

The Importance of Fret in Uzbek Folk Music

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Abstract: This article discusses the role and significance of fret in Uzbek and world music. The article provides information on different types of seven-step frets, variable frets, two obtained second frets (double harmonic frets), gained and reduced frets

Keywords: folk music, different types of seven-step frets, variable frets, two obtained second fret, composer.

Like any other art form, music has developed differently in various nations during its development. Both the frets found in folk music and the frets that have taken root in the world music practice have gradually emerged over the centuries.

Major and minor frets have been common in professional music since about the 17th century. They are the result of a long process of development of folk and professional music.

Songs are the basis of folk music. Their origin goes back to ancient times. The buds of songs are closely connected with human labor processes and the traditions of primitive society. Ancient melodies are limited in size. Their range did not exceed a second-quarter interval. Many of these melodies consisted of call sounds that were repeated in simple rhythmic proportions.

In such simple melodies it is difficult to find the concept of fret in our imagination. Without soluble steps, monotonous melodies would not have had connections based on the equality of sounds at different pitches. Examples of folk songs consisting of only two or three sounds are very common: for example, Uzbek folk children's song "Oq terakmi, kok terak", Uzbek folk children's game "Choriy chambar", Uzbek folk children's game "Chitti gul", Ukrainian folk song "Alla". In these melodies, one of the sounds completes the melody and acts as a tone.

Along with such songs, folk songs of ancient origin, called trichords, consisting of three sounds in a pure quartet, ie a sequence of thirds and seconds (or vice versa), have been preserved. Trichord melodies can be completed in each of the three tones, so it can be assumed that the fret variability is based on the trichords. The combination of different tones forms the melody circles. Each folk song differed in its usual style of song performing.

It is possible to observe their formation during this period of melody development. Some melodies are characterized by semicircular circles without half-tones, while others are characterized by structures consisting of half-tone syllables.

The subsequent development of melodies without half-tones led to the emergence of a completely pentatonic system.

The range of melodies with half-tone connections has always expanded due to the sounds attached to the base sounds.

The tendency of the melodies of the five- and six-step melodies is easily manifested in most cases due to the fact that they have base sounds that form a major or minor trio. Examples of this are the Uzbek folk song "Dolancha", the Uzbek folk song "Yallama yorim".

In the Russian folk song "Ay, na gore dub" the melody corresponds to the natural major and the natural minor in terms of the number of steps, but the melodies formed in it have their own structure, the sound of stable sounds and their place. We see that it retains the characteristics of folk melodies.

In folk music there are seven-step frets in different diatonic sequences of steps. The differences in the sequence of steps in the lad are due to the order of the major and minor seconds in the speaker. Thus, the frets of folk music differ from the natural major and natural minor, but because their tones are major or minor triads, it is expedient to consider them as separate types of seven-step diatonic frets, prone to major and minor frets.

The most commonly used forms of these frets are:

1. 2 lads prone to major ladder with step VII lowered and step IV raised.
2. 2 lads prone to minor ladder with step VI raised and step II lowered.

Due to the fact that the sound composition of the diatonic scales of folk music is similar in appearance to the octave of the medieval Western European music, they are traditionally named after these ancient frets:

Major fret with reduced step VII - myxolidion;

Major fret - lydium, rising to the IV level;

Minor fret with raised step VI - dory;

The lower ladder of the second step is called the Phrygian fret.

Although the names of medieval lads are derived from the theory of ancient Greek music, they did not resemble the structure of ancient Greek lads.

Major (miksolidiy) fret, which is reduced by 7 steps, is more common in folk songs. The lowered 7th step tends to move smoothly to the 5th step, not to the 1st step, but through the 4th step. Its intonation is reminiscent of the 7th step of the natural minaret.

From the first step of this mode a small septum is formed. Its characteristic feature is the structure of the minor triad from the 5th step and the major triad from the 7th step. We can observe such a structure in the music of Khorezm khalfa songs "Jojim aytaman".

The use of natural frets gives the music its originality and enriches its expression. These frets play an important role in the work of Uzbek composers.

Ancient natural frets, as well as natural major and natural minor frets are seven-step diatonic frets. They are united by the following common features:

1. Each step occurs only in one form, without chromatic changes;
2. In their gamma, the adjacent steps form five large seconds and two small seconds between the quintets;
3. Their seven steps can be arranged on pure quintets;
4. They can be formed from the main steps of the sound series.

In some musical works and in many folk songs there is a separate type of lads with not one, but two stable trinities, ie two tones. This fret is called variable fret. In most cases, the tones of variable frets are a triad of major and parallel minor (or vice versa). This mode is called variable-parallel fret.

The so-called major and minor comparative frets are another type of variable frets. Such frets are called nominal major-minor or nominal minor-major, depending on which of the comparative frets is superior. In some of the major-minors, a piece of music begins and ends in one of the frets; it can be seen in the example of K. Rakhimov's music "Snow Song".

In the folklore of the peoples of Central Asia (Azerbaijani, Turkmen, Tajik, etc.), in the music of some West Slavic peoples (for example, Bulgarian), as well as in the music of Hungarians and Gypsies, there are two harmonic tetrachords - two acquired second-fringes are common. There are different versions of this fret. Some of them correspond to the harmonic minor, in which, in addition to the 7th step, there is also the 4th step; such a fret is called a double harmonic fret.

Since the 19th century, there has been a special type of fret in some musical works. All the trinities in this fret, including the tone trinity, are acquired trinities. The gamma of the acquired fret is called a whole-tone gamma because it consists of a sequence of whole tones.

Later, many composers used this gamma to create mythical, fantastic images.

The frets used to give a separate, unnaturally fantastic color to the musical works also include reduced frets, the gamma of which is formed from a sequence of whole and half tones. The reduced trinity also includes a reduced fret, which consists of a specific tonic trinity. This type of fret can be found in Rimsky-Korsakov's works of legendary fiction. Gained and reduced frets are widely used in twentieth-century music.

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