



OUR NATIONAL SONGS – IN THE MULTI-VOCAL SINGING STYLE

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Annotation:

The article discusses the fact that folk songs have become a musical heritage, cultural and spiritual wealth, their charm, life and educational significance are growing due to the fact that Uzbek composers have adapted them for the choir and modernized them. The methods and tools used by Uzbek composers in the genre of a capella, comments on the Uzbek national performance.

Keywords: a capella, lad, monody, harmonic, texture, polyphony, antiphon, canon, imitation, conductor, choirmaster, ornamental, mordent, grace note.

Music is an educational tool with a great influence, it is a food of the soul that can give life-giving power to the human spirit. Music, with its a powerful energy, captures the human heart with its charm. Music is loved and understood only by people whose hearts are passionate about beauty. Listening to music and understanding it is definitely brought up and inculcated from childhood.

It is impossible to talk about spiritual perfection without developing a person’s sense of beauty. Music is one of the powerful means of forming and nurturing these delicate feelings. Music is an art form with artistic and educational value.

Folk music has been formed and polished for thousands of years, has become artistic and risen to high levels and has become the cultural and spiritual wealth of every nation. Uzbek folk music embodies some aspects of the people’s lifestyle, morals, and religious beliefs, glorifies their dreams and hopes, love for work, homeland, loyalty to love. People’s holidays, festivals, large gatherings, and weddings cannot be imagined without music. Every song they played had a positive effect on the spirit of the dance participants. The songs created by the people, performed at ceremonies, holidays and festivals, were created as a result of their relationship to natural landscapes and social reality. Uzbek folk music serves to perceive and enjoy the beauty of nature, social events and human behavior. All folk songs arise in certain circumstances and reflect life in themselves and help people to absorb the events and phenomena happening around them as the most effective means of works of art.

“Many laws and decisions of the President of the Republic of Uzbekistan aimed at radical reform of all spheres of state and community life were adopted during the past period within the framework of the Action Strategy on the five priority areas of development of our country in 2017-2021” [2-B-1].





As a result of the last five-year reforms, the necessary political-legal, socio-economic and scientific-educational foundations for the establishment of New Uzbekistan were created in our country. Seven priority areas were developed based on the principle “From the strategy of actions to the strategy of development”. For the field of our art and culture, the fifth is relevant: **to ensure spiritual development and take the field to a new level.**

The development strategy of New Uzbekistan for the period of 2022-2026 approved by the decree of the President and the State Program for its implementation in the “Year of Enhancing the Human Dignity and Active Neighborhood” clearly define the work to be carried out in all areas. The development strategy of new Uzbekistan is extremely important, it is of strategic importance not only for the five-year development path and directions of our country, but also for its further development. After the development strategy of the new Uzbekistan for 2022-2026 and the State program for its implementation in the “Year of Human Dignity and Active Neighborhood” were approved and announced by the decree of the President, on February 2, another important document “**On additional measures for the further development of culture and art**” was issued. The signing of the decision is a confirmation once again that the head of our state pays serious attention to the fields of spirituality, culture, and art.

President Shavkat Miromonovich Mirziyoev, in his decision **On additional measures for the further development of culture and art** dated February 2, 2022, specifically focused on the field of music, its importance in the education of students, and emphasized a number of tasks:

“Increasing the level of providing cultural recreation services to the population, especially citizens living in remote areas, systematically organizing theater, circus and other types of public-cultural and concert-viewing events in all regions of the republic, searching for talented young artists in the field of culture and art and in order to support, create a comprehensive system of providing educational institutions with national musical instruments, music textbooks, notes collections and educational and methodological literature, as well as regarding the implementation of the development strategy of New Uzbekistan for 2022-2026 in the “Year of Enhancing the Human Dignity and Active Neighborhood” according to the state program:

1. “Starting from the academic year 2022-2023, the following measures shall be implemented to enhance the musical knowledge and skills of students and pupils, and to cultivate in their hearts a love for national culture and to identify and support young talents.” [3-B-1].





In fact, one of the important aspects of the work of the great creativity on the way to ensuring the development of the young generation in our republic as mature, educated, highly spiritual, harmonious in every possible way remains relevant issues of introducing new, modern methods and techniques to educational practice and improving the effectiveness of training on their basis.

It is known that the upbringing of an aesthetic sense, national pride, national feeling, national values, devotion to traditions, respect for the homeland – all this is instilled in a person from his youth.

The development of our Republic requires comprehensive achievements from the youth in all aspects at the present time. Nurturing the younger generation in a spiritual, educated manner, instilling in them a sense of pride in their homeland, is considered to be the main theme of our time. This is one of the complex, broad-ranging issues in education and upbringing. Within the educational system, the art of music holds a leading position. The shaping and strengthening of the scientific world of music for the youth play a crucial role in the development process.

Each type of folk song has a specific function in the spiritual education of a person. The joint singing of folk songs, whether by children or older choral communities, encourages all people to become more social, to develop a closer understanding, feelings, evoking their affection for each other.

Folk songs and music have always attracted artists. The processing of each folk folklore requires the composer to thoroughly study the works. Especially this process is manifested by extreme subtlety when working with folk songs, which by nature are single-voice. The role of folk songs in the formation and development of multi-vocal national music is incomparable.

Great and famous Uzbek composer Mutavakkil Burkhanov is one of the first composers who re-polished the songs of Uzbek and brother nations and adapted them for collective performance. His artistic works have been reworked to an exceptional level, including Uzbek folk songs such as "Yorlarim" ("Tanovar"), "Gozal qizga" ("Ganji Qorabog"), the Karakalpak folk song "Bibigul," Uyghur folk song "Saira," Tajik folk songs "Zarra Gul" and "Sari Kohi Baland," which still serve as outstanding examples to composers and creators of choral art. These works continue to preserve their artistic value and are successfully performed even in various foreign countries. His talented followers Sobir Boboev, Botir Umidjonov and a number of choirmasters Sh.Yormatov, J.Shukurov, E.Nechaev, N.Sharafieva achieved unparalleled results in adapting folk songs for the choir. Processing is an interesting and independent field of creativity, which has the opportunity to show the unique, specific features of the song culture of each nation, to reveal its musical thinking.





The main task of processing is to reveal the unique imagery of the song's content, its national "colors" through various expressive means.

In this regard, especially master conductor, creative choirmaster, connoisseur of Uzbek choral art, composer Botir Umidjonov has a great service in reworking hundreds of folk songs, creating new, original works, and bringing choral art to our people. He created Uzbek folk songs "Ilillayor", "Qorasoch", "Chamanda gul", "Qilpillama", "Lapar", "Galbari", as well as various Central Asian folk songs: "Diliman" (Tajik), "Yapurai" (Kazakh), "Oynamdu Yahshi", "Dolan Mekti", "Almihan" (Uyghur), "Qomuzchu", "Chaloyna", B. Umidjonov created not only miniatures but also adapted the classic traditional professional music to the multi-voice choir. His reworked version of "Segoh" (Khurshid's ghazal), "Chorgoh" (Furqat's ghazal), "Sarakhbori Navo" (Hafiz's ghazal) sounded with a new color and sound in the choir performance.

Umidjonov coordinated the academic path of choir performance with national singing traditions during his work as a choirmaster. People's artist of Uzbekistan, great choir conductor, composer Botir Umidjonov's work and professional skills were incomparable in finding a unique style and decoration for the performance of the Uzbek national choir. All the works of the teachers adapted for the choir were sung by the choral group, which served in the Republic, mostly on the magnetic tapes of the golden fund of radio and television of Uzbekistan, and delivered it to our people. This team is distinguished from other choirs by its national style of performance. This team is the only professional team in our Republic that actively promotes national choral art in our country and on the world scale, it has its own performance style, creative traditions and bright national freshness. A number of folk songs, which are widely included in the program of the choir, are of incomparable importance in the spiritual development of the young generation, in raising them in the spirit of respect for national and universal values.

Skilled, talented choirmaster, conductor, composer Botir Umidjonov, for several years, coordinated the academic path of choral performance with national singing traditions, found the perfect and unique sound of the Uzbek choir, and cherished this direction like the apple of his eye. His successors, Jorakul Shukurov and Dilbar Malikova, did not deviate from this direction and continued the work of the team in a traditional way.





G. Malikova – the artistic director of national choir of Republic

Today, the group's artistic director, Gulnora Malikova, continues this traditional creative path. Using some of the innovations mentioned above, this team further improves performance traditions and presents choral works of various genres (acappella, suite, symphony, etc.) created by Uzbek composers and choirmasters, as well as complex classical and status works reworked for the choir by masters, to fans of choral art. The group has been performing not only in solo concerts, but also with Uzbek folk instruments and symphony orchestras at a high professional level.

Professor E. Nechaev, who has successfully worked with various choir ensembles, has presented Uzbek folk songs such as "Zar Doppi," "Namanning olmasi" "Ho Laylo" "Qiyiq," Uyghur folk songs "Nazugum," "Dutarunning Tarlari," "Chirayligim," "Seriq Sebde," Turkmen folk song "Bibijan," Tajik folk songs "Chashmoni Siyah Tu," "Mavji Jonon Mezanad," Kazakh folk songs "Aytym Salem Qalam Qas," Karakalpak folk songs "Kizlar Seyili," and Professor N. Sharafiev, who is still actively engaged in presenting a series of works such as "Ozbekistan Taronalari," "Ey, Nozanin," "Khorazm Navolari," "Sairi Bog," "Hazil," "Ey Mehribonim," "Tasadduq," "Mustahzod," "Navruz Salomi," "Deydi-yo," Tatar folk songs "Tan Atganda," and Karakalpak folk songs "Sondai Kuldim."

The teachers used different styles of choir techniques, depending on the characteristics of the song genre, melody character, content, melody composition. They were able to include single-voice songs in the composition of a large-scale multi-vocal chant of the European type and to form its voice-polyphonic and textural aspect.



When examining the process of reworking folk songs, or rather monodic songs, for choir singing, we notice the dynamic development of complexity in the reworking process. In the choir's complex technique, we can observe the rapid rise of the imagination, especially through the relatively simple shapes in the choir's polyphonic style, such as the fourth and fifth intervals, and the movement of parallel voices. These movements, especially the deployment of the choir's harmonic background, are implemented in instances where one part of the choir assumes a leading role. This technique of performance is especially unique to the choir's traditional "dutor" two-voice singing.

Antiphonal (dialogue), **canonic**, **imitative** ways are widely used in processing folk songs, because they provide an opportunity to clearly show the national nature of music, its various forms, to reveal the form of Uzbek monody within the framework of its unique sounds, and to enrich it with the colors of polyphony. Along with the formation of other styles of polyphony, the use of polyphonic letter methods in the processing of folklore has become commonplace for professional composers and choirmasters engaged in the processing of folk songs.

One of the sources of song processing is **method**. In fact, the artistic and expressive features of the method in Uzbek music are incomparable. We see that our composers skillfully use colorful effects in adapting the beats of the circle, rich in various rhythmic methods, to polyphony. There are many more coloristic effects in adapting folk songs to polyphony – soft voice, vocalization of vowels, special syllable combinations ("bum-bak", "ra-na-na", "rak-tak-tak", "yor-yor", "yoroney"), clapping, snapping fingers, using various shouts enriches and enhances the musical development of songs. Melisms, forschlag, mordents decorate the melodies and make them more attractive, more elegant and beautiful.

These creators adapted the melody of Uzbek folk songs for choral performance, taking into account the size of the song, while preserving the main musical direction. Depending on the meaning of the lyrics in the songs, the main melody direction is given to the male group and sometimes to the female group.

It should be noted that the musical folklore of each nation has its own unique characteristics. A strict, mandatory condition of reworking is to preserve the national melody unchanged, that is, with the details of the melody and rhythm that are unique to this melody.

Educating children on the basis of folk songs is one of the most important tasks. At this point, it is worth noting the works of People's Artist of Uzbekistan, conductor, composer Sh. Yormatov, who adapted many children's folk songs for children's choirs. Spring songs related to Nowruz holiday, children's songs (Boychechak, Qora





Mundi, Oq Terakmi – Kok Terak, Chittigul, etc.), “Yor-yor” songs, Ramadan songs, songs like “Ho zam – zam” show that collective performance, that is, choral art, has deep roots in the history of Uzbek culture. A number of children’s folk songs such as “Boychechak”, “Chittigul”, “Lolacha”, “Bu Gulshan Soz”, “Jamalagi Tillo” were adapted by the composer for the children’s choir based on several years of experience. The performance of “Bulbulcha” children’s choir, while preserving the national color, increased the educational significance and effectiveness of these songs.

Youth is the future of any country, its strength, its mountain of support. If they grow up to be well-rounded, physically strong, mentally and spiritually healthy, educated, high-minded, the future of the country will be bright, stable and prosperous.

Therefore, the aesthetic effect on the human psyche through folk music helps to realize the ability to enjoy the true beauty of life, to work creatively for the sake of people’s happiness, and to strive to become a spiritually perfect person.

The essence of human qualities such as respect for the ideals of goodness, kindness, pride in one’s history and culture, good conscience, honest work, kindness, and loyalty are expressed in the content of multi-vocal folk songs.

The art of choral performance serves to form the spiritual level, artistic and moral culture of a healthy young generation, to implement the upbringing of national pride, patriotism, sophistication and creativity, to expand the worldview, to develop independence and initiative. We need to preserve the historical, cultural and intellectual heritage of the Uzbek people and pay special attention to educating the young generation in the spirit of universal and national traditions and values.

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