

ENTERING THE ART OF SINGING INTO UZBEKISTAN

Dadayev Shomurod Shokarimovich

Teacher of the “National Singing” department of UzDSMI

ABSTRACT

This article is written about the etymology of the art of singing, which has been formed by the Uzbek people for thousands of years, various genres of the musical heritage of the Uzbek people, the attention paid to the art of singing today and its effect.

Keywords: Singing art, heroic epic works, musical heritage, labor songs, traditional singing, terma, song.

ANNOTATSIYA

Ushbu maqola O‘zbek xalqi ming yillar mobaynida shakllangan xonandalik san’atining etimologiyasi, o‘zbek xalqi musiqa merosining xilma-xil janrlari, bugungi kundagi xonandalik san’atiga ko‘rsatilayotgan e’tibor va uning samarasi haqida yozilgan.

Kalit so‘zlar: Xonandalik san’ati, qahramonlik mazmunidagi epik asarlar, musiqiy meros, mehnat qo‘shiqlari, an’anaviy xonandalik, terma, qo‘shiq.

АННОТАЦИЯ

В данной статье рассказывается об этимологии искусства пения, формировавшегося у узбекского народа на протяжении тысячелетий, различных жанрах музыкального наследия узбекского народа, внимании, уделяемом певческому искусству сегодня и его эффект.

Ключевые слова: Певческое искусство, героико-эпические произведения, музыкальное наследие, трудовые песни, традиционное пение, терма, песня.

For thousands of years, the Uzbek people have expressed their joy and pain through songs and melodies. The love of music and singing has always existed in the hearts of the people of Uzbekistan. The musical heritage, whose roots go back to ancient times, still resonates in our days with all the various genres of monody and rich visual means. It combines professional music from the oral tradition, which includes folk works (i.e. original folklore) and melodically developed vocal and instrumental works (including maqam and other genres). Heroic and heroic-lyrical epic works - epics also occupy an important place. Instrumental music genres related to Uzbek musical instruments and musical practices and music performance styles are

characterized by their diversity and richness. The musical heritage of the Uzbek people consists of two main directions:

First folk songs and instrumental tunes;

Two consists of oral professional heritage.

Uzbek musical folklore, like any folk art, is embodied as an expression of the thoughts, dreams and hopes of working people, their life and morals, and their struggle for national liberation. The diversity of Uzbek folk music in terms of themes, the richness of genres and the diversity of its role in life are related to this.

Genres of Uzbek spoken and instrumental music form two groups according to their function and place in everyday life.

1. Sayings and instrumental tunes conditioned by a certain situation and event, ceremony. These are family-ritual songs, labor songs, allas, etc., as well as instrumental tunes that are performed at various ceremonies and performances.

2. Sayings and instrumental tunes performed at any time and under any conditions, i.e. everywhere. They include traditional musical folklore genres of the Uzbek people - terma, song, lapar, yalla and song, as well as musical instruments similar to them. Each group has its own characteristics. For example, the theme of the first group of speech genres, whose performance requires a certain time or situation, is related to a specific ceremony or other situation, and is distinguished by the fact that it hardly deviates from it. Seasonal ritual songs were formed as a part of various traditions that arose during the long historical past of the Uzbek people, and they reflect the people's worldview, philosophy, attitude to life realities, dreams and hopes, spiritual world. is enough. An example is "Yor-yor", which is usually performed when the bride is escorted to the groom's house. Occasional deviations from the main theme are within the framework of lyrical reflections and generalized admonitions. "Yor-yor" is two-part in terms of form and structure, and consists of three complete melodic structures that cover each verse. Such a structure of narrow-range melodies arranged in a certain meter-rhythmic manner based on different tones is also characteristic of most local variants of "Yor-yor" (Tashkentcha, Andijanacha, Shymkentcha, etc.). In addition to the ones mentioned above, there are other samples directly related to one or another process of the wedding ceremony ("Welcome to the bride", "Toy mubarak" and so on). Each of them differs in its structure, tone character, and emotional impact. In contrast to weddings, marches and other gatherings are characterized by badiha-style development and meter-rhythmic freedom.

Labor songs also have a special place in Uzbek musical folklore. Although the nature of the labor process is reflected in them, the prose description of lyrical thinking is of great importance. Songs such as "Yozi", "Yorpicochak", "Mayda" were performed in the field during grain threshing. Enchanting caressing songs known as

“Khosh-khosh”, “Chiray-chiray”, “Turay-turay” were sung while milking sheep, goats and cows. Chants are also important in performing certain rituals, such as calling for rain, praying to stop solar and lunar eclipses, and others.

A narrow range, a small form and a certain level of recitativeness of its melody characterize Terma. The text of the terms is different in content and often consists of seven-eight-syllable lines. In the advanced forms of terms performed by Bakhshis, we can see almost polysyllabic verses.

As a genre, the song consists of a relatively small range of melody, covering a quartet of finger-sized literary texts. A complete melodic structure is adapted to each verse. The song is one of the most common genres, and it is distinguished by the variety and versatility of its content. Fluency and precision of the rhythm are characteristic for the melodies of the songs.

Lapar is often performed with dancing due to its danceable melody. His text consists of romantic-lyrical, didactic, humorous, humorous poems. Lapar is usually performed by two singers in the form of a dialogue. Chorus is of special importance in Yalla genre. Yalla is usually performed with dance accompaniment, and it is of two types. The melody of the first one has a relatively narrow range, each stanza in the poem and its plays are sung by a soloist, and the refrain is sung by a unison choir. In such yallachilars, each stanza begins with a refrain and ends with a refrain. For the second type of Yalla, a developed melody with a relatively wide range is characteristic. In it, we see that the unison choir alternates with a solo performance. The dance is no longer performed by the singer-singer himself, but by a separate dancer (or dancers).

Ashula is characterized by long and developed melody, wide range, and significant syncopation of rhythm. Ashula is based not only on finger-weight poems, but also on aruz-weight poems typical of professional poetry. The romantic-lyrical content, which has a philosophical meaning, as well as expressing longing, pain and sorrow, is more characteristic of the theme of the song. Advanced examples of chanting belong to professional music in the oral tradition. This also includes another type of song genre - big song or pannis song.

A big song is characterized by its wide range, declamatory nature of the melody, development of the main melodic structure in the Badiha style, and non-regular rhythmic measure. This genre is characteristic of the Ferghana Valley, and is performed by professional artists in a certain traditional order, without the accompaniment of a circle or other instruments, by two or more harmonizing musicians-hafiz. People's defenders such as Khoji Abdulaziz Rasulov, Domulla Halim Ibodov, and Levi Bobokhanov should be mentioned as masters of high potential. Professional music is a product of the art of (professional) master performers and has been sung and developed for centuries. All its complex examples are widespread in the oral tradition. As in the

case of Azerbaijan, Iran and the Arabs, in the Uzbek professional music of the oral tradition, the series of vocal-instrumental works - statuses occupy a large place. Their subject is mainly limited to the scope of lyrics in a broad sense.

The human voice is very important in the world of musical sounds. Sound is first Is a musical instrument, through which a person began to express his feelings. Human vocal apparatus All the sounds coming out are called sounds. Voice - speaking, singing, it will be without it. A person can scream, gasp, and imitate various sounds. Sound it can be learned in any form, be it the human voice or the sound of music.

The study of the movement of sound - the science of acoustics: the result of sound vibrations in the science of acoustics it is understood that.

Humans speak and sing in air, so the sound of the voice is air the vibration of its parts is its wave-like increase and decrease. In music waves, some object performs sound generator: wires, pursed lips. When a person speaks, his voice only goes out in the direction of the air not only, it spreads in the internal organs, as well as in the head and chest.

The source of the human voice is the vocal cords, because of their movement, a vibration is generated and a sound is heard. The waves formed in the khikhildak are different it spreads to on the skin around the larynx, up and down the airway. Therefore, the sound comes out partially.

Always perform movements filled with emotional decorations we can see. If the sounds and images guide the performer about the performance method, the technical side guides them helps to apply to the performance, so the singing technique of musical performance will determine how it will be. The feeling of being able to feel the music, the technique of singing should develop simultaneously with the technique should be based on musical material, which should be understandable to students. The task of the teacher: in the student to develop a sense of music and artistic skills, to understand the musical language to teach, to awaken their creative imagination. Musical feeling, musical thinking, and creative it is necessary to choose the appropriate method for the student in the development of imagination. The student has In order to be able to show executive thought, the teacher needs to find the right way.

REFERENCES:

1. www.wikipedia.uz
2. Textbook of "Maqom solo singing" by O'.Ramzanova
3. A. Tashmatova "Singing Art" textbook
4. D. Kadirov "Traditional singing" textbook