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USE OF BREATHING, EXTRACTION AND PERFORMANCE METHODS CALLED “GULLIGI”, “BINNIGI”, “ISKAMBI”, “HONAKAKHI” IN TRADITIONAL SINGING SUBJECTS

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ABSTRACT

This article analyses the history of the national musical heritage of the traditional school of singing, classical singing, the methods of breathing “Gulligi”, “Binnigi”, “Ishkambi”, “Khonakokhiy”, theoretical and practical sources of attitude to singing performed at various ceremonies, the formation of singing in the traditional singing, the importance of voice correction exercises, the correct methods of preparing performers for singing.

KEYWORDS

“Learning the heritage of ancestors is a life that gives life to the minds of generations”, “Gulligi”, “Binnigi”, “Ishkambi”, “Khonakahi”, “Yakka Faryod”, “Amin Nasruloyi”, “Kiyik”, “Kara tong”, “Gulyori Shakhnoz”, “Sarparda”, “Rock high”, “Dilkhoroj”, classical songs – munodjot, na’t, kalandar, khanakoy, khamd, manzuma, marsia, navkha, patnusaki (patnis) pesnya, sanoyi nafisa.

INTRODUCTION

Our national musical heritage is an art that is rich in genre, style and artistic content and has evolved and polished over the centuries, achieving perfection and

perfection in form, and artistic expressions. It reflects the national psyche of our people, the higher human

qualities, the historical struggles of work and happiness, and their dreams [1].

Main part.

Today, when it comes to the prospect of a national performing school, it is our most necessary task to study our great spiritual value, our musical heritage, in the educational system and restore it. Because, in the words of Al-Kindi, the great philosopher of the 9th century, "The study of the inheritance of Ancestors is an obituary – life that gives life to the mind of generations" [2]. The decision of the president of the Republic of Uzbekistan signed on November 17, 2017 "on measures to further develop the art of Uzbek national status" can be considered a high example of the emphasis on the status performer, which is considered our traditional art in our country [3]. In the performance of the song, from the composition of classical singing art, at the same time, songs, suvoras characteristic of the ways of status and status took place. To interpret them in accordance with their specific, shape should be a beautiful voice, talent, lesson and skill of performance. From the past, master artists have been assimilating the traditions of the old Hafiz and singing with the lesson of a master. But, considering that at the same time the profession of traditional singing is being taught in the secondary and higher education systems of the Republic of Uzbekistan, it should be mentioned that, although there are educational and methodological manuals that express the corresponding theoretical and practical guidelines, manuals dedicated to the methods of Uzbek sound interpretation have not yet been created [4, 88-b.]. In the past, our geophysicists used the so-called "flowery", "Binnigi", "Ishkambi", "Chamber" breathing, release, and performance paths depending on the sound rhythm. Because the voices of the

geophysicists of the time were octham, energetic, they performed more on the "Ishkambi" path. The performance on this track was complex in concept and was highly appreciated by the shinawanda. Because hofiz sings his sound from the inside out with a thrifty belly button. That is why the "Ishkambi" path is different from singing paths such as "gullibility", "Binnigi" in that it is based on deep breathing, with its clarity and sonority [5]. The role of the classical singing genre in the performance of songs is incomparable. In contrast to folk singing tracks, classical singing tracks are interpreted by mature singers in instrumental (tanbur, dutor, narrow) harmonica. Classical singing tracks genres include classical singing, classical yalla, big singing (Fergana Valley), mukhammas and folk singing (Bukhara), suvora and naksh (Khwarezm) and religious themed munajat, na't, hamd, manzuma, solo, khonakoi, Kalandar [6].

Classical singing is a major verse-singing path with a developed melody and shape of a lyrical character. The song is one of the leading genres of classical music and is distinguished by its melodic development, restrained lyrical or heavy character, exciting and daring content, range width, significant complexity of method-rhythm and perfection of the style of performance. Eastern classical (Lutfiy, Fuzuli, Alisher Navoi, Jami, Hazini, Mashrab, Muqimi, Furqat, Ogahiy, Munis, etc.) and Uzbek (Chustiy, Sobir Abdullah, steel believer, Erkin Vohidov, humble, Normurod Narzullayev, etc.) were widely used in the genre of ghazal, ruboiy, muhammas singing, written in aruz weight of poets. Romantic-lyrical content, which has a philosophical meaning, as well as representing trouble, bereavement and longing, and some exhortatory content are more characteristic of the theme of the song. In singing, the word and the melody are inextricably linked, and this

state constitutes the whole essence of the work. Because the general logical connection in it, weight, rhyme, tone, musicality arouse pleasure in the listener, creating an exciting mood [7]. Classical songs differ significantly from folk songs in the development of musical text, as well as in the relative continuity of song structures, wider range, the presence of a loud climax. The process of their development begins with income and develops in an increasingly advanced way. Thanks to this, the work in the form of a song has a wide place in classical and compositional creativity, there are local variants of it. In particular, in Bukhara, folk songs and muhammas, in Khwarezm, suvora and naqsh, in the Fergana Valley, singing tracks, large songs, wild singing are called. Classical singing paths on religious and pand-admonition (Mashrab, Ahmad Yassawi, Oghahi, Hazini, Furqat, Huwaydo, Maxtumquli) are referred to as munojot, na't, kalandar, khanaqoi, hamd, manzuma. Such songs are more complex and perfect in form and content, forming a significant part of our classical music [1]. In the performance of classical singing tracks should pay attention to the formation of the following singing skills: 1. Breathing, the correct formation of sound. 2. Breathing and spending it sparingly. 3. Keeping the figure straight while singing. 4. To breathe freely and deeply, without raising the shoulders, without noise. 5. When singing, open the mouth freely and pronounce the words clearly and burro. 6. Pure, clear and attractive singing. 7. Be able to sing as a high sound dressing in all registers [8].

In classical singing performance, sound tuning exercises are of great importance. In this activity, it is necessary to pay attention to: 1. Breathing and exercise to release it. 2. Pronunciation articulation (l, a, o, m, t, pi, zi, to, tu) is an exercise for diction (vowel, vowel, vowel). 3. Singing, working on the lyrics of the song. 4.

Exercises to grow the voice, and expand the sound diapason. 5. Preparatory exercises for warming up the vocal cords and singing. 6. Breathing and holding exercises. 7. Sound polishing, and sound retention exercises on the upper curtains. There are the right methods of preparing singers for singing: the exercises for preparing a voice for singing consist of taking it in an order from simple to complex. Word and pronunciation skills are one of the main problems in the formation of classical singing performance. It is known that poetry and music have long been established, formed and developed and practised, as a kind of satellite art. In the bosom of melodies, the effect of the poem, that is, the words, becomes more vivid, touching and pleasant.

CONCLUSION

Therefore, every young singer who is engaged in performing must be more comfortable with poetry. This historical process can be called the test of the skillfulness of the performance of famous singers and musicians of several generations and the experiences they have accumulated over the years. That is, "...the centuries-old life and development of ancient and constantly navgiran folk songs, among several factors, is also inextricably linked with the study of the high-performance skills of the teacher-Hafiz and the musicians" [9, 113-p.].

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