

ORNAMENTS USED IN UZBEK NATIONAL MELODIES AND SONGS

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Abstract: This article examines the ornaments used in Uzbek national melodies and songs. It is shown that Uzbek national music stands apart from the music of other peoples through its rich and varied ornaments, which enrich the fundamental tones of national melodies and songs and lend them a unique charm and expressiveness. The article traces the historical roots of musical ornaments to ancient times, noting that medieval treatises on Eastern music, particularly Mahmud ash-Sherozi's “Durratut toj,” contain information concerning musical ornaments. Melisms and their types, including the trill, forshlag, mordent, and gruppetto, are analyzed. The melisms widely employed in Uzbek national performance practice - qochirim, nola, kashish, molish, and xonish - are considered separately. The simple and complex types of qochirim, the character of nola as a vibrating sound within the range of a half tone, the execution of forshlag by lightly striking the principal sound with the aid of a sound at an interval of a half or whole tone in advance, the performance of the mordent with the plectrum, and the formation of kashish through the sliding of the fingers of the left hand are all elucidated. The article also examines rez, ornaments characteristic of the chang instrument, the role of ornaments in maqom performance, the use of ornaments in folk melodies and songs and in the work of contemporary composers, and the methodology of studying and teaching ornaments. The conclusion emphasizes that national ornaments are the principal elements ensuring the distinctiveness of Uzbek music and that preserving them and transmitting them to future generations is essential.

Keywords: Uzbek national music, musical ornaments, melisms, qochirim and nola, kashish and forshlag, maqom performance

Introduction

Uzbek national music stands apart from the music of other peoples through its rich and varied ornaments. These ornaments enrich the fundamental tones of national melodies and songs, lending them a unique charm and expressiveness. Musical ornaments are widely employed devices in Uzbek traditional musical performance, used for the purpose of enriching melodic expressiveness. These ornaments not only enhance the artistic value of a musical work but also reveal the distinctive features of our national music.

The ornaments used in Uzbek national melodies and songs have been shaped over centuries and passed down from generation to generation. They reflect the aesthetic taste, musical thinking, and creative potential of our people. In maqoms, folk melodies, and the works of composers, these ornaments manifest in various forms and constitute one of the important factors determining the skill of the performer.

Historical Roots of Musical Ornaments

The historical roots of Uzbek musical ornaments stretch back to ancient times. Medieval treatises on Eastern music contain information concerning musical ornaments. Mahmud ash-Sherozi, in the musicological section titled “Dar ilmi musiqa” of his encyclopedic work “Durratut toj,” reflected on the emergence of sounds and the methods of performance on national instruments, emphasizing that instrumentalists should enrich melodies with ornaments. These instructions indicate that musical ornaments have been an inseparable part of national performance practice since ancient times.

Throughout history, Uzbek instrumentalists and singers have refined their skills, creating and perfecting various ornamental techniques. These ornaments were formed in accordance with the specific characteristics of each musical instrument. In the performance practice of stringed instruments such as the tanbur, dutor, gijjak, and sato, as well as wind instruments such as the nay, surnay, qoshnay, and bulamon, various ornaments came to be widely employed. The technical capabilities of each instrument determined the character of the ornaments and the methods of their application.

Melisms and Their Types

Musical ornaments consist mainly of melisms and qochirims. Melisms are all melodic ornaments that possess a definite form or are performed in a free manner in vocal and instrumental music, supplementary sounds capable of altering the fundamental tones of a melody. Melisms are divided into types such as the trill, forshlag, mordent, and gruppetto, and are very widely used in the melodies and songs of nearly all peoples as well as in the creative work of composers. The ornaments encountered in Shashmaqom works and classical Uzbek melodies are called melisms and are also referred to as “qochirim” and “nola.”

The melisms in each people's music are significant for possessing their own distinctive forms. In Uzbek national performance practice, melisms such as kashish, nola, molish, and xonish exist. These ornaments are important elements that ensure the distinctiveness of Uzbek music. Their correct and skillful application demands great effort and knowledge from the performer.

Qochirim and Nola as Principal Ornaments

Qochirim is one of the most widely used ornaments in Uzbek national musical performance. In qochirim, instead of a single note, the performance is enriched through the use of neighboring notes. This ornament is expressed in performance through a series of technical decorations and is characterized in the manner of refinements such as forshlag, mordent, and trill. Qochirims are generally divided into simple and complex types. Their correct execution exerts a significant influence on the overall expressiveness of a work.

Nola, meanwhile, is realized through the movement of sliding downward or upward from a note during the performance of that note in the musical text. Nola is a vibrating sound extending within the range of a half tone, and in musical performance it is a method carried out on instruments such as the gijjak by pressing the string with the finger and moving it gently and rapidly, similar to the widely used vibrato. The distinctive feature of nola is that it enhances the emotional expressiveness of a work and exerts a profound influence on the listener.

Forshlag, Mordent, and Other Ornaments

Forshlag, or anticipation, is realized by lightly striking the principal sound with the aid of a sound at an interval of a half or whole tone in advance. This ornament lends a particular lightness and elegance to the melody. Forshlag must be applied in accordance with the rhythmic structure of the work and demands precise and fluent movements from the performer.

The mordent is an ornament produced through the rapid repetition of the principal sound, introducing a particular ornamental quality and liveliness to the melody. The distinctive feature of the mordent is that all of its sounds are performed with the plectrum, while in the sayqal only one stroke is made with the plectrum, the remaining part being carried out by pressing the string with the left hand. This difference is of great significance in performance technique.

The trill, or bidratma, is one of the most widespread melisms and is employed on nearly all stringed and wind instruments. The trill is performed rapidly upward and downward, like a fast tremolo. In contemporary performance practice, the trill is required to be executed with different fingers, which demands high skill and regular practice from the performer.

Kashish and Its Distinctiveness

Kashish is an ornament realized through the sliding of the fingers of the left hand from above to below and from below to above within the interval of a half tone. This ornament is a distinctive form of the glissando style existing in musical art performance. In practical musical practice, kashish was also referred to by master instrumentalists in the fifties of the past century as the practice of “tortish.”

In gijjak performance, the practice of kashish is based on the foundation of the development of the melody. The ornament performed in the kashish style is written above the note and may be executed within the interval of a half tone, within the interval of a whole tone, or from the lower tone upward. The correct execution of kashish demands from the performer not only technical skill but also musical taste and emotion. Through this ornament, the performer deepens the emotional content of the melody and conveys it to the listener.

Rez and Other Instrumental Ornaments

Rez on the gijjak is realized through the rapid and fluent movement of the right hand at the very tip of the bow. Mainly, the performer may use this method of performance at various points of the melody according to his own arrangement, and in certain cases it is applied at the dynamic, that is, the highest points of the melody. Rez is applied at the climactic points of a work, lending it particular brightness and strength.

The chang instrument also possesses its own distinctive ornamental decorations. If we look at the history of the chang instrument, the ornaments characteristic of this instrument are of great significance in the performance of folk melodies, maqoms, and yol maqoms. The distinctive ornaments of each instrument derive from its technical capabilities and timbral characteristics.

The Role of Ornaments in Maqom Performance

Maqoms embody the history of the Uzbek people in magical tunes, having been created and performed mainly in a monodic style, and constitute one of the most developed forms of musical creativity. In maqom performance, it is necessary to know all musical ornaments and characteristic tunes. In the process of performing maqoms, the bestowal of varied ornaments upon musical sounds is mainly carried out in the climactic section.

The ornaments encountered in Shashmaqom works are of particular significance. The modal-intonational system of the maqom is based on micro-interval relationships, which differ fundamentally from Western harmony. In maqom performance, ornaments play an important role in revealing the spiritual and philosophical content of a work. In sections such as daromad, miyonxat, and ufar, ornaments manifest in various forms.

Ornaments in Folk Melodies and Songs

In the interpretation of Uzbek folk melodies, the works of composers, and works written by composers in a national spirit, ornaments such as nola and qochirim are also used in the musical text. These ornaments must be applied in accordance with the content and direction of the work. When enriching a musical text with national qochirims, it is necessary to use nolas and qochirims suited to the spirit and content of the work.

In folk songs, ornaments play an important role not only in instrumental accompaniment but also in vocal performance. Singers create various ornaments with their voices, thereby intensifying the emotional impact of the song. Ornaments such as nola, kashish, and xonish are widely employed in vocal performance. These ornaments demonstrate the singer's skill and musical taste.

Ornaments in the Work of Contemporary Composers

Contemporary Uzbek composers make extensive use of national ornaments in their works. They harmonize traditional ornaments with contemporary means of musical expression, achieving new artistic results. In the works of composers, ornaments serve to reveal the overall idea of the work.

National ornaments are also employed in contemporary pop songs and estrada music. These ornaments lend a national spirit to a work and help it to become closer to listeners. In contemporary performance practice, the trill is required to be executed with different fingers, which demands high skill and regular practice from the performer.

Methodology of Studying and Teaching Ornaments

The study and teaching of national ornaments constitutes an important part of Uzbek music education. Students must practice for a long time in order to learn to execute ornaments correctly and skillfully. Demonstrating the ornaments by playing them is helpful, and this demands from the student tireless, regular labor and constant self-improvement.

One of the effective methods of teaching ornaments in music education is to teach them step by step. First simple ornaments are taught, and then complex ones. The method of executing each ornament, its musical content, and the place of its application must be explained. Students must learn to execute ornaments correctly not only technically but also musically.

Conclusion

The ornaments used in Uzbek national melodies and songs are an inseparable and important part of our national music. These ornaments - qochirim, nola, forshlag, mordent, trill, kashish, rez, and others - are the principal elements ensuring the distinctiveness of Uzbek music. They enhance the expressiveness of a work, lend it a national spirit, and exert a profound influence on the listener.

National ornaments have been shaped and perfected over centuries. They have developed in accordance with the technical capabilities of each musical instrument and the characteristics of each genre. In maqom performance, folk melodies, and the works of contemporary composers, these ornaments manifest in various forms.

The study and teaching of ornaments is an important task of Uzbek music education. Young performers must thoroughly master national ornaments and be able to apply them in accordance with the content of a work. Through this, the traditions of our national music are continued and developed. The ornaments in Uzbek national melodies and songs are a priceless treasure of our people's musical heritage, and preserving them and transmitting them to future generations is the duty of each of us.

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