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Strengthening the Music-Theoretical Knowledge of Students through the Analysis of Vocal Works

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Abstract

The analysis of musical works is unique in that it is a comprehensive and complex process. In this process, it is possible to study different aspects of musical works, their content, notes of expression and aspects of formation. These aspects allow us to talk about the genre and style of the work.

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The main goal of the analysis of musical works is to ensure that students can study musical works in depth in all aspects, distinguish between their content and form, and their differences.

In the art of music, the concept of analysis (analysis) means the scientific study of the formation of the style of a musical work, the musical system, as well as the importance of each element in the work and their interrelationship with the content of the music.

When analyzing musical works, it is necessary to know its various aspects well. In this regard, acquired knowledge and skills in such subjects as “History of music”, “Harmony”, “Polyphony” will come in handy. In addition to knowing the genre and style of the analyzed work, it is important to know the history of the creation of this work, the circumstances in which the composer lived in that period, and the conditions of the time.

At the same time, in the analysis of musical works, the concept of genre and style becomes unique. In music, a genre is a generalization of one type of music.

The word “genre” means “appearance”, “type” when translated from French. Musical genres are types and forms of music that perform different functions.

The concept of style is a process related to the emergence and development of music in certain historical and social conditions. Themes and musical works of each period are created and belong only to this period. In this regard, the style has a very strong connection with all means of expression of

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music. Some genres that were created in the past centuries will change and be renewed in the following centuries.

A musical idea that has more or less completeness or, at least, develops until it acquires its character, is called a musical theme (theme). The melody is formed by the successive arrival of high and low sounds (intervals) and the interrelationship of the rhythm. First of all, the direction of movement is important here. Almost any melody is undulating, that is, it consists of a consistent pattern of upward and downward movements that complement and balance each other. In this, very wide intervals often alternate with very narrow intervals, a melodic phenomenon that is noisy based on the formation of a jump in the opposite direction after a gentle movement directed in one direction.

As long as the melody sounds for a certain time, the rhythm plays the most important role in the formation of the musical sound material.

The word “rhythm” is translated from the ancient Greek language and means “flow”, “order of movement”. Such a translation, in turn, has two meanings: flow is a movement created without interruption. The order of motion implies that the cycle is always repeated.

These two different concepts will later be reflected in music. Rhythm is the organizer of sequence with order. In this sense, the concept of rhythm applies to all types of art. It also applies to all areas surrounding us. Therefore, when we talk about rhythm, we can compare it with all these areas.

In a narrow sense, the concept of “rhythm” means the consistency of sound stretches.

Rhythm should unite different sounds and chords into a whole, and from them create understandable, characteristic groups and a certain degree of tension. As a result of the merging and interconnection of such similar and different groups, complete intellectual-musical themes are created, and whole works are created from themes and their development.

The concept of “rhythm” can be interpreted in a broad sense as the proportions of the shape of the small and large parts of the form taken separately. However, in order not to confuse the meanings of this concept, the term “rhythm” is used in a narrow sense in relation to the sum of the extensions of certain sounds. The terms “structure” are used to mean the ratio of the duration of the parts of the figure.

Based on this, it can be said that the sounds of music are heard for a certain time. The alternating and dividing of sounds into equal parts at certain times creates a smooth musical movement, which is often called pulsation. During this smooth movement of sounds, the emphasis of certain contributions is distinguished. These accents are called accents.

Forming students’ ability to sing and listen to music today is an urgent task of the musical professional education system. Renewal of the music education system, new goals and tasks to make students more aware of academic knowledge and skills requires mastering, vocal and musical hearing abilities take the main place among them occupies Attempts to scientifically justify the vocal pedagogical practice of the ancient Italian school has been done for a long time since its existence, but vocals most domestic and foreign scientific works on the methodology of the art of singing

A coherent scientific theory is not given. Development and education of singer students, to the problem of improving their performance skills today in musicology and pedagogy great attention is being paid.

Conjunctions that are stressed are called strong convolutions, and unstressed convolutions are called weak convolutions.

An even alternation of strong and weak contributions is called meter. Many sentences of periods and four or six bar structures in general are divided into two smaller, sometimes four-bar structures called “phrases”. By its meaning, the phrase is an element that can be completely separated from consciousness and structures.

A rhythmic group of sounds consisting of the smallest unit of meaning, united to a beat with the main accent, is called a motif.

Such a group, despite its brevity, often has a certain meaning of character, is rhythmically distinct, and therefore comes as a separate part of a whole that carries full meaning. Due to this, the motif can be repeated and change its appearance, and can serve as an emphasis of a theme, which can later lead to a complete musical theme and even a whole work.

Most of the motif with the main accent on the beat is roughly equivalent to the beat with such markings. The beginning and the end of the motive do not coincide with the beat line in any way, it certainly ends with a chord sound, but it does not end with an incomplete, passing sound, etc.

Weak tense can be expressed by one or several sounds. No matter the number of sounds, the weak time is represented by the symbol in the diagrams. A weak time can precede a strong beat (sometimes called a “predicate”) as an incomplete beat with a took tact, or it can follow a strong beat as a weak ending.

A motive or phrase is divided into smaller rhythmic groups called submotives at the level of the length of the parts of the measure.

In general, the following can be said about the harmony of the motive, starting from the beat and moving towards the strong contribution, most parts of the harmony alternate and show their meaning in different ways. Took tact interprets the preparation for the expanding movement and the strong contribution as the movement itself. A weak ending often comes as a continuation (as a type of inertial movement) of a harmony entering a strong part. But it can also merge with the change of harmony. The final part of the motif can be played on any chord, with any bass.

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