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## To the Question of the Specificity of the Sound Director's Work in the Recording of Traditional Music

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We hope that studying the features of the sound-making style on the example of recording maqoms will expand and enrich the creative bridgehead of the modern sound-making director. As noted above the professional activity of the sound director, the description of technical receptions and innovations, the history and the theory of the profession is devoted to many works [2, 3]. For convenience, we have divided them into the corresponding issues, so let's call them works in which the issues of technique and technology of sound recording are thoroughly studied: "Sound Theory" by V. Strett; "Spatial hearing" by J. Blauert; "Sound from the microphone" by Yu. Kozyurenko; "The use of microphones" by A. Nisbett; "Acoustic bases of sound production" by B. Meerzon; "Musical acoustics. Tutorial" I. Aldoshina, R. Pritts; "Audio recording: Acoustics of Premises" by F. Newell; "Acoustic bases of broadcasting" by V. Furduyev; "Acoustics of musical instruments" by L. Kuznetsov; "Musical Acoustics" by Y. Maximov; "Acoustics of premises" by V. Davydov; "Musical Acoustics" by N. Garbuzov; "Sound of theaters and concert halls" by Y. Emelyanov; "Sound of open spaces" by M. Sapozhkov; "Project studios: Small studios for great recordings" by F. Newall; V. Mankovsky; P. Kirn's "Digital Sound"; "Digital recording. Technologies and Standards" V. Nikamin; "Sound studio" by A. Nisbett; "Sound direction and recording of phonograms" [5, 7, 8, 9, 10, 11].

Unfortunately, the issues of individual style, the aesthetic foundations of the individual style of the sound director in the literature are almost ignored. Few researchers approach the problem in different ways: "Sound picture: Notes about sound production" by B. Dinov, "Audio Art on Radio" by A. Chernyshov, "The sound director and the performer while recording" by D. Gaklin.

Among the scientific researches: "Evolution of the means of artistic expression in the work of a sound director" (P. Ignatov), "The phenomenon of musical space in concert practice and sound recording" (S. Vasenin), "Sound image in concert practice Modern Music Phonograms" (V. Shlykov).

Certainly, the basic principles for the music studies of the 20<sup>th</sup> century scientists allow to determine the methodological basis of our work. Thus, based on

the theory of styles A. Sokhor and M. Mikhailov, teachings of Protapov, V. Medushevsky, E. Nazaikinsky we tried to create a conceptual picture of style of sound-making profession on the basis of recordings of a certain direction of musical art.

The art of recording traditional music has a rich history, in which the following periods are highlighted: 1930-1950, 1960-1980, 1990-till present day. Based on the music literature, we will take as a hypothesis the provision about the sound-directed style as a category defined by the system of recording quality. The system is wide and branched, has a number of specific qualities, but relies on a meaningful organization of phonogram components, which is a manifestation of the individual style of the sound director.

The individuality of the sound designer is evident starting from the preparation stage of recording, when the sound engineer evaluates the acoustic properties of the room and sets up equipment and microphones based on this. The important thing is to determine how to record – whether you are recording at the same time or overlay.

In the first stages of the development of recording art, a method of simultaneous recording of all performers was used, this method is a phenomenon of recording a single acoustic act. It is most often used in recording concerts, as well as in recording small ensembles in the studio. The advantages of this method:

- an authentic atmosphere created by traditional music artists is preserved;
- originality of the musicians' performing manners is preserved.

However, this method of recording requires a high level of professionalism from the sound director, as it limits his freedom in further processing of the recording.

The second period of development of the art of recording is characterized by the introduction of the method of blending sound tracks by sound directors [7, p. 13]. The second period of development of the art of recording is characterized by the introduction into practice of sound engineers' method of superimposing tracks. Multi-track recording has opened new possibilities and the art of mixing is

included in the arsenal of means, now the phonogram consists of separate, recorded at different times audio tracks. The technology of recording traditional music by means of blending is as follows: First, separate parts of the maqom ensemble are recorded, more often than not, then the parts of the performers are recorded in combination with the rhythm (usul) phonogram [11, p. 43], then the third, fourth and other musicians are recorded on their phonogram, and at the very end the vocal part is superimposed on the mounted phonogram of instrumental parts.

At first glance, such a method is seen as time-consuming and complex, destructive and distancing from real performance, does not convey the atmosphere of a single creative act of the ensemble and requires the musicians to perform experience in the described perspective. On the other hand, the lack of crosstalk, it provides the sound designer the opportunity to work and improve the virtual sound space.

In the recording laboratory, a third recording method (mixed) is also used. A third recording method, a mixed method, is being used in the recording laboratory at The State Conservatory of Uzbekistan. Based on the originality of traditional music, where each performance of one or another part of the maqom is interpreted by the musicians in different sound directors combine the method of imposition and the method of simultaneous recording. The goal of the sound engineer is to approach, to be authentic to the natural and free environment for performers. The sound designer can then improve the mixing.

While recording traditional music, the sound designer should strive to capture the performance in all its diversity and convey the individual style of the performer. It is known that the performance of traditional music is not just an interpretation of a work of art it is also a style of performance and transmission of the originality of the school to which the musician belongs. Sound engineer's skill is determined by the quality of recorded phonograms, but their analysis is subjective. Unfortunately, until today there are no certain methods of analysis of the recorded material. But the presence of a number of analyzers on the equipment allows the author of the record to make a critical analysis of his own work. Such analyzers include level analyzers,

spectrum analyzers, phase (correlation) analyzers, and stereophonic analyzers. But these technical devices do not give an objective assessment of the sound of the phonogram. With the help of analyzers, it is impossible to determine the number of reverberations in the phonogram, its depth, location of sound sources on the stereo base. Like any technical device, analyzers provide an objective picture of critical evaluation of the phonogram only in combination with the experience of the sound engineer. It is for this reason that a modern sound engineer must not only be able to use technical devices, but also have a rich listening experience, deep knowledge of the history and theory of musical art, be able to play musical instruments.

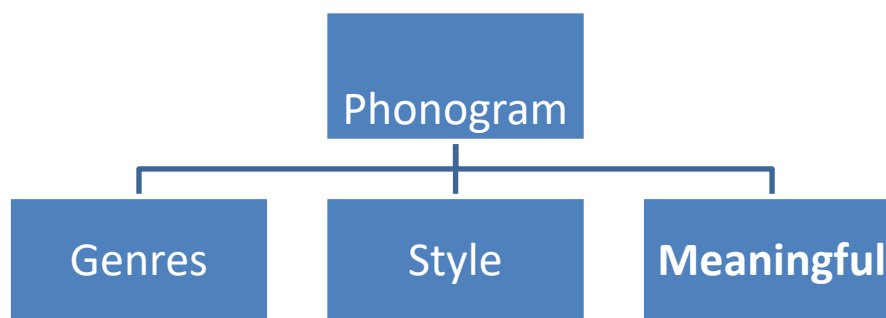
So far, a device capable of replacing the algorithm of subjective human perception has not been invented. A musical ear perceives differently the volume of sounds of one level of sound pressure, but of different spectral composition. At the moment, the closest thing is the innovation associated with the introduction of a new level unit – LUFS [10, p. 56].

From the above we conclude that the study of sound recording can and should be carried out by decomposing the whole into the main components. This method is proposed in his works on applied genres by Sh. Ganikhanova [2] where the researcher considers the dramaturgy of a film work in the synthesis of audio and video sequences.

Any genre of Uzbek traditional music interpreted by musicians has a number of variations and invariants, even in the performance of the same musician some changes in the interpretation of the work are allowed. Working with the recorded material is also variable in the virtual audio space, the phonogram is able to shift some of the semantic accents in the work.

The practical experience of the Recording Laboratory team proves that the sound producer is based on a certain concept, system, tradition, in other words, is a representative of the National School of Recording Arts. In addition, it was noted that there are certain rules of recording certain genres, directions and styles of music. Thus, gradually there is an objective possibility to speak about the sound as a stable,

independent definition including various interdependent parameters given in the scheme (Pic. 1.):



*Pic. 1.*

The style and genre parameters have shaped certain conditions and recording system – the choice of recording method, the placement of microphones, and the content aspects of the composition acquire their importance in the process of information.

When recording Uzbek traditional music, one more parameter should be taken into account – the performance style [3]. The performance style, genre features of the work largely predetermine the construction of the sound and affect its quality characteristics. Many sound engineers set out a specific algorithm in their work with musicians performing Uzbek traditional music. This way the sound engineer tries to take into account the time and nature of reverberation, arranges musicians according to the timbre-acoustic capabilities of the instruments. The main task of the sound engineer is to create a phonogram, where the listener will be virtually placed into the atmosphere of the hall, where each timbre will sound realistic and not contrasted with the sound of other instruments.

The employees of the recording laboratory of The State Conservatory of Uzbekistan realize their creative potential on the basis of the traditions already

established here, that is, not breaking the established rules, but on the contrary, relying on them. The musical material – a sample of traditional music, written and played, is perceived by it as the original message, the idea which it embodies in virtual soundscape with various means and techniques. In the nuances of this incarnation there is an individual sound-making style, whereas the use of certain means can be conditioned by the genre-style algorithm of sound recording.

As a rule, small ensembles of folk instruments are recorded in the studio. In a realistic sound, the audience perceives maqom in chamber rooms, it is accustomed to perceiving it in an acoustic field with a lot of reflections, so a big role in the phonogram will be played by reverb giving a feeling of space.

The tradition of sound recording can also affect the localization of sound sources. This is especially true of academic music, as the compositions that perform it are usually canonical, but there are several "laws" in the sound of the maqom, which represents the full freedom of the performers on the stage. For example: if there is a vocalist in the ensemble, it is usually located in the center of the stereo base; if there is a group of woodwind instruments which is mainly a harmonic base, it can be evenly positioned along the width of the stereo base or symmetrically along the edges.

The history of sound recording, which is relatively short in time, reveals a number of tendencies characteristic of the development of music art as such: the existence of vivid periods [6], different schools and author's identity, which proves the presence of a multilevel style structure in sound recordings.

The existence of style patterns in sound production not only approves the position of sound recording as part of musical art, but also extends the musical theory of style with another level of its expression – the style of sound recording. The category of the recording style in relation to the musical art has an integrating function in terms of theory, history and the aesthetics of music in its modern existence.

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