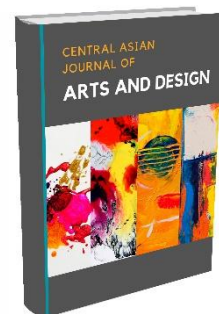




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Performance of Traditional Uzbek Song

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Annotation

This article provides full information about the history of song formation, the singer's vocalization styles such as kuluki, dimoghi, halkili, local styles of Uzbek traditional singing, similarities and differences of local styles.

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Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 "On measures to further develop the art of the Uzbek national makom", August 26, 2018 Resolution No. PD - 3920 "On measures for innovative development of the arts", Resolution No. PD-4038 of November 28, 2018 "On approval of the Concept of further development of national culture in the Republic of Uzbekistan", 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 "On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021", November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 "On approval of the activities of the Erkin Vakhidov Memorial Museum and the Treasury House-Museum" Resolution of the Cabinet of Ministers No. 630 [1] of May 30, 2019 "On the organization of the activities of the state museum-reserves Sarmishsay", "Shakhrisabz", "Termez" and "Kokand" Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2], 2020 "On measures to further increase the efficiency of the fine and applied arts" Resolution No. PD - 4688 of May 26, 2020 "Culture Decree No. PD-6000 of May 23 [3], 2020 "On measures to further enhance the role and influence of the arts in society" Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and "Martyrs' Memory" Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 "On support of the Moat Fund" The normative legal acts adopted, such as Resolution No. PD – 1 2 of the President of the Republic of Kazakhstan [4] are becoming increasingly important.

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Since ancient times, the human voice has been regarded as a divine power. Hymns from the book “Avesta” were also performed in the form of songs. The Holy Koran was revealed to Rasulullah through voice and melody. For this reason, reciting his verses with a melodious voice increased the effectiveness of the word of God. It is known that saying the Azan in high curtains and in a beautiful voice was left by Hazrat Bilal. The conclusion from this is that man instilled a certain faith, sacred ideas, metaphorical and divine love, emotions into himself and others through a powerful word and a beautiful melody and was influenced by it. Especially in the Muslim East, Koran reciters, singers were highly valued, and in the art of singing, male singers had their own voicing and singing styles. Darvesh Ali Changi himself In his pamphlet, he says that - To recite the maqam, the performer needs to be aware of three different ways of making sounds. These are kuluki, kilki - (calligraphers also call it the sharpened end of a reed pen) i.e. a sharp, sharp, sharp sound, dimogi - a sound made by forcing the throat, halkili - through the throat, with a deep breath. Shows the types of open sound that can be produced. It is emphasized that singers who are not aware of such voicing techniques cannot sing maqam works.

Corresponding to the above pronunciation styles, they are also called binni, gulli and ishkami in Persian. In the binnigi sounding method, when sound is produced in the throat, the head vibrates (resonators) and hits the palate and is sent out through the nose and mouth. The voice of representatives of this style seems to be higher than it really is. For example: if it's a bass, it's like a baritone, if it's a baritone, it's like a tenor. This situation can be explained in this way, when the sound vibrates and comes out in the head resonators and the palate, more high-frequency overtones are formed, which helps the sound to be louder, that is, sharper than it is heard. Therefore, it is relatively difficult to determine the voice type of singers who use this style. The reason why this method of sound production is called nasal is because the sound radiated as a result of the active operation of the head resonators seems to come out of the nasal organ. The style of nasal voice production depends more on the singer's physical form, that is, the structure of the face, the size and smallness of the nose. For owners of this style, it is more convenient to create sound through head vibrators (resonators). This type of vocalization is more common in Azerbaijan and ancient Khorezm. When the singers perform the song in this style, even though they cannot clearly convey the words of the piece to the listeners, they mesmerize the listeners with the height and sharpness of their voices. In the performance of Khorezm singers Matyusuf Kharratov and Madrahim Yaqubov (Sherozy), all the good sides and shortcomings of the binnigi style can be especially clearly felt. In the flowery vocalization style, relatively more sound is produced by the sounding of the chest resonators and is sent out through the throat and mouth cavity. In the upper part of the voice, the head vibrators and the palate work relatively slower. The teachers say that making such a sound in the upper registers of the voices of those in this style, the throat swells and the veins bulge, when viewed from the outside, the singer's neck looks like it blooms, and that is why this style is called flowery.

In Uzbekistan, singers who use the style of vocal singing can be distinguished not only by their sound, but also by their appearance. Jorakhan Sultanov was the mature singer of the entire Ferghana Valley and served as the main bridge in bringing this art to us. In the singing art of Uzbekistan, the sound production method that is widespread even today is called ishka. The method of creating such a sound is as follows: the sound emitted by the vocal cords is first amplified by the throat and the head vibrators, and goes out of the larynx cavity. In the lower registers, chest resonators are involved, and in the upper registers, head resonators. This style is reminiscent of bel-canto in many aspects of sound production, but it does not push out as forcefully as in bel-canto, and spreads out into the air with its sincerity, free from falsehood. In the vernacular, it is called an open voice.

Singers with a professional vocal style can maintain good control over their voice. In other words, they

can easily control the high-low sound, in the language of music, forte-piano aspects in the lower and upper registers. In addition, it will not be difficult to increase voice mobility and show healthy aspects. All these terms are used as relative concepts. Because the lower sounds of the representatives of the binnigi style vibrate through the chest resonators, and the sound is spread through the throat into the air. It would certainly be wrong to say that representatives of Gulili style do not use head resonators at all. On their upper membranes, sound passes through the palate, through the gyrus resonators, through the oral cavity and into the air. is called. However, the above methods are considered as a school. In fact, the school is considered a very important factor in the entire Muslim practice. Even every reciter of the Koran has his own school. Style refers to a narrow style of voice or performance style, while the concept of school in a broad sense is a term that includes all of these and expresses recognition that has left a deep mark on itself. Also, there are different, local terms of vocalization in the local style of Fergana-Tashkent, and in the article “National singing and its voice characteristics” by Fattahkhan Mamadaliev, People's Hoofiz of Uzbekistan, their names are given and each of them is defined. Light voice, loud voice is a resounding voice, Harangdor kukurak voice, Kuyuk loud voice, Hasta ishkami voice; Bozak is a fashionable voice, Pang voice. These sound terms are not used in practice now and may have been used mainly in the valley in their time. Today, the art of singing includes many genres. And every genre, regardless of their origin, is infused with Uzbek national melodrama. That is, if the work is national, it should only be proportionally added to it by the performance of national ornaments, the use of unique ornaments of each art and the world. The creation of Uzbek schools through the performance of their art is worthy of praise. Therefore, it is not an exaggeration to say that this is actually an achievement of Uzbek art that should be proud of. In addition to the singers who study Maqom and Uzbek classical music, i.e. our national music, the arts of academic vocal, bachshilik, big song, yalla, lapar, khalfalik and pop singing are among them.

The big song genre is one of the oldest art forms, and its origin is the cause of many debates and disputes even today. Some say that this genre is “related to religious music”, others say that it “came into being by singing poetry in a loud voice”, and still others that it was “the art of loud singers who could not afford to buy music in times of poverty”. knows Some of our artists say that a big song is a work that is irregularly put to a certain tune and is sung in an irregular manner. In fact, grand singing is an independent and mature art form based on certain criteria and laws, which is one of the most important tasks in our musical heritage to learn and teach. The Great Chant belongs to the series of divine sayings that have experienced certain historical events, have left their mark on life, as well as the social, political and spiritual needs of the people. Their songs such as Bog'aro, Kop erdi, Yovvoyi Chorgoh, Yovvoyi Ushshak, Iraq, Keldik, Okhsharsiz, Kirib bostonni izdim, Oi Sanam, Topmadim, etc., were performed by famous hafiz. Cavalry art is one of the genres belonging to the Khorezm oasis, and its antiquity can be attributed to the introduction of Islam and religious music. Suvora genre of vocal art is a manifestation of Sufism, i.e. Sufism, in the art of music.

Many teachers also say that the word suvori is related to the meaning of horseman. In ancient times, horse breeding was very developed in Khorezm. Khorezm horses are among the famous, purebred horses of the world. An example of this is the existence of a country called Khazarasp in Khorezm, which is the result of the union of the ancient Turkic tribes of the Khazar and Os tribes. there are legends about the establishment and that they are horse-warrior clans. Also, the word Khozarasp means a thousand horsemen in Persian. It is a great blessing that God sent the horse to man as a helper, friend and a means of hunting. That is why there are so many narratives and works related to horses in music. Because, in ancient times, Arabs also had rakb - equestrian and rakbani horsemen's songs. Also, in the epic songs and melodies, dutor, dombira and other musical instruments sound like the right hand. It is a proof of our opinion that among the works whose beats are created like the different steps of a horse, they are called Ilgorlar and Sho kokhdilar series, Horse riding from drum tunes, Kara jorga

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in Kazakhs, Ot usti, Poshho kokhdi in Azerbaijan, Gallop, Naezdnik and similar names in Europe.

Also, it is not a secret to anyone that the horses of Muhammad S.A.V's horse Buraq, Hazrat Ali's Duldul, Alpomish's Boychibor, Gorogli's Ghirat, and Jaloliddin Manguberdi's Kara Dali have gained great importance in their lives. For this reason, it is not surprising that in ancient times, horsemen were symbolically called horsemen, the closest companion of man, horse and riders. Suvoriy was also famous for his and two singers' singing and competition, "diralishma". It is known that in ancient Khorezm, it is strictly forbidden to change status paths, to engage in badihaga style, or to violate them. That is why statuses are not included in the main program of competitions and speeches. The equestrian genre, with its penchant for narcissism, was also convenient for organizing meetings. These dances were performed not only among the people, but also among the khans. Especially when big weddings and festivals are held in large circles, the big kokan is taken out with the axle of one wheel of the cart, buried in the ground, and a carpet is placed on top of the remaining wheel. blankets were spread and the singers were sitting on it. From here, the young men turned the wheel slowly and steadily so that the voice of Hafiz could reach all the people.[5]

Such a "rotating stage" is set up in two corners of the circle, and whichever hafiz comes out on top, the circle surrounds the winning side, while the loser stays outside the circle. Or, in order to be heard well in a wide circle, the door of the big gate was built as a "takhtiravon" and young men took out hafiz on it and carried it around in a circle. In addition to many weddings and feasts, the highest examples of the contests were held in the above manner in holy places such as Qalandarkhana, Boboris (Bobo Oris) buva, Gozli buva, Sultan Uvais buva in Khiva. In this, the singers demonstrated all the qualities of their voice and their knowledge of many important points, and any singer who got tired, whose voice did not reach the high pitches, ran out of important points, or forgot them was considered a loser and was punished. The winning singer was awarded.

Since the main purpose of this genre is to speak, the muhammas should also belong to a specific poet's work (Bedil Khan, Navoikhan, Mashrabkhan, etc.). Suvorikhanas are required to know not only the qualities of their voices, but also the content of classical poetry, and also know the details of many poets. The masters say that after the disciples have reached a certain maturity At first, they were engaged in the execution of status, and then they started to become cavalymen. It can be seen that the performance of suvoris is more complicated than maqam. To date, there are five main types of suvoris composed by several famous singers. Among them, the main ones are "Mother Suvori" (Katta Suvora, also known as Tajik Suvora), "«cavalier» i Suvori", "Yak Parda Suvori", "Kajhang Suvori", "Khush Parda Suvori" and "Sixth Suvori", "Korchmani Suvori", "Gojai suvoriy", "Indamas suvoriy", "Kalta suvoriy", "Nimparda suvoriy" were created by later teachers based on Naziragoism. Big suvori (Tajik suvori), which is the mother of suvoris, is called big suvori mainly because it is the largest among suvoris, and the curtain bases of all suvoris are derived from it. According to the teachers, Ana Suvori was originally performed in Persian-Tajik mukhammas. The meaning of the big suvori indicates that it is the basis of all suvoris. «cavalier» i statue is one of the largest statues in terms of structure. The meaning of «cavalier» is also found in the statuses, and it is attributed to this method, and it is called the opposite of the interpretation circle method, that is, the reverse pattern. It is said that the horsemen were originally executed without the circle method at all. Khojihon Boltaev was the first to introduce the method of performing with a circle. In Khorezmsdi yarlishmas, suvoras were first performed in a single dutor, and later, when Khajikhan used the teacher's string instrument as an accompaniment, a circle was added. It is known that dutor sozi incorporates (hiddenly) the rhythm of the right-hand percussion, i.e. circle method. The term "cavalier" is probably related to the melody in the Suvoris. Because the circle methods are almost the same in all the suvoras. But the melody is different. All cavalcades begin with the opening act of the piece, and the cavalcade begins with the fourth act after

the instrumental prelude. This situation may be called “cavalry” due to the circumvention of the laws of cavalry. Yak parda suvori means lad, that is, sound string, and is a suvori with a melodic path composed of the same set of frets. Kajhang Suvori, as you know, the term “kaj” means whimsical. Hang is the big and small sounds, that is, musical texts, which are played as “o” e or “oh eray” without words in the climax of suvoras. In fact, his tones are awkward and whimsical for voice performance, and first of all, the singer should have enough voice skills to perform his climax. Second, playing on the high curtains is more complicated than it sounds.[6]

Because it is relatively easy to make a boom in the upper curtains in the sound. But it is uncomfortable for the voice to play the voice at the peak, without correcting the pronunciation of the word (saying it completely without chewing), without breathing one letter after another. Thirdly, it is intended to sing the upper curtains without distortion. If these actions are not fully performed by the singer, it is considered that the kaj hang has not reached the suvori ceremony. According to the old teachers, there are speculations that Kaj Hang was created by the famous Mangitlik Goydan Boyan Babajon. This hafiz was arrested during the period of repression, and died in prison at the hands of teacher Nurmuhhammad Boltaev, who was imprisoned at the same time for religious mystical hymns (he sang Kiyiknamani). Good curtain mural. This work is also similar to a beautiful painting in terms of the structure of the curtain. But the words of the song begin in the fourth act, as in the «cavalier» i poem. Avj parts have a simpler structure. Although they are performed in the upper curtains, they do not settle in that place, that is, touching the climax does not cause too much trouble to the sound characteristics. Teachers say that kajhang is performed at a slightly faster pace, that is, lighter, unlike suvori. This painting is also known as a good curtain. Some teachers say that previously Kajhang Suvori was performed in the minor key, and Khush Parda Suvori was performed in the major key. In our opinion, the beauty of this work lies in its ease for the performer. Also, this painting may be created by singers with a limited voice range, i.e., a more average range. In addition to the above, there are also sculptures created by famous singers. First, let's turn our attention to the “Sixth Suvori” composed by Komiljon Otaniezov. The creation of this work is based on the style of existing cavalry, and is more similar to folk songs. “Karykhmani Suvori” created by Hajikhan Boltaev, and in recent times old masters call this mural “Yak Parda Suvori” inherited from the great artist. The reason why he is called Kharichmani is Khorezm region He was born in the village of Kharichman in the district of Khanka, so he named his suvora after his village. It is noticeable that the mural composed by the composer Hafiz, master singer, People's Hafiz of Uzbekistan Ro'zmat Jumaniezov, was created on the basis of the Khushparda mural.

Let my body sink, if words do not die to the fire of love,

Let the blind eye die, if the guardian of your beauty does not die.

Қонга ботсин жисмим, ишқ ўтига сўзон ўлмаса,

Кўр ўлсин кўз, жамолинга нигоҳбон ўлмаса.

It is important that it starts with The reason why it is called short is that the form of music is longer than the form of music, and the poem is shorter than the music. It is also possible to mention the “Nim parda suvori” of the artist Rakhmatjon Kurbanov, who served in the Republics of Uzbekistan and Karakalpakstan. The reason why it is called half-tone means that the pitch is in minor and there is a small quarter-tone. In ancient times, masters also created savts of suvoris and they are called "savti suvoris". Most of the Savti suvoras are taken from the Ona suvoris, and the curtains show the opposite of the suvoris in terms of musical structure, i.e., a faster and more attractive type. Savti Suvaris are mainly composed in the ghazal type of poetry. However, muhammas and musaddas types are also mentioned. If their savts are performed together after the suvoris in the dyrals, this is a sign that both

parties are able to compete equally. If one side was defeated, the savti suvori was performed only by the winning side and showed itself with enthusiasm as an incomparable singer. “Bukhorcha” and “Mavrigi” taronas “Bukhorcha” originated mainly among Bukhara people, and in ancient times it was performed “inside”, that is, in the circle of women. “Mavrigi” is a series of songs and dances that have migrated (origin is related to Marv). In ancient times, it was mainly sung by men accompanied by a circle. These songs are now performed in various ceremonies and weddings with the participation of mixed (male and female) groups and are sung in their own way.

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