and schools. acted positively to a certain extent.

By this time, new synthetic genres, types, and forms had emerged in music. In Uzbekistan, as in other Central Asian republics, the genre of musical drama was formed as a new type of musical art and continues to this day.





Suffice it to mention G. Zafari's "Halima" (1920) and T. Jalilov's "Tahir and Zuhra" (1940). In these works, depending on the stage situation, folk melodies and the author's works were used effectively.

The creative dialogue of Uzbek folk musicians with Russian composers has been very fruitful. In particular, Russian composers reworked Uzbek melodies (for various performers) and created the first symphonic and musical works based on these national melodies. These works were the beginning of the development of composition in Uzbekistan. MM Ippolitov-Ivanov's "Music Sheets of Uzbekistan" (1931), AH Kozlovsky's Suite "Lola" (1937), R.M. Glier's musical dramas for orchestra "Holiday of Fergana" (1933), as well as (together with Sh. Shoumarov and G. Mushel) "Farhod and Shirin" (1937) can be included in such works.

These works were exhibited with great success in the first Decade of Uzbek literature and art, which took place in Moscow in 1937. Cultural figures such as VA Uspensky, EE Romanovsky, NN Mironov contributed to the emergence and development of the art of composition in Uzbek music. They came to Uzbekistan during these years and contributed to the implementation of major cultural and educational activities. They established the first European-language music schools and research institutes in Central Asia. They collected and recorded folk music. Preserving the peculiarities of Uzbek folk music, they created the first Uzbek polyphonic (polyphonic and harmonic) symphonic, choral and chamber music. For example, in his first works for the symphony orchestra, VA Uspensky made extensive use of folk music in the musical drama "Four Songs of the Peoples of Central Asia" (1934), "Farkhod and Shirin". The polyphony of the Uzbek people is the basis of the polyphonic texture of his works.

There were no music lessons in secondary schools. And in schools where music is taught, they are not regular and regular.

"Singing classes have been held in Uzbek schools since 1929, but by the 1950s, this work was carried out with great difficulty due to a lack of teachers of music and moral education and the lack of teaching aids. Nevertheless, with the help of the Russian music community, the basics of music education in national schools were developed in the 1930s." However, the implementation of these methods in practice, in the general education system, is a bit slow, because they do not take into account the national characteristics. All national programs at that time were based on all-Union programs.

But if you look not only at the works of the above-mentioned authors, but also at the history of Uzbek music for 20-30 years, you will see how rich and diverse Uzbek music is. For example, in the Oriental Music School founded by A. Fitrat in Bukhara,



children's music education was carried out in the traditional way, that is, on the basis of oral music pedagogy.

The children were taught folk choral songs and counting, which were performed in chorus. "Okterakmi kok terak", "Oshkhor pigeon", "Zuv-zuv boragay" were among the most popular songs.

The study of musical instruments is carried out mainly at home, through private lessons from professional musicians. In those years, European-language curricula and music lessons, adapted to the conditions of the Uzbek school, gave rise to new types of practice. In the early 20s and 30s, in many large cities (Tashkent, Samarkand, Bukhara, Fergana, Andijan, Namangan, Kokand), later in the districts and villages, the so-called "eastern" type of music lessons became widespread. Teachers sing along to the music.

Popular and professional musicians have worked extensively. In several schools, for example, students have tested new programs and methods of music education. Music and art classes and concerts were held at the Zebiniso boarding school, the I. Narimonov men's boarding school, the K. Libknecht boarding school, and the German boarding schools of the I and II levels. These schools play an important role in promoting music education among the local community.

A number of representatives of the music pedagogical community, figures of culture and art of Uzbekistan have made a worthy contribution to the development of music education among children and adolescents.

Modern forms and methods of teaching polyphonic singing.

First, we will focus on the use of modern forms of teaching small students to sing aloud in schools in Uzbekistan. Here are some suggestions on how to look or get an appointment for music education in your school. In the early seventies, O.P. Sokolova and A.I.Yevseyev conducted extensive research on the problem of teaching polyphonic singing to secondary school students. The idea that it was not appropriate was denied. It turned out that after a specially designed preparation period (transition from unison to two-voice), from the second grade onwards, students can master uncomplicated forms of polyphony (canons, tertiary, two-voice, etc.).

O.P.Sokolova's research focuses on the development of unison and harmonic hearing in primary school children. The beginning of teaching students to sing in unison. Sing as a duet with the class and other ways of matching the two voices separately. He argues that it is important to sing songs that have two contrasting moving sound paths rather than parallel from the initial period of teaching.

Therefore, these researches of O.P. Sokolova have a real basis in the context of Uzbek schools in connection with polyphonic elements, rhythmic-Austinat, heterophon





choruses, typical of Uzbek vocal and instrumental music. However, our experience shows that the reason why Uzbek children perform rhythmic ostinants and background polyphony without any difficulty is that from the first lessons it is possible to switch to direct polyphony. Thus, the methodology of the preparatory lesson (which OPSokolova included in the first academic year) in the context of Uzbek schools can be carried out in parallel with the direct transition to polyphony Alevseyev. In his research, the melodic complexes that help students to switch to two- and three-voice singing are an important part of the preparatory period.

Quartet-quintet and second consecutive sounds, which are unique to Uzbek music, can be considered as such melodic complexes. The research of O. Sokolova and A. Yevseyev meets the requirements of the formation of polyphony in modern primary school. This research is the result of a long history of school music theory and practice. A study of early literature shows that the main issue that has hitherto been of interest to scholars and educators is the teaching of polyphonic singing at an early stage. There was no consensus on this.

In the modern system of music education, the parallel sound path is also used as a method of learning pluralism by students. In particular, the Academy of Pedagogical Sciences pays special attention to the parallel sound path in the laboratory of music and dance teaching at the Research Institute of Art Education.

Many forms of imitation and other negative combinations, such as "simulation" in the teaching of polyphonic singing, find their place in the methodical manuals for researchers of the institute and the city of Moscow, as well as for teachers. achieves great results in working with students; his first-graders also practice two-voice singing exercises, which move in parallel in their tertiarities.

Mastering the European professional composition methods of Uzbek composers allows students to take a fresh look at modernity and folk traditions.

In the multi-voiced ages written for children in the 70s and 80s, elements of folk polyphony based on modern harmony were often echoed. This created new polyphonic combinations that exacerbated nationalism (now understandable to European listeners as well).

The interplay between tradition and modernity is most evident in the association of characteristic paliphony with tertiary pluralism. Therefore, negative pluralism should not be considered alien to Uzbek music.

Therefore, it is more useful for students to use the following features of monodic thinking in mastering inverse polyphony, such as: students memorizing a song and melody, stopping it in parallel tertiary and other intervals, and listening to their tone. By the 1990s, first-graders began to demonstrate their ability to fully master





uncomplicated forms of pluralism. This is a sign that modern children are developing much faster mentally and physically.

Children's participation in polyphonic singing is known to date back to the 17th century. Leaders of polyphonic children's choirs also emphasize the importance of teaching children to sing from an early age.

The leader of the adult children's choir, People's Artist of Russia BS Popov, writes in the article "Polyphony in the primary school choir": "We consider it very important to teach polyphony singing in primary school. Otherwise, music education will not be complete. It is known that the ability to hear music in a single voice is complicated, and the ability to hear in harmony with a chorus is almost non-existent. So it's not about the potential of polygamy, it's about its importance for young school children." Advanced theoretical and practical experience in music education at school shows that the work on the formation of polyphonic skills should not be delayed. Two or more sounds in a play do not indicate its complexity. After all, some melodies can be more complex than two or three. Also, if a teacher is limited to only one vocal song, he will never achieve true polyphony and pure unison. The great composer Kodaly writes: What should the explorer of the infinite world of sounds rely on in his first step? In other words, he should approach the second vocal part, not the musical instrument with contrasting timbre and temperature. Until now, the two-voice singing method has been neglected in our curricula. Because it was not seen as a means of development, but as a disturbing element. However, polyphony is important not only for the development of polyphonic hearing, but also for singing in unison. Also, pure one-voice singing can only be fully mastered by two-voice singing. The two parties direct and balance each other. Of course, the formation of polyphonic singing skills requires continuous and purposeful work to achieve unison. However, both links must complement each other and be structurally integrated with the music education system in the school.

In secondary schools, unison singing is often not required when there is a need for a two-voice transition. Even so, owning one is still beyond the reach of the average person. Because, first of all, polyphonic singing promotes the active development of such skills as artistic taste, harmonious hearing, sense of touch, clear intonation. After all, it is impossible to deprive students of such an opportunity to develop their musical abilities. Second, learning new music, which is more complex and qualitative, can be a great stimulus for students to make music, but it can also have a positive effect on unison singing. Apparently, in such cases, the work on improving the unison performance and singing the song in two voices should be done in parallel.





Characteristics of young schoolchildren's mastery and comprehension of two-voiced music.

In our graduate work, special attention is paid to the study of the physiological, acoustic and psychological characteristics of young schoolchildren in the perception of polyphonic music. The solution to these problems reveals to the teacher the subtle mechanisms of acoustic and psychophysiological manifestations and helps to precisely organize the process of forming the vocal singing skills of young students.

One of the foundations of two-voice singing skills is the full understanding of two-voice music. "Many people listen to music, but only a few understand it," said academician BD Asafyev. The more the student listens to each sound of the two voices individually and together, the more successfully he or she will participate in the performance of the polyphonic music. Let us first consider some physiological factors of the problems of perception and performance of polyphonic music in young schoolchildren: According to physiological data based on the reflex theories of I. Sechenov and I. Pavlov, "4-7 years old In children, the development of analytical-synthetic function of the brain and the interaction of signaling systems. As a result, conditioned reflexes can be formed in relation to the affected complexes. In this case, the strongest component of the complex is reflected in the second signal system.

With age, the interaction of analytical-synthetic mechanisms of the child's central nervous system (analysis) and signaling systems intensifies. In particular, younger school children develop conditioned reflexes that are more important and less inhibited than temporal connections in preschool children after 2-5 combinations. However, the rate of formation of the conditioned reflex depends not only on the age, but also on the leading activity in which the child is engaged, as well as on the surrounding conditions. For example, the research of A. I. Fidotchev, who studied reflex changes in children aged 6-7 years, shows that the stability of conditioned reflexes in 6-year-old children in school is faster than in their peers in kindergarten. The results show that two-voice singing lessons are needed in school music education from the first year. After all, two-tone music is one of the most influential complexes, the response to which further increases the development of analytical-synthetic functions in the bodies of young students, which are rapidly formed at this age. When perceiving and playing two-tone music, the child is under the influence of a complex of complex sounds. How do two children understand music when they are taught to sing in a choir? What acoustic and psychophysiological mechanisms act in this activity? The answers to these questions can be found in the excellent scientific work on music acoustics, music perception, physiology, and psychology. For example,





about the perception and performance of musical sounds, IM Sechenov notes: That fact must be taken into account. "

Conclusion

A number of musical sounds, intervals, chords and polyphonic combinations that form a certain image in the mind. B. M. Teplov, based on the scientific theories of I. M. Sechenov and G. Helmholtz, wrote:

The mechanism of polyphonic music perception can be thought of as follows: each tone of the musical tones is a separate auditory nerve, which is located in the auditory apparatus of the inner ear.

These auditory nerves pass through the external ear and middle ear paths, mainly to the brain analyzers. Brain analyzers, in turn, send impulses to the muscles of the vocal cords. Such action also acquires feedback features. That is, previous experience and retrieval of information directed to the brain-compatible analyzers creates artistic images of a polyphonic piece of music. These are stored in the memory and participate in the subsequent process of perception.

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