

DEVELOPMENT OF PERFORMANCE STYLES IN TRADITIONAL SINGING

Dilorom Abduazimova

State Institute of Art and Culture of Uzbekistan

Teacher of the "National Singing" department

Annotatsiya: Tarixiy tajribalar asosida shakllangan va eng mukammal an'analarni o'zida mujassam etgan an'anaviy xonandalik yo'nalishi o'zining ijrochilik uslubi, shakli, ijro yo'li, aytimning murakkabligi va xalqchilligi bilan a'lohida ahamiyatga ega. Ushbu maqolada an'anaviy ashula ijrochiligi san'atini aholi orasida keng ommalashtirish ayniqsa, ularning xonandalik janri jihatidan keng qamrovligi, ijro uslublarining kengligi, joy va makon an'alarining o'ziga xos mahalliy uslublarida namoyon bo'lishi haqida so'z yuritilgan.

Kalit so'zlar: an'anaviy xonandalik, musiqiy meros, qo'shiq, mumtoz ashula, honandalik, ijrochilik san'ati, ijrochilik uslublari, folklor aytimlari, aytim yo'li, kuy, ohang.

Аннотация: Традиционное певческое направление, сформировавшееся на основе исторического опыта и воплотившее в себе самые совершенные традиции, имеет особое значение своим стилем исполнения, формой, способом исполнения, сложностью речи и народностью. В данной статье говорится о популяризации искусства традиционного певческого исполнительства среди населения, особенно о его широком размахе с точки зрения певческих жанров, широте исполнительских стилей, проявлении местных традиций места и пространства.

Ключевые слова: традиционное пение, музыкальное наследие, песня, классическое пение, пение, исполнительское искусство, стили исполнения, народные поговорки, манера говорить, мелодия.

Abstract: The traditional singing direction, which was formed on the basis of historical experiences and embodies the most perfect traditions, is of particular importance with its performance style, form, way of performance, complexity of speech and folkliness. This article talks about popularizing the art of traditional singing performance among the population, especially their wide scope in terms of singing genres, the breadth of performance styles, and the manifestation of local traditions of place and space.

Key words: traditional singing, musical heritage, song, classical singing, singing, performance art, performance styles, folk sayings, way of saying, melody.

In the performance of the history of Uzbek music art, the art of singing passed from the teacher to the student based on tradition, was formed, developed, adapted to different conditions and has reached us. Folklore sayings in folk art, professional music in the oral tradition - statuses, academic vocals and modern music as an art form that has fully manifested its national characteristics, traditional singing is in the main place. Musicologist S. Bekmatov mentioned in his research that each of the above-mentioned trends has its own style, rules, and characteristics from the point of view of form and performance. Among them, the direction of traditional singing, which was formed on the basis of historical experiences and embodies the most perfect tradition, is of special importance with its performance style, form, way of performance, complexity of saying and folkliness. Since time immemorial, this direction has been bringing out the most beautiful customs, traditions, values and national spirit of the Uzbek people, showing the originality and originality of the rich spirituality of our people in front of the peoples of the world. that is why the tradition of singing and its directions and styles are being formed and developing. The art of performing traditional singing has become widely popular among the population. It is especially significant in terms of the wide scope of the singing genre, the breadth of performance styles, and the manifestation of local traditions of the place and space. Indeed, as a result, performance styles characterized by local elements, and later schools of performance, emerged. Andijan, Khorezm, Margylan, Kokand khofiz schools or Ota Jalal Nazirov, Khamrokul Qori, Usta shodi Azizov, Khojikhon Boltaev, Madrakhim Sherozi (Yakubov), Mamadbuva Sattrov, Rasulqori Mamadaliyev, Murodjon Akhmedov, Khoji Abdulaziz Abdurasulov, Mamatbuva Sattorov, Jurakhan Sultanov, Ma'murjon Uzokov, Komiljon Otaniyozov, Fattahkhan Mamadaliyev, Komuna Ismailova, Nazira Akhmedova, Saodat Qabulova, Berta Dovudova, Fakhriddin Umarov, Otajon Khudoyshukurov, Tavakkal Kadirov, Khairulla Lutfiilayev, Kamodiddin Rakhimov, Sherali Joraev, Artik Otajonov, Makhmudjon Tojiboev, Munjoat Yolchieva and hundreds of other singers have appeared.

Knowledge and practical elements occupy a special place in traditional singing, as in other areas of the art of singing. one such element and the primary process is undoubtedly sound. Everyone has their own tone of voice. We distinguish and separate from each other based on the color of the voice of the ulama. The color of the singer's voice depends on the performance skills of the singer, the pronunciation of words, the way of saying, the melody and melody, and the experience of creative skills.

These specific stages, which exist at the core of the singing practice, have literally created their own level, which among the people are singer, laparchi,

yallachi, dostan, termachi, ashulachi, interpreter, savthkhan, nasrkhan, was brought to be called by names such as zikir, jahrchi, goyandachi, etymchi, singer and finally hafiz. And these are formed in practice as types of singing art. It has become a tradition to consider each of my performances to be perfect in every way and to reach the highest level as "hafiz". For example, hafiz is a term given to a singer who has achieved a comprehensive and high level of performance skills and is an expert in his field. The melodies and, most importantly, the spirit of Uzbek music are reflected especially in hafiz. Is it possible to reach a high level in singing and acquire classicism, that is, to call the masters of classical music, along with the names "singer" and "maqomchi", "hafiz" from the 30s of the XIX century has already become an image in our language.

In each of the above-mentioned terms, the features of the musical genre are fully expressed, while "hafiz" also shows some of its aspects in connection with a number of structural features. "Hafiz" is derived from the Arabic word "khifz", which actually means "keeper", "rememberer". That is probably why, in the past, those who had professions related to performance interpretation and those who embodied the aspect of interpretation were considered important in their actions, i.e., kifiz.

By the 30s of the 20th century, it was officially popular to call the performers of large-scale songs belonging to the heritage of classical music and folk songs - skilled singers and famous singers. In 1939, the government established an honorary title called "Khalq hafizi". Famous singers Jorakhan Sultanov, Mamurjon Uzokov and Artikkhoja Imamkhojayev were among the first to receive it.

It is known that in the process of historical formation, the peoples on earth have embodied the most beautiful qualities of humanity and have passed down a number of traditions from generation to generation as a legacy. Especially those who paid great attention to the preservation of important events, factors and events in social life, as well as traditions, values, customs and ceremonies related to daily life. Under the influence of social, economic and political events, the formation and development of features related to the language, spirituality, and essence of the people, and the emergence of new trends and directions based on them, was considered one of the main laws of culture. Since time immemorial, ceremonies, events and actions related to certain conditions, realities, and spiritual needs have been formed in various forms in various spheres of life. In the course of generations following one or another event over the centuries, the need for them has gradually become a pattern, to carry out and regularly continue the ritual when the circumstances require it.

A number of unique performance styles of singing have been created in the musical creativity of the Uzbek people. one of these styles is the sudden singing

of a song created in an instant without special preparation, based on one's own performance capabilities, and it is considered *badihagoy* among the population. In the science of musicology, *badikhagoy* is a poem (music or song) created instantly without special preparation, or a musical piece suddenly sung in connection with an event or event. In music, there are examples of genres such as sayings, *terma*, *lapar*, based on special *badikhaguy*, which are characteristic of the art of great singing and *bakhshi*. In the performance of traditional singers, the song samples are formed in a unique *Badikhagoy* style. The singer performed the song in his own way using all his capabilities.

In traditional singing, the voice plays the main role in bringing the music to the listeners at a high level. In Uzbek musicology, when talking about sound, sound is interpreted as an appearance. It can be achieved by various means and actions. A sound with a certain pitch *m* is considered a musical sound. It is the human voice that is capable of perfectly singing through musical sounds and emotions. The singer's voice has timbre, which is formed by the harmony of sound power, height, hardness and all of them. In the art of traditional Uzbek singing, there is a unique freshness, pain, beauty, beauty of the voice, which does not have its own appearance, but is always felt and understood. these consonants constitute a sound with a complete meaning. In the same traditional singing practice, these aspects have been positively evaluated as passionate features of performance. Like other types of singing, the main task of the main singer is to be able to influence the listener's heart by making extensive use of all internal and external features of the human voice. Every singer who has *awalam* has the ability to breathe, his juicy voice, can fully and fluently express the text of the work, and pays full attention to the length of vowels and consonants. it should show its effect when they get food.

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