

## THE HISTORY AND DEVELOPMENT OF THE GREAT SINGING AND THE ART OF SINGING

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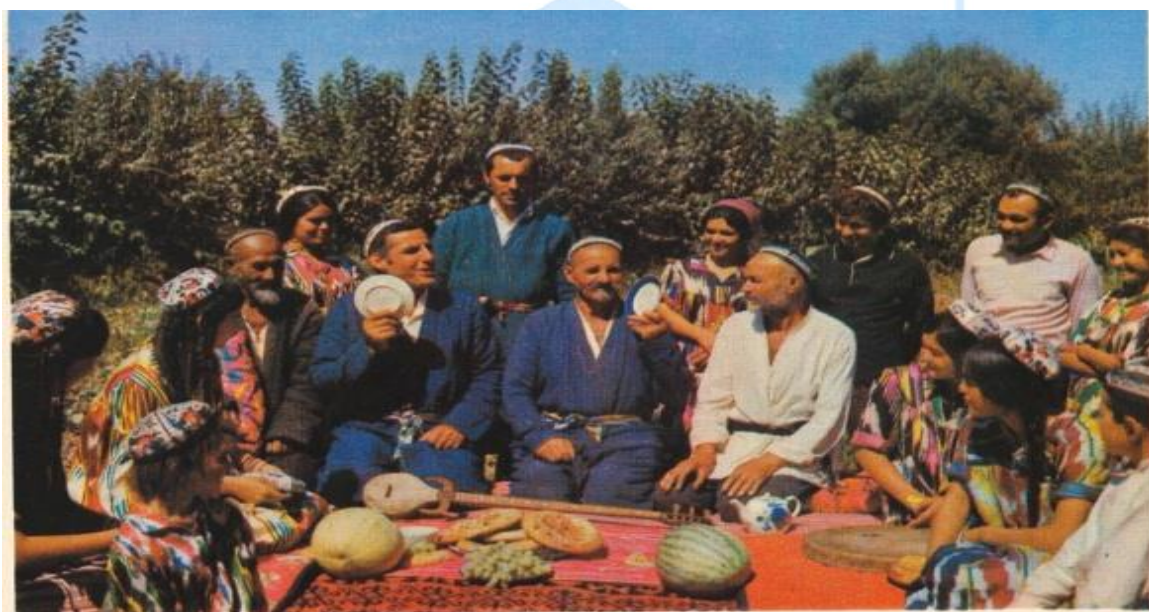
**Annotatsiya:** Katta ashula, ushbu san'at yo'nalishi patnusaki (patnis) ashula deb ham yuritiladi. Fargona vodiysiga xos bo'lgan o'zbek an'anaviy ashula uslubi, ijro yo'li Fargona-Toshkent maqom yo'llariga uslubiga xosdir. Ushbu maqolada "Katta ashula" ijrochilik jarayonining jismoniy va ruhiyasoslari, musiqani badiiy anglash va tushunib yetish haqida fikr yuritilgan.

**Kalit so'zlar:** "Katta ashula", maqom, mumtoz, ashula, ijro, diqqat, sezgi, tafakkur.

**Abstract:** Big singing, this art form is also known as patnusaki (patnis) singing. The style of Uzbek traditional singing, characteristic of the Fargona Valley, is typical of the style of Fargona-Tashkent status roads. In this article, the physical and mental foundations of the performance process of "Katashula" are discussed, as well as the artistic understanding and understanding of music.

**Key words:** "Big singing", status, classical, singing, performance, attention, intuition, thinking.

Big song, patnusaki (patnis) song is a traditional Uzbek song song, unique to the Fargona Valley. Usually, 2-5 breaths are sung by the singer (hafiz) without musical accompaniment (holding a tray or plate in his hands). It is often performed with high pitches and wide breaths, and is distinguished by its own complex performance style. The big song consists of ancient ritual and work songs, laments, folk songs, women's songs and ghazals with aruz weight. Was created on the basis of reading styles. Big song is usually sung at large gatherings, parties and weddings.



Badiha style is widely used in the performance of the big song. This ensures that the speech and melodic structures in it are perfectly and organically connected to each other, enriches the song with colorful musical decorations, and leads to the use of various climaxes. A senior choral performer should have a wide range, loud voice and skill, having gone through the traditional “master-disciple” school, relying on the laws of poetry and performance traditions. Hafiz usually perform each of the beginning verses of the poem alternately, and the last verses in accompaniment. In the 2<sup>nd</sup> half of the 20<sup>th</sup> century, new vocal-instrumental ways of Katta Ashula, types intended for solo hafiz, appeared. In these examples, the musical ensemble played the role of a harmonist, and the free style of performance was preserved. This style of the big song was created by Jorakhan Sultanov (“Oh dear soul”, “Ohkim”, “Topmadim”, “Guluzorim kani”, “Mehnat akhli”, “Uzbekistan” and others). Some branches of maqom (“Bayot”, “Chorgoh”, “Ushshok”) are also sung in the style of Big song (“wild maqom”) (for example, “Yovvoyi Ushshok”, “Patnusaki Chorgoh”, “Likobi Bayot” and others). Skilled musicians created instrumental tracks (flute, trumpet, bell) of Katta Ashula. In the course of the development, schools of large singing performance (Ko’kan, Margilon, Tashkent, Namangan – Andijan) were formed. Erkagori Karimov, Sherkozi Boykoziyev, Heydarali Hikmatov, Melikozi Yusupov, Otimboy Sarimsokov, Turdiali Ergashev, Otamirza Abdurahmonov (Kokhan), Mamatbuva Sattorov, Jorakhan Sultanov, Ma’murjon Uzokov, Boltaboy Rajabov, Ibrahim Ishakov, Musajon Orifjanov (Margilan), Arif Alimahsumov, Artikkhoja Im Omkhojayev, Akbar Haydarov, Eshmat Haydarov, Ochilkan Otakhonov (Tashkent), Fattakhkan Mamadaliyev, Odiljon Yusupov, Zhorakhon Yusupov (Andijan), Hamrokulqori Torakulov (Beshariq), Rasulqori Mamadaliyev (Buvayda), Salijon Hashimov (Kuvayda) and others gained fame as a performer of the Great Choir. Halima Nosirova, Munojot Yolchiyeva, Ismail and Israil Vahobov, Mahmud Tojiboyev, Mahmud Yoldoshev also skillfully perform the Great Choir. Since 1984, competitions of senior singers (Margilon, 1984; Tashkent, 1987; Kokhan, 1991; Shahrisabz, 1994) have been held in the Republic of Uzbekistan. The ways of performance of the big song have been mastered in traditional skill schools (Baliqchi, Buvayda) and music schools (Fergana Art Academy, State Conservatory of Uzbekistan). In 2001, the 1<sup>st</sup> Republican competition of professional senior choir performers and scientific-practical (Tashkent, Andijan) conferences were held in Andijan. Great composer (F. Sodikov, “Uzbekistan”, “Toy Mubarak”; M. Murtozoyev, “Soginish” and others) and composers (V. Uspensky, “Lyric poem”; M. Tajiyev, 3<sup>rd</sup> symphony; M. Bafoyev, concert for folk instruments orchestra; B. Umidjonov, for a cappella “Chorgoh”).



“Katta Ashula” or “Patnis Ashula” is a part of the unique cultural life of the Tajiks, Uyghurs and Turks, as well as the Uzbeks in the Fergana Valley of Uzbekistan, as well as the various nationalities living in some districts of Kyrgyzstan, Tajikistan and Kazakhstan. It is considered a national form of singing. Katta Ashula combines theatrical performance, singing, instrumental music, oriental poetry and sacred rituals in the original genre.

Big Ashula is sung alternately by two or more (up to five) singers without the accompaniment of musical instruments. One of the main features of this type of singing is improvisation, general rhythm, high pitch, wide breathing, independent style, singing in harmony with rhythm and words.

Mamatbuwa Hafiz. His real name is Muhammad Satorov, he was born on January 14, 1885 in Margilon. He learned the ways of performing folk songs from folk singers and musicians. Boltaboy learned many great songs from Hafiz. In 1925-30, in the Uzbek ethnographic troupe, in the agitator brigade led by Hamza, Hamza

He worked as a singer in the theater. During the war years, he taught young artists how to sing in the studio of the Yangiyol musical drama and comedy theater. He served in the front concert brigade under the leadership of Gavkhar Rakhimova. Hafiz Mamatbuva skillfully performed great songs such as “Kop erdi hakratim”, “Bir kelsun”, “Aylading”, “Kuling”, “Figonkim”, “Sayding koya ber, sayyod”. He sang “Ushshaq”, “Chorgoh”, “Munojot”, “Segoh” songs, some modern songs such as “Uzbekistondir”, “Shodlik ensechchi yözul”, “Dilrabolar” in a great singing style. J. Sultanov was a teacher of kohlab artists such as M. Uzokov. He taught them the ways of national performance. In 1941, he was awarded the title of People’s Court of Uzbekistan. Master artist Muhammad Sattorov (Mamat buva) died on March 4, 1969 in Margilon. As in all types of human activity, attention is an important condition for the performance of the performer in emotional, intellectual, and moving processes in the art of music. All kinds of musical activities are related to attention, and it is especially important when performing in a group. Before singing YA as an ensemble, the raised hands of the music leader (circle, dust stick), gestures and movements

between autact, soloist and accompanist are all called focus in music. Especially if we consider all aspects of the physical and mental aspects of traditional singers, during performance, the singer's complex central nervous system, all sensory organs, vision, hearing, memory, movement tendencies, musical-aesthetic imagination and mental we will witness the participation of the activities connected to each other, in a beautiful singing. Among these are senses - hearing, sight, smell, body sensation, taste, etc. by the human body. Perceives the material world through its organs.

In this complex process, the mind and mental activity of the singer is focused on singing, he can hear the performance of his own voice and his peers or the musical sounds played by the organist, see the text of the note or the movement of the leader, note the pitch, tessitura, jumps and climaxes. Information reaches the brain as a result of hearing in the voice apparatus.

The reflection of things or events in our mind through the direct impact on the sense organs is called perception. In intuition, individual parts of the object are felt, and in perception, all components of the object are felt as a whole. A singer who hears his performance analyzes it based on his experience and makes a generalization and prepares for a counter-action to correct his mistakes. But in order to generalize and draw conclusions, a person needs to think, observe and reason. This is the task of thinking, and thinking is the process of reflection of objective existence in thought, observation and intelligence with its analysis and synthesis. It is the highest product of the higher brain and, unlike perception, reflects the deep essence and meaning of things. In traditional singing, this can be seen in three stages. At first, the singer perceives the work as a whole (poetry, ghazal, style, character, main text, tonality, etc.) through sight, hearing, sound apparatus, inner feeling, and other senses. Does not seek to identify various minor aspects. In the second stage, using different performance methods to realize their performance ideas, the pronunciation of the voice, the pronunciation of words, the articulation of the mouth, the division of syllables, metrorhythm, tempo, agogics, dynamics and chanting clarifies the sentences. In short, he works diligently on each piece of work individually.

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