European Journal of Innovation in Nonformal Education (EJINE)
Volume 4 | Issue 6 | June - 2024 ISSN: 2795-8612

Performance of Traditional Uzbek Song

G. Kenjayeva
Fergana regional branch of Uzbekistan State Institute of Arts and Culture

A B S T R A C T
Since ancient times, the human voice has been regarded as a divine power. Especially in the Muslim East, Qur'an reciters and manzumafas singers were highly valued, and in the art of singing, there were specific voicing and singing styles for male singers.

A R T I C L E I N F O
Article history:
Received 27 Apr 2024
Received in revised form
27 May 2024
Accepted 28 Jun 2024

Keywords: makom, song, methods, sound.

Hosting by Innovatus Publishing Co. All rights reserved. © 2024

Darvesh Ali Changi says about this in his treatise - In order to say 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, dimogii - a sound made by forcing the throat, halkii - an open sound made through the larynx, with a deep breath shows the sound types. It is emphasized that singers who are not aware of such voicing techniques cannot sing maqam works.

Corresponding to the above pronunciation methods, in Persian they are called binni, gulli and ishkami.

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 sounds. 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 binny is that the sound radiating as a result of the active operation of the head resonators seems to be coming out of the nasal organ. The style of nasal voice production depends more on the singer's physical structure, that is, the structure of the face, the size 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 singers perform songs in this style, even though they cannot clearly convey the words of the piece to the listeners, they enchant the listeners with the height and sharpness of their voices. In the performance of Khorezm singers Matyusuf Kharratov and Madrahim Yaqubov (Sherozy), all the advantages and disadvantages 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. Ustozlam says that in the upper registers of the voices of those with this style of vocalization, the throat (dimog) swells and the veins bulge out. When viewed from the outside, the singer's neck looks like it's blooming, and that's why this style is called flowering.

In Uzbekistan, singers who use the vocal style of singing can be distinguished not only by their sound, but also by their appearance.

Jorakhan Sultanov was the most accomplished 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 does not push out as forcefully as bel-canto, and spreads in the air with its sincerity, free from falsehood. In the vernacular, it is called an open voice.

Singers with an ishkami vocal style can have good control over their voice. That is, 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 spreads through the air. It would be wrong to say that Gulligi style representatives do not use head resonators at all. In the upper eardrums of the tongue, the sound passes through the oral cavity through the resonators of the palate and the larynx and resonates in the air.

However, the above methods are considered as a school. In fact, the school is considered a very important factor in the entire practice of Muslims. Even every reciter of the Qur'an has his own school. While style refers to a narrow style of voice or performance, the concept of school in a broad sense is a term that includes all of these and expresses a recognition that has left a deep mark on itself.

Also, there are different, local terms of sounding in the local style of Fergana-Tashkent, and in the article "National singing and its voice characteristics" by Fattahkhan Mamadaliev, the People's Court of Uzbekistan, their names are given and each of them is defined. Light voice, Loud voice or sonorous voice, Loud hoarse voice, Dull loud voice, Ill voice, Bozak or 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. Every genre, regardless of their origin, is filled with Uzbek national melodrama. That is, if the work is national, it is worthy of praise that only national ornaments are proportionally added to it, the unique ornaments of each art are used, and the creation of Uzbek schools through the execution of world arts 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 studying Maqom and Uzbek classical music, i.e. our national music, these include the arts of academic vocal, bakshiki, big singing, yalla, lapar, khalfachilik and pop singing.

The big song genre is also rich in very ancient 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 high voice", and others say that it is "the art of loud singers who could not afford to buy musical words in the time of poverty, "he knows.

Some of our young artists say that a big song is a work that is irregularly put to a certain tune and sung in an irregular manner. In fact, grand singing is an independent and mature art form based on certain criteria and laws, and learning it and teaching it to young people is one of the most important tasks in our musical heritage.

The big song belongs to the series of divine sayings that have gone through a certain historical process, have left their mark on people's social, political, and spiritual needs. Their "Bog' aro", "Kop erdi", "Wild Chorgoh", "Wild Ushshaq", "Iraq", "Come", "Okhsharsiz", "I visited Boston", "Hey Sanam" , such as "Topmadim" performed by famous hafiz have taken a deep place in the hearts of our people.

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 world's most famous and thoroughbred horses. An example of this is the existence of a country called Khazorasp in Khorezm, and there are legends that it was formed by the union of the Khazor and Os tribes from the Turkic tribes and that they were horse-warrior clans. It is also possible to give an example that the word Khazorasp means a thousand horsemen in Persian .

It is a great blessing that Allah 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, the Arabs also had rakb - equestrian and rakbani horsemen songs. Also add epic and among the tunes of dutor, dombira and other musical instruments, the right-hand beats are similar to horse walking, the Ilgharlar and Sho kochdyli series, from the tunes of dombira, Horse driving, in Kazakhs The fact that it is called Kara Jorga, On Horseback, Poshsho Kokhdi in Azerbaijan, Gallop, Naezdnik and similar names in Europe is proof of our opinion.

Suvorii was also famous for his and two singers' singing or competition, "diralishma". It is known that in ancient Khorezm, it was strictly forbidden to change status paths, approach or break them in a badihago style. That's 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 large circles, large weddings or feasts are held, the big kokan is taken out with the axle of one wheel of the cart, buried in the ground, and a carpet and cloth are placed on top of the remaining wheel. the seats were spread out and the singers were sitting on it. From this oil, the young men turned the wheel slowly and steadily so that the voice of Hafiz could reach all the people equally. Such a "rotating stage" is placed in two corners of the circle, and whichever hafiz comes out on top, the circle surrounds the winning side, while the magiub stays outside the circle. Or, in order to be heard well in a wide circle, the young men made a big gate as a "takhtiravon" and carried it in a circle. In addition to many weddings and feasts, the highest examples of competition 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 showed all the qualities of their voices and knew a lot of muhammas, and any singer who got tired, his voice did not reach the upper curtains, if he ran out of the muhammas he knew or forgot, was considered a loser and punished. The winning singer was awarded.

Since the main purpose of this genre is to express words, muhammas should also belong to a certain poet's work. Suvorikhans are required to memorize the important points of many poets, not only the qualities of their voices, but also the content of classical poetry. Our master said that after the students reached a certain level of maturity, they were first engaged in the performance of maqam, and after that they began to practice horsemanship. It can be seen from this that the execution of suvoris is more complicated than statuses .

To date, there are five main types of suvoris composed by several famous singers. Among them, "Ona Suvori", "Chapandozi Suvori", "Yak Parda Suvori", "Kajhang Suvori", "Khush Parda Suvori" and "Altinchi Suvori", "Korchmani Suvori", "Gojai Suvori", "Indamas Suvori" , "Kalta Suvori" and "Nim Parda Suvori" were created by later masters based on Naziragoism.

The mother of the Suvoris, the Big Suvori, is called the Big Suvori mainly because it is the largest of the Suvoris, and the curtain bases of all the Suvoris are derived from it. According to the masters, the mother suvori was also performed in Persian-Tajik mukhammas. The meaning of the big suvori indicates that it is the basis of all suvoris.

Chapandozi statue is one of the largest statues in terms of structure. The meaning of chapandoz 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. Hajikhan Boltayev was the first to introduce the method of performing with a circle. In Khorezm dances, suvoras were first performed in a single dutor, and later, when Hajikhan used the teacher's string instrument as an accompanist, a circle was added. It is known that the dutor sozi incorporates the rhythm of the right hand percussion, i.e. the circle method. The term "Chapandoz" is

probably related to the bow of the melody in the cavalry. 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 work, and in the cavalcade, they begin with the fourth act after the instrumental introduction. This situation may have been called cavalry because it bypasses the laws of cavalry.

Yak parda suvori is a suvori that has a melodious track consisting of a complex of single frets.

Kajhang suvori, as you know, the term "kaj" means whimsical. Hang is the large and small sounds, that is, musical texts, which are played as "o" or "oh yoray" without words, which come in the climax of suvoras. In fact, his tones are awkward and whimsical for voice performance, and first of all, the singer should have sufficient voice skills to perform his climax. Second, playing on the high curtains is more complicated than it sounds. 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 in the climax, without correcting the pronunciation of words, 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 rite of suvori.

According to the old teachers, there are speculations that Kaj hang was created by the famous Mangitlik Goydan boy. This hafiz was arrested during the period of repression, and died in prison at the hands of teacher Nurmuhammad Boltayev, who was imprisoned at the same time as him for singing the religious mystical chants "Kiyiknama".

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 Chapandozi Suvori. Avj parts have a simpler structure. Although they are performed in the upper curtains, they do not settle there, 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, i.e. more lightly, than suvori. This painting is also called 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 have been 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 pay attention to the "Sixth Suvori" composed by Komiljon Otaniyozov. The creation of this work is based on the style of existing cavalry, and is more similar to folk songs.

Kharichmani Suvori created by Hajikhan Boltaev, or in recent times old masters call this Suvori "Yak parda Suvori" inherited from the great artist. The reason why it was called Kharichmani was that the teacher Hajikhan Boltaev named the suvora after his village because he was born in the village of Kharichman, Khanka District, Khorezm Region.

References

1. Mamadaliyeva, H. M. Q., & Mamajonova, D. A. (2023). DUNYO MUSIQA SAN’ATI RIVOJIDA AYOL XONANDALIGINING TARIXIY ILDIZLARI. Oriental Art and Culture, 4(6), 125-128.
2. Muminov, M. (2023). The Importance of the Diaphragm in Vocals. INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, 2(2), 163-166.
3. Maksudjon, R. (2023). Violin-The Queen of Musical Instruments. EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION, 3(12), 98-101.
4. G’Ayrat Nematjon, O. G. L. (2022). O’RTA OSIYO ALLOMALARINING MUSIQIY CHOLG’U SOZLARI HAQIDA ILMIY VA DUNYOVIY QARASHLARI. Oriental Art and Culture, 3(4), 434-436.
5. Kurbonova, S. (2022). Makom Art is an Artistic Masterpiece of Uzbek People. INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, 1(6), 20-22.
6. Saidaliev, S. (2023). Characteristic Features of Local Styles. EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION, 3(11), 88-90.

7. Saydaliyev, S. (2023). O ‘ZBEK AN’ANAVIY MUSIQA IJROCHILIGIGDA O ‘ZIGA XOS BEZAKLAR. Oriental Art and Culture, 4(5), 46-50.
8. Гапуров, М. К. (2017). Вклад Амира Темура в развитие социально-культурной жизни Востока. In Социально-Культурная Деятельность: Векторы Исследовательских И Практических Перспектив (pp. 69-73).
9. Moydinov, F. (2022). Musical instruments are designed for self-study computer programs. Studies in Economics and Education in the Modern World, 1(6).
10. Mo’Ydinov, F. (2022). MUSIQIY ASARLARDAGI KATARSISNING MOHIYATI. Oriental Art and Culture, 3(4), 399-401.
11. Toshmatov, D. (2023, July). MUTAL BURKHANOV IS ONE OF THE FOUNDERS OF UZBEK ARIA ART. In " ONLINE-CONFERENCES" PLATFORM (pp. 143-145).
12. Xalilov, T. (2023). MUSIQA ASARIDA KUYNING AHAMIYATI. Oriental Art and Culture, 4(6), 458-462.
13. Maxanov, S. (2022). O'ZBEK CHOLG'U ASBOBLAR TURLARI. Естественные науки в современном мире: теоретические и практические исследования, 1(24), 75-76.
14. Topildiyev, S. (2023). FARG ‘ONA-TOSHKENT MAQOM YO ‘LLARI HAQIDA. Oriental Art and Culture, 4(6), 280-284.
15. Topildiyev, S. (2022). FARG ‘ONA-TOSHKENT MAQOM IJROCHILIGI YO ‘LLARI. Oriental Art and Culture, 3(4), 905-908.
16. Talaboyev, A. N., & Azizov, S. S. O. G. L. (2023). OPERA JANRINI PAYDO BO ‘LISHI BOSQICHLARI VA UNI JAXON MUSIQIY IJROCHILIGIDAGI TARIXIY AHAMIYAI. Oriental Art and Culture, 4(1), 449-456.
17. Rustamova, M. U. B. Q., & Azizov, S. (2023). MUSIQA SAN’ATINING BOLA KAMOLOTIDAGI O ‘RNI HAMDA TARAQQIYOT YO ‘LI. Oriental Art and Culture, 4(5), 269-271.
18. Madolimov, D. Y. (2022). MARKAZIY OSIYOLIK BASTAKOR SOZANDA VA KASHFIYTOTCHI BORBAD HAYOTI VA IJODI. Oriental Art and Culture, 3(4), 455-456.