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The Function Of Singing In The Architecture Of Songs Of Karakalpak Traditional Music

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The Central Asian region's acquisitions of independence have significantly divided the perception of national traditions, their genesis and peculiarities. It was possible to reassess the centuries-old cultural experience of the people. New perspectives have been opened to the understanding of the musical heritage as an object of self-made artistic creativity, manifesting itself through specific forms and means of musical expression.

In the last period, Uzbekistan has paid active attention to the development of culture, and especially music art, as evidenced by the Presidential Resolution on Measures for the Further Development of Uzbek National Maqom Art [1], aimed at the deep and comprehensive study and development of national culture, education of the young generation in the spirit of high moral values .

Traditional music, which includes samples of musical folklore and spoken and professional creativity of the peoples of Central Asia, is distinguished not only by abundance of those, the richest palette of expressive capabilities and performing receptions, but also by the presence of peculiar regional and local styles [2].

From this point of view, the study of Karakalpak traditional musical creativity, its ethnogenesis, genre-stylistic and performing features, as well as the metric, compositional basis of the song culture, appears to be one of the little illuminated, therefore, topical problems of modern music knowledge.

Being one of the original, ethnic roots, going in the Sako-Sarmato-massageti and Turkic cultural tradition, the Karakalpaks have an ancient, rich history of complete struggle and drama. In different historical epochs Karakalpaks were mixed with kipchaks, nogais, Khorezmians. Karakalpaks lived on the shores of Amu Darya, Syr Darya, Yaica on Ural. The first mentions of the Karakalpaks go back to the 13th century. However, they became known as the nation only by the end of XVI and beginning of XVII centuries. Karakalpaki before the 20th century in historical sources were considered as karapahi (in the Arabic sources "kaum-ul-siah", in the Russian "black clobooki", Kyzyl Ordinsky Kipchaki "karaberkli). Karakalpakistan is now an autonomous republic within the Republic of Uzbekistan.

As the first President of the Republic of Uzbekistan I.A. Karimov noted: "If someone wants to understand and realize the depth of the soul, the centuries-old dreams and aspirations of the Karakalpak people, let them turn to immortal Dastans like Kyrk Kyz and "Shark", "Yar", created by the nation and beautiful works of famous poets - Kunkhoji, Azhiniyaza and Berdaha. The Karakalpak people admire all of their desires for knowledge, love for art, such unique talent as the beauty and charm of their province..."[5]. Artworks have been passed on from mouth to mouth, from generation to generation, where the role of music is undoubtedly great. After all, through the help of cheers, intoning of different songs, everything that constitutes folk creativity - folklore has been saved. Despite the many historical, political, cultural, and economic events that have taken place over the centuries of the Karakalpaks, they have managed to convey and preserve the original culture, including the musical poetry, which is carefully stored in the memory of the people until today. The questions of Karakalpak folk creativity have been raised in a number of scientific studies of famous philologists and folklorests, such as K. Ayyymbetov, N. Baskakov, A. Divaev, N. Davkaraev, V.M.Zhyr Munsy, I.T.Sagitov. Considerable studies of Karakalpak culture, folklore, literature, art and education have been released since the second half of the 20th century. A lot of work has been done by folklore philologists to collect and study Karakalpak folklore.

Particular mention should be made of the 100-volume academic edition of the Karakalpak Folklore, which has been the result of years of painstaking work by scientists and specialists in the field of philology and folklore. It includes 66 Dastans, about 400 fairy tales, as well as myths, legends, catch phrases, proverbs, riddles, phrases, song competitions and tricks, recorded from well-known folk artists from the 1930s.

As A.N.Azimov claims, the initial consideration of the individual sides of the musical system, i.e. the modal, rhythm and shape, should contribute to the creation of a basis for understanding monodic in its integrity[3]. In this connection, due to the low level of knowledge of theoretical fundamentals of Karakalpak

traditional music, it has led to an examination of the compositional foundations of the song culture, on the example of the detection of the functioning of the songs. Karakalpak traditional music is represented by a lyric of folk and dastan songs. Rich lyrical songs, dominated by a huge force of emotional influence, are distinguished by the riches of intonation, poetic images, melodiousness and expressiveness. Singing of different kinds is important in forming the composition.

We considered it possible to conditionally divide the various manifestations and scales of the chant into two groups: in-layer chants and chants based on out-of-text words, interjections, each of which performs a certain functional load when designing a song composition as a whole.

Intra-syllable is the singing of one syllable of a poetic text with several sounds (where syllables or words can be divided by you using volumes, passing, auxiliary sounds, etc.). Intraslog chants are also available in folk and dastan songs. The use of this type of chant is limited and this is due to the need to convey the semantic meaning of the poetic text.

Intraslog chants, as a rule, are used to identify words bearing the main semantic load in the text and are more characteristic of folk songs. In folk dogs, they are mostly used at the end of rhythmostroks, thereby distinguishing rhythmostroks, as for example, in songs: "Kyzlar Namasa" and "Aqsingul"

No. 1 "Qizlar namasa"

KHN . p.202



No. 2 "Aqsingul"

KNP . p.24



As noted above, this type of chant is used to highlight words bearing the main semantic load, see songs: "Periizat," "Qiz bahsi namasi," "Qiz minayim."

No. 3 "Qiz bahsi namasa"

KNP. p 13

4 *У - сен - жап бо - йын - да ба - ғы бақ-ша -*
сы, со - ра - сан сол қыз - лар қыз-дын яқ - шы - сы.

No. 4 "Periizat"

KNP. p.32

Паш-шай-йы кой - ле - гин иг - ри ди - зин - нен

No. 5 " Qiz minayim"

KHN. p.81

13 Қыз му - най-ым уй-қын қат-ты, жам-ба-сы-ға ги-тин бат-ты, кел-ген я-рын суық-қа қат-ты,
о-ян ен-ди Қыз му-на-йым. (а ха хау жа-нын-нан, а ха хау ко-зин-не, қыз му-на-йым.)

In dastan samples of lyrical songs, the use of in-syllable chants is much less, that is, they are less common and are usually limited to one or two sounds. An example is the songs "Bes Perde," "Rakhat," "Ariukhan," "Khan Sayat," "Nalysh", "Aizhamal," "Dad alinnen"):

No. 6 "Aruxan"

KNP. p.153

Е-сит Ғә-рип ар-зымме-нен за-рым - ды, я-рым кел-ге - ниң-ди би-ле бил-ме - дим

In this example, an auxiliary type of chant is used, which gives greater colorfulness to the sound, and also emphasizes the last three-syllable bunak. In addition, there are songs in which the singing of syllables performs the function of a direct transition as if a ligament with a subsequent word, as in the songs "Сәрбиназ," "Dem Bermes." Example:

No. 7 "Dem Bermes"

KHN-p.6

7 Уш - ты бу дау - лет-тинг ку - сы де - ре - гин бил - мес
кеш ки - си бир мез - гил - ге ту - ра-рым жоқе а

In the song "Dem Bermes," the singing of syllables performs two functions on the one hand - the connecting role between words, and on the other, the singing

at the end of the rhythmstrok, which ends at the expense of descending movement with the main foundation, which serves as a means of distinguishing rhythmstrok. There are chants based on the repeated repetition of the last bunak or, as, for example, in the song "Dag'lari" which allows you to expand the length of the MS and increase the composition of the song as a whole:

No. 8 "Dag'lari"

KNP p.145

As can be seen from the example, the last three-syllable rhythmic synthagma is repeated and for the second time has a length of 2-stroke. This repetition is carried out on the one hand due to non-cesures of the rhythmstrok type, which, as it were, emphasizes the 8 + 3 structure of the eleven-syllable rhythmstrok on the other, due to the extension of the reference sound "la" which acquires value by the sum of the rhythmstrok, which as if forms a single line of development of the rhythmstrok.

A similar construction of rhythmstrokes is one of the characteristic features of the creative manner of the Karakalpak bahsa.

The relatively limited use of intra-syllable chants in this lyrics in our opinion is due to the fact that the poetic text takes precedence. In dastans, it is very important not to obscure the event line and therefore they are characterized by an almost recitative performance of the text, but by singing, where the performer can show the emotional state of the hero, his vocal capabilities, range, ability to improvise, usually fall on out-of-text words and interactions.

Extra-text words occupy a very large place in Karakalpak lyrics in general and especially in dastan lyrics.

Chants based on out-of-text formations and interactions bear a certain functional load in the design of the melodic-intonation basis and the architectonics of songs as a whole. The place of their appearance in rhythms and JS is not

limited. They can be introduced at the beginning, middle and end of the rhythmostrok and MS.

Out-of-text elements, interactions ("a," "ai," "jean," "yar-ai," etc.) have nothing to do with poetic rhythm and thereby do not violate the rhythmic design of songs, but on the contrary supplement or align their musical structure.

Conditionally, several varieties of functional load of out-of-text chants can be distinguished:

1. At the beginning of the songs or at the beginning of each rhythmostrok and RS, to attract the attention of listeners. Performers can raise them in a higher register compared to the main song or start from the same height in which the song is filled. A model of such an application of "introducing" raises of singers are songs: "Dawns," "Kewlim."

No. 9 "Zarly"

KNP p.87

Musical score for No. 9 "Zarly" in 2/4 time. The melody starts with a treble clef and a key signature of one sharp (F#). The lyrics are: (Ха) (Яр, яр, яб - бар.) Са - бы сын-ган бал-та-дай сьл-қыл-да-ган жи-гир-ма бес.

2. Out-of-text chants in Karakalpak lyric songs most often contribute to the division of rhythm lines into parts. See the following examples: "Қыз манайым" "Kewlim" "Yeshbay," "Muwsa namasy."

No. 10 "Qiz minayym" (2)

KNP p.84

Musical score for No. 10 "Qiz minayym" (2) in 2/4 time. The melody starts with a treble clef and a key signature of one flat (Bb). The lyrics are: Ал-ты қыз мин-ди (яр) (а) ар - ба - га а-зық са-лып-ты(яр) (а) дор- ба - га
айт ме-ре-ке-ге(яр) (а) бар - ма - га, қыз-лар та-лап(а) ет-кен е- кен

The use of insertion syllables, the words "a," "yar ai!" In the middle of the rhythmostrok, often provides a fusion pronunciation of various bunaks:

No. 11 "Qiz mynayy"

KNP. p. 20

Musical score for No. 11 "Qiz mynayy" in 3/8 time. The melody starts with a treble clef and a key signature of two flats (Bb, Eb). The lyrics are: Қыз Ми - на - йым (ау) уй - қың қат - ты,

3. In some cases, insertion syllables or words can be used as a chant repeated at the end of each rhythm:

No. 12 "Hawjar "

KNP.p.64

6 *Оз - э - кем - нин е - си - ги жу - нар е - сик, ха - ү - жар,*
Қайын а - там - нын е - си - ги шен - гел е - сик, ха - ү - жар,

Қир - сен шық - сан ша - шын - ды сий - нар е - сик ха - ү - жар,
Қир - сен шық - сан ша - шын - ды жу - лар е - сик ха - ү - жар.

In their scale such songs in RS leroepic dastans can occupy most part of the song, they often have a climbing zone the center of emotional tension, which unites the whole process of melodic formation of the song.

Typically, the quake zone is subrhythmic. Often, the singing contrasts with the previous recitation of freedom of rhythmic presentation, where melodic patterns and singing abilities of the singer are coming to the fore. As can be seen in the songs from Dastana's "Garip Ashyk" "Dembermes", "Saltyk" and "Not the bolds of the ardent kelmedi".

No. 13 Dembermes

KNP.p.138

4 *Уш - ты⁴ туғ - рым - ның қу - сы, ақ - та⁴ рар - ман жа - зы - қысы, ай де - ре⁴ гин бил - мес хеш ки си,*

11 *бир мез⁴ - гил - де ту - ра - ры жоқ. а а а*

21 *а а а а*

25 *а а а а*

а ту - ра - ры жоқ.

No. 14 "Saltyq"

KNP.p.158

national color, which is clearly reflected in Dastan, folk songs and instrumental melodies. As A.N.Azimova claims: "The musical-poetic language of Karakalpaks is a very original phenomenon, marked by the integrity, continuity of images, forms and means of expression. The resilience of this artistic system is a reflection of the unified ethnos spirit, which has been preserved for many centuries, despite all historical traps." [4]

The study of expressive means, traditionally established musical genres, in particular their compositional structures, seems to be one of the main tasks of modern music science. The importance of studying the rhythm of a folk song, some of its layers, is that it gives a certain opportunity to clarify such problems of ethno-music as national and international, their interplay in musical folklore, the problem of genres and their differentiation, the relationship between melody and word, the musical line intonation, typology and formative method, etc. [2].

Analyzing the performances in folk lyrical songs and lyrical dastans, it was possible to identify the typological features of their use and functioning. On this basis, two types of choreographs were defined - intra-slope and chalking based on non-text formations, inter-dometias.

The first type - the in-syllable singing, is typical for folk and dastan songs. It performs the function of accent of poetic text, formation of poetic and melodic caesur, as well as - completion of rhythmic lines. It performs the function of accent of poetic text, formation of poetic and melodic caesur, as well as - completion of rhythmic lines.

The second type is chant on non-text words, interdometry. In folk songs, in contrast to dastan songs, they perform, on the one hand, the function of isolation of poetic caesur, on the other hand, can be used as a means of joining bunacks and prolonging the length of rhythmic lines, as well as contribute to a deeper separation of rhythmic lines. In dastan's songs, exterior songs are one of the main means of emotional influence on the listener, in which the Bahshi demonstrate performing skills, voice capabilities and interpreting abilities. Out-of-text songs in the dastan songs take about one third of the songs and contribute to the selection of the

Cadentric sections of songs, which in turn leads to the growth and consolidation of the composition in general. The use of certain types of singing in songs is an important coordinating role in the construction of the architect of songs.

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