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## UZBEK PRIORITIES CHAMBER VOICE LYRICS IN A VARIETY OF ROMANCES COMPOSED BY COMPOSER DILOROM AMANULLAYEVA BASED ON NADIRA'S POEMS

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### Abstract

The article examines the pop romances “Jahondin kech” (“Renounce the world”) and “Yor kerak oshiqqa” (“A lover needs a beloved”) by the Honored Artist of Uzbekistan, member of the Union of Composers and Bastakors of Uzbekistan, composer, and professor at the Institute of National Variety Art named after Batyr Zakirova by Dilorom Amanullayeva on poems by Nadira (1792–1842). These romances are vivid examples of pop romance, which is intensively developing in Uzbekistan. The romances “Jahondin kech” and “Yor kerak oshiqqa,” created in 1994, are in line with the priorities for the development of Uzbek chamber vocal music in the 21st century. They attract with highly artistic merits due to the historical connection between traditions and modernity.

**Keywords:** *pop romance, Uzbek composer Dilorom Amanullayeva, musical expressiveness, tradition, modernity*

### Introduction

The article's goal is to examine the system of expressive musical devices used to creatively realize the concept of pop romance as a genre that appeals to a broad audience. After revealing the figurative meaning of Amanullayeva's romances, the article's author focuses on identifying certain expressive musical devices that the composer uses to maximize the impact of pop romances on listeners. Amanullayeva adopts a number of expressive techniques to do this, and this is the focus of the article's author's scientific attention. The article's author examines pop romances and draws scientific attention to

the composer's use of expressive musical techniques. First and foremost, these are the principles of development and formation as well as intonation, mode, rhythm, and harmony.

The use of comparative and complex methods of analysis in the study provides a fertile opportunity to identify both general and specific aspects of revealing the figurative content of romances. In the process of analysis, the author of the article identifies factors of commonality at such levels as tempo, meter, and rhythm, mode, and techniques of textured writing and shaping. At the same time, points of difference are identified that determine the

individual appearance of each romance and its pop specificity.

The study's innovative scientific proposal resides in the way pop romances are analyzed in terms of the priorities for the advancement of Uzbek chamber vocal lyrics in Uzbekistan, which is based on how they are used in Dilorom Amanullayeva's educational literature.

The application of the research findings in the science, education, and culture of New Uzbekistan – aimed at the global community – in the exchange of experiences, synthesis of traditions, and modernity in the development of musical culture in the twenty-first century – represents the scientific and practical significance of the author's research on Uzbek chamber vocal lyrics.

The romance genre is one of the most intensively developing in Uzbekistan, manifesting its functionality in synthesis with other genres as well as in the emergence of new varieties, such as, in particular, pop romance. In this regard, pop romance ideally meets the aesthetic needs of the younger generation. "One of the priority tasks in New Uzbekistan is the intellectual, harmonious development of the younger generation" (Mulladzhonov D., 2024. 98). The solution to this problem is most conducive to pop romance, which contains traditional, academic, and modern principles. "Of course, romance as a genre is a fundamentally new phenomenon in Uzbek music.

On the other hand, modern Uzbek romance, as a means of embodying emotional experiences, has traditions that go back centuries. In poetry, the art of words, these traditions are associated with the work of the great poets of the East from the Middle Ages to the beginning of the twentieth century: Saadi, Rumi, Hafiz, Navoi, Mukimiy, Furkat, and others, and in music, with the folk lyrical song Ashul, and with professional music oral tradition" (Dergacheva E., 2014, p. 160). Among the classical poets of the East, Nadira (1792–1842) also occupies a special place, whose work the composer Dilorom Amanullayeva turned into a poetic source for her pop romances.

Dilorom Ammanullaeva, an Honored Artist of Uzbekistan, a composer, a professor at the Institute of National Variety Art named after Batyr Zakirov, a member of the Union of Composers and Bastakors of Uzbekistan, and

a multidimensional individual, demonstrates her talent in all forms of musical innovation. Amanullayeva is inspired to turn to chamber vocal lyrics because she has a thorough understanding of the aesthetic needs and needs of young people. These lyrics are engaging and essential for young people. In addition, composers need to create music that is appropriate for the society in which they live. Consider that the classics accomplished the same thing, mirroring the popular tunes. So modern composers need to be at least modern, not hothouse plants that live in special conditions." (Lavrov A., 2018. 16). In this sense, Amanullayeva is sensitive to modernity and reflects it in many areas of her work. These are her published original works, among which unique pop-jazz vocalists occupy a special place. The pop romances "Jahondin kech" and "Yor kerak oshiqqa" were analyzed and recommended by the composer for study. Interest in Nadira's personality in connection with the 200th anniversary of her birth in 1992 led the composer to write pop romances. "In her work, Nadira continued the traditions of such great poets as Navoi and Bedil, singing love for man and revealing his spiritual beauty" (Kadirova M., 1979. 3).

In 1994, the romances "Jahondin kech" and "Yor kerak oshiqqa" were composed. They are in the pop romance genre, which marks a new artistic path for Uzbek music. Romantic poetry is distinguished by profound philosophical and lyrical reflection, which reflects psychological states and contemplations related to the love-lyrical realm of emotions and ideas.

In this sense, the romance "**Jahondin Kech**" is especially noteworthy. Nadira's beautiful sentences convey lyrical feelings and passionate love, illuminating the paradoxical and psychologically complicated inner world of someone going through the despair of loneliness and the agony of love. Through clever, unique forms of expression, Amanullayeva was able to bring the poem's love-lyrical core to life in music. There are three sections to the relationship. The work's metaphorical structure is reflected in the A-moll key, 4/4 time signature, and moderate cantabile speed. A brief orchestral opening sets the mood for the romance, hinting at the vocal part's expressive harmonies and languid flow. The opening

section resonates deeply and has a really heartfelt vibe. The vocal melody incorporates Uzbek recitation intonation elements. The musicalization of literary texts is approached imaginatively by the composer, who makes linkages with the vocal part structure of various Uzbek maqoms. This is demonstrated by the way the vocal part develops, which follows the rule that each section's tessitura should increase. As a consequence, the vocal portion in the second half sounds a fifth higher than in the first, which is consistent with Daromat and Mienhat's vocal section constructs in the maqoms. While the piano part frequently employs leaps, accents, and syncopations to add energy and excitement to the musical progression, the vocal part is more developed in melodic movement, progressive, and lacks stark contrasts.

The romance's lengthy instrumental portion, which concentrates the composer's reworked earlier musical material, creates a vibrant conclusion. It makes rapid shifts in dynamics and little rhythmic patterns. The third section of the romance, which repeats the previous part's musical content, flows smoothly and organically from the colorful musical growth. A brief instrumental coda establishes the composition's arc. Therefore, "Jahondin kech" exhibits a blend of pop, academic, and traditional musical language elements, indicative of a radically new original form of Uzbek pop romance, while also showcasing Amanullayeva's unique creative approach.

The revelation of love-lyrical sentiments, which is characteristic of ghazal content, is linked to the poetics of the romance "**Yor kerak oshiqqa**". With remarkable artistic power, Amanullayeva expresses in her music the longing for love that everyone has. The romance is composed in three sections, each of which is linked by an instrumental interpretation. The work's emotional tone is reflected in the key of g-moll, time signature of 4/4, and tempo of moderato cantabile. A brief musical opening sets the mood for lyrical experiences at the start of the romance.

The vocal and instrumental sections of the romance are harmoniously connected in the opening section. Amanullayeva's pop vocal style is characterized by laconic, narrow-volume recitative and declamatory patterns that weave together to generate the

vocal melody. "The composer's interesting musical idea and the vast universe it resides in captivate." This is exactly Dilorom Amanullayeva's uniqueness (Orinbaeva M., 2007. 10). The composer immerses herself in Nadira's spiritual world, visualizing a lovely romantic personality and her experiences, embodying the idea of creating a pop romance based on her narrative. The majority of the East's great thinkers were impoverished individuals who mourned for the common people and their country, regardless of the position or task they performed. Despite the foundations of feudalism, the light of enlightenment that they ignited shone like a star (Khomidi H., 2019.339). Just such a light can be seen illuminating Nadira's poetic figure in Amanullayeva's romantic work. The vocal part's rhythmic elegance is exceptionally expressive. Waves of melody emerge, expressing the faint spiritual motions of musical.

The composer makes advantage of the expressive potential of delicate ornamental textured figurations in the instrumental interlude that separates the first and second halves of the musical form. The figurations move upward against the backdrop of vibrant harmonies, producing a brilliant pop sound.

The dynamics of musical development, the onset of the rhythmic impulse, an increase in tessitura, and the incorporation of melodic figurations from the first part in the development are what define the second part of the romance. The vocal samples of traditional Uzbek music are performed by the composer using a few different ways. When producing pop works, Amanullayeva's primary aesthetic and ideological principle is reliance on the patterns of the Uzbek musical tradition. The roots of folklore provide sustenance for variety art, which is a manifestation of the aesthetics of popular culture. The following contributes to making the genre more approachable and democratic for a larger spectrum of listeners. A vast and varied range of movements are available to the performer when pop vocals are enhanced with components of traditional and folk singing, national rhythms, and melodic twists (Amanullaeva D., 2009. 165). Amanullayeva, an excellent pianist and singer, uses her composing experiences in live performances in master classes, concert halls, and classrooms. This explains the extreme-

ly creative way in which lyrical emotions are embodied and the unique way in which pop rhythmic formulas are used to express the national sound of music. The third section of the romance, where the pacing is resumed, is where the composer switches things up in the instrumental interlude. The musical elements from the earlier sections are combined here. As a result, the romance “Yor kerak oshiqqa” is representative of how the genre is being updated by using Uzbek pop intonation compositional ideas, unique vocal techniques, vibrant harmonic complexes, and Uzbek national rhythms. The composer’s successful discovery is the original three-part form, enhanced with instrumental interludes.

Because the composer used end-to-end growth strategies, the romances show continuous musical development in addition to the clarity of the three-part musical form’s divisions. Compared to end-to-end forms, the concept of end-to-end development is broader. It can take many different forms. (Chigareva E., 2023. 40). In this instance, the three-part form’s’ end-to-end growth helps to reveal the figurative world, maintain the work’s integrity and overall composition, and, in the end, combine to form a single, cohesive idea that is representative of Amanullayeva’s artistic concept.

In summary, the romances “Jahondin kech” and “Yor kerak oshiqqa” are similar in several ways: – the poetic texts are based on Nadira’s poems, which contain complex lyrical and psychological emotional states; – a harmonious relationship has been established between the poetic word and music;

– the romances are maintained at a moderate cantabile tempo, in minor keys, and feature instrumental interludes; – a synthesis of composers of traditional, academic, and pop musical language was discovered, resulting in the development of an original style of Uzbek pop romance in the compositions by composer Dilor Amanullayeva.

Thus, the priorities for the development of pop romance among Uzbek musicians are reflected in Amanullayeva’s pop romances based on Nadira’s poems. “It is highly symbolic that composers in the latter decades of the twentieth century were drawn to eastern poetic miniatures. Important 20<sup>th</sup>-century musical tendencies can be heard in vocal compositions, including conceptuality, laconicism, the striving for grace, and the growth and profundity of the work’s semantic and figurative content (Malmberg I., 2012. 133).

The creation of pop romances enriches the Uzbek musical culture of our time and allows us to pose and solve the most important problems of the spiritual and intellectual development of the individual. “Today, in modern conditions, the role of pop-jazz music is exceptionally great. Its influence on the spiritual world of man and the formation of aesthetic views, especially among young people, is enormous. The solution to the problem of mass education among the younger generation is the need for a truly high culture, for the good taste of potential music listeners is very great” (Ganieva L., 2020. 47). Thus, Amanullayeva’s pop romances, like other areas of her creativity, are a priority direction of modern musical art in Uzbekistan.

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