FROM THE HISTORY OF THE PARDA SYSTEM IN UZBEK MUSIC

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Abstract: *in Uzbek music, the place of each tone is indicated by a certain letter. The locations of tones in music revealed in this way are called the scale (pardalar). It is difficult for a person who is able to understand the subtlest mathematical operations of our music theorists on the way to determining the system of parda (scales - pardalar), it is difficult to refrain from the assertion of individual "smart heads" that oriental music has no theoretical foundations.*

*Scales based on pard structure are not just abstract melodies. Rather, it is an expression of guiding principles that reflect the rules, regulations that have arisen in the course of a long process of development of musical thinking***.**

Keywords: *music, history, art, melody, sound, process, form, order.*

ИЗ ИСТОРИИ СИСТЕМЫ ПАРДА В УЗБЕКСКОЙ МУЗЫКЕ

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Аннотация: *в узбекской музыке место каждого тона обозначается определенной буквой. Выявленные таким образом местоположения тонов в музыке называются звукорядом (пардалар). Человеку, способному понять тончайшие математические операции наших теоретиков музыки на пути определения системы парда (звукорядов – пардалар), трудно воздержаться по поводу утверждения отдельных «умных голов» о том, что восточная музыка не имеет теоретических основ.*

Звукоряды, основанные на структуре парда – это не просто абстрактные мелодии. Скорее, это выражение руководящих принципов, отражающих правила, предписания, возникшие в ходе длительного процесса развития музыкального мышления.

Ключевые слова: *музыка, история, искусство, мелодия, звук, процесс, форма, порядок.*

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Indeed, if we look at the curtains on the handles of the dutar-tanburs, we see that they are a reflection of the sound structures that have been carefully worked out by master musicians and musicologists for centuries. Although there are close similarities in the appearance of Uzbek and Turkmen dutars or Uzbek and Uyghur tanburs, with the performance of the melody, we learn that they are instruments of different peoples and systems formed in the course of centuries of practice.

The main factor that distinguishes these instruments, of course, are the curtains, melodies and melody units that have long been established in their handles. The conclusion to be drawn from this is that it is a curtain system inherent in the musical ideology of the peoples and their sound table, a set of traditions, rules and regulations that come from the maze. So, although the speaker seems to be just a picture from the outside, it has deep foundations, internal laws that are embedded in practice.

One of the peculiarities of the curtain base of Uzbek music is that they usually form primary structures, a set of rocks and a general system. In this sense, the characteristics inherent in curtain associations are based primarily on its original structure. Such primary fret structures were called rocks in ancient times. They vary depending on the position of the hemisphere in the rock (beginning, middle, end). In general, primary rocks can have two, three, four, and five tones. But the most commonly used are the four and five stages. In European languages, they are called tetra (four vowels) and pentachords (five vowels).

In fact, speakers are divided into two main categories. One is the sound table of curtain structures that are naturally formed during musical development. In European music theory, they are called "diatonic vocal cords" and, accordingly, "diatonic curtain structures." The second is divided into "artificial", that is, "theoretical" speakers, which were discovered by reason and put into practice. In the third part of Farobi's "Great Book of Music", devoted to musical instruments, both types are studied.

Indeed, in the teachings of Farobi, the words of the instrument were seen as a means of reflecting practice. In this regard, the sound structures of musical instruments specific to different regions have been studied, and

special attention has been paid to the special curtain units in their composition. For example, two types of tanbur are compared, one of which is "ignorance" and the other is "new", ie as a determining factor in the musical thinking of the Islamic period.

Theoretically, Farobi divides speakers into three types. They are analyzed in a mathematical way and are called by special names: original (diatonic), strong (strong chromatic), layin (soft chromatic, rakhv (engarmonic). It is known that according to the laws of engineering (geometry) the two short sides of a triangle the sum should be greater by one long (gipatinuza).

In the 13th century, Safiuddin Urmavi developed such a universal vocalist that until later it served as a defining factor in all-Oriental music, including Uzbek music.

Thus, in the development of the curtain system, the sound bases as its constituent part also developed in parallel. Practical proof of this fundamental rule can be seen in the example of our classical music today, the organ-based curtain system, and the tanbur sound that forms its basis. In short, the tanbur sound is in accordance with the fundamental laws of the nature of sound, that is, acoustics.

This means that the musicologists at the top of it were the scholars who mastered the scientific foundations of phonology and, at the same time, the traditions of their land. According to sources, the tanbur in modern Uzbek music practice was developed by a teacher named Mahmud in Bukhara during the Shaybanid period in Bukhara, the successor of the Samarkand and Herat traditions of the Timurid period, by adding a third string to the previous two strings. [1].

In order to explain the nature of the tanbur sound, it is first necessary to imagine the aforementioned fundamental law of phonology. According to it, each sound contains other sound particles (overtors) that resonate. According to the laws of sound, overtones are arranged in the following order.

If we consider the lowest sound as the main sound, the remaining vowels - (overtones) are arranged in the following order: the second sound - octave, the third - fifth, the fourth - quart, the fifth - a large third, the sixth - a small third, the seventh - a smaller third (gained second, smaller than a small third and greater than a second), eighth - big second (whole curtain, tanini), ninth - big second (next curtain, mujannabi tanini), tenth - big second (smaller curtain than before), eleventh - small second (half tone), twelfth - small second (smaller half tone) and so on.

The rule is that the next interval (after the octave, the fifth after the fifth, the fourth after the big, the third after the big, the second after the big, the second after the second after the third after the other after before) is narrower and smaller than the previous one. and the end disappears from the imagination inaudibly.

It is noteworthy that the sound of the tanbur is also based on the mentioned acoustic laws. The second wire is set to the octave relative to the lowest string of the tanbur, and the third to the fifth, quart, or second, depending on its status: True - fifth, Buzruk, Dugoh, Segoh, Iraq - fourth, Navo - second (equal to the difference between fifth and fourth). If we take the intervals of the curtains on the tanbur handle, we see that they are based on the sequence sequence of this acoustic speaker. That is, each curtain becomes smaller than the next. Hence, the curtains of the dutar-tanbur words (the basics of which are general) are instruments formed according to the laws of acoustics and adapted to natural sounds.

There is another opportunity to enrich this feature in the structure of the tanbur. The strings of the tanbur are made of soft ore (brass), the strings are made of the colon. The curtains are pressed with two (index and middle) fingers at once. One of them is in place and the other is playing. According to this opportunity and style, rich sound tones appear in the performance.

And finally, there is a place in the tanbur sound associated with a strange feature of the organ curtain system. In the language of musicians it is called "devil's veil". There is a mysterious character in this name. The fact is that in the eyes of the sages, the veil itself is a symbol of incomparable mystery. "Satan's veil" is a more delicate aspect of this legendary beauty, an ore of abstraction. There are two "devil's curtains" on the tanbur handle. They are located in the sixth and ninth stages of the common vocal cords on the handle. The sixth is the main one. Its clasp is not tied tightly, and therefore, depending on its status, it is pushed slightly down or up, creating a corresponding special "devil's veil". In the ninth stage, the net is brought to the required position by crushing.

So, the sound of the tanbur, though seemingly simple and straightforward, has a very rich internal capacity. Within the eighteen-point common vocal cords, there is an opportunity to express the six main bodies at the bottom, the fifteen auxiliary membrane structures in the middle, and the apex cells at the top. This makes it possible to create a curtain system consisting of twenty-four components on the basis of a common sound of eighteen joints.

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