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THE ART OF UZBEK SINGING

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¹ Uzbek national Institute of Musical art named after Yunus Rajabi

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Abstract

This article explores the origins, development, and cultural significance of Uzbek vocal art as a fundamental component of national musical heritage. It emphasizes that the human voice is the first and most natural musical instrument, preceding the invention of instrumental music. Drawing upon the philosophical interpretations of Farabi, the study highlights the evolution of vocal art from early religious chants to structured musical forms. It also examines the physical and environmental factors influencing vocal characteristics and the regional diversity of Uzbek singing traditions. Special attention is given to major Uzbek vocal genres such as *terma*, *yalla*, *lapar*, and *ashula*, each of which embodies unique artistic, poetic, and emotional dimensions. The article concludes that vocal art not only reflects the cultural richness of the Uzbek people but also serves as a vital link connecting ancient traditions with contemporary musical creativity

Keywords: *terma, yalla, lapar, ashula, melody, singing, voice, music, musical instruments*

Introduction

The culture, national art, and rich artistic traditions of each nation are determined by the material and spiritual riches inherited from their ancestors. One of these values is singing, that is, the art of voice. Because music appeared thanks to the voice. Vocal art existed for centuries, millennia, until instruments were created. As the vocal art matured, music was born consciously, that is, from the point of view of a clear note and instrument. According to Farabi's interpretation, the first musical manifestations appeared in the form of religious music. All Avestan Ghats, which are pronounced by fire worshippers, are closely related to music. The names of the melodies and voices of that time have not reached our days. How-

ever, written Texts have been preserved in small numbers. According to the archaeological excavations of ancient Khorezm, an early musical instrument, namely the angled Harp, dates back to the 6th century BC. But Avesta appeared much earlier than this date. From this it can be seen that the voice is the primary musical instrument, and musical instruments are created later, imitating sound. Here we want to emphasize Farabi's thoughts: "There are two different voices in music. One of them is the natural voice that comes from people. Its naturalness lies in the fact that no human voice is like other voices, which means that there are as many different voices in the world as there are people. In addition, it tends to change, develop, and disappear. The second type of sound is

the sound of musical instruments. Their artificiality is that they all imitate the human voice. They are also similar to each other, for example: tanbur to tanbur, surnai to surnai, violin to violin. Their voices will not change, unlike human voices, and their lives will be long.” Human vocal art is characteristically more primary than an instrument made by human hands. That is, what exists is primary, and what is made is secondary and artificial. Accordingly, it was mentioned that the sound was a natural musical instrument, and other instruments made by human hands were created as its imitation.

Research method

The idea that the sound coming from the human larynx is a beautiful voice and the skillful reproduction of sound depend on the physical structure of a person. Voices even depend on the location and large size of organs such as the mouth, nose, and palate. For example: singers with a relatively large mouth, wide palate and long nose will have an extremely resonant, colorful, rich timbre of voice and the ability to freely reach high notes without difficulty. In addition to height, the length and width of the lungs are also of great importance for a mature voice owner. The purity and breadth of coverage also depend on the natural climatic conditions. For example, the voices of singers living on the shores of the sea or ocean will be very resonant, and the voices of male singers will have a very beautiful, colorful timbre. In warmer countries, i.e. countries close to the equator, singers' voices are relatively dry or have a relatively weak sound, while tenor and baritone voices are found in large numbers. As you move north of the equator, the voice type decreases, increasing the scale and voice types such as tenor, baritone, bass and thick bass. However, in countries close to the Arctic Ocean, bass singers are becoming more and more popular. This has probably been verified by most scientists and proved with accurate data. The master of the word Yusufjon kyzyk Shakarzhanov said: “If we say that Uzbek art is a tree, then its roots will be in Khorezm, the trunk in Bukhara, Samarkand, and the branches in the valley and will reach Tashkent”. Accordingly, each oasis has its own melody and charm, which is manifest-

ed in genres related to folk singing. In such genres as ashula, yalla, lapar, terma, the original melodies of our people have been preserved. In fact, every listener should be able to distinguish the jarras of therma, koshik, lapar, yalla, aitishuv and ashula from each other. This is one of the necessary knowledge from a patriotic point of view. Uzbek folk art has a very large scale of such genres. Uzbek classical music is a huge treasure, it is full of rare pearls such as makoms, folk songs, suvoras, lapars, dastans. And each of these genres represents a separate big front.

Research analysis

Today, the art of singing includes many genres. Each genre, regardless of their origin, is filled with Uzbek melodies. That is, if the work is national, then only the proportional inclusion of the performance of national ornaments in it, the use of unique ornaments of each art and the creation of Uzbek singing schools through the performance of world art ornaments are admirable. Therefore, it would not be an exaggeration to say that this is actually an achievement of Uzbek art that is worth being proud of. There are several genres associated with singing voices in Uzbek musical art. One of them is the Terma genre, the melody of which is simple in structure and relatively short in volume. One Octave, in some cases, is in the range of one Octave, and two or three notes. Basically, these are 7–8-syllable verses in the vazn “Barmok”. The poetic text of these works is also called a Terma. The Termas were created and sung mainly by Bakhshi masters of oral folk art. The genre of the song will be close to the Termas in terms of poetry. However, the difference is that the chorus, built in the form of a couplet, acts as a link between each verse. The music may vary, but the sound will be narrow in scale, maybe within one or two octaves. And the reason it's called a song is because music and poetry combine with each other and are performed in harmony. The songs will be different. These include Yor-yors at weddings, events, ritual songs, seasonal songs, songs related to animals, that is, pieces used to calm and feed pets, influencing them with the help of melodies. Sometimes we can hear that “Makomic compositions” or other major genres,

also called songs. This is definitely wrong. Each of us should pay attention and not forget about such subtleties of Uzbek national art. In addition to seasonal songs, there are also regular ones, that is, songs that are performed constantly. The structure of the Yalla genre is similar to songs and differs in dancing. Currently, songwriters create Yallas according to their sound capabilities, so that these Yallas can reach two octaves or more in terms of voice volume. Yallas are mostly very developed in Khorezm. Such game tracks can also be composed in the form of verses, choruses or terms. But for a full-fledged performance from the point of view of solidity, a singer requires extensive vocal capabilities. Singers with a wide range of voices and resonance are loved in this oasis. If the voice of the future singer cannot meet these requirements, he can engage in the performance of works of song form, relatively small in scale. The Yallas are mostly related to romantic lyrical poems. Because the dance melodies will be dedicated specifically to the themes of love and affection. However, the poetic themes of the Yalla genre can also be patriotic, adventurous, or anthemic. The lapar genre practically does not differ from the structure of the song genre. But there will be a difference in the performers. That is, he is called lapar because there are two performers, mostly a man and a woman. In Khorezm, the term differs slightly, lapar refers to songs performed by halves, as well as songs that are danced and sung by a solo performer. The Ashula genre is a work that comes in a narrow sense, with a wide scope, a text with deep meaning, and is sung with special preparation. The structure of this genre is the art of the creators who took over singing because of its musicality and complexity. The songs are performed mostly accompanied by musical lyrics. As for his poetic texts, it can be performed both in the vazn "Aruz" and in the vazn "Barmok". On the other hand, their music will be longer, darker and broader. As you know, the term ashula means "osh ila" (With pilaf, with food), and it also makes sense to saturate. This refers to the saturation of spirituality.

The term "Toy" (wedding) also makes sense to saturate, that is, to get enough of food, a favorite thing, a word, a tool, and this is the essence of the fact that in ancient times people gathered and had parties for one reason or another. The origins of the Ashula genre go back to the ancient past. Sources disagree about this genre. For example, the meaning of melody (kuy) is also synonymous with the term "Ashula". Tamara Vizgo writes in her book "The development of Uzbek musical art": "The meaning of melody (kuy) is currently used for music played in instrumental songs. But in the time of the pharaohs, the melody was called ashula, performed with a special technique. The national Hafiz of Uzbekistan, Arifkhon Hotamov, claimed that "the term Ashula was used as the jargon of that time." This singer and instrumentalist was an outstanding man of his time as a performer and author of many songs, that is, as a composer. Research by musicologists has shown that the word Ashula is a type of work introduced into creative circulation, ordered in compliance with certain laws and rules. Although its origin is still abstract, the main thing is to learn how to perform these works, feel their beauty and convey it to the listener -it remains our noble goal.

Conclusion

The art of singing represents one of the oldest and most authentic forms of human artistic expression. The voice, as humanity's first musical instrument, laid the foundation for all subsequent musical creation. Uzbek vocal art, deeply rooted in history and enriched by regional diversity, continues to preserve the nation's spiritual and aesthetic identity. Each genre -whether terma, lapar, yalla, or ashula-reflects the people's emotions, worldview, and values. Through centuries of evolution, these genres have not only maintained their originality but have also adapted to modern artistic contexts while preserving their national essence. Thus, Uzbek vocal art remains a living embodiment of cultural continuity, harmony between the natural and the creative, and the eternal beauty of the human voice.

Refefences

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