

ORAL PROFESSIONAL MELODIES: THE MUSICAL HERITAGE
OF THE SCHOOL OF BAKHSHI

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ABSTRACT: This article provides a scholarly analysis of the formation process, historical roots, genre features, and performance traditions of Karakalpak oral professional music. It highlights the distinctive features of classical oral professional music compared to folk songs, classifying the repertoire into two groups based on melodic structure and form. Special attention is paid to the musical characteristics of the famous names "Dem Bermes" and "Adinnan," as well as their role in the tradition of the bakhshi school. The article emphasizes the cultural significance of classical Karakalpak music and its role in transmitting national heritage to the younger generation.

Keywords: Karakalpak music, oral professional music, classical melodies, performance traditions, bakhshi art, dutar, "Adinnan," "Dem bermes."

Classical and oral professional music, created by solo professional performers, occupies a significant place in Karakalpak music. Classical or oral professional music refers to the works of professional performers who have made musical art their main profession and have been created, preserved, and developed for a long time. These works are the result of great experience, created on the basis of the long-standing musical heritage of the people. Their authors were talented bards and storytellers, performing songs and epics, and not only earning people's acclaim, but also being the first composers who created melodies and tunes. In the true sense, despite the lack of a certain musical literacy, they managed to create their works by listening (listening), in an oral form, and convey them to the general public. The role and significance of national musical art in understanding our national culture and identity are invaluable. Music is an art form with divine power.[1-122]

Despite the fact that the melodies of these folk composers have passed through many eras and passed through the hands of many talented individuals, we can see that many melodies retain their original originality through the example of music currently available. He is distinguished by his life skills, deep meaning, strong ideas, thoroughness, and ability to present life's truths simply and beautifully. They are close and dear to the hearts of the people, and therefore have excited generations for centuries.

Promoting classical works, which are the foundation of national musical culture, among students of higher and secondary specialized educational institutions, including preschool, extracurricular, general education schools, academic lyceums, and vocational colleges, is



primarily the organization of educational work, providing them with access to the enormous and rare wealth of our nation, as well as ensuring the continuity of musical traditions [2-138]

Traditional oral professional music differs greatly from folk melodies in its developed melody, formal complexity and difficulty of performance, general specific features, and requires special skill from the performer.

Therefore, having the ability to sing it like folk songs, not everyone can perform it, it requires long preparation and intense training, mastery, and vocal ability from the performer.

For this reason, just as the bakhshis who encountered such melodies as "Muwsa sen yar," "Adınnan," "Khoja bala," "Kúnkhoja," etc., could not perform well, so, as the people say, the famous bakhshis, who placed a nightingale in the ear of the dutar, for many years followed the teacher and only dared to perform it after passing the school of apprenticeship. In many places, they either couldn't get the melody's turnover or played unpleasantly, upsetting their teachers. There is a folk proverb about the difficulty of fully performing noma: "The dutor sometimes obeys in seven years, sometimes in forty years, sometimes it becomes a companion to the sorrowful." Although this is an exaggeration in the folk language, it means the truth of life by showing that he has mastered the difficult task of playing the dutar and the art of bakhshi in general.

Therefore, we refer to bakhshis as professional performers, and their performed and created songs as oral professional music. This term was previously completely unused in Karakalpak musical culture. However, it is also known that such music has existed among the Karakalpak people since ancient times. They mixed with each other, were not divided into genres, and in all of them were referred to by the term common folk melodies.

Since the main performers of Karakalpak classical music are famous bakhshis and musicians, it often has an improvisational character. Folk epics about love occupy the most important place in this area. "G'árip oshiq," "Sayatxan Xamra," "Húrliqa Xamra," "Axmet Yusup," "Góruğlı," "Dáwletyar bek," "Qırman dáli," etc. are considered, and when they are performed by professional bakhshis, the prose-local words of the dastan are performed in a recitative-declamatory way, and the heroes of the lyrical moments perform their dialogues and monologues with a melody on the dutar. Therefore, this type of Karakalpak music is built on the basis of a combination of recitative-declamatory form and the art of singing. "Karakalpak folk songs" are divided into several types is divisible. Lyrical, epic, historical, social resistance, joyous-dance, and musical. V. Shafrannikov, in his book "Karakalpak Folk Songs," emphasizes the highlighting of folk melodies in this way"[3-1-130].

Karakalpak oral professional music, like folk melodies, is divided into two groups based on its structure: simple and complex. The melodies belonging to the first group are very light in melodic terms, consisting of short melodies in a short form that is quickly memorized. In this type of professional music, the motifs are not particularly broad and long, consisting of one, two, or at most three motifs.

Oral professional melodies belonging to the second group are composed in a melodically complex form, broader and more developed in terms of melodic structure than the first.

Both are built on the same principle, differing only in the principle of development of the main thematic material in the text. Primarily, this manifests itself in their formal structure. The



melodies of the first group are usually composed in a short, concise, linear form and are built on poetic texts of 7-8-11 syllables.

The first group of oral professional melodies includes: "Ayjamal," "Qáwender," "Igalay," "Jıǵalı," "Qońırat," "Náyleyin," "G'ubbaddin," "Bozataw," "Muwsa," "Jaman shıǵanaq," "Nigarim," "Xansayat," and others.

One of the most popular melodies among the people, belonging to the group of short melodies in oral professional music, is "Galg'alay." The melody is in two periodic musical forms, composed through the variational development of one main motif. The first part of the song begins with the repetition of a certain motif twice. It can be said that this motif itself consists of a two-part musical phrase. The first part of it rusted one after another from below, rising to the interval of a gamma-shaped fifth, and then it seemed to "stick" in place.

pauses briefly, then rises another ton upwards, then slowly descends again.

One of the melodies that occupies a special place in Karakalpak oral professional music in terms of its melodic artistry, requiring the performer to skillfully use voice tones and perform with a very wide breath, is the song "Dem bermes."

The general character of the melody is reminiscent of the feelings of "upliftment, inspiration, and pride," which have reached their peak. The very name "Dem bermes" is not said in vain, it is possible that it refers to the strength that develops from head to toe in a moving, waltz-like tempo.

"Dem bermes" consists of three complex episodes, each of which is composed of thematically dissimilar materials, the subsequent motifs of which are interconnected.

Each episode of the song consists of four motifs, the first of which is a variation of the main motif, and the fourth is composed of a new motif.

In "Dem bermes," the episodes gradually escalate, ascend, and in the next concluding part, they descend back to their initial state. The melody "Dem bermes" is also widespread among the neighboring Uzbek and Turkmen peoples.

The second group includes oral professional melodies: Varieties of "Ala qayis," "Adıńnan," "Eshbay," "Dardıńnen," "Qoshades," "Muxalles," "Gór qız," "Sanalı keldi," "Saltiq," "Sarbinaz," "Muwsa sen yari," "Jeti asırım," "Xoja bala," "Idiris," "Úshtop," "Gulpaq," "Mertewil," "Sáwdigim," "Qoshim palwan," "Kemine," "Qara dáli," "Tarlán," "Demirdonli," "Kepter," "Xojabagman," "Tábriz," "Sayqalı nalış," "Nalısh," "Kelte nalış," "Teke nalış," "Láy-láy," "Ázizim," "Periyzat," "Qanıpe," "Qızlar uyge kir," "Bes perde," "Ilgal," "Kenges," "Ne daǵı dos," and other melodies can be performed.

One of the most beautiful and widespread forms of oral professional music, belonging to the second group, is the melody "Adıńnan." "Adıńnan" is the main type of melody that the master performs conditionally when testing his student and giving a blessing according to the traditional way of bakhshis. In addition, at weddings and ceremonies, when bakhshis competed with each other, "Konkurs" was one of the repertoires that determined the individual personal skills of performers.



"Adiñnan" is one of the special beautiful types of classical music, and there are several types that are sung among the people. Although their intonational structure is very close to each other, distinctive features are evident in the melodic character of each.

The second "Adiñnan" has a more melancholic character than the previous one, and mordentines are more common. In both variants, the introduction to the instrument is similar, and the vocal part of both begins with a chorus accompaniment. The rhythmic structure of both is in the "size of 6/8." If the melody of the first variant is composed with a repetition in one tone, forming a chorus, then it is then supplemented and expanded.

Thus, the melody has two climaxes, both of which are thematically close to the original motif. In both of these variants, women's mournful complaints about their fate, their angry process against the consequences of the times, can be heard. Therefore, these are often considered variations performed by women.

The third variant of "Adiñnan" differs from the above-mentioned variants by several peculiarities. This is performed only by bakhshis, and the quartal-quintal posdynamic chords in the dutor accompaniment, corresponding to their performance styles, occupy a special place.

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