
Historical Roots of Note Writing

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Abstract: This article discusses the emergence of notation in music culture and the stages of its historical formation. Also, scientific information about the Tanbur line, on which the of Khorezm Makom are written, is presented.

Keywords: Nota writing, Tanbur line, Dutor makoms, Persian writings, Arabic writings, syllabic script.

Introduction.

Notation and its creation

Nota-language. Music is a clear and practical science. The score lying on the conducting computer is similar to a graph, which shows the speed, intensity, volume, arranged time of work. Music is like mathematics. Its rhythm is based on the division of time into fractions, and this division is performed physically, and not on paper.

Music is history. Reflects the created era, the culture of the country. Music is a distinct cultural language. Most of the musical terms are derived from Italian, German or French. The notes themselves are also a language, a system of signs similar to the stenographic writing of sounds. Music is the most versatile language on Earth.

The invention of notes is one of the greatest inventions. It helped perpetuate the musical memory of humanity. The notes written in one country are well understood by musicians in any other country, the musical note does not require translation into different languages, it is unique for the whole world.

In the history of European musical culture, many composers have gone through a unique historical process in their work of putting samples of their work on paper, preserving it and leaving it to the future.

Of the great composers, ***Beethoven*** described the process of making music with memorable words: *“I think for a long time before thoughts fall on paper... I change a lot, simplify a lot of thoughts, then try again and again to get complete satisfaction, and then carefully analyze the work in every possible way in my mind, and since I know exactly what to do, the main musical line will never leave me. It rises, grows. I hear and see in front of me a huge musical image from different angles, I hear and see how it sounds, and only then it remains to record it all”*.¹ But the inspired imagination of Beethoven, Wagner and Stravinsky, many years inexperienced in the use of note notes, would remain only in their imagination.

¹ Razova S.G. From the history of musical notation. Materials for additional reading. Novosibirsk 2015. 93 p. 4-p.

Musical notation.

Note notation, notation is a writing method consisting of character notes representing the pitch, length, and other characteristics of musical sounds; a recording expression of a piece of music. Note writing has long emerged as a product of musical practice and scientific research of various peoples (*Ancient Egypt, Babylon, old China et.all*). The earliest examples of note writing that have come down to us appear in Greece in the 3rd century and are said to be lettered note writing because they are represented by letters. A known type of such Note notation was developed by Farabi in Central Asia. The lettered Note notation helped to determine the pitch and certain structures of sounds. Various tabulatures that have occurred in many countries have played an important role in the perfectionism of note writing. In Central Asia, 2 different tabulaturas were known by Safiuddin al-Urmavi in the 13th century, which he designed for the curtains of the “UD” instrument. They are tabular, with vowel Heights expressed in different letters, and duration using numbers (or dots). At the end of the 19th century, a tabulatura-shaped Note script known as the “tanbur line” was introduced in Khorezm. In Medieval European church vocal music, note writing based on nevmias (*a special sign indicating the direction of the melody superimposed on the words of the text*) became common. These signs began to be written on horizontal lines to more accurately indicate the volume of sound. In the 11th century, Gvido d'Aretsso refined the type of note in question and discovered the 4-line note notation. From the end of the 16th century, the generalbas method was introduced in the homophonic style. In it, the numbers written under the sounds of the bass voice represented certain chords. The current Note notation is composed of notes written on 5 horizontal lines (*note path*) (*between them, above or below*). The notes consist of an oval-shaped hollow and black circular (headscarves), depending on the length and length of the vowels, from which tapering is written with a tail or without a tail (up or down). The name of the notes is 7, which are written differently in certain keys.²

Note notation in the East.

Musical notation in the East has its own characteristics and varies by region. Below are some of them:

1. Arabic recordings-used in the music of Arab countries and North Africa. It is based on religious Phang and has distinctive characters to represent microtones and rhythmic figures.
2. Persian inscriptions-used in Iran and other Persian-speaking countries. It also has distinctive markings to indicate microtones and rhythmic figures.
3. Indian recordings are used in Indian classical music. It is based on the raga and tala system, with distinctive markings to represent notes and rhythmic figures.
4. Chinese note-used in Chinese music. It is based on a five-syllable (*pentatonics*) system with distinctive markings to indicate notes and rhythmic figures.

In general, Eastern musical notation is often associated with traditional music and is used to preserve and convey the oral traditions of generations. However, in modern music, musicians mostly use Western recordings to make it easier to record and play their musical ideas.

Oriental note writing-considered the source of modern note writing, consisted of methods of recording melodies, which were used in ancient and medieval Eastern musical culture. Early specimens were found in ancient Egypt (c.1500 BC).av.Mid-2nd millennium, pictography method, Babylonian (*syllabic script*), ancient Chinese (*ideographic script*)were introduced. Phorobius adapted the lettered note script used in Greece to the “UD” veil. Safiuddin Al-Urmavi (in tabulatura style) was the discoverer of two different note scripts. The Tanbur line

² Uzbekistan National Encyclopedia – sh letter. 268 p. State Publishing House of Science. 46-p

(19th century) records the full extent of Khorezm Makoms.³

It is known that Uzbek classical music creativity has historically developed mainly in the context of oral tradition. But in the 9th-13th century treatise on the issues of oriental music theory, attempts were made to mark a number of elements of music in a special inscription. In Abu Nasr Farabi's "Kitabul Musik al-kabir", such research had found its first solutions, and was the groundwork for the creation of the Oriental note script (*the notes were reduced to Circular and special Tabular shapes, the main sound steps were marked using letters reflecting the curtains of the UD instrument*). In the 13th century, Saifiuddin Urmavi managed to discover a note script in the form of a "tabulatura" (*table*). The Maskur recording system was also mullied into the UD instrument, which was able to reflect its series of features. Through such an inscription, several contemporary status melodies were notated (*these inscriptions were copied from the sides of the French Orientalist scholar De Yerlanje, and later from the prominent Uzbek Makom scholar Iskhoq Rajabov to the modern nota script and given a detailed scientific commentary*)⁴.

Tanbur line.

The Khorezm tanbur line, which gained popularity under the name "Tanbur line", is a type of note writing, tabulature, that arose in Khorezm in the 2nd half of the 19th century. The poet, musician and composer Komil Khorazmiy introduced, consisting of 17 curtains of tanbur and dots arranged in 18-horizontal lines drawn for an open cord. The dots placed on the line are on a specific tanbur curtain during the performance of the melody of *noxun*⁵ from top to bottom, points below the line indicate a click from bottom to top. Vertical lines indicate the direction of the curtains. The points on the Tanbur line are mostly nimchorak and sometimes equal to the quarter note stretch. Dots are placed underneath the lines and their superimposed or adjacent placement is known as a reference to tanbur tattoos ("yakka zarb", "qo'sh zarb"). The symptom of pause (*silence*), represented by "skun" (o). Circle methods are indicated by means of syllables denoting long-short strokes: "gul", "taq", "taqa", "taqqa", etc.. The melody pieces ("xona", "bozgo'y", "hang"), stops are marked using an arc line (arrow) gesture (1-image).

Poetic texts are also given in the Tanbur line. They are written on one edge, separate from the points that mean the path of the melody in the full or sheet style. In most cases, only the initial verses of the poems are quoted. Looking at it, the chants recall the rest of the ghazal. The Tanbur note is read from right to left, much like the Arabic script. Kamil Khorezmiy, using the Tanbur line, recorded the beginning of the Rost from Khorezm Makoms, his son Muhammad Rasul Mirzo the remaining parts of this status, and the instrumental (chertim) and ashula (aytim) paths of the Buzruk, Navo, Dugukh, Segokh, Iraqi makoms known at the end of the 19th century. More than a dozen copies of it have come down to us.⁶ (5-image).

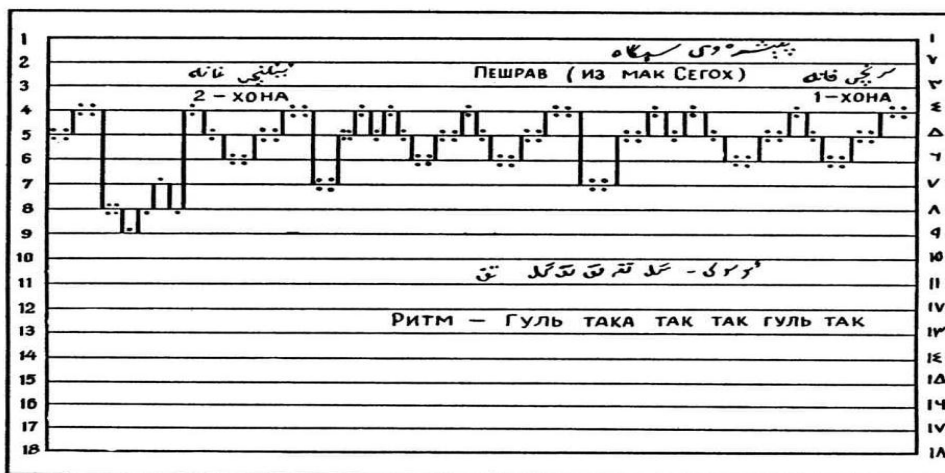
The Khazarasp copy found in 2002 records a series of aytim roads known as Zihi Nazzora, Old khamlighi (Urganjiy), Miskin, Rakhovi, Sadri Iraq, Okhyor, Choki giribon, in addition to the aforementioned statuses. These are the "Dutor makoms", that is, the classical paths spoken in the dator court.

³ National Encyclopedia of Uzbekistan-letter N. 367 p. State Scientific Publishing House. 312 p.

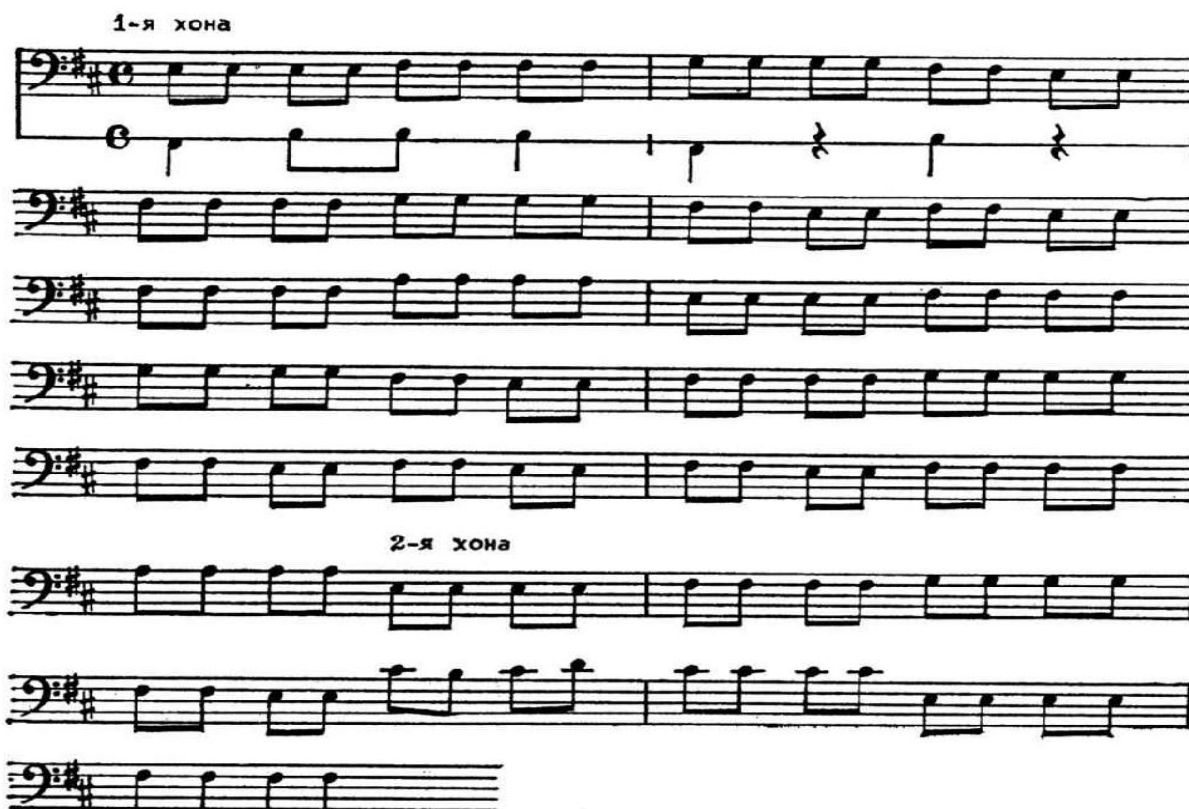
⁴ Matyakubov M.Z. "TANBUR NOTATION". Bulletin Of Science And Education No. 14(50) 2018. Pp. 58

⁵ **Noxun** - tanbur, sato and doira a special metal device used for playing.

⁶ Music encyclopedia. Khorezm tabulature. Vol. 6 (1982). Heinze -Yashugin. 678-p.



1-picture. Khorazm in note "Peshrav" (from "Segoh")



2-picture. The appearance of "Peshrav" in the current notation

Khorazmian musicologists were previously aware of samples of ancient Oriental note writing. Before the invention of the Tanbur line, tried to create such a note for a dutorchi – dutor named Muhammad Sharif Qanbar Bobo, but then the failure to put the hand movements on paper rendered the work unfeasible.

There are also similar unsur (*elements*)in the Safiuddin al Urmavi note table on the Tanbur line (image 3,4). Restoration, study, relocation of the Tanbur line to modern note writing V.Belyayev, V.Uspensky, T.Sadikov, M.Yusupov, Il.Akbarov later told about the development of this work and its direct execution (in practice, voiced) O.Bobonazarov,

teachers of Urgench State University B.Rakhimov, R.Boltayev, M.Matyokubov, S.Khudoyberganov and other contributors.⁷

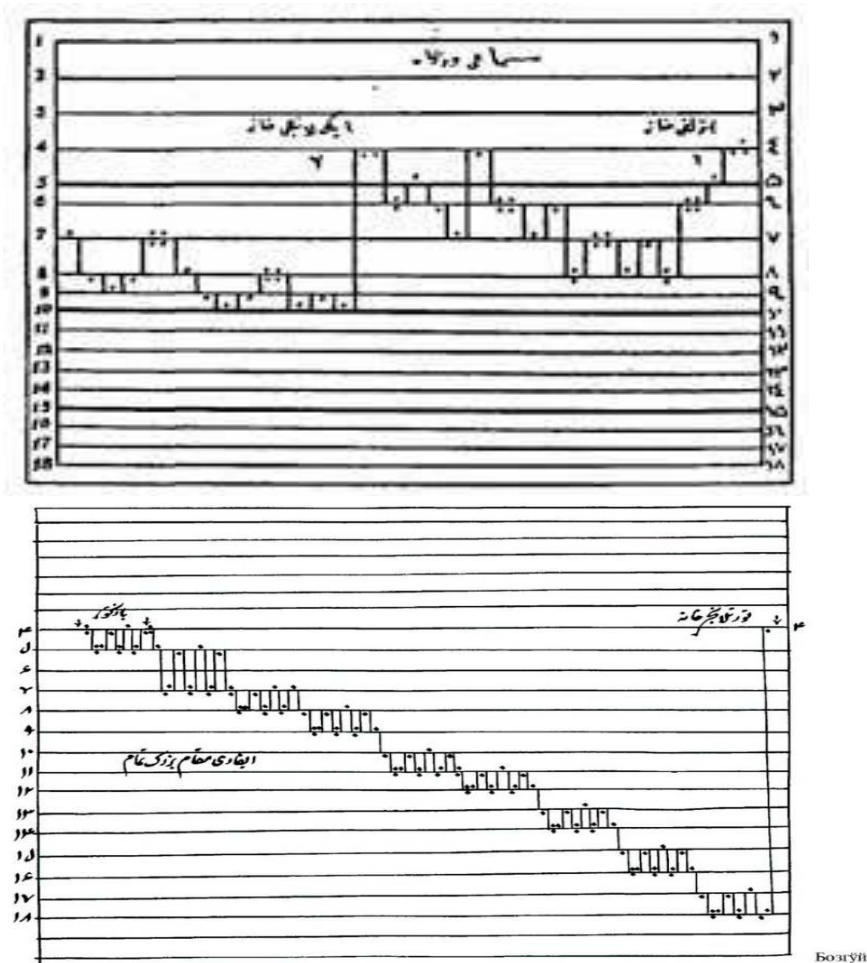


Image 3,4. Samples of musical notation of the tanbur

مقام راست

يا واجب الوجود لك الحمد والتنا
 اينه وجودينغه يوق جوهر فنا

معمار صنعينگ ايلادي ايكي جهان اويين
 آب وگل فنا ويقا طرحيدين بنا

قيلدينگ چو غسگارليغ اولدى تينگيز ارا
 در يتيم بروريشيغه صدف انا

ايلاب كمال حسن ايله معشوقليغ عيان
 عاشق لارينغه تحفه يوباردينگ غم و عنا

MAKOMNI POST

Ё واجب ал-вуҷуд лалкал ҳамду нас-нао
 Оинаи вуҷудинга йуқ жаҳри фано

Меъмори суғнинг айлади икки жаҳон уйин
 Обу гил фано-у бақо тарҳидин бина

Қилдинг чу гасгарлиғи ўлди тенгиз аро
 Дурри яғим барвариниша савф ано

Айлаб қамоли хуш ила маъшуклиқ аён
 Ошиқларинга тухфа юбардинг таму ияно

5-rasm. "Rost" from Xorazm makom in Tanbur notation

⁷Bekchon M., Devonzoda M.Yusupov. "Music historiography of khorazm", 2nd edition T., 1998; Rajabov I. T. "On the issue of Makoms", 1963.

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