

11-4-2021

Methodological Aspects of Studying Uzbek Folk Songs in the Academic Singing Class

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Recommended Citation

Muhamedova, Galina (2021) "Methodological Aspects of Studying Uzbek Folk Songs in the Academic Singing Class," *Eurasian music science journal*: 2021 : No. 2 , Article 5.

Available at: https://uzjournals.edu.uz/ea_music/vol2021/iss2/5

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Uzbek folk songs are an invaluable treasure of the national culture. Distinguished by a wide and diverse genre content, they were passed down from generation to generation, preserving a unique identity. The peculiarity of Uzbek folk songs is the presence of a large number of local variants that are closely related to traditional classical music. "The genre systems of folklore and oral-professional music of the Uzbeks are close and do not go beyond the limits of a single generative field of culture. And it includes artistic samples of vocal and instrumental music, musical instruments, features of traditional performance and modern interpretation, which as traditions – as the best and highly developed achievements of their era – were transmitted orally" [1, p. 13]. In this research observation of the largest Uzbek scientist, Doctor of art History, professor Rustambek Abdullayev, a deep thought is expressed about the enduring artistic value of Uzbek folklore, and therefore folk song, the study of which is a necessary condition for the full-fledged professional education of the singer.

Despite the fact that Uzbek folk songs are constantly used in pedagogical practice, the methodology of studying them in the solo singing class remains undeveloped to this day. The reason for this is obviously in the traditional methods of singing, which have become important in working with students of academic singing. Naturally, this is a lively creative process that requires artistic taste and a deep knowledge of national traditions. Turning to the treatments of Uzbek folk songs, which were made by composers of different generations with an understanding of the specifics of the Uzbek folk song and the desire to preserve its pristine nature, they present the teacher with fertile material for experiments and creative activity. Learning to sing, the art of vocals is always an experiment, a search for new sensations, each time new, opening up the knowledge of the vocal sound world in its endless variants and possibilities.

Let's turn to some examples of Uzbek folk song classics. The song "Barnolarning barnosi" (The beauty of beauties) on the words of Khabib in the treatment for voice and piano by K. Abdullayev is designed in the ufar style. Energetic, rhythmically impulsive, it is useful for the development of the singing voice of a novice singer, built

on the characteristic features of Uzbek folklore. The song in the structural plan is a pair of periodicities according to the scheme: a b; c a. The song is dominated by progressive movement, each construction (four-stroke) has a complete structure. The song "Barnolarning barnosi" is very useful for honing diction, the ability to clearly feel the ufar rhythmic pulse of music. Diction in singing is the most important means of vocal expressiveness and it is necessary to remember this. The words should be pronounced naturally, without mannerisms and pretentiousness, especially if it is a folk song. A clear pronunciation of words in compliance with the norms of the modern Uzbek literary language will help make a musical phrase meaningful and expressive. It is recommended to perform this song with a rich sound on a strong support.

The Uzbek folk song "Intizor etding meni" (I yearned for you) on the words of Zokirjon Furkat in the treatment of Dani Zakirov is a lyrical ashula. The processing emphasizes the waltz-like nature of the music, a smooth and singing kind of movement. Based on the traditions of ashula, Dani Zakirov uses polyphonic techniques for the development of thematic material in the piano part, which brings this poetic song closer to a romance. The character of intonation in this song is flexible and plastic. Important are the pauses that enhance the flexibility of the melodic movement, which at first is ascending, progressive, leading to an ascending quarto movement, then is replaced by a descending progressive movement, leading to the completion of the eight-bar construction to the foundation. Performing this construction, it is necessary to convey the balance of feeling, the harmony of the lyrical emotional world. The ascending quart movement is performed very chantingly and expressively as a local culmination of the lyrical state of the soul. The sound formation should be beautiful, rounded, natural, without excessive tension, which is absolutely not necessary here. The gradual increase of the tessitura in each subsequent construction leads to a climax, where the performer should reveal the psychological plan of the auditory (culminating) zone, diversify the sound with a timbre nuance, find expressive noble colors of the voice. After the climax, it is necessary to finish the song lyrically soulfully, feeling great plasticity in the embodiment of the unique charm of her music.

The Uzbek folk song "Gul yuz Uzra" (Delicate and charming face), arranged for voice and piano by Mukhtar Ashrafi, has a playful character. A simple, cheerful melody is perfectly combined with a rhythmically active *usul*, which creates an emotional mood. The figurative world of the song is characterized by the directness of perception of the world, national character, rhythmic and melodic diversity in the transmission of diatonics. In the artistic treatment of M. Ashrafi, the song acquires the features of poetry, a wide expansion of the sound space. The range of the song covers the middle and upper registers. Vocalizations and intra-layer chants are of great expressive importance, thanks to which a variety of vocal performance is achieved. This song is quite difficult in technical terms. The transition notes, the change of registers, and the high tessitura in the climactic zones are particularly difficult.

The Uzbek folk song "Sayyora" (Planet) in the treatment of Suleiman Yudakov, which is close to a romantic ballad, is distinguished by its bright artistic expressiveness and deep philosophical content. It is written in the Mixolydian mode, originally interpreted by the composer. The variability of the Lydian and Ionian modes gives the music a special penetration, increases the psychological tone of the vocal part. Relying on the Uzbek folk melos, Yudakov created a work organically combining national features with elements perceived from the compositional practice, thanks to which the Uzbek folk song is enriched with new colors, without losing its national nature. "Yudakov's deeply national music has organically entered the life of the Uzbek people, who know well and perform the works of their hafiz with love" [2, p. 4].

Starting work on the song "Sayyora", it is necessary to delve into the depth of its content, to reveal the lyrical and philosophical meaning of the poetic text, which is even more deepened in the processing of Yudakov. The composer duplicates the vocal melody in the instrumental accompaniment, an octave higher than the part of the singing voice. This technique gives the song a striking effect, enriches the melody with timbre-register colors. The vocal part develops in a smooth progressive movement. Intramural chants and vocalizations are an integral part of the vocal melody and should be intoned very expressively and melodiously. The beginning of the song should be performed with a deep full sound on a good support. Very expressive in the song is the

rhythmic pattern, subordinate to the speech recitation. Syncopations, foreshlags sensitively convey the direct movement of human feelings and thoughts, the change of emotional experiences and mood. This principle is consistently deployed throughout the song, giving it an amazing integrity. In combination with tessitura shifts, he creates a deeply impressive lyrical and dramatic image, full of elegiac sadness, separation, and spiritual suffering. The choice of performing means should be aimed at revealing the artistic content of the work, creating a lyrical-dramatical image.

The Uzbek folk song "Chaman Ichra" (In the garden) based on the words of Turab Tula, arranged by Vladimir Zudov, is one of the pearls of Uzbek folk art, most often included in the repertoire of vocal students. In the processing of V. Zudov it opens up with new facets, providing vocalists with fertile material for the development of breathing, mastering the skills of combining declamation and cantilena. The song puts forward a number of technical and performing difficulties for the performer. Unlike songs in the ashula genre, which begin in a low register, this song, which belongs to the qoshiq genre, is set out in a high register and begins with the VI stage of the Phrygian fret. Intrasense chants, rhythmic difficulties, syncopations require special attention and distribution of breathing, as well as intonation accuracy. All words should be pronounced very clearly, with good articulation and expressiveness. Beautiful singing of vowels and clear pronunciation of consonants forms a vocal phrase, determines the logic of descending melodic movement and the natural completion of the stanza. This principle is preserved when repeating each stanza with a gradual increase from *p* to *mf* and to *ff*. Performing the song "Chaman Ichra" it is important to convey its unique originality, genre originality, to create a bright colorful artistic image.

One of the popular songs, performed both solo (soprano voice) and in a duet (tenor and soprano), is the song "Kailarga borai?" (Where should I go?), written in words from oral folk art. Despite the fact that it is written in a minor key, it sounds very fun and carefree. The musical structure of the song "Kailarga borai " consists of two verses and a chorus, contributes to the development of acting skills. Singers should perform it in an upbeat playful character with great artistry.

The work on Uzbek folk songs arranged for voice and piano contributes to the professional formation and development of young vocalists. The process of mastering them involves several stages, which it is advisable to carry out in the following sequence:

- familiarization with the poetic text of the song and determining its genre;
- analysis of the structure of the vocal part in the relationship of the word and music;
- singing out technical and performing difficulties;
- the inclusion of elements of national melismatics, such as "kochirim" and "nola", in the performance of the melodic pattern;
- search for vocal expressive means that reveal the national identity;
- development of the performance plan of the song, determination of the climactic phases;
- creating an artistic image and stage embodiment of the song.

Naturally, the proposed algorithm in the development of Uzbek folk songs can be individually creatively perceived by the performer, but given that it has developed in the process of many years of pedagogical and performing practice of the author of these lines, this method basically helps to comprehend the aesthetic and artistic essence of Uzbek folk songs and their stage embodiment.

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