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LOCAL SINGING STYLES IN UZBEKISTAN

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Abstract

The article contains information about local singing styles in Uzbekistan. It also discusses the importance of art that reflects national values in the education of future generations in the process of globalization. The diversity and different aspects of musical genres are also mentioned. At the same time, the article also presents a special map reflecting the regions in Uzbekistan where local singing styles are widespread. Views are also presented on which areas should be further investigated in the future.

Keywords: *maqom, ashula, katta ashula, alla, lapar, yalla, qo'shiq, askiya, mavrigi, buxorcha, suvora, diydalashma, doston, folklore, baxshi, terma*

Introduction

In the process of globalization, the role of national values and traditions in the education of youth is becoming increasingly important. In this regard, it is very important to preserve classical style in all aspects of culture, including the art of music. The scientific and practical significance of research conducted in this field is that it can help young people fully realize their values. At the same time, educational programs based on the results of scientific research also serve as effective methods of educating them. In addition, it can also be an additional source for introducing the original musical samples of a particular people to the world. The study and extensive research of the local characteristics of the singing style in Uzbekistan has not lost its importance even today. The goal of the study is to delve deeper into the areas where each local style

is prevalent, analyze it, and shed more light on its differences.

Research method

Over the centuries, unique traditions have emerged in the development of performing arts, and performers are considered the guardians and bearers of these traditions. "Through the historical development of performance practice across local regions, within particular groups, and on the basis of independent creativity, they have contributed to the emergence of oasis, group, and individual performance styles" (Begmatov S. 2007, p. 17).

There are mainly four local styles formed in Uzbekistan, which are as follows:

1. Fergana-Tashkent local style. This singing style took shape in the Fergana, Andijan, Namangan, and Tashkent regions.

2. Bukhara-Samarkand local style. Geographically located in the center of

Uzbekistan, in the Zarafshan River basin, the Samarkand, Navoi, and Bukhara regions are the areas where this singing style is widespread.

3. Khorezm local style. Geographically located in the west of Uzbekistan, on the lower Amu Darya, the Khorezm region and nearby areas are the places where this singing style is widespread.

4. Kashkadarya-Surkhandarya local style. The following singing style is widespread in the southern regions of Uzbekistan, Kashkadarya and Surkhandarya, as well as in the southern Samarkand region.

Each local style has its own unique aspects, including its geographical and cultural environment, historically defined lifestyle of the population, musical dialect, musical genres, instruments, performance styles, and internal performing schools formed on their basis. In covering such topics, comparative and theoretical methods are mainly used. Relevant literature on the topic is cited. As a result of the research, a map of the regions where local styles are widespread in Uzbekistan is provided.

Results and analysis

Fergana-Tashkent local style. The following local style, which is characterized by Fergana-Tashkent maqom performance traditions, requires a wide vocal range. Precisely, katta ashula specific to the valley requires this. Maqom is a classical music genre. Ashula is a singing genre with a wide vocal range. Katta ashula is a type of ashula performed without instruments and ashulachilik is ashula singing performance. In many cases, the development of singing has also resulted in the emergence of individual performance styles. The reason for this is the widespread popularity of the genre which is specific to this region – katta ashula performance. “In the Hafiz traditions of the Fergana Valley, along with the traditions of katta ashula, allachilik, and performance traditions, maqom performance also took a special place in practice. It is no secret that the “Shashmaqom” tradition was the basis for the emergence of the Fergana-Tashkent maqom performance traditions” (Begmatov S. 2007, p. 45). Here is given the description of genres which are characteristic of Fergana-Tashkent

local style: Alla is one of the genres of Uzbek folk music, lullaby. Allachilik is art of singing alla. Lapar is a type of Uzbek folk singing performed with dance, yalla is one of the genres of Uzbek folk music. Qo’shiq is a type of singing characterized by a smaller scale. Askiya is a competition among wordmasters conducted with sharp wit and humor.

Bukhara-Samarkand local style. One of the most important aspects of Bukhara-Samarkand local style is the wide breath. Wide breath is one of the important factors in the performance of Shashmaqom. Vocal skills vary across genres. Freely performing in mavrigi and similar genres is one of its advantages for singers in this region. In performance, the precision of articulation and the special importance given to each letter (especially vowels) ensure a complete, resonant interpretation of the works. A number of famous singers who sang in the Samarkand performing traditions were based on the Bukhara school of Shashmaqom performance and enriched it with a certain Voha’s characteristics. Here, one can see some changes, repetitions typical of this style, and enrichment with Fergana-style ornaments. The unique aspects of this locale can be seen in “Buxorcha” and “Mavrigi”. (Mavrigi is an ancient dance-oriented genre, a composition featuring both instrumental and vocal performance. Buxorcha is a musical genre characteristic of Bukhara).

Khorezm local style. “The Khorezm musical style consists of the folk qo’shiq and lapars of the region, various ceremonial, performance, game and dance melodies, as well as professional musical traditions such as doston performance, ashula singing, and maqom art. Khorezm music, which is a component of Uzbek music, also has a distinctive charm and, to a certain extent, has aspects close to Turkmen and Azerbaijani music” (Tursunov R., Mannopov S. 2003, p. 20). In Khorezm, ashula performers are more commonly called “go’yanda”. In Khorezm, there are separate singing traditions called “Suvora” and “Mustahzod”. “Suvora” is also cited as the name of a series of classical Sufi mystical songs (Mulla Bekjon Rahmon o’g’li, Muhammad Yusuf Devonzoda, 2014, p. 53). There are also special competitions for suvora performers called “didilashma” or “diyda-

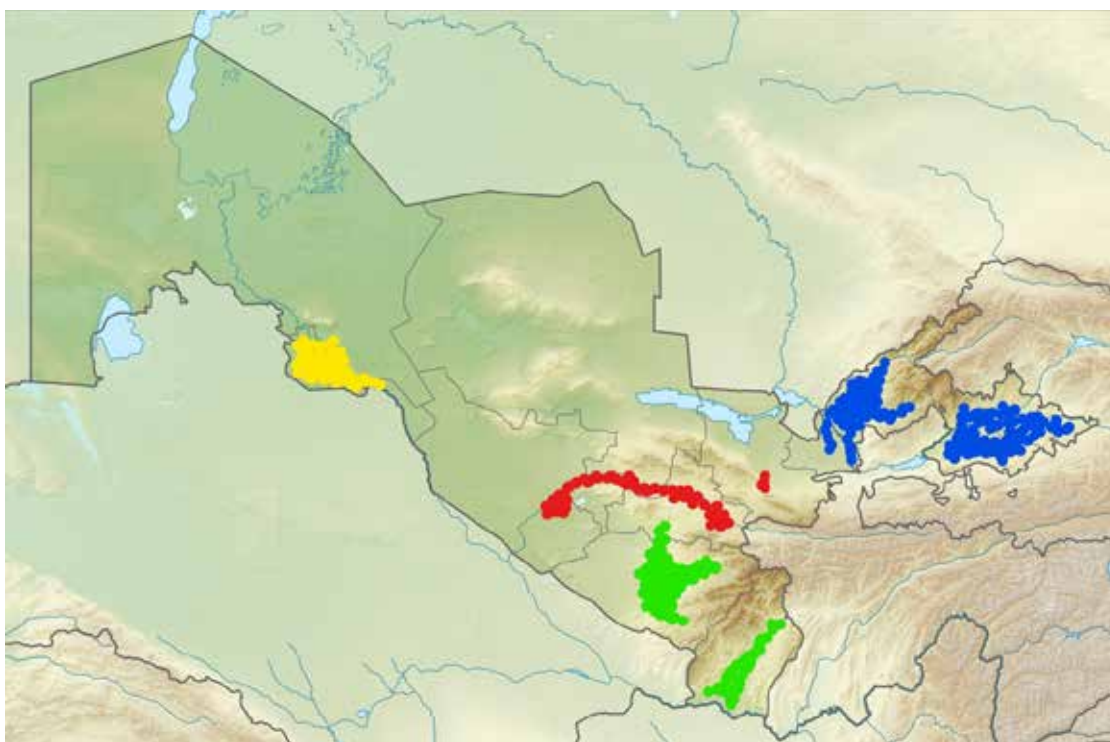
lashma". "Xorazm dostonchiligi" (Epic performing specific to Khorezm) is also an art form unique to this locality. Here the word "doston" means a musical epic and "dostonchilik" is the art of performing doston.

Kashkadarya-Surkhandarya local style. Based on several years of observations, it has been concluded that the voices of male singers in this locality are mainly lyrical baritone and dramatic tenor. The Kashkadarya-Surkhandarya singing style, which is distinguished by its folklore and "baxshichilik" – the art of baxshi (baxshi is a performer of doston), is characterized by genres with a relatively narrow vocal range. It is also famous for its dance-oriented music and song genres. Sing-

ing "terma" is also a characteristic of this locality. "In such terms, the declamation-like melodic structures and epic narrative typical of past examples remain one of the leading features. This, in turn, is also related to the tradition of performing similar terms, the special style of singing, that is, the need to rasp the throat in a particular style to produce sound. That is probably why, in any case, performers other than baxshi-poets can hardly sing such terms" (Karomatov F. 1985, p. 7).

Below is a map of Uzbekistan. The map does not include place names (so as not to interfere with the image). On it, we can see the regions where local styles of singing are widespread:

Figure 1.



■ **Fergana-Tashkent local style.**

■ **Bukhara-Samarkand local style.**

■ **Khorezm local style.**

■ **Kashkadarya-Surkhandarya local style.**

This map (The map from the following website was used: [Fayl: Relief Map of Uzbekistan.png](#) – Vikipediya) needs to be further improved.

Conclusion

The following study, albeit briefly, once again proves that local singing styles in Uzbekistan are distinguished from each other by different characteristics and genres. As a scientific novelty, the geographical picture presented in the article shows that cities in densely populated river basins are the main destinations for these styles, but it cannot be said that this exactly coincides with the spread of local dialects. This map was constructed relatively. It is possible that several local performance styles exist in a region

at the same time. For this reason, this map needs to be further improved. However, we hope that it will be useful for researchers in terms of theoretically imagining the regions.

It is appropriate that future field studies be conducted in the Lower Amu Darya and Mirzachul regions. In addition, studies conducted outside Uzbekistan are also important.

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