

THE RHYTHM OF THE KARAKALPAK TRADITIONAL SONGS**Berdikhanova Shahida Nurlybaevna**

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Abstract: In the 21st century, the problem of regeneration, maintenance, and promotion of national heritages of ethnic cultures, in particular the musical one, has become the question of the day. The study of Karakalpak traditional musical creativity, its ethnogenesis, genre-stylistic and performing features, as well as the specifics of the fret-intonational and metro rhythmic properties, seems to be one of the most underinformed and actual tasks of musicology, which motivates the addressing of the declared subject of this article.

Keywords: music, original culture, unique phenomenon.

Introduction

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 and intoning of different songs, everything that constitutes folk creativity and 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 music, which has been carefully stored in the memory of the people until today [5].

The musical culture of the Karakalpak people is a unique phenomenon which has a long history and is closely associated with the work of related peoples inhabiting the territory of Central Asia. Karakalpak folklore has a variety of genres and forms, which embody the history, life, customs, and traditions.

In the modern world, the issues of revival, preservation, and promotion of national traditions of ethnic cultures, and in particular their musical heritage, are some of the most urgent problems in art.

The study of the rhythm of the Karakalpak song tradition will allow us to comprehend the basic laws of the musical language of the Karakalpaks. Problems of musical rhythm on all the existence of musical-theoretical views, from antiquity up to the present time, occupied and continue to occupy one of the main and actual problems of musicology, which served as a support for the address to the declared subject of this article. Reliance on the principles of comparative analysis, first of all, contributes to the identification and establishment of the national and universal sides of the phenomenon in question.

The study of expressive means in traditionally formed musical genres, in particular their rhythmic structures, is one of the main tasks of modern musicology. In the development of the musical culture of the Karakalpak people, song creativity occupies a special place. Invariably, the song accompanies the main milestones of life: birth, wedding, and death, which are ubiquitous in everyday life and serve as a decoration for toys and celebration.

Samples of poetry by prominent poets Berdakh, Ajiniyaz, Kunkhadji, and the classic of Turkmen poetry - Mahtumkuli - found musical incarnation in Karakalpaks songs. Evolving over the centuries, song genres have been born and linked by rituals, customs, and historical events. The rich content of folk song has a great emotional impact, distinguished by the richness of rhythm and intonation, as well as the diversity of poetic images and melody.

Methods

A number of these scholars, including folklorists such as N.A. Baskakov, Ch. Valikhanov, N. Davkaryev, K. Aimbetov, A. Tazhimuratov, T. Nietullaev, A. Divayev, K.Mambetov, K. Muratbaev, and K. Raich, who made significant contributions to the study of Karakalpak linguistics and folklore in Their studies were mainly connected with the collection, classification, and publication of the texts of the vocal works of the Karakalpak people.

In the field of historical and theoretical musicology, of special significance are the writings of T. Adambaeva, A. N. Azimova, and S. Khisamova, who in their research studied the specifics of the Karakalpak folk art, their modal and semantic foundations.

There are almost no works dedicated to the melody of the songs, in particular, its modal-based, rhythmic and intonation development. Due to the absence of well-known folk songs, we set the task of considering the rhythmic features of Karakalpak folk lyrical songs.

It should be noted that rhythm, along with the modus intonation sphere, is a fundamental component of the musical language of monodic cultures. The problem of metrorhythmic organization in professional music of oral tradition and folk songs receives a lot of attention in the works of Turkic-speaking researchers.

1. Belayev, K. Temirbekov, A. Baygaskina, T. Alibakiev, N. Abubakirova, Sh. Gullyev, T. Mamedov, T. Solomonjova, R. Sultanova, and A. F. Nazarov devoted their works to the study of the correlation of Turkic poetic and musical rhythms (Azeri, Turkmen, Kazakh, and Uzbek music).

In addition to the above studies in musicology, the issues of rhythm were addressed in the works of A. Fitrat, I. R. Radjabov, F. M. Karomatov, T. B. Gafurbekov, O. R. Matyakubov, R. S. Abdullaev, R. Y. Yunusov, and O. A. Ibragimova, in the context of a study of the foundations of Eastern traditional music and folklore.

When studying the musical-temporal structures of traditional music, it is certainly necessary to take into account the specific features of each culture, expressed in the national musical thinking, which are directly dependent on the structure of the peculiarities of the poetic language. The solution to this problem, namely the study of the rhythmic structure of the national musical language, is extremely difficult, primarily due to the lack of common methodological approaches. In this regard, we give a consideration of V.N. Kholopova: "The formulation of the problem of national specificity in the rhythm is natural for the reason that

rhythm as a means of expression is especially characteristic, "physiognomic," the rhythm intonation is "portrait," and in no other element of the national accent of musical speech is revealed as clearly as in the rhythmic one" [6,3].

One of the founders of the study of the metrorhythm of songs of Turkic peoples is V. Belayev. His approach is based on the method of algorithmic analysis of the verse presented in the works of ancient Greek and medieval thinkers of the East. According to Belayev, the choreic musical and poetic system gave origin to the main rhythmic formula of Arab-Persian music, called "Zarb-I Kadim"—"ancient rhythm" (literally: "blow"), consisting of two sabab—and hafifs—the simplest rhythmic formations [3,96–97], from a combination of which various types of poetic lines are formed. Belayev also cites the idea of the rhythmic unity of the text and melody: "a folk song in its specific existence is a high-pitched recitation of the song text, receiving a rhythmic organization in time through the correspondence between the verse and melodic accents" [4,52].

These provisions, identified by V. Belayev in the study of folk songs of different ethnic cultures, served as a support for further research in the field of theoretical musicology.

The monographic work of A. Baygaskina "Rhythm of Kazakh Traditional Music" [2] stands out among special works on the subject of the rhythm of Turkic-speaking songs.

The analytical approach of Baygaskina in the study of the rhythm of the songs is based on the totality of the syllabic-rhythmic method of V. Belayev with the laws of Kazakh poetry, which allowed the author to review and determine the typological rhythm formula designs from syllabic groups to complete song verse.

Due to the lack of works devoted to the rhythmic foundations of the Karakalpak folklore genres, when considering the rhythm of folk lyrical song genres, we found it possible to rely on the above methods of analysis, in particular, on the methodology developed in the works of V.N. Kholopova, V. Belayev, V.I. Yelatov, P.F. Stoyanov, and A.E. Baygaskina.

Results

These works are significant in that the proposed methods of analysis, where the system of versification is the main structural component of the rhythm, are effective in relation to the study of the rhythm of the song culture of the Turkic-speaking countries.

Discussions

In this speech, only the ode to the rhythm of Karakalpak folklore is consecrated; namely, the rhythmic formulas are presented, which represent one of the basic elements that form the basis of the architectonics of songs. It is conventionally identified by us as rhythm formulas (RF). Before moving on to the actual analysis, we will clarify the concept of "rhythm formula," introduced into musicological practice by V. N. Kholopova.

The rhythm formula (RF) is a relatively integral rhythm formation, which, along with the ratio of durations, necessarily takes into account the accentuation, so more fully revealing the intonation nature of the rhythm structure. Unlike rhythmic patterns,... rhythm formula is a relatively short and isolated formation that approaches the motive independently. Rhythm formulas, in general, are an important stylistic and genre figure in music and are expressive of national traits [1 For details, see: Kholopova V.N. Music Rhythms..., 1980].

Referring to the fact that national songwriting is a syncretic unity of poetry and music, which is repeatedly confirmed in the scientific investigations of philologists and musicologists under rhythm formula, we will consider the rhythmic expression of individual words—defining them as basic "rhythm formulas" (BRF)—and the group of words (bunaks)—"combined rhythm formulas" (CRF). Perceiving them as the smallest rhythmic units of the song, the totality of which contributes to the formation of typological rhythm formulas – rhythm lines (RL) and rhythm verses (RV).

Thus, consider the basic rhythm formulas (BRF), which include two- and three-syllable rhythmic structures.

The most common type of two-syllable is **uniform**



No.1 "Yedenbaynmasy"

(KNP.p.18)



It is one of the simplest examples of the rhythmic design of Karakalpak writing. As a universal example of the rhythmic design of bunak, it can be used at all stages of melodic formation.


The next type of formulaicity of two syllables RF is called "**lame**".

It performs the function of braking, which is also one of the factors for the slow melodic movement.

No.2 "Chimbai"

(KNP.p.22)



There is also **dotted** rhythm -  two-syllable RF, which contributes to the intensity of melodic movement.




Depending on the location in the verse line three-syllable RF are of different types. Next, let's look at the most common varieties.




3-BRF.1. Rhythm of **summing**:  - often performs the function of a rhythmic cadence in the songs. In the majority of cases occur in the final sections of meloline:

No.3 "Gel-gel-ay!"

KNP.p.39



3-BRF.2. Another option of summing rhythm is the following configuration trisyllabic RF, **dotted** ; ; . as well as the previous version of the three-syllable RF performs the function of rhythmic cadence.






3-BRF.3. **Uniform** ; ; . uniform three-syllable RF, as already noted, is the basic in the construction of Karakalpak lyrical songs. It is as well as two-syllable RF, in most cases, occurs at the beginning of meloline.

No.4 "Periyzat"

KNP.p.32



3-BRF.4 "Lame" type of formulaicity of trisyllabic RF can occur in initial and final sections of lines in the composition of six-syllable or penta syllabic bunaks. This type of three-syllable RF in Karakalpak lyrical songs is presented in two versions:

- a) ; ;
- b) ; ; .

Among them, the first type is more common compared to the second type. In the songs it performs the rhythmic cadence and is found mainly in the final parts of meloline (among 50 songs in 14 it is possible to observe this type of trisyllabic bunak). For example:

No.5 "Kyzbahsynamasy"

KNP.p.13



In the example of the song "Kyzbahsynamas", 3-BRF.4-a is used at the end of meloline in the composition of pentasyllabic RF. We can say that the chanting of the last syllables in this way or during the half-line is one of the features of Karakalpak folk (mostly lyrical) songs. For example, in the Kazakh songs, a characteristic is considered to be the adding and singing of extra-textual syllables.

The second type of three-complex "limping" bunak 3-BRF.4b is less common. They can be formed from composite bunaks and occur at the beginning, middle, and, to a greater extent, at the end of small-scale construction. For example, a song:

"Biykesh" No.6

KNP.p.70



3-BRF.5. This type is presented by **broken rhythm**- ; ; .

The broken type of rhythmic expression of the three-syllable bunak is less common in comparison with other variants of the rhythm formula of the three-syllable RF. It has an upward type of stress, seen in the middle or at the end. Merging with the subsequent bunak, it creates an impulse to melodic advancement. It can be part of a six-syllable or pentasyllabic RF with three-syllable or two-syllable RFs:

No.7 "Nazlym"

KNP.p.80



Conclusions

The study of expressive means in traditionally established musical genres, in particular their compositional structures, seems to be one of the main tasks of modern music science.

Every nation has its own language, national school, art, and aesthetic values created over thousands of years. Karakalpak music has managed to preserve a peculiar national flavor, which is clearly reflected in Dastan, folk songs and instrumental melodies. As A.N.Azimova claims: "The musical-poetic language of Karakalpakov is a very original phenomenon, marked by the integrity and 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 in 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 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].

Reliance on a comprehensive analysis, taking into account the specifics of folk poetry and the laws of the musical language, is the most effective method to identify the typological characteristics of the manifestation of rhythm.

It should also be noted that each of the RF can be used in different parts of the songs, performing a certain functional load and giving color and originality in architectonics.

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