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THE PLACE OF FEMALE PERFORMERS IN MAKOM PERFORMANCE AND THEIR STYLES

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¹ Uzbek national musical art named after Yunus Rajabi Republic of Uzbekistan

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Abstract

Uzbek classical music has always won hearts with its charm and beauty. Its unique timbre and manner of performance will appeal to any listener. Especially foreign listeners and viewers have long shown great interest in Uzbek classical music and our makoms. This article provides information about the role and harmony of female singers' voices in Uzbek classical music, in particular in the performance of makoms. At the same time, the execution style is analyzed.

Keywords: *classical music, makom, performance, singing, female singer, execution style*

Introduction

It is known that in ancient times our national songs were sung and listened to by both men and women. With the spread of the culture of Islam, both an external and an internal culture of performance emerged. That is, on the outside, men popularly called them bakhshi, khofiz, singer, atimchi, etc., but inside women artists were delighted with their art. In Karakalpakstan, women bakhshi, and in Khorezm, halfas performed dastans and lapars. Mavrigihons in Bukhara and Samarkand, yallachi in the Ferghana Valley and Tashkent, as well as amateur women enjoyed their art. Based on this, we can say that, in fact, from time immemorial, there have been singers among our people, but they did not go out in public and did not sing. They were engaged in creative work only in a little auditorium.

Research method. We can observe significant activity of female singers since the middle of the last century. The peculiarities of the

Uzbek mentality, in fact, did not allow some singers to enter large auditoriums and on stage, as we noted above. Due to this, it was not easy for their visibility and participation in the process of popularizing Uzbek classical music and our makoms. But over time, the views and opinions of the Uzbek people on this subject began to change, and gradually the female singers also began to be seen on the stages. The most joyful thing is that each talented female singer has begun to gain her place and reputation in the art world. Our people recognized and appreciated them. Now the works of Uzbek classical music have been promoted even by female singers. Gradually, their special place in ensembles began to be realized. For example, the culture of voice separation in an ensemble is one of the most important aspects. For example, if the beginning is a joint performance in part of the daromad, the second line of the constantly repeated miyenhat and parts of the dunasra

are distributed to the female performers. This is the part of him that guides the soul to the culmination, or, in other words, prepares the culmination for the listener. In addition, the dynamics of the musical forte piano must be adapted to the sound spirit in order to increase the strength of the loud low impact. In addition, today it is accepted in the ensemble performance, in fact, the same as in the sound division, that is, the beginning and culmination are performed by male voices, the middle by female voices.

It is known that in the field of art, "The Musical History of Khorezm" and "Uzbek Classical Music and its History" were published in 1925 and brought to the attention of the literate strata of our people in 1926. But, on the other hand, ordinary people, according to Muslim beliefs, adhered to a separate culture of weddings, with the exception of the participation of men and women inside. But in 1921, Hamza Hakimzade Niyazi opened the first theater in Kokand, the second theater in Khiva in 1924, the main goal of which was to create a unified national art by combining internal and extraterrestrial art. The ambitious youth of the same period and the new government, led on the one hand, shaped great Uzbek art. In those days, art ensembles were formed in a special way, taking into account the fact that the work of girls and boys, women and men in one team contradicts the customs and traditions of our people. In particular, women began to develop separately, men – separately.

The main thing was the need for the singers' voices. Because these voices have always been needed, and this need persists to this day. This need has increased to such an extent that to this day it is impossible to imagine Uzbek classical works and makoms without female voices. Because these voices add more perfection, beauty, elegance and femininity to our classical works.

The necessary conditions were created in our country for the large-scale development of musical art and the further rise of social and musical culture. Thanks to independence, the preservation of samples of folk and high classical professional music in our country and their adaptation to the spirit of the new age gave rise to the possibility of widespread promotion not only on the terri-

tory of the Republic, but also on international stages.

Results analysis

Women singers with their own unique style of performance lived and worked in the Uzbek national musical art. As an example, such owners of the golden voice as Zainab Polvonova, Berta Davidova, Halima Nasyrova, Nazira Yusupova, Fatima Baratova, Faragat Rakhmatova, Barno Isakova, Komuna Ismoilova, Saodat Kabulova, Shahadat Rahimova, Mahbuba Hasanova, Almakhan Khaitova, Onabibi Ochilova.

It is worth noting the women who still make their invaluable contribution to the art of maqom: Komila Borieva, Munajat Yolchieva, Matluba Dadabayeva, Nodira Pirmatova, Zamira Suyunova, Mukhabbat Salikhova, Mokhichehra Shomurodova and others. We have such female performers in our homeland who have highly appreciated our national music.

Many similar issues, such as the style of performance of female singers, their importance in native art, and their role in promoting Uzbek classical music, are currently being studied by many young art scholars. It is worth noting here that the voice of female singers has taken a special place in the performance of classical works today. This can be seen in the major events, festive performances, concert programs, competitions and festivals that we are holding in our country today. In addition, it is encouraging that today the number of girls is growing from year to year among students studying maqom singing.

Each singer has her own style of performing makoms, and today her own performance school has been formed, consisting of several female mentors. Among them are the national heroine of Uzbekistan Munajathon Yolchieva, Honored Artist of Uzbekistan Matluba Dadabayeva, Komila Aminova, whose performance style today serves as a support, a template for young students.

Analyzing the styles of female singers performed at home, we came to this conclusion. The characteristics of each singer, concerning his mentality and personality, are also clearly manifested in his performing voice. For example, analyzing the performances of our mentor Komila Aminova, we became

convinced that this person is honest by nature, a person with a pure heart who does not speak behind someone's back, talks about his shortcomings directly to his face, and tries not to make mistakes, not to act inappropriately. The same character is preserved in her performances, correctly pronouncing the musical text of the singing performed by her, refraining from unnecessary moans and evasions. She is also a mature singer who tries to pronounce each letter concisely, without separating the words, breathing where necessary and obeying her inner laws while singing. Nasri Bayat's piece was performed by Komila Aminova, followed by Berta Davidova. This piece, performed by such a beautiful singer as Berta Davidova, was performed by Komila Aminova, who was still a student at the time, correcting the existing shortcomings and winning the love of her mentor Berta Davidova.

Performing maqoms, Munojot Yolchieva attracts listeners with a wide range of her beautiful voice and uniqueness. This is exactly the aspect that a native singer needs the most. Because makoms require a singer to be

able to play both low and high notes. During the performance, it is advisable to move from high notes to low notes or, conversely, from low notes to high notes with a unique style that can click the listener's heart. It is in this aspect that Munojot Yolchieva's performance style is unique. After all, order, discipline, determination and nationality always prevail in the mentality of Munojot Yulchieva, which is easy to see even in her works, voice and manner of performance.

Conclusion

At this stage, in conclusion, we can say that female voices play a role in the performance of makom art, in its continuity. Makom – a deep study of the physical and mental foundations of the performing process is considered one of the very important conditions for a future singer, teacher and educator. Each of the artists and performers working in the performing arts of Uzbek maqom has its own unique performing school and style, and today young singers, following their example, continue to perform Uzbek maqom at a professional level.

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