

REVIEW OF "MUSIC THEORY"

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ABSTRACT

Music education is a part of the educational process and the solution of new pedagogical problems is actively involved. Orientation to new goals of education requires not only changing the content of the studied subjects but also the methods and forms of organizing the educational process, enhancing the activities of students during the lesson, bringing the topics under study closer to real life and looking for ways to solve emerging problems.

Keywords: theory, notes, intervals, chords, dissonance, consonance, tonality.

INTRODUCTION

I want to give some overview of "music theory" to show how everything fits together there. Naturally, this will require some generalizations, so I apologize in advance for them. There are 12 notes in an octave, and the distance between any two notes is called the spacing. Note this to yourself, because the whole theory of music can be reduced to notes and intervals.

Axiom # 1: There are two types of intervals:

Dissonant, which sound sharp and sharp, such as a semitone or tritone, and consonant intervals, which sound pleasant and smooth, like a clean fifth and a major (major) third, The reason why some intervals sound consonant and others dissonant has a connection with involved overtones, which brings us to the axiom.

2-a: dissonant intervals create a "tension" that sounds like a desire to "resolve" into consonant intervals. But more on that later. Gamma is just a sampling of these 12 notes, and literally, there are thousands of different scales. But historically, the most important scale is the major scale of 7 notes. Scales have two components: their constituent notes and the tonal centre or tonic. The tonic is the note that seems to have come into full "resolution" and is "at rest."

For example, if I play the following phrase, it seems incomplete and has not reached "resolution". Your ear is expecting another note to make the phrase sound complete. This is the C note (before) - tonal centre. The tonal centre can be created in several ways: the first or last note played, the highest or lowest note, the loudest note you play, a note that you hold for a long time, or an ostinato note — whatever underline you create. When you have created a particular tonal centre, all other notes are heard concerning that tonal centre, including notes within and outside the scale. And each of the 12 notes creates its own specific "tension" or dissonance using an interval with this tonal centre, and so on. creates an urge to resolve into this tonal centre.

Remember axiom 2-a. If you keep the same scale notes but change the tonal centre, then you create a new scale or "scale". For example, C major has the same notes as A natural minor, but a different tonal centre. Likewise, C is Ionian,

D-Dorian, E-Phrygian, F-Lydian, etc. frets are all composed of the same notes but only have different tonal centres.

The lad is just a different way of thinking about music and tonalities. The frets allow us to place any single chord in a specific scale, which is very convenient for discussing music and especially jazz music. Scales and chords are interrelated. These are two sides of the same coin. Gamma is a horizontal representation of a particular sample of notes, and a chord is a vertical representation of that same sample of notes. The gums are arranged in seconds (a second is one of the musical intervals, semitone or tone), and chords are lined up in thirds. For example, if we take all the white keys, and walk along with their step by step or in seconds, we get the scale in C major (C). But if we follow the same notes in thirds, we get a chord. Similarly, if we again take all the white notes, except for B flat and go in seconds, starting from C and ending in C, we get the C-Mixolydian scale or the F-major scale with the beginning and ending on the note "C". If we take the same notes and play in thirds, we get a dominant chord. Or, if we take white keys, except for F-sharp, starting again from C and ending with it, then, going through the seconds, we get the C-Lydian mode or the G-major scale. And going in thirds we get a chord. So the C major scale (hereinafter simply C) gives us a Chaj chord.

Now, the scale or chord steps are based on the major scale and use one more octave from the top. Any alteration of these degrees is an alteration of the notes of the major scale. Taking, for example, the notes of the C scale, the note D will simultaneously be the 2nd and 9th steps, the note F - simultaneously the 4th and 11th steps, A - simultaneously the 6th and 13th steps, Db - simultaneously b2 and b9, F# - simultaneously #4 and #11, Ab - simultaneously b6 and b13. In theory, you should play all the steps up to the one indicated in the chord, taking into account all the assigned alterations. For example, in the C13 chord, you play all steps up to the 13th. Just as you can leave all the notes of the scale but change the tonal centre to create a new "scale," you can leave all the notes of a chord the same but change the bass note to create a new chord. So, taking again only the white keys, we can make a C13 chord, taking from D - we get Dm13. Since all of these chords only use white keys, they are all in the key of C. You can use the key C to improvise with these chords in the background. Although the chord can extend up to the 13th step, the root chords are seventh chords (7), which means that the first four notes of the chord are played. There are 4 types of basic seventh chords. Each seventh chord has a characteristic "feel" or sound. Cmaj sounds happy and calm, C7 - tight/tight, Cm7 - sad. Each of the steps can be categorized and analyzed. The first four notes, i.e. 1, 3, 5, 7 are called chord tones because they make up the main seventh chord. 3 and 7 are nested categories called control (?) Tones. The other three notes - 9, 11, 13 - are called voltages (?). The first chord step sets the key of the chord. For example, Cmaj7 or Dmaj7 or Emaj7 etc. So you cannot alter the first degree of a chord without changing its type. By alteration, I mean shifting a note one semitone up or one semitone down (sharp or flat). 3 and 7, that is, the control tones, set the chord type to be a major seventh chord (maj7) or a minor seventh chord (m7) or a dominant seventh chord (7). Again, you cannot change the 3rd and 7th steps without changing the chord type. Stage 5 tells whether the chord is dim or aug, and you can usually alternate the 5th without influencing the chord much. Stages 9, 11 and 13, i.e. "Tension" just add colour to the chord. So you can alternate them without affecting the type of chord you play. By this, I mean that C9 is still a

C7 chord, but just with extra "tension". C13b9 # 11 is still C7, but just with added altered "voltages". C7b5 or C7 # 5 is still in general C7. But Cm7 or Cmaj7 is not a dominant C7 seventh chord, because we shifted the 3rd or 7th. Likewise, C # 7 is not a C7 chord because we changed the root note - the first note. That. you can change (alter) the degrees 5, 9, 11, 13 of the C7 chord, but the chord will still be the C7 type. And if you change notes 1, 3 or 7, the chord will no longer be C7. It will be some other chord. Stages 3 and 7 are the most important in a chord from a harmony standpoint because they establish the type (quality) of the chord. Steps 1 and 5 are less important [i.e. they can be skipped], and the "stresses" 9, 11, 13 are even less important. Just as in a scale each of the 12 notes creates a different level of gravitation [here is the correct term instead of "tension"] towards the tonal centre, each of these 12 notes creates a different level of gravity about a particular chord, and this can also be categorized. Let's look at non-dominant chords first. So 1, 3, 5 and 7 are chord tones, they are very consonant because they form a chord [more precisely, it would be a basic chord type] and therefore provide a high level of resolution. Chord tones + one semitone are "invalid tones" because they are very dissonant and create a high level of gravity. Chord tones + 2 semitones are acceptable chord gravitation, they produce a slightly consonant sound and a low level of resolution. The remaining tones give a kind of [moderate] dissonance and a low level of gravity. The dominant chords are somewhat different. Not related to managers. Chord tones 1 and 5 are very are consonant and give a high level of resolution. The control tones (3 and b7) are very consonant and give a high level of resolution. Control tones + one semitone are "unacceptable tones, they are very dissonant and create a high level of gravity. All other tones are permissible gravitation towards the chord, they give a certain dissonance and a low level of gravitation. When we are building chords, we can only use chord tones (for obvious reasons) and allowable gravitation. Because the allowable gravitation is considered to preserve the overall perception of the chord. For example, Cmaj9, where there is an admissible gravity of 9, is still felt as a Cmaj chord, and remains "calm and happy". Whereas "invalid tones" do not allow you to maintain the same chord feel. For example, Cmaj7b9 doesn't feel like Cmaj ("calm and happy"). He seems angry and dumbfounded. Cmaj13, for example, exists in theory, but in practice, it is not executed in this form. This is because step 11 (F) is a semitone higher than the E chord tone, and therefore it is an "invalid" tone and should not be used. Therefore, this standard chord exists in theory but not in practice. Whereas Cmaj13 # 11 contains F #, which is two semitones higher than E and therefore falls into the category of acceptable gravitation, and therefore can be used. Therefore, Cmaj13 # 11 exists both in theory and in practice. Cmaj13 comes across in practice anyway. During improvisation, when you pick or target the chord tones, the sound will be very smooth, consonant, and permissive. When you play the avoid tone, it will sound very dissonant and create a lot of gravity in wanting to resolve (usually into a chord tone). And when you play available tension [I gradually switch to English terminology so as not to get confused] the tone, will sound to some extent consonant and resolved, but not like the chord tone. You can maintain the feel of a chord without having to play all the notes. The most important notes in a chord are the tone guide (3 and 7) because they set the chord type (quality). Performing only these two tones by themselves creates an overall chord feel. For example, playing only E and B sounds like Cmaj. And playing E and Bb sounds like a dominant C7 chord. This is called a shell chord

because it is the shell of a full chord. Of course, it all depends on the context, i.e. from the surrounding chords and the chord progression. I will add more about this soon. For this reason, when you hit a Cmaj13 or C13 chord, step 11, which is the avoid tone, is generally not played. So the Cmaj13 chord does exist in practice, it just implicitly skips 11. For the same reason, chords can be changed. If the replacement chord contains the 3 and 7 of the replacement chord, then the two chords have a similar feel and can therefore be replaced with each other. For example, Em7 and Am7 can replace Cmaj7. But 'chord swapping' and 'pitch skipping' are the same also. They are two sides of the same coin. So we can drop any note other than 3 and 7 without losing the "feel" of the chord. This means we can skip the root of the chord. If we take the Cmaj9 chord, which is an extension of the Cmaj7 chord, and removes the root note, we get the Em7 chord, which is the replacement chord for Cmaj7. That. Em7 is Cmaj9 without root note. And we find that the "sad" chord of Em7 also sounds "fun" like Cmaj7. It is interesting! For this reason, the chords are very ambiguous. They depend on the note played in the bass, as well as the chord that sounded before and after this chord in question. For example, let's take the notes E, G, A, C. These notes can be any chord. The only way to understand is by looking at the chord progression and the bass note. Recall axiom 2-a: dissonant intervals create gravitation/tension as if they were trying to resolve in consonant intervals. So the diatonic tritone, being a dissonant interval in the dominant chord, gives the feeling of wanting to resolve into a big third in the tonic chord. This creates the perfect V - I cadence and sets the tonic chord. These are the very foundations of tonality and functionality. And just like you establish the tonal centre in a scale, you can establish a tonic chord through this VI relationship.

There are two aspects to chord progressions: the chords themselves and how each chord transitions into another chord (voice guidance).

As for a little theory. But let's move on to the practical side. Playing a chord in thirds, like playing block chords, is considered a bit rustic. In music, we use more complex so-called voice layouts. You play all the same notes, but in a different order, with different intervals and in different octaves. A general rule of thumb is to play wider intervals in the bass and narrower intervals at the top. Another common layout in music is by quarts. Instead of thirds, the chord is structured in quarters. In music, you do two things: you play either the rhythm section and play the chords, or you improvise, or you do these two things at the same time, playing chords with your left hand and improvising with your right. Improvisation is based on creating tensions and then resolving those tensions. You create tensions by playing discordant notes.

I am completing a general brief "theory overview". But in essence, it is always creating tensions with dissonances and resolving them with consonances while doing the two things mentioned. When improvising, you can use notes of a specific scale to create dissonances and consonances, based on the interval that the note forms to the root of the chord, and depending on the chord being played. And if you play chords, then you create dissonances and consonances through the chords themselves, using various extensions, alterations and tones of allowable tensions. And also through the chord progression based on the functionality of the chord being played and how smoothly you transition from one chord to the next. So it depends on both functionality and voice-leading. To achieve something in music, the most important thing is a great desire. And

if it does not exist, is it worth starting at all? Forget about all the bad things, focus on your activity and be attentive!

