

## PROBLEMS OF VOICE ADJUSTMENT IN MAQOM SINGING EDUCATION

**Nodira Pirmatova,**  
Named after Yunus Rajabi  
Uzbek National Institute of Musical Arts  
Department of "Maqom singing"  
Associate Professor, Honored Artist of Uzbekistan

### **Annotation.**

Maqom is the flowerbed of Uzbek national art. This article examines the methods and problems of sound tuning in the teaching of maqom singing

### **Keywords.**

Melody, performance, status singing, vocal skills, sound system, nor voice, upright voice, resonant puppet voice, dark upright voice, hoarse voice, pang voice, squeaky voice

If Hazrat Navoi considered speech to be a miracle, he prefers poetry to it. Hafiz enters the spiritual world of humanity by performing the poem in the form of a song. The song enchants the mind at the same time. "Magic" is performed by voice. That is, the sound itself embodies magic. The voice is a gift from God to man. Consequently, it is not able to completely change the human voice. It can only polish and educate.

Singing, like other types of performance, is a process involving the participation of organs in the human body, such as the brain, palate, throat, and respiratory tract. This means that the singer must be physically and mentally healthy, able to ensure the harmony of those mentioned organs. A professional singer can subdue his voice, which creates a variety of musical tones. Every student learning the secrets of singing should have a good understanding of how and why the anatomy and physiology of the organs involved in sound formation serve. What is sound? Sound is a physical phenomenon, a process that occurs as a result of mechanical action-vibration of a stretched body (wire, plate, etc.) as a result of external influences. In nature, there are a variety of sounds that our ears can hear. But not all of them are musical sounds.

Musical sounds differ from noisy sounds by their low pitch, tone (timbre), duration, i.e., length and power. Volume refers to sounds that the human ear can perceive. The expressive, beautiful factors of sound are three, one of which is intonation (Latin-high, high). In order to achieve its purity, first of all, the singer's voice must be developed during a quality exercise. In addition, the clean output of the sound also depends on the skill and mood of the performer. There is also a very important connection between hearing aids and sound equipment. No matter how many beautiful words we find and tell future singers about how to sound right, it is not enough for that singer to listen and analyze himself. By the way, each singer forms his own voice. That is, he understands how to form his own voice by listening to himself.

Thinkers such as al-Farabi and Abu Ali ibn Sina recognized sound as the most perfect word in their treatises. If we look at the history of traditional performance, we first see that the throat-squeezing sound was widespread among our people. In Surkhandarya, Kashkadarya and Samarkand, bakhshis still sing in the same voice. This sound is called the "inner voice" and in some cases the "throat voice". Bakhshis form the color of their spirit in voice. Bakhshilik is very popular in our time as the most ancient example of traditional singing of the Turkic peoples. In this performance, in the words of Fitrat, our pre-Islamic culture, "it is as if the traces of gold are reflected." If a person cultivates his voice regularly, it can strengthen it, purify it, and make it more elegant. After all, the pleasantness of the voice depends on both physical and mental perfection.

As Mawlana Jalaliddin Rumi rightly points out:

If we are right,  
If we are true to the mountain ...



Simply put, sound is like a grain of gold scattered on the sand, and its collection and use for its intended purpose is a matter for the individual. God gives the voice. Polishing it is a job left to man. According to historical sources, Sahibkiran Amir Temur's voice was resonant and Sahibkiran took care of his voice. He was also considered a master speaker.

When the scholars and poets spoke at the meeting, the audience was enchanted. If his voice was hoarse, it would not have fascinated so many people. Consequently, Sahibkiran Amir Temur was able to transfer his physical and mental potential to his voice.

Now as for the problems of sound tuning in the teaching of status singing, which is the main topic of our article. It is well known that when we vote for singers, we mainly use academic vocal art techniques. At the same time, the singer will perform vocal exercises for students on the piano with the help of various gammas. Because there is no such style as academic vocal direction in maqom singing, even if such a school was left by maqom singers in the past, information about it has not reached us. So, vocal skills lessons in maqom singing are conducted today with the help of western vocal templates. Of course, academic singing is distinguished by its perfect theory. For this reason, some terms in maqom singing are also often explained by academic-oriented nomenclature. For example, in academic singing, voices are divided into types, which are called: Male voices Bas, Baritone, tenor, female voices alt, soprano, metso soprano, kalaratur soprano.

In the same way, as we learn the secrets of maqom singing and its sound, we are always concerned about this problematic situation in the teaching of maqom singing. The above, academic-style approach has many common benefits for sound formation in singing, but there is also a subtle side to the issue. First of all, a maqom singer must have a mature voice and be able to perform maqom melodies perfectly. It is known that maqom works consist of a number of different sound systems, and a singer who cannot sing them cannot be a maqom performer. Unaware of the peculiarities of the performance, such as groans, ornaments, curtains, half-curtains, the singer can not sing songs in rhythm.

Unfortunately, in the field of makom singing education, so far no special manuals for making and polishing maqom singing have been created. In earlier times, a number of special terms and phrases were used by some literate musicians to describe sounds, differentiate them, and evaluate them professionally. However, this practice is almost not used in the system of special music education introduced in the country. That is, if the voices of academic singing are clearly named in general European, the details of the Uzbek national singing will remain unknown to many. They are divided into several categories. The main ones are called:

Nor sound;  
Vertical sound (or resonant sound);  
A resounding roaring sound;  
Thick upright sound;  
Sound sound;  
Pang sound

Nor sound (meaning camel sound) is characterized by the breadth of the range of sounds, having a powerful power. Despite the large range of sound in this category, the sound quality is soft, smooth and flexible. Usually the top curtains of such a sound holder are not at a very high level. The first octave reaches from the Do sound to about the third octave Do sound. As an example of the bright owners of "Nor Ovoz" we can mention the famous Uzbek singers Umrzaq Polvon Saydali, Ortikhoja Imamkhodjaev, Abdulla Tarak Fayzullaev, Jumaboy Polvon, Sayidkhon Turali. Nor Voice is also pleasing in the oral cavity, i.e., by being 'knocked out' on the palate side. In this quality voice folk and compositional songs, gods, great hymns as well as maqom hymns are beautifully and impressively performed. When a large song is sung, it is customary for two or three participants to sing in unison, and the singer with the "light voice" begins the song, and the others join in the next statement and then record it together. Vertical sound or resonant sound Vertical or resonant sound is more typical of the Fergana Valley-Tashkent local style, which plays a special role in the performance of various songs, especially large songs.

Because in the old days, singers who didn't have a literally upright voice weren't considered singers at all. It is known that some musicians also sang songs on the dutar or tanbur to their accompaniment. They were both musicians and singers, and with their upright voices they could easily hear the sounds of the third octave. Examples are Berkinboy Fayziev, Komiljon Kurbanov, Turgun Novcha, Mulla Kenja Khalikov, Mirzaolim (Turtkul village), Abdurayim Qori (Khanabad), Musajon aka (Shahrikhan), Foziljon and Ikromiddin, Mamatbuva Sattorov (Margilon), Melikozi, Otamirza aka, Otamboy Sarimsakov. People's singers of Uzbekistan Odiljon Yusupov and Eson Lutfullayev were among them. These were the singers who sang both the maqom tracks and the great songs to the norm.

Usually, the owners of "Tik ovoz" do not start singing. Whether it's a big song or an example of a song, they always sang to the rhythm. It is known that such beautiful traditions continue today.

A resounding sound

Such voices are common among Uzbek singers. Kuvrak sound does not lose its resonant qualities in both low curtains and high curtains. Its nature is such that, because of its resonance and clarity, it can be heard even in violence. The climax reaches the high, third octave "Do" sound. Such a sound is also heard clearly and fluently in the lower curtains. You can see a lot of playful, ornate curtains in the scattering sounds. For example, such singers as Mamurjon Uzokov, Akbar Haydarov, Rasul qori Mamadaliev, Komiljon Hamrokulov, Zokirjon Turaev, Nazarali Dadajonov. Mahmud Yuldashev, one of the most mature singers in the world today, has a very resonant voice.

Dark-step sound

Thick-upright voices are more typical of larger singers, who can capture the highest curtains of a song. In fact, such a sound is more muted. It is clearly audible in the lowest structures of the song - although not audible, it is clearly distinguishable from the middle curtains. The bottom curtains will be less. Due to the flow of the song, their climax is so high that it reaches the mi, fa even fa diez curtains of the third octave. Well-known hafiz and composer Jurahon Sultanov, as well as Abbos Qori, Haydarali Hikmatov (Kokand), Khudoiberdi Qori (Norin), Nabijon Saidnazarov (Chinobod), Muyiddinkhoji Alikhodjaev, Mannon Qori (Andijan), Mamatkhoja Eshon, Nazir Polvon (Andijan, Baliq) have such voices. ) and a number of our other singers can be a shining example.

Sick - squeaky voice

Patients with a sick voice are also common among singers. Although it is not possible to conquer very high curtains with the help of such a sound, it is characterized by its sensitivity. It is as if he is complaining about himself, as if he is expressing a sincere heart, and it makes a special

impression on him and gives him peace. However, it should be noted that the patient-ishkami sound is relatively less resonant in both the lower and upper curtains. It sounds incredibly impressive when more painful, painful, mournful songs are performed with voices in this category. We can mention such well-known singers as Gulomjon Hojikulov, Yunuskori Yusupov, Umar Otaev, Tolib Turaev, Urayimjon Qori (Kokand), Sabir Qori Normatov (Andijan), Kasimjon Ahunov.

#### Decorative or fashionable sound

Of course, this type of quality sound is also common. It is not characterized by national sweetness, charm, including playfulness and crying. Nowadays, these voices can be found mainly in some singers who have blindly followed the performance of multi-voiced compositions, or who have acted amateurishly on their own without seeing a teacher. However, given this, we must not forget that all voices are transmitted to man by Allah. No one has invented his own voice. It should be noted that there are many aspects that depend on the mind, perception and intelligence of the future singer. Playing or crying the voice, developing it, especially the ability to squeeze the sound and bring it to the top of the stage, is one of the most necessary professional jobs of a singer.

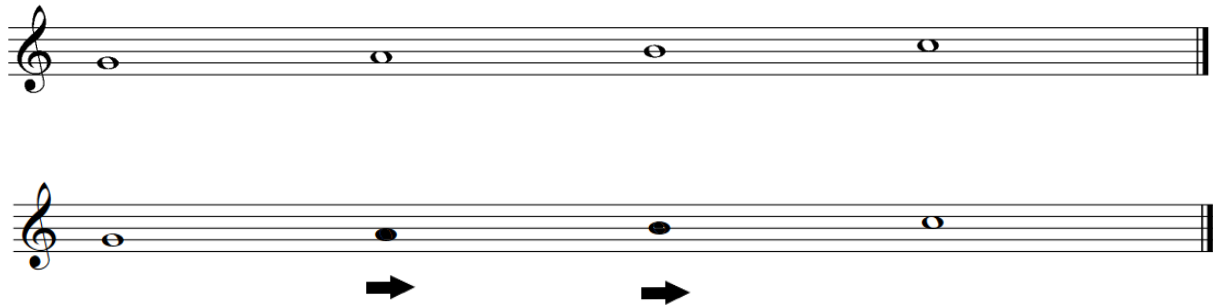
It should be noted that there are mutual similarities between the voices. Sometimes the desire to imitate is of great importance. It is impossible to ignore the fact that the actions of each future singer begin with imitation of this or that singer, whom he liked. Pang sound is very common among singers in Khorezm oasis. He has both strong and energetic breathing qualities. The unique voices of the famous hafiz Hojikhon Boltaev, Ruzimat Jumaniyazov and Kuvondik Iskandarov, who later became professionals, can be included in this category.

#### Other voices

Another category of voice in Uzbekistan is Jewish, mainly from Bukhara and Samarkand. There is no special name for this style of singing, as Uzbeks have never had it. In our opinion, this voice is more specific to some Persian-speaking peoples, and later it was adapted by the Jews of Bukhara. Such utterances are somewhat closer to the voice of those who are more Tajik. It seems that the Jews of Bukhara not only learned Persian, but also their performance skills and vocal skills.

The task of highlighting these peculiarities, developing a theoretical and practical basis, as well as their wider introduction into the process of modern professional music education is extremely important today. Another problem in the teaching of maqom singing, as mentioned above, is the issue of adjusting the voice of the singer students in western tones. Singing students cultivate the voice in a vocal style, as mentioned above, and then move on to singing maqom tones. This leads to conflicting skills and causes a number of shortcomings in the student's mastery of maqom works. Perhaps, for young people who want to become maqom singers, it is better to practice maqom sound strings with national instruments than to sing academic gammas accompanied by a piano.

Currently, the Maqom Maktabi Research Center, headed by Abror Zufarov, has started working on a number of projects in the field of maqom theory, practice and education. At the same time, issues such as the original sound lines, the curtain system of national musical instruments, which are no longer in use in today's performance, have been brought to the center of research. Effective use of preliminary results provides an opportunity to find scientific solutions to problems for the teaching of status singing. The bottom line is that for students who are just starting to practice national singing, we can use the maqom original sound strings as a sound tuning exercise. At the same time, it is important that the student's focus is on mastering the sound series in the form of gender, understanding the characteristics and differences of gender sounds, knowing the characteristics of the series, such as which direction the sounds are drawn. This is because in the notation of the note, however, our positions, which are distinguished by different tones in the performance, differ in the exact features mentioned. The singer should have special guides for students to master these dimensions theoretically and practically.



The exercises are performed by climbing from the bottom to the top using rocks and pieces of a known status piece.

#### Exercise

1. These rocks are sung in a closed voice.
2. Exercise This exercise is sung aloud.
3. The exercise is done with the hangi that comes at the beginning of Chorgoh I.



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