

MASTERING COMPLEX PERFORMANCE TECHNIQUES OF TRADITIONAL SINGING

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Abstract

Each master artist formed in maqom singing relies on unique interpretative decorations of their performance styles. These decorations are characteristic of the masters' style, match their voices, and harmonize beautifully in their performances. Therefore, understanding the essence of performance decorations in maqom performance is important for the singer. In maqom performance, there are ornaments that correspond precisely to the interpretation of specific maqoms. They serve to connect the verses of the ghazal with the melody, to harmonize the sound, to acquire a certain meaning. This article discusses the application of various performance ornaments in maqom performance practice, the state of performance, and the mastery of complex performance styles in traditional singing.

Keywords: Maqom (traditional music), tradition, singer, instrumentalist, lament, melisma, appoggiatura, girift (musical ornament), kashish (musical technique).

Introduction

Hafiz traditions have been formed over the years, and on the basis of professional aspects, the practical mastery of actions based on the requirements of the profession, certain activities and characteristics has been formed as a professional requirement. In our practice, this has been passed down from generation to generation as a mentor-student tradition. Usually, master singers, having mastered all the aspects of the performing art of the elderly hafiz, sang based on the lessons learned from the master. The master's period is considered a period when one reinforces the lessons learned at the bachelor's level and gains knowledge to achieve perfect performance interpretation.

In the process of mastering the art of classical singing, there are requirements for a scientific approach. This, of course, is carried out on the basis of the combination of practice and theoretical approaches. In this case, first of all, the singer must fully master the theoretical and practical actions that must be perceived. Firstly, the original traditions and performance styles that existed in the art of singing; secondly, musical heritage; thirdly, aspects important in the style of singing performance, that is, from breathing to unique interpretation. Fourthly, the perception of poetry, the art of pronouncing words in singing, are the acts of perfect interpretation, arising from the requirements of the genre. These processes are the main aspects of professional skills in the field of classical singing.

The performance program of maqom masters did not arise by chance. The performance program is a performance heritage that is formed in each singer as a result of knowledge and practical research acquired over many years of performance practice, lessons, and creative activity. Achieving the status of master was applied to representatives of the ancient art of maqom who had mastered the performance traditions and achieved certain successes in the performance of their time, forming their own performance style.

At the same time, maqom performance has become widespread based on the existing three maqom performance traditions and the performance traditions of representatives who have left their mark on the classical musical heritage through their performance styles. It is worth noting that the performance foundation and basis of singers who created their own style in the classical style are undoubtedly based on ancient traditions characteristic of maqom and maqom varieties. Therefore, their performance style contributes to a certain extent to the enrichment of classical performance art. Therefore, it is important to determine which processes should be focused on in the upbringing of a student (student). Master artist Y.Rajabiy, in his book of memoirs "A Look at Our Musical Heritage" states: "Indeed, maqoms have changed in form and content throughout their development. Over time, as a result of the dedicated research and refinement of numerous composers, singers, and musicians, maqom melodies have been perfected and integrated"¹. The master artist acknowledges the contribution of every composer, singer, and musician who worked in the past to the formation of Shashmaqom.

Each master artist formed in maqom singing relies on unique interpretative decorations of performance styles. These decorations are characteristic of the masters' styles, match their voices, and harmonize beautifully in their performances. Therefore, understanding the essence of the performance decorations in maqom performance is important for the singer.

In performance traditions, there are unique laments and types of performance decorations belonging to representatives of each style or region. For a historical approach to this issue, we rely only on records recorded on early magnetic tapes and sources that can be heard at present. The first recordings of Uzbek singers are gramophone records. These include performances by many master singers such as Hoji Abdulaziz Abdurasulov, Levi Bobokhonov, Domla Halim Ibodov, Mulla Tuychi Toshmammedov, Yunus Rajabiy, Hojixon Boltaev, Nurmuhammad Boltaev, Madrahim Yoqubov (Sheroziy), Jo'raxon Sulstonov, Ma'murjon Uzoqov, and Komiljon Otaniyozov. The laments and jokes performed by these singers are unique and captivate even today's listeners. The art of national singing and their performance styles are based mainly on the performances of master singers. In modern language, it is customary to call decorations melisms. On the Wikipedia website, the following is stated about melisms: "Melisms (Greek melisma - song, melody), ornamentation, musical ornamentation - all melodic ornaments that have a certain form in vocal and instrumental music (e.g., trell, forshlag, girift, kashish, etc.) or are performed freely (passaj, fioritura, qochirim, pola, molish), additional sounds that change the main degrees of the melody. Melisms are widely introduced into musical art as a means of enhancing the melodiousness and expressiveness of the melody, enriching the lyrical content. Melisms are the product of long-standing traditions in folk

¹ Rajabiy Yu. "A Look at Our Musical Heritage". T., 1978.

musical creativity and performance, in particular, in the art of improvisation, composition, and compositional creativity. Melisms in each folk music have their own unique appearance. In Uzbek national performance, there are such melisms as qochirim, nola, molish, xonish, kashish”².

The performances of many contemporary singers and their lamentations are naturally perceived in Uzbek classical music melodies. Conversely, lamentations may increase, and excessive embellishment of the work may occur. Lamentations and exchanges depend on each singer's own heart, that is, their own pain, their unique understanding and worldview of the art of singing. In fact, laments and jokes are beautifully expressed when they are combined in one or two places in the work. The use of excessive performance decorations primarily leads to the listener's exhaustion, a change in the essence of the work, and a distortion of musical expression. During the performance of the works, the aforementioned masters, knowing the measure, performed unique decorations. Indeed, the abundance of laments and rhymes does not decorate the work, but rather weakens the musical basis or foundation. Because the performance of each piece in our national music requires a unique approach and decorations. There are works that have been performed by accomplished singers and deeply ingrained in the hearts of our people, and it is appropriate to turn to the style of masters when performing these songs. In maqom performance, there are ornaments that correspond precisely to the interpretation of specific maqoms. They serve to connect the verses of the ghazal with the melody, to harmonize the sound, to acquire a certain meaning. These decorations have absorbed into performance practice and acquired folk or classical characteristics in the practice of performers. Without such performance decorations, it is impossible to artistically express maqom works.

Various performance ornaments are used in the practice of maqom performance. One such ornament is called "zamzama." Zamzama was widely used by Bukharan hafizs, and in each work, it is based on the genres of this work and connects one bayt to another. In this regard, musicologist O. Matyakubov, in his book "Maqomot," describes it as follows: “From the point of view of zamzama (“O” singing, a song without words), namud can come in the form of some variant or an independent unit”³. Zamzama is widely used in the performance of maqoms. This style, while adorning the unique performance, ensures that the theme is interpreted solely through singing the melody without words. In particular, we can imagine the constantly repeated wordless text of Sarakhbori Dugoh and Sarakhbori Navo as follows:

Example No 1 [Yunus Rajabiy. Shashmaqom, Volume IV. Tashkent, 1972. p. 35].

² <https://uz.wikipedia.org/wiki/Melizmlar>

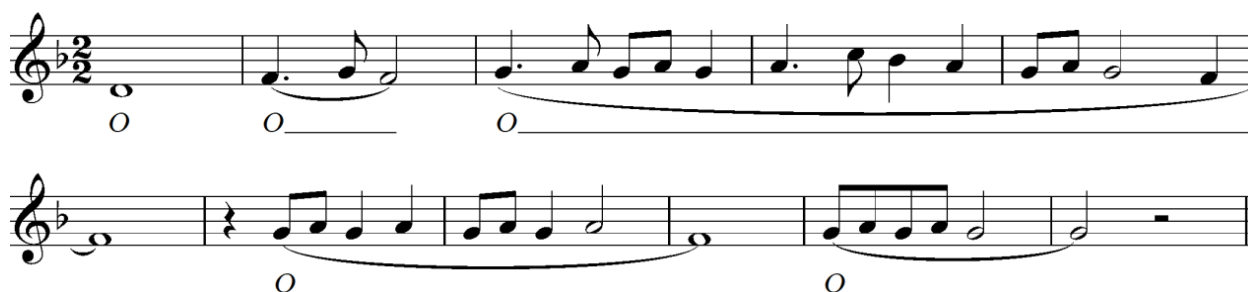
³ Matyakubov O. “Maqomot”. T., 2004.

Saraxbori Dugoh



Example No 2. [Yunus Rajabiy. Shashmaqom Volume III. Tashkent, 1970.-32.

Saraxbori Navo



Another ornament frequently used in maqom performance is called “hang”. It is mainly found in the Saraxborl work of maqoms and appears in the upper phrases of the work. “Hang (melody, intonation) are also fragments that are sung without text with the sound “o” Hang occurs either in combination with zamzama or as an independent piece of melody”. The hangs are created on the genus-veils of this maqom and come from another veil, that is, in the form of deviation (modulation).

In these Saraxhbors, if the bass melody is “re” it begins with the “si” melody and its tonic descends to “re”. Saraxbori Dugoh and Saraxbori Navo are sung after the dunasr part of the works. In general, hangs serve to connect to the namud after the dunasr part of the work or to connect to the furovard after the namud.

In Eastern classical maqom art, the term "color" is encountered. This ornament, directly related to the charm of melody, has also been used in our maqoms. Usually, color is characterized by the manifestation of the tone, that is, the color, of another work during the performance of a particular work. We can observe that this phenomenon is also widely used in classical composition based on the art of maqom. In particular: In the work of Savti Ushshoq, one of the branches of the second group of the Rost maqom, the melodies of the Chorgoh maqom are found. In the second letter of Savti Ushshoq, that is, in the miyonxat section, we hear the Chorgoh curtains being sung. Colors are mainly sung with the lyrics. In this case, the color acts as a miyonxat and can also serve as a furovard.

This is clearly noticeable in the work of Savti Ushshoq, and it can be confirmed once again that it appears in the work as a miyonxat. Usually, the meaning of the phrase “color” in music also comes in the sense of the appearance of melody. O. Matyokubov, in his research, cites the

following: “The color used in Shashmaqom is essentially similar to namud, more precisely, its variable form. Color here represents one of the colors of the melody, meaning resemblance. The difference is that namud is like the melody itself, its perfect appearance, while color manifests only its individual aspects”⁴.

In the performance traditions of maqom masters, the attitude towards namuds is also significant due to its creative approach. This tradition embodies creative relationships at the most perfect level of maqom performance. Namuds can be equated with a situation that shows the creative attitude of the living process in the composition of maqoms. Namuds, according to sources, mean “appearance” That is, the presentation of the theme of one work in another work. In maqom performance, this process is complex, but it becomes increasingly interesting in the process of its perfection and the performer's comprehensive study of maqom performance. At the heart of this lies precisely the issues of a creative approach and the great potential of the samples. The use of namuds in the performance process provided great opportunities for knowledgeable maqom performers.

This sample can be perfected by loudspeakers with a high range. In its performance, that is, when singing the Segoh maqom, it is required to reflect the color of Navo. Moreover, this namud is indeed performed on high notes. It is advisable to master and perform the upper notes based on the style of performance. In this case, it is necessary to achieve a harmonious, fluent, meaningful, and melodic interpretation appropriate to the character of the maqom.

References:

1. Rajabiy Yu. “A Look at Our Musical Heritage”. T., 1978.
2. Matyakubov O. “Maqomot”. T., 2004.
3. <https://uz.wikipedia.org/wiki/Мелизмы>

⁴ Matyakubov O. “Maqomot”. T., 2004.