

ADAPTATION OF FOLK SONGS FOR THE ACAPPELLA CHOIR

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Abstract: *This article describes the use of choral styles and tools of Central Asian peoples, folk and folk songs, depending on the melody, genre, content, as well as their national character, intonation and meter-rhythm structure. It also provides a brief overview of adaptations for two and more-voiced acappella choirs by arranging folk songs.*

Keywords: *a'cappella, polyrhythmia, polymetry, fret, intonation, meter, rhythm, Phrygian, doric, myxolidian, ionic, eolian, lydian, lokric.*

The training of highly qualified teachers, musicians with theoretical and practical knowledge, choir conductors is impossible without an in-depth study of folklore and its factors. The study of folklore, the arrangement (processing) of songs of different genres for the choir is one of the main factors in the formation of a young choirmaster. Processing is an interesting and independent field of art, in which each nation has the opportunity to show the unique features of the culture of singing, to reveal its musical thinking. The main task of the reworking is to reveal the specific imagery of the song's content through various means of expression, its national "colors". In a short period of time, the culture of choral performance in Uzbekistan has come a long way, from one voice to many voices. Folk music has some features that are easy to use in a choir. They appear directly in the melodies of the East, and especially in the elements of polyrhythmia and polymetry. It was on the basis of these features and characteristics of Oriental music that the methods of searching for polyphonic textures were formed, and reworking for the independent genre – a'cappella choir - began to emerge.

The appeal to the song folklore of the peoples of Central Asia opens up a wide range of opportunities for a deeper study of a culture that has had its own unique characteristics for centuries. Researchers studying the musical heritage of the peoples of the region have acknowledged the influence of historical socio-economic conditions on the national closeness of the musical heritage, the theme, genre, musical and stylistic features, the interethnic commonality of traditional forms of performance. In all the peoples of Central Asia, "Yor-yor" (in Uzbeks and Tajiks), "Yar-yar" (in Karakalpak, Turkmen, Uyghurs), "Jar-jar" (in Kyrgyz and Kazakh) The marriage genre is widespread. [1,3-p] In it, not only the name itself and the scenario of the folk tradition, but also the content, intonation and rhythm structure are similar. Other genres of folk music also have common features in lyrical singing, which sings of labor, family, and nature. In addition to these characters, the musical folklore of each nation has unique, individual features. There are two factors to consider when creating a reworked work for a polyphonic choir: typological and individual. The processing of folk songs, which are monodic in nature, the introduction of new textural and acoustic elements in it requires a careful selection of means of expression based on an in-depth study and analysis of folk music. It is necessary to take into account the characteristics of the composition, metrorhythm and form-forming factors, the intonational features of the melody, as well as a number of similar factors of a genre of folk music (humorous, lyrical, mourning, etc.).

The reflection of the national color in the invoice of the choir is one of the most important issues in the processing of the work on the basis of polyphony. The strict, mandatory condition of the rework is that the national heritage is preserved without changing it, that is, with the details of the melody and the rhythm of the melody. This organization of modern choral music has grown from the historical background that existed and developed in folk and professional art.

Depending on the melody, genre, and content of the song, it is necessary to use such choral styles and instruments so that they are close to the spirit of the national character, derived from its intonation and meter-rhythm structure. It is better not to use complex harmonic combinations, while the texture of harmony should not obscure the melody, but rather emphasize its national mood. The choir texture should be simple and clear and should not go beyond the current range of choir parts that are easy to perform.

The most important principle of processing is the individualization of the invoice. In this case, its components, each sound, a certain aspect of the musical texture has a unique thematic image. Different types of choral texture are used in the processing of folk songs: harmonic, polyphonic, melodic bass homophone, auxiliary voice, unison. The choice of writing style directly takes into account the poetic image content of a particular song, which necessitates the use of genre-specific writing styles and expressive means of a descriptive nature. Signs of comprehensiveness can be seen in the arrangement of the naming of various means of expression, the interpretation of vivid generalized imagery of genre-specific scenes and scenes. This is achieved through the use of certain techniques in the choir that mimic the sound of the doira, dutar, trumpets, drums and other folk instruments of the peoples of the East. Such styles enrich the texture of the choir with wonderful colors, which once again emphasize the national color of the song and evoke certain impressions and impressions in the listener. Creating a choir texture requires a creative approach to detail and making each part miniature. Miniature, on the other hand, requires high taste and subtlety, and the clarity and precision of the choral expression styles. At the same time, harmony and polyphony, the modern means of expression, must be named with great care and thought. The styles used in the reworked works not only spoil the beauty and originality of the original work, but, on the contrary, enrich its echoes with new colors in harmony with the traditional heritage, helping to preserve the national character of music, mood and meter composition. In addition to the homophonic direction of the recording, polyphonic methods are used in the processing of songs. One of the most common methods for developing form and enriching content is imitation. This style contributes to the timbre of the choir texture and is the basis for the thematic development of folk songs, as well as a means of intonational renewal, development and strengthening. In imitation sounds, clear imitation is used when the main melody is not changed, and vague imitation is used when the music is expressed in part, often in the form of isolated tones. In the processing of lyrical songs, more auxiliary vocal polyphony is used, which allows one syllable to be sung in several musical sounds. "Singing a syllable is an important means of expression, melody is one of the means of interpreting the wide flow of lyrical emotions, and sometimes creating a vocal melody" [1,219-p]

At the same time, the relative independence of melody and rhythm of choral parts and the method of expressing a free sound with expressiveness is used, but the unity of intonation and rhythm must be preserved. Counterpoint creates a colorful tool that opens up many facets of the subject matter in a variety of timbre combinations, sometimes creating a wide, meaningful, including landscape background. Contrasting (k o n t r a s t) polyphony in song processing is a means of expressing the versatility of a musical image: the realization of a 'unity of diversity'. His task is to depict bright and diverse genre images, life scenes. It is the counterpoint connections and the system of sounds that reveal the versatility of the musical image in the layers of independent texture. Free polyphony plays

an important role in the reworked songs. It can be used in various forms and freely. The sound acting as a counterpoint is assigned to complete the image of the main melody, to color it. In this case, the method of breaking the melody line is used, so that the melody sounds like two auxiliary sounds. The melody and harmonic language of the processing are closely related to the intonation and mood features. Many peoples of Central Asia polyphony is important. It can be used in various forms and freely. The sound acting as a counterpoint is assigned to complete the image of the main melody, to color it. In this case, the method of breaking the melody line is used, so that the melody sounds like two auxiliary sounds.

The melody and harmonic language of the processing are closely related to the intonation and mood features. Many of the songs of the peoples of Central Asia are characterized by a relatively small range, with a predominance of intervals of seconds, thirds, quartets, and fifths. They tend to move more upwards and downwards. One of the peculiarities of voice direction is the absence of leading tones and the predominance of natural tones. Seven-step diatonic scales are commonly used, such as Phrygian, Dorian, Myxolidian, Ionic, Aeolian, Lithium, and Lockry. In addition to diatonic-based scales, chromatic-sounding scales are common. Steps II, III, IV, VI will be changed more often. The main stages - II, III, V - are the basis of the mode and remain unchanged. Some Central Asian peoples: Karakalpak, Uyghur, Turkmen, and sometimes Khorezmian Uzbeks have a second lad. The penta tonic type of major and minor belongs to the Uyghurs, Kyrgyz, and Kazakhs. The harmonic texture of most of the reworked songs is based on a quarto-quintet relationship that supports the T, S, D functions. Secondary and quarto-quintet melodies, as well as syncopated rhythms, create a distinctive color scheme.

One of the expressive means of processing is the pairing of sounds by means of parallelism. The use of dissonant chords, which have no solution, is aimed at creating a colorful phoneme, breaking the scales. The versatility of harmonic devices leads to the fact that the background, not the functional aspect of harmony, plays a leading role in the overall musical development of a number of reworked songs. very similar. The use of polyphonic combinations based on a single voice or a group of voices in the processing of songs in a single voice or group of movements accelerates the perception of the texture in the background, while increasing the tension in the mood in depicting a cheerful mood. Polyharmonic compounds enhance the functional aspiration and emphasize the uniqueness of the melody line. The use of non-negative melodies in the processing is intended to describe the national character. These melodies are used to rehearse cheerful, cheerful melodies, as well as melodies that have a soft, lyrical, epic, and narrative character. Pure quartet and quintet tones help to express the original primitive colors. Non-tertiary structural melodies set against chords help to reflect the colorful, background-related functions of harmony.

The use of altered chords, which enhance the specificity of the sound, gives a new sense of tonality, even though the process of this deviation is very small, even during one beat. The works are very interesting and colorful, using different directions of the fret, the possibilities of the variable variation, the comparison of tones. The search for new means of expression in the language of harmony in the processing of songs always stems from the fullest and most vivid disclosure of the richness of the melody, as well as a more subtle interpretation of the distinctive diversity of folk songs. Metrohythmics plays an important role in the processing of folk songs.

The role of meter and rhythm in Uzbek folk music is enormous. The meter and rhythmic features of music often determine the expressiveness, composition, and genre of a melody. [8.5-b] Rhythm cannot be imagined without meters. The meter is the norm of rhythm and its means of change [9,200-b], as well as a system of organizing rhythmic movements based on the exchange of base and non-base components. That is why it is important to identify the general laws that reveal the qualities

of the meter-rhythm as a factor in the process of song processing. For songs of a play, dance, or march character associated with elements of movement, a more rigid metric is one in which the stronger and weaker contributions alternate over time. Free lyricism is characteristic of lyrical, narrative, recitative, and wide-ranging songs. The method, which is the main expression of strict metrics, plays an important role in the processing of songs. Well-known researcher of Oriental music V. Belyayev said: "The rhythm of Oriental music is divided into a number of rhythm formulas, which are considered as independent rhythm structures" [2,49-p]. In the reworked works, the methods, with their various forms, give the chorus a distinctive national character. The rhythm is characterized by syncope. In many cases, syncopated rhythms are used as a means of dramatizing music. Rhythm, as a form-forming factor, defines a whole set of unique elements, such as the predominance of measurement accuracy, the specific role of syncope, and the complexity of the relationship between units of measurement and elongation. Combining the variety of rhythms with individual voices, sound groups, and timbres makes the reworked folk songs closer and more understandable to the listener, teaching them to listen to a new variety of colors, multi-voiced echoes, and enhance their musical taste. Almost all the methods known in choral literature are used to arrange folk songs for a polyphonic choir. One such method is to record the melody in upper, middle, and lower registers. Depending on the structure, character, and development of the melody, high voices can be passed to a soprano or tenor in the upper register, alto and tenor in the middle register, and bass and alto in the lower register. Sometimes the movement of the main melody is transmitted from one voice to another, which enriches the texture of the chorus with different timbres and their combinations.

The use of this technique expands and enriches the chorus, giving it a sense of impact and excitement. One of the most common styles is to gradually add choir parties or choir groups to the overall chorus. This style is typical for works in polyphonic structure writing. The method of step-by-step addition of chorus sounds is relatively more common and is performed in the following sequence: first a group of women, then men, sometimes vice versa: or a group of high voices - soprano and tenors, then low voices group - alts and basses. From high-pitched to low-pitched: SATB or, conversely, from low-pitched to high-pitched: BTAS can also be cases where all your voices are added in sequence, and many other options for adding voices are also used [3,77-p].

The use of this technique helps to gradually increase the coverage of the chorus, to expand the scope of the chorus. The thickening of the chorus texture contributes to the increase of emotional tension and the growth of the volume of the image created. The method of gradually limiting choral parties or groups is less commonly used, despite its effectiveness. This style is associated with a gradual decrease in the dynamics of the work, a gentle and smooth fading of the sound, a refinement of the sound, and is used in textures that use a more polyphonic style. It has a powerful effect on the listener and creates an image that is moving away. Divide choir parties or choir groups according to the artistic or technical tasks assigned. The melody is separated from the background of the other sounds of the chorus, as a result of which the texture sounds are divided into background and relief. The fact that a party or choir plays at different times provides a wide range of sound development, helping to reveal the full content of the image of the music.

Comparing choirs to each other is more about the contrast of timbre and dynamics. This creates beautiful, impressive and bright contrasting backgrounds (p. 5,102]. One of the most common methods of processing Central Asian folk songs is to double the sounds. It is mostly used in the form of unison of individual groups of choirs, octave unison, high voices soprano, tenors and low voices in unison of bass and bass. The double-voice style allows the development of melody to be exaggerated and expressive, revealing the national features and the nature of its monody. The various forms of duplication of sounds that are characteristic of folk performance reinforce the expressive

significance of individual sentences or whole structures. The effect of unison or octave twinning in different voices is to realize the artistic side of the chorus, that is, to enrich the image of the melody with folk instruments. The chorus pedal (background) is a continuously held sound, often a combination of bass or other voices of the male group of the choir, solo, chorus melody movement. There are other options for this style. The chorus pedal has a variety of expressive features. It has the ability to express the state of deep lyrical-philosophical observation, landscapes of nature and life, as well as various pictorial aspects. In particular, continuous, multi-octave or quintet harmonic melodies are important as "resonators" of the folk ensemble and are played in different colors. The choir pedal is an important stylistic feature of the polyphony, which is close in quality to the national performance of the people.

The clash of voices usually takes place between side-by-side parties with soprano and alt, alt with tenor, tenor with bass [6,27-b] ... This style is often used for polyphonic writing belongs to. She is very active in music development. The resulting dialogues of the choral parts capture the most delicate, sensitive emotions and add a unique timbre to the chorus texture. A variety of coloring techniques are also used in the processing of folk songs for the Acappella choir. These techniques help to create a unique, beautiful sound in the choir, which is also used as an effective means of separating the musical material. One of the most common coloring techniques is to sing with your mouth closed. This technique is used in choral works to independently express the musical material, as well as to accompany the chorus to a solo sound or a group of voices. This technique can be used with a closed mouth and in combination with words. Vocalization of vocal sounds A, O, U, I, E is a unique style of coloring [4, 34-p]. In different parts of the choir score, there is a possibility to use different vocal sounds in a closed mouth, as well as to combine them at the same time.

This style is one of the means of revealing the unique national features of folk singing. Another of the most widely used methods in the processing of folk songs is the uniqueness of the existing national feature in a song that does not have a specific meaning, and la-la, tra-la, which helps to highlight these features. - la, xo - la - la, many syllables or conjunctions, such as ay, ey, hoy, h ey, yor, yor-ey, are repeated repetitions of their cries. In many cases, a method of singing specially selected syllable combinations is used, in which folk instruments are imitated to the sound of a timbre: imitation of a circle instrument bum-bak, ba-ka-bak, bum-ba-ka-bak; rubobga imitation na-na-nay, na-na-ra-nay; trumpet imitation ra-na-na, ra-na-na-vu; drum imitation rak-tak-tak, ra-ka-ta-ka-tak; imitation din-din, di-ri-din to imitate the kabuz; imitation of the drum dom-dom-dom, dom-do-ro-dom. Imitation of circle rings and safoil is done through tsi-tsi-tsi joints [7,77-p].

The processing of Central Asian folk songs is widely used in the practice of national vocal performance.

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