

Issues of voice training in teaching maqam singing¹

Komilakhan Boriyeva

Honored artist of Uzbekistan, acting professor of the department of "Maqom singing" of the Uzbek National Music Art Institute named after Yunus Rajabi.

Nodira Pirmatova

Head of the "Maqom singing" department of the Uzbek National Music Art Institute named after Yunus Rajabi. associate professor, honored artist of Uzbekistan.

Qobil Ayubov

Senior teacher of the department of "Maqom singing" of the Uzbek National Music Art Institute named after Yunus Rajabi.

Mavlyuda Samandarova

Teacher of Abdurauf Fitrat boarding school specialized in maqam art of Bukhara.

Muhabbat Salihova

Associate Professor of the Department of "Maqom Singing" of the Uzbek National Institute of Music Art named after Yunus Rajabi.

Shavkat Matyoqubov

Associate Professor of the Department of "Maqom Singing" of the Uzbek National Institute of Music Art named after Yunus Rajabi, independent researcher.

Mohichehra Shomurodova

Assistant professor of the "Maqom singing" department of the Uzbek National Music Art Institute named after Yunus Rajabi, an honored artist of Uzbekistan.

Mominjon Sadirdinov

Teacher of the "Maqom singing" department of the Uzbek National Music Art Institute named after Yunus Rajabi.

Mamlakat Ulasheva

Teacher of the department "Maqom singing" of the Uzbek National Music Art Institute named after Yunus Rajabi.

Abbosjon Gapporov

Teacher of the department "Maqom singing" of the Uzbek National Music Art Institute named after Yunus Rajabi.

Suhrob Jumayev

Teacher of the Department of Status Singing of the Uzbek National Music Art Institute named after Yunus Rajabi, basic doctoral student.

To Cite this Article

Satsangi, A. & Ghosh, S. (2024). "Issues of voice training in teaching maqam singing". *Musik in Bayern*, 89(7), 1–14. <https://doi.org/10.15463/gfbm-mib-2024-256>

Article Info

Received: 27-04-2024 Revised: 21-05-2024 Accepted: 29-06-2024 Published: 7-07-2024

Abstract: This article deals with voice, one of the most pressing issues in status singing, and its correct implementation in practice.

¹ The following literature was mainly used in the preparation of the article: the collection of materials of the republican scientific-practical conference on the topic "Issues of developing the voice in the education of maqam singing". – Tashkent: "BOOKMANY PRINT" LLC printing house, 2023.

Information about types of sound, resonator, articulating apparatus, and pronunciation of letters is given. Issues related to the period of mutation are considered. Vocal exercises are provided in sheet music as a recommendation. Valuable advice on singing practice and voice education is given.

Key words: Zamzama, voice, singer, academic vocal art, voice training, status singing, bass, baritone, tenor, alto, soprano, mezzo-soprano, coloratura soprano, low voice, high voice (or sonorous voice), sonorous voice, muted voice, bo‘zak sound (the untuned voice that amateur singers have), pang sound (a strong and energetic voice found among singers in the Khorezm oasis), ishkami sound (a sound less than its loudness), palate, articulatory apparatus, resonator, rasida period, master-apprentice school, binnigi (to play the sound through the nose), guliligi (to sing a song by straining the vocal chords), gumbazi xonaqoi (perform by directing the palate), sound attack.

Voice education is one of the main issues in status singing today. Innovations implemented in the educational process in this field are aimed at expanding the vocal capabilities of future singers.

In the process of teaching traditional singing, effective use of Uzbek statuses and "zamzama", "hang" in classical music brings the future singer closer to the sacred musical heritage left by our ancestors. [7. 8-9.]. First of all, it is necessary to pay attention to the definition of these two terms:

Zamzama (Arabic. – زَمْزَمَةٌ making a humming sound, humming) – 1. Sing a song in a low voice, sing along. 2. "Singing" of fire worshipers in a soft and melodious tone during prayer. 3. Exercises in the process of learning tunes and songs. 4. The name of one of the types of sound systems, tuzuk (veil) in the twelve maqam complex. [8. 75.].

Hang (Persian-Tajik. – هنگ sound) – 1. Melody is a general expression of music. 2. Musical notation and voicing it. 3. Meaning feelings like excitement – o, oh, wow, yor, yor-yey, dod, dod-yey, woy, e woy, wo-yey, john, john-yey, johnim, johny-mo - with exclamation words like Fragments of a long chant. In maqams, they consist of choruses that are repeated each time after certain parts of the hymn. It is appropriate to name such melodies that are sung without the text of the poem. 4. In Turkmen folk music, it means "melody, tune" and represents instrumental tracks. [8. 212.].

As many people know, we mainly use academic vocal art techniques to voice singers. In this, singing students are given voice exercises through different gammas accompanied by the piano. Because there are no such styles as academic vocal direction in maqam singing, even if such a school was left by maqam singers in the past, we have no information about it. Here the question arises, if the exercises created for academic vocals are destroying our national tone, then have our classical singing teachers not used voice tuning exercises in the past? Or did they not tune the

voices at all? Voices are necessarily tuned, but in the natural process, that is, when getting ready for a wedding, teachers first start with smaller songs, after performing 3-4 songs, their voices are tuned, they come to their place and continue. their performance programs met their spiritual needs. So, voice mastery in status singing today is carried out using Western vocal models. Of course, academic singing is distinguished by a perfect theory. For this reason, some status singing terms are often explained by academic names. For example, in academic singing, voices are divided into types, which are named as follows: Male voices bass, baritone, tenor, female voices alto, soprano, mezzo-soprano, coloratura soprano.

In the practice of singing, in addition to the types of voice, there are also methods of sound production, that is, the use of the voice, which are also described in practice using different names and terms. In traditional Uzbek singing, there are *binni*, *gulli*, *ishkami*, *gumbazi khanakai* and several other vocal styles.

We can say that the vocal style of Munojat Yolchiyeva, professor of the Maqom singing department of the Yunus Rajabi Uzbek National Institute of Music Art, is close to the vocal style of an *ishkami*. Because in the *ishkami* sound production method, the sound emitted by the vocal cords first vibrates through the throat, palate and head vibrators, and goes out of the larynx cavity. In the lower registers, lung oscillators are mainly involved, and in the upper registers, head oscillators participate. This method is called open voice in the vernacular. Singers with a professional vocal style can have good control over their voice. The dynamics of the sound, that is, the pitch and lowness of the sound, musically speaking, aspects of the *fortepiano* are easily controlled in the lower and upper registers. In addition, it will not be difficult to increase the mobility of the voice and show its positive aspects.

In the following, as we study maqam singing and its voice secrets, we are always concerned about this problematic situation in the education of maqam singing. The above, academic style approach has many general benefits for voice formation in singing, but there is also a subtle side to the matter. First of all, a maqam singer must have a mature voice and be able to sing maqam melodies perfectly. It is known that maqam works consist of a number of sound systems that differ from each other, and a singer who cannot distinguish them cannot be a maqam performer. A singer who does not know the characteristics of maqam performance, such as moaning, ornaments, tone, cannot sing songs properly. Unfortunately, in the field of status singing education, there have been no special voice guides for status singing and how to polish it. In the past, some literate musicians used a number of special terms and phrases to describe, distinguish, and professionally evaluate voices. However, this experience is hardly used in the system of special music education introduced in our republic. That is, if the voices of academic singers are clearly named in a common European way, the details of Uzbek national singing will remain abstract for many. They are divided into several categories. The main ones are held under the following names:

“Nor ovoz”;
“Tik ovoz (yoki jarangdor ovoz)”;
“Jarangdor kuvrak ovoz”;
“Kuyuk tik ovoz”;
“Bo‘zak ovoz”;
“Pang ovoz”;
“Ishkami ovoz” [6. 12.].

At this point, today's modern information technologies are developing, great interest is expressed in this direction by both the government and the youth, and all the conditions and opportunities are being created. This is a pressing question on the path to voice development in makam singing. I think that in this regard, our scientists and researchers working in the direction of modern information technologies will also test the capabilities of information technologies in determining the type of voice. If this issue is resolved, it would greatly help to eliminate a number of problems in the development of the singing voice and facilitate the education of teachers and students.

Performance lessons in Uzbek art have been carried out on the basis of the teacher-student school since time immemorial. Usually, each student was under the supervision and education of his chosen teacher for many years until he thoroughly mastered the secrets of performance. Specific to music art and fiction: playing music, singing, correct pronunciation of words, understanding the meaning of poems and ghazals, studying musical heritage, learning in circles apprentices who mastered aspects important to a performer, such as the art of propriety, were allowed to work independently after special examinations by their teachers.

On the Tashkent-Fergana performing way, we feel a sound somehow reminiscent of a flute as a result of the sound coming out of the chest in a raised position and hitting it on the lips. On the roads of Bukhara and Khorezm, the sound (of course, if it is formed correctly) reminds of a magical sound coming from the dome. Singers paid special attention to these situations while performing what is called voice training in our language [3. 70.].

The correct formation of the singing breath is one of the most important aspects in performance technique, because the quality of the voice depends on it. Singer's breath is different from non-singer's breath, i.e. physiological breath. During singing, the time of inhalation is shortened, and the time of exhalation is extended. The breathing process goes from an automatic state, which is not controlled by consciousness, to a state that is voluntarily controlled. The mobility of respiratory muscles increases. The main task of the voluntary control of the singing breath is to form the skill of being able to exhale in an economical way and in a rhythm during singing.

In the practice of singing, there are 4 main types of breathing:

- *spinal type or upper chest type. In this type, the shoulder muscles are more active, and as a result, the shoulders are raised. The upper chest type of breathing is mainly found in children, but this type of breathing is not suitable for singing;*
- *breast type. External breathing movements adapt to the active movements of the chest. During breathing, the diaphragm rises, and the abdomen is pulled;*
- *abdominal type or diaphragmatic type. The respiratory process occurs due to the active contraction of the diaphragm and abdominal muscles;*
- *mixed type or chest-abdominal breathing. In this case, the breathing process occurs as a result of the active work of the chest and abdominal muscles, as well as the lower back muscles.*

When the sound is played simultaneously in the head and chest resonators, the vocal cords vibrate in a mixed way. This is a full sound attack. Attack is the creation of sound. There are three types of sound attack: strong (hard), soft and breath sound attacks.

In a severe (hard) attack, the vocal folds are tightly closed, after which they are opened again with a strong push through the pressure under the vocal folds. This type of attack gives clarity, brightness to the sound, the sound sounds clearly. A chest resonator can only be powerful if the vocal cords can work on chest-type vibrations. But it would be a mistake to think that the main resonator is the main cause of a good sound. The head resonator responds only if the first sound from the throat contains more high overtones.

The point of feeling the main resonance is different for everyone: for someone, it is on the face mask, for another, on the front of the upper teeth, for another, on the forehead, and for another, on the hard palate.

The register of the singing voice is understood as a series of sounds produced by a single physiological mechanism. Men's and women's voices have different register structures. Male voice has two registers - chest register, falsetto register and a passing register. And women's voices have a transition point to three registers - chest, central and head registers.

In the chest register, the notes up to the transition point sound strongly, and according to the subjective feelings of the singer, the sound takes place in the chest. That's why this tone register is called chest register. The register-to-register notes are subjectively uncomfortable. Singers sing both in the chest register and in the falsetto register. Notes above the transition point are sounded in the falsetto register in men. The falsetto register sounds weak and the timbre is low in a singer who has not received vocal training. Falsetto sounds are also called "head sounds" because they sound in the skull.

The palate is also an important articulatory apparatus. However, its location significantly changes the intake resonator. When the soft palate shrinks, the swallowing position changes, and the sound changes accordingly. The soft palate must be able to actively contract in order for sound production to be clear and distinct. During singing voice exercises, the palate should be raised, almost blocking

the nasal passage. To feel its correct position, it is necessary to perform a light yawning movement [2. 13.].

If the soft palate is relaxed and hanging, the sound produced during singing is heard through the nose. This mistake is often observed in young students. If a future singer learns to control his soft palate, he will also learn to control his larynx. If the soft palate is placed in the right position, during singing, vowel sounds are heard beautifully and clearly, and the timbre of the voice becomes soft. In order to raise the palate, it is necessary to practice using words that contain the vowels "o" and "o'" together with the consonants "q" and "g' ". Exercises matching letters to tones in the form of "Qo – g'o", "qo' – g'o", "qo – g'o", "qo – go' " increase the activity of the palate.

If the selected vowel is uninteresting according to the overall sound of the performer's voice, that is, the sound is light and dull, then it is better to choose sounds such as "i", "ye" in order to approximate the sound. If the sound is too close, open, spread and ugly, then it is better to start with sounds that can serve to collect the sound, such as "o", "u", "o". It is not good for those who are vocalizers to start singing with the "i" sound, because this sound can lead to an even tighter voice due to its pronunciation. Therefore, the sounds "a", "o", "u" and "o" are more comfortable for such singers. For those who sound through the nose, the sound "o" works well, especially the sound "a". It is appropriate to perform exercises by adding consonant sounds to the above-mentioned vowel sounds with singers whose pronunciation organs are empty and lazy. Achieving the skills of chanting technique through such methods will give positive results [3. 71.].

Normal speech is carried out with the pronunciation of vowels and consonants at the same length. But in the process of singing, this ratio changes. It is important to distinguish singing speech from spoken speech. In colloquial speech, sounds have a small range. And when singing, this range can include several octaves. In addition, while singing, the sounds have a large and varied timbre. Articulation during singing differs from that during speech in that all members of the articulatory apparatus are activated during the singer's voice production process.

Every student who is studying in the field of maqam singing must work on the articulation of singing to a perfect level. Of course, this is not a result that can be achieved in a day or a month. A student should work on himself every day for years. It is important not only for students, but also for professional singers to work on their vocal articulation. Because the quality of articulatory apparatus definitely affects the sound. Correct, accurate and beautiful pronunciation of the text of the work, vowels and consonants gives the singer's voice more perfection, beauty and charm. That's why it is important for a student to study any piece in the performance repertoire, to work on its text, that is, on its pronunciation.

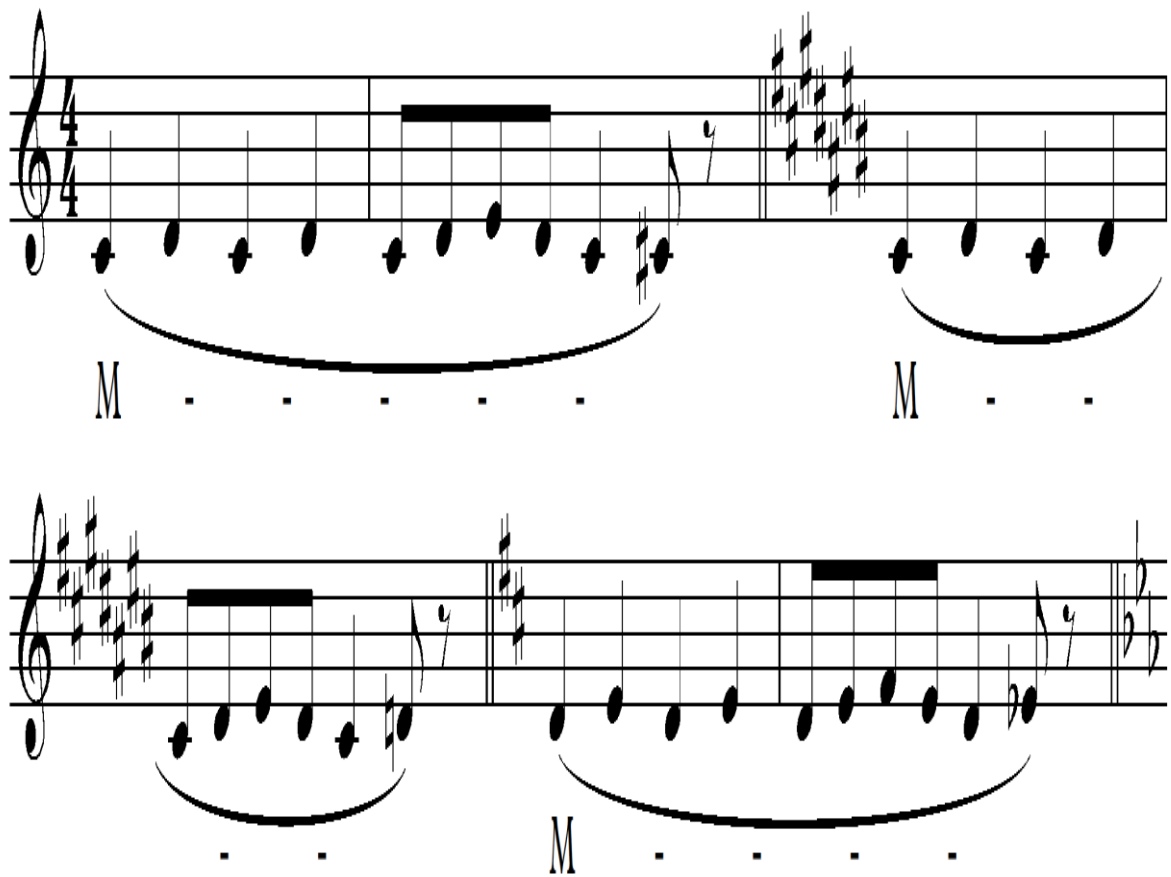
As a solution to the above-mentioned problems, inviting experts in public speaking to the educational process will give effective results. There are special exercises that are useful for working on speech, from which you should choose the

ones that are suitable for singers and teach them to students. By knowing exactly how the lower jaw, lips, and tongue should be and how they should move during the pronunciation of vowels and consonants, the student will get rid of speech problems, if any.

It is better to start the process of preserving and educating the voice from childhood, even from infancy. The fact that the voice also has hereditary characteristics, including the fact that in many cases a girl's voice is similar to her mother's, and a boy's voice is similar to his father's, has been tested a lot in practice. Every parent should try to keep the good features of their child's voice, such as clarity and sonority, for a long time. Especially in this regard, the mother's services are invaluable. In this case, it is appropriate that a nursing mother does not eat very bitter or salty things until the child reaches a certain age. Also, it is natural that tobacco products and alcohol have a negative effect on the baby's voice - these elements pass to the baby's body through mother's milk.

In order for voice tuning exercises to be useful and appropriate, the teacher should know the methodology of conducting them well, choose the exercises in advance to avoid forced pauses, achieve their consistency, do not constantly repeat the same exercises in the lesson, he should think that it will be colorful. It is desirable for the teacher to know each exercise well and be able to play and sing freely on musical instruments.

In traditional singing, it is necessary to help the student with the help of a certain musical instrument to adjust the voice. It is advisable to use a rubab or similar sounding instrument as an assistant (depending on the conditions, other stringed instruments can also be used). Voice tuning exercises always begin with singing with closed lips and space in the mouth. In this case, the sound "M-m-m" is created. The primary exercise is as follows:



The next voice exercise is a logical continuation of the first one, and it is recommended as an additional method for singers who have a difficult voice. Although this exercise is not mandatory, it is useful to do it [9. 293.].

accompaniment:

The image shows two systems of piano accompaniment. Each system consists of a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is four sharps (F#, C#, G#, D#) and the time signature is 4/4. The melody in the right hand is marked with 'M' and has a slur over the first four notes. The left hand provides a steady bass line with quarter notes.

In the next exercise, it is aimed to work on a wide breath with the help of one of the most effective vowels, the vowel "O":

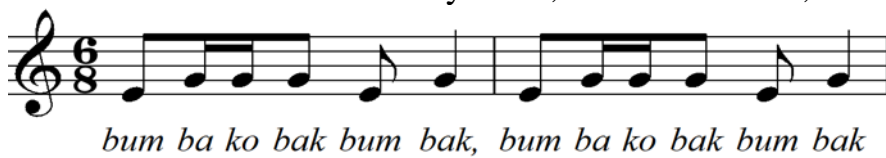
The image shows two systems of a vocal exercise. Each system consists of a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is four sharps (F#, C#, G#, D#) and the time signature is 4/4. The melody in the right hand is marked with 'O' and has a slur over the first four notes. The left hand provides a steady bass line with quarter notes.

In this way, it is necessary to gradually add consonant letters in the exercises. This exercise was presented in the form of staccato to ensure easy singing. Staccato exercises are more stimulating exercises for the voice:



The focus should also be on improving the quality of the flight of the voice. In the process of singing, the formation of flight in the voice is equally important in both academic singing and traditional singing [10. 215].

In addition, there is an exercise that is not found in the process of European academic singing exercises and is present in our classical singing direction, which is the use of the rhythmic, i.e. circular, method in the voice.



That is, to sing the circle method instead of the words of the songs performed in the ufor method boom-baka-bak-bum-bak.



Or the mo'g'ulcha methods bum-bak-bak bak-baka-baka-bak,



interpretation method boom-bak-bak singing the circle method instead of the words of the boom-bak method throughout the entire voice range leads to the opening of voice possibilities of young singers, development of rhythmic ability and improvement of pronunciation. Nowadays, especially many young singers face difficulties in the performance of official Ufars. Through these exercises, it is possible to perfect the performance of works of various difficult techniques. If a young singer is asked about a piece he is performing in a specialized class and finds out which part he is having trouble with, he sings the method of that piece in his mouth and performs it like boom-baka-bum-baka from the beginning to the end, and then performs it with the same ghazal, naturally, this is the problem. z-resolves itself.

The mood at the beginning of the training, the readiness of the singer to sing and the ability to enter into a creative state are of great importance for mastering the tasks ahead. A young singer who is inactive and has a low voice cannot achieve high results.

It is not possible to achieve the goal only by physical adjustment. The singer needs to tune in to the meaning before performing the piece. The text of the work (words or verse) has a great influence on the mental state of the performer. This, in turn, also applies to the voice. A singer who sings knowing the true meaning and essence of the text will be successful, his voice will "fly". With the addition of singing skills and mature music, the effect of poetry as spiritual food for the human heart increases.

Full-fledged voice training can be started only after the period of mutation has passed, that is, when the voice-generating apparatus is physiologically fully formed. The most delicate and responsible period of voice formation is the period of mutation. "Mutation" is a Latin word meaning "change". As the child grows, the organs of voice formation, like all his organs, develop and grow. In this process, the sound, color, and tone of the voice gradually change and develop. This is particularly difficult for a boy's voice. Mutation takes place in different places depending on climatic conditions. A mutation can last a year, a few months, a few weeks, even a few years.

The duration of this process in many cases is related to the psycho-physiological development of the child's organs and the state on the verge of adulthood. At this point, we found it permissible to mention some signs of the period of mutation: various changes appear in the child's voice, in its pronunciation, some of them become hoarse. In some children, the voice becomes lower and thicker, and in some children, the voice becomes thinner. Children's voices become fuller and begin to resemble men's voices.

There is another type of mutation, in which the child's voice suddenly thickens and may stop speaking. It is not necessary to worry too much, because this process does not take long. Then the child develops a male voice. It is recommended not to tire the voice during this period. It is useful to prevent the child from shouting and shouting unnecessarily. In our region, the age of men is 18-20, and women are 17-19. In this case, it is also observed that the growth period is completed at an early age, but this condition must be confirmed by a medical specialist, that is, a phoniatics. In any case, it is not appropriate to seriously engage in singing voice exercises during adolescence, that is, to put a strong emphasis on these exercises. It is especially necessary to be careful with teenage boys [2. 62.]. But sometimes the situation can be different for girls. Even then, taking into account the individual capabilities and health level of the future female singer, individual training can be chosen and performed carefully. Everything must be under the supervision of specialists, that is, the permission of the phoniatriest and the strict monitoring of the teacher during the training process are important. Most importantly, it is not

recommended to perform any voice exercises outside of the supervision of a teacher. Of course, big changes in the teenager's voice are not expected from these trainings. The goal here is to preserve and further develop the musical abilities of future singers.

As they say, "You have knowledge - you are armed", below are important rules of vocal and technical hygiene that are necessary for all status singers, as well as artists engaged in singing in other directions:

1. First of all, it is impossible to sing while being a patient. Sometimes there are those who think that "you can sing in any situation..." or "look, even if I have a cold, I can use my voice in the right scenes...". But unfortunately, this is very wrong. Because singing in a sick state does not bring any benefit, on the contrary, it can only cause harm and make the vocal apparatus sick.

2. One of the habits that seriously harms the health of the voice-producing apparatus is excessive singing, that is, singing so much that the voice becomes tired and strained. Here it is impossible to say that a singer should not sing for more than a minute. It's just that the load given to the sound apparatus should correspond to its state of readiness [4. 16.]. This often happens when learning or performing complex works.

3. In order for the voice of maqam singers to be full of strength, training should be conducted systematically. In this case, more attention should be paid to the techniques of using sound, to work on complex parts of the work. In this regard, we can use the method used by our teachers since ancient times.

4. In order for the voice apparatus to work well and flawlessly, it is necessary to perform singing exercises every day. That is, it is necessary to sing and train the muscles of the respiratory system. These exercises can be done without singing. First of all, respiratory muscles are trained with the help of breathing exercises. Then the muscles of the jaw apparatus are trained so that they can actively participate in the singing process. Special exercises are also used for this [5. 42.].

5. The singer should choose a repertoire based on his voice capabilities. The human voice is not always able to perform all maqam works.

6. It is very important for a status singer to follow a routine. His agenda is very different from everyone else's. But no matter how the daily schedule is made, the time of three things should always be the same, that is, the time of waking up, eating and sleeping.

7. Diet is the most important thing for a singer. He should not eat a lot. As a result of constant overeating, the singer's weight increases. Due to the accumulation of fatty tissues around it, the diaphragm begins to compress, breathing becomes difficult, and as a result, the process of singing becomes more difficult.

8. If the singer has not sung for a long time for certain reasons, then it is not appropriate to suddenly strain the voice apparatus. In such a situation, it is important to be careful when the singer's voice feels fresh, it seems easy to sing, and the voice sounds resonant.

9. It is very important to pay attention to the mental state of the singer. Being mentally unprepared to perform a piece can also lead to forced use of the voice apparatus and its consequent damage.

10. It is necessary to approach the day of going to the big stage or to concerts and events with special attention. On this day, it is very important to refrain from heavy physical work, to be free from running and jogging due to various worries.

11. From time to time (every 6 months, if necessary, every 3 months) to undergo the supervision of an otorhinolaryngologic, a phonetician, and to receive special treatments without delay, if necessary, is included in the vocal and technical hygiene of the singer's voice.

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Internet resurs:

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