

## Performance styles of Bukhara hafiz in Uzbek musical art

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**Abstract.** As one of the foundations of performing-musical art, it is the process that expresses its existence, the criterion that determines its condition, and the factor that determines the level of skill. Performance styles of Bukhara hafiz can be said to be the practice of Shashmaqom performance tradition. At the moment, the Bukhara traditional singing school is being adequately continued by knowledgeable masters.

**Key words:** music, art, process, skill, level, factor, singing school.

The art of music has been honored as one of the defining criteria of humanity's spiritual wealth, rich outlook and future perfection. The national traditions, customs, ceremonies and values of each nation have a proper place in it. Among the directions, the art of courtship is the oldest, matured in practical experience, and was formed as one of the branches that actually achieved perfection in the process of practice. Hafez is imbued with qualities that affect all branches of musical art equally and are consistent and exemplary. That's probably why it is not wrong to say that the art of hafiz is fast-paced, orderly, structured, based on certain laws and has created its own traditions. The formation and development of all this is the result of the "performance", that is, the live process of musical tones, which shows the power and magic of music. As one of the foundations of performing-musical art, it is the process that expresses its existence, the criterion that determines its condition, and the factor that determines the level of skill. A number of qualities and characteristics that are considered important for the emergence of melodies and songs are combined in this live process, which can be seen with the eyes, and the meaning is felt and enjoyed in the performance. Singing in Uzbek music has been formed and developed, adapting to different conditions based on its field and direction. These include simple folk songs, epic performance, various ritual songs, modern academic (vocal) and pop singing, classical singing. The art of singing is the first factor in the interpretation of music, and it is important because it has a wide scope, is rich in styles, and has been formed and developed in different directions. There are words, there is music, there is communication, there is spirit, and there are a number of factors that should not be ignored in creativity. After all, in perfect utterances, that is, in classical singing, every branch of interpretation should be clear, pure, powerful, skillful and capable. The interpretation of musical art samples consists of a number of performance types, such as voice, instrument interpretation, dance movements, gestures. The process of direct interpretation is also carried out by performers individually, in pairs, in groups or in public. Among our people, according to the performance programs, the figures who interpret on the basis of sound are singers, laparists, termachi, navokash, navoogoz, mutrib, muganni, singer, songwriter, storyteller, bakhshi, halfa, poet, ghazalkhan, kissakhan, maddoh, zakir, interpreter, masnavikhan, savkhan. , Nasrchi and Hafiz.

From the time of the formation of classical music heritage, in the practice of performers, there have been processes that become habits and become factors of personality based on the psychology (spirit) of singers. The creation and performance of music is a final matter, that is, works have been performed according to the requirements of the situation and the order of the performance. However, it is very important to correctly solve the factors specific to the singer's temperament in the way of the formation



of a certain singer and the way to maturity. Music connoisseurs and scholars, in the tradition of teacher-disciple, first of all paid attention to this side of the student. Aytim art has a number of elements related to singers' personal physiological, natural mental states. These elements are characterized by the singer's generation, family, growing up environment, living space, era, friends and finally his place in society. Of course, the attitude, respect and honor towards the singer is also of special importance. The main criterion (role) is the singer's love, desire and desire in the harmony of all this. These are the problems that lie behind the teacher's hints that "students should choose works based on their abilities." In modern terms, the performance repertoire of the singer is the same thing. So how are these processes explained? The singer is actually known for his performance repertoire. And the performance repertoire, as we mentioned above, is composed differently for singers of different voice levels and capabilities. Performance is also formed in a similar way. In fact, this process must be carefully thought out and structured within the limits of possibilities and on the basis of the executor's taste. First of all, the performance repertoire should be chosen by the singer himself. It is characterized by desire and opportunity. Because when the singer's love falls on a work, it is easier to assimilate and perceive it. In educated and skilled singers, this process is explained by the criterion of responsibility. There are many directions in singing. Therefore, it is inevitable and very important that the assimilation process takes place step by step. In singing, mastering a large piece at once does and not lead to good results. After all, in practice, perceptive performance is highly appreciated by fans. A great work will have great problems. It takes great strength, skill and skill to solve it. There are examples of classic works of different difficulty. Any piece will have its own difficulties that correspond to certain aspects of the music. For example, the range of some works is very wide. However, it may not have such complex performance criteria. Or, the work is based on a complex method, and not everyone can keep it in proportion. That is, it is very difficult and requires skill to keep all aspects of works that are told in a complex way. The weight of the lyrics, the musical method and the harmony of all aspects of the melody are complex but powerful. It can be the essence necessary for the human psyche. One of the peaks that "Hafiz" should reach is mastering the performance of such complex works. In addition, there are works in which several methods can be observed to alternate. For example, Yu.Rajabiy's song "Ne navo soz aylagay". In order to master it, the teacher's clear instructions and lessons are necessary. This is one side of the problem.

Another issue in the choice of repertoire is the compatibility of the work with the sound capabilities. Generally, most of the classical music samples require intense voice, passionate singing in high peaks. Therefore, it is worth noting that a singer may have a voice, but may not be able to give it an intense tone. Intensity is the aspect that imbues the work with features such as grandeur, greatness, and full-fledged passion. On the contrary, the sound can be watered with more lyrical features. Based on the nature of the voice, focusing on quality works is a guarantee of positive results. Knowledge of the musical traditions of the past and a number of issues related to it is carried out mostly through the information given to musicians and singers in these pamphlets. The musical level of the people is determined by three main principles. It is the creator, the performer and the listeners. In many cases, the creator and the performer appear in harmony. Because, in traditional music, perfect performance itself is a product of creativity. For perfect creation, it is necessary to at least imagine and perceive the skillful appearance of music performance. From the past, masters of their profession, skilled musicians and singers have been creators. The highest status in creation was to receive the name of the people. The work, recognized by the listeners, has been part of the performance practice of generations, and is part of the musical heritage. In other words, they have been responsible for the formation of musical heritage and its passing from generation to generation. Being aware of the life, creativity and performance



practice of contemporary singers and composers has always been the basis of the development principle. It should be noted that the Bukhara School of Performing Arts had rules that arose within the limits of their creativity. According to him, the singer should first of all be worthy of the status of performer, and have sufficient natural ability. One of the most important criteria was the sound capabilities. Secondly, a thorough understanding of the methodical system of music and literature, and thirdly, a perfect mastery of the criteria of courtship. That is probably why the classical traditions of Bukhara performance are extremely orderly and formed on the basis of rules. Domla Halim Ibodov was honored as an exemplary teacher in his time. Because he was not only a performer, but also a teacher. In particular, his work together with the famous artist Haji Abdulaziz Abdurasulov at the Samarkand Institute of Music and Choreography was extremely effective. In the modern process, it should be noted that a number of Bukhara hafiz have been making their effective contribution to the composition of Shashmaqom and performing works specific to status. In particular, makom singers master artists Rahmatulla Inoyatov (artistic director of makom ensemble, connoisseur of Shashmaqom), Arif Atoev (master artist, connoisseur of makom and folk ways), Eshpolat Artikov, Shodi Sharipov, Talib Temirov, Toymurod Kadyrov, have shown the level of singing that is specific to makom art and their we must recognize that he is an example for others. Performance styles of Bukhara hafiz can be said to be the practice of Shashmaqom performance tradition. At the moment, the Bukhara traditional singing school is being adequately continued by knowledgeable masters.

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