

Singing Makom in Musical Art

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ABSTRACT

This article provides feedback on the status of Makom's solo singing and singing art.

KEYWORDS: *Makom, singer, performer, sound pronunciation, classical music, makom tracks, professional music, author's music, epic, big song, rhyme*

The art of performing makom in Uzbek music has always amazed the viewer with its mysterious world. It is no coincidence that the hadiths say: *“There is magic in words, and wisdom in poetry”*. Indeed, the magic of music is in its melody. The secret of the melody is reflected in the musical instrument. And the miracle of the instrument, of course, is in its performer. A performer, be it a musician or a singer, cannot perform the same song twice in the same way. Of course, you penetrate with your heart to him, and the process of passion will definitely manifest itself. As a result, our people have developed different styles and ways of interpreting performance. It is no secret that the interpretation of the human voice, considered one of the most perfect musical instruments, has manifested its magic in different ways. However, the song has its own rules, which do not go unnoticed by Hazrat Navoi. In particular, hinting at this, it is said: *“When a singer with an open face sings in a pleasant voice, smoke comes out of the burning heart of a person suffering from pain. The witty performance of an intelligent musician captivates even the most discouraged person. In particular, if he plays and sings himself, he will stir up the property of the soul”*¹.

This means that the interpretation of the voice, the performance of words and human qualities have been inherited from time immemorial as important factors in the solo singing of makoms. In the past, the field of vocal interpretation, that is, the field of singing, was formed and developed in different directions and styles. This is based on the interpretation of the voice, which embodies the unique values, dialects and life traditions of each nation and people.

If language is the basis of the existence of a nation, then culture is a sign of its greatness. And music is a part of culture, it always has a place and purpose in life. The song is not written for fun, it is not sung from idleness, on the contrary, it inspires people to live, calls for struggle, inspires work, love, heals sorrows and sorrows, shares joys and happiness... The song is an expression of people's dreams, and it reflects their psyche.

In the past, the texts were written by sages, artists with great life experience and famous poets. They wrote selected, beautiful, meaningful and touching words that reflect the spirituality of mankind. Skillful composers from the people composed melodies for them. Singers and performers with melodious voices performed them to perfection. The song is such a sacred, divine miracle.

¹ Navoi A. "Mahbub-ul kulub". - T.: G.Gulom Publishing House. 1983. 29-p.

Descriptions of the song have been praised by scholars and poets of the past.

In Uzbekistan, there are such species as Bukhara shashmakom, Khorezm makom, Fergana-Tashkent makom route. There are also ways of wild makom, surnay, dutary makom. Among other Eastern peoples, makom is developed in the form of makam, mukam, mugham or dastgah, pronunciation and types of raga and is performed by soloists with makom.

Makom (Arabic - place, dwelling, *curtain*) is one of the main musical concepts in the Near and Middle East, a curtain. A large series of instruments and songs for Uzbek and Tajik traditional classical music. Uzbek makom solo art is very ancient and diverse, it occupies a special place among the cultures of the peoples of the East with its various genres and forms.

The concept of solo singing makom is a generalized concept of a singer, performer, and so on, seen by the teacher, and is understood as a singer performing makom alone. It should be noted that the art of singing developed in folk and classical directions. While folk ways are characterized by singing, lapar, yalla and terma (collection), the classical way is characterized by songs, epics, big songs and rhymes. Each of these genres has its own traditions of performance, depending on its form, possibilities and conditions of performance. To interpret them in his own way, in his own structure, required a beautiful voice, natural talent, skillful knowledge. In the past, maqom soloists mastered the traditions of senior singers and mentors and sang in the national spirit with the instructions of the masters.

The upbringing of a singer in the national, international spirit is a complex process associated with a multifaceted pedagogical education. The listener-audience is spiritually enriched by the performance of the singer, who knows how to create a bright artistic image in his performance, to perfectly interpret the work. According to Hazrat Navoi, "The singer who brings joy, the musician who dispels grief - both of them, emotional people suffering from pain, sacrifice their lives"². To do this, every artist who wants to become a singer must have natural gifts, lessons and singing skills. A good singer first lays the foundation of excellence. They take lessons from teachers and master the musical heritage. First of all, it allows the performer to feel free on the stage, to hone his talent.

In particular, the sultan of the art of speech, Alisher Navoi, in his book "Mahbub-ul-Kulub" describes the singers with the following words: "*The heart feeds on a melody, and the soul feeds on a melodious voice. A singer who sings with a pleasant voice kindles a fire in a grieving heart again. If she is beautiful, among emotional people passion rises to heaven*"³ ... This is the best description for singers and performers.

Commenting on the art of singing, musicologist Soibjon Begmatov writes: "*The art of singing is the first factor in the interpretation of music and is very comprehensive, rich in style, significant in the formation and development in different directions. It has words, it has music, it has communication, it has spirit, and there are a number of factors that cannot be ignored in art. Indeed, in perfect singing, that is, in classical singing, each branch of interpretation must be clear, pure, eloquent, skillful and capable*"⁴.

"Many teachers say that the idea of music comes from the heart and its miraculous spirit is stored in the heart," writes musicologist Otanazar Matyokubov. *That is why the song comes from the heart of the singer and reaches the heart of the listener. The throat of the performer is the servant of the spirit of the melody. They can express inner feelings and bring them out into the open only at the behest of the heart. These "servants" are considered "faithful", all the more skillfully and unconsciously*

² Navoi A. "Mahbub ul kulub". - T.: Publishing house G.Gulom. 1983. 29 p.

³ Navoi A. "Mahbub-ul kulub". - T.: Publishing house G. Gulom. 1983. 29 p.

⁴ Begmatov S. "The Art of Performance" - T., 2009. 9-p

demonstrating their profession"⁵.

The art of singing is one of the leading trends in music. Compared to other professions, it must include a number of elements such as natural processes, talent, voice, knowledge, science and experience. Even if all this is embodied in the singer, the skill of interpretation is the main criterion for performance.

Performer (from Arabic - memorizing, keeper) - a highly qualified singer who memorizes classical gazelles and epics. Performance is a broad concept. In music, singing is one of the leading types of performing arts. Commenting on the phrase "Performer", S. Begmatov notes: - "Performer" comes from the Arabic word "khifz", which actually means "keeper", "remember"⁶.

Of course, memorization contains all the factors necessary to reach maturity in the practice of singing. Achieving this is the lot of a few performers. That is why not everyone was lucky enough to conquer the huge problems of a small profession. The names of those who have achieved this are colloquially epic. This includes performers who own the performing and status national musical genres, who have an unlimited range of vocal data, that is, two or more octaves, who know the history of art and poetry, singers who deserve it.

This is probably why, in the past, professionals who were involved in the interpretation of the performance and in their actions "Hives", that is, memorization, were considered important and included aspects of interpretation. In particular, representatives of literature and art, who won a certain public attention, were awarded the title of "hafiz" - a performer⁷.

On the territory of Uzbekistan there are compositions of different styles of performance and singing of singers, which are performed under different names, namely folk music, classical music, professional music, author's music: Musical works based on Bukhara shashmakoms, Khorezm makoms, Fergana-Tashkent makoms, makoms of Uzbek composers are performed in concert organizations, theaters and ensembles. At the same time, it is studied, performed and promoted in the lessons of musical culture and makom circles in secondary and higher music schools and general education schools in Uzbekistan.

Therefore, when preparing the younger generation of makom soloists who can inherit our national musical heritage, involving them in the performance of national music, teaching them how to perform makom works by providing information on practical and theoretical issues of makom solo singing in the course of a traditional singing ensemble is one of the important functions.

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⁵ Matyokubov O. Makomot - T., "Musical publishing house" 2004. 294–296 p.

⁶ Begmatov S. "The Art of Performance" - T., 2009. 9-b.

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