
**DISTINCTIVE FEATURES OF THE 'TALQINCHAI SAVTI KALOM'
DIRECTION IN UZBEK CLASSICAL MUSIC PERFORMANCE**

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Annotation

The article discusses the features of the "Talkinchai savti kalom" direction in Uzbek classical music performance, the fact that this type of music has been formed over the centuries, improved in content and form, and that each direction, each style in classical music performance is distinguished by its own rules of performance, spiritual and philosophical load and cultural significance.

Keywords: Result, listener, not only, classical, music, art, culture, interest, increase, modern, youth, spiritual, analysis, information, technology.

The place and significance of music in human life make the teaching of classical music art to the younger generation not only a matter of preserving cultural heritage but also of understanding and utilizing its influence on human development. Nowadays, under the influence of information technologies and modern culture, there is a noticeable decline in interest among young people toward classical music. Therefore, teaching classical music can play an important role in the spiritual and aesthetic development of youth. Classical music holds a significant place in both family and social life, reflecting people's emotions and cultural values. Furthermore, teaching it to students encourages them to understand and appreciate national culture and traditions with loyalty. This not only fosters their spiritual growth but also instills a sense of national pride.

At the same time, classical music helps develop listeners' creative abilities and enhances their aesthetic knowledge. Music education mainly aids listeners in reducing anxiety, finding peace, and achieving emotional balance. As a result, listeners not only gain knowledge about classical music but also deepen their interest in art and culture in general. This article analyzes the role and distinctive features of the *Talqinchai Savti Kalom* direction in Uzbek classical music performance.

Uzbek classical music is a spiritual treasure of the nation, a reflection of its historical heritage and rich artistic traditions. This type of music has evolved over

centuries, both in content and form. In classical music performance, every direction and style is distinguished by its unique performance rules, spiritual-philosophical load, and cultural significance. One such direction is *Talqinchai Savti Kalom*, which contains not only musical but also literary and spiritual meanings. The *Talqinchai Savti Kalom* direction occupies an important place in the system of Uzbek classical music and is especially notable for its harmony between poetry and melody, its emotional expressiveness, and high artistic performance demands. This article explores the origins of this direction, its main features, performance styles, and its significance in the art of music.

The term "Talqinchai Savti Kalom" refers to the expression of poetic text through musical means—essentially, "the speech of music." Answering the question of which classical music styles *Talqinchai Savti Kalom* belongs to, we note that *Talqin* is a term in Persian-Tajik and Uzbek music that refers to the passionate and emotional singing of poetry with musical expression, in a recitative tone, performed softly and expressively without full vocal projection. This style is particularly important within the framework of *maqom* music. The *Talqinchai Savti Kalom* style is part of the family of classical music styles known as *maqoms*, which are among the most significant traditions in both Uzbek and Tajik musical heritage. This direction includes parts such as *talqin*, *sadr*, *talqincha*, *navo*, *ufar*, and *musaddar*.

Talqincha is a musical form within the *Shashmaqom* tradition. It is a vocal piece that usually involves the emotional, smooth, flowing, and lyrical performance of poetic text. This form is characterized by a spiritually, aesthetically, and philosophically enriched vocal expression of poetic content.

Ey, mening nozik nihol oromijonim, qaydasan?

Bu ko'ngil bo'stonida g'uncha dahonim, qaydasan?

Necha kundur bu ko'ngul mushtoqi diydoring erur,

O'rgulay, ey dilbari shirin zabonim, qaydasan?

Ayrib men yordin, bir necha kun bo'ldim judo,

Axtarib keldim seni, oromi jonim qaydasan?

Holimiz behad yomondur, kelmading holim so'rab,

Ey, mening xush mehribon, ruhi ravonim qaydasan?

Ko'zlarim ko'rmas bo'lub qoldi bu g'am sahosida,

Hasratingda chiqdi bu ohu fig'onim, qaydasan?

Tashna labdur Mashrabo, chunki yurak-bag'ri kabob,

Furqatingda, ey mening ohu fig'onim, qaydasan?

In this ghazal by the great Sufi poet Mashrab, divine love is glorified and written in the *ramal-i musammani mahzuf* meter of the aruz poetic system. This particular poetic meter stands out for its musicality. The presence of a long syllable at the beginning, followed by a short one and then two more long syllables, creates a pleasant and appealing melodic rhythm.

This meter is highly compatible with classical and folk melodies. Alisher Navoi, in his treatise *Mezon ul-Avzon* ("The Measure of Meters"), emphasized that the *ramal-i musammani mahzuf* meter corresponds well with popular folk songs known as "qo'shuq", "aruzvoriy", and "turkiy". The renowned musicologist Yunus Rajabiy noted that 52 of the *Shashmaqom* melodies he compiled correspond to this meter. Out of Alisher Navoi's 3,132 ghazals, 1,075 are written in this meter. Jami also composed many poems in this style, and the entirety of Husayn Bayqaro's poetic works are composed in this meter. Poets of the 20th century such as Sobir Abdulla, Charxiy, Chustiy, Erkin Vohidov, Abdulla Oripov, and Jamol Kamol also frequently employed this meter. The sound structure of the *ramal* meter (– V – –) is arranged in a way that enhances musical expressiveness. This is even reflected in its name: *ramal* is derived from Arabic and means "the rhythmic trotting of a camel."

Alisher Navoi listed 13 variations of this meter with examples, while Babur expanded this to 59 variants, providing examples for each. In folk singing, particularly in Uzbek vocal traditions, the *ramal-i musammani salim* and *ramal-i musammani mahzuf* forms are widely used.

The theme of this ghazal conveys the torment and deep sorrow of a person separated from their beloved—interpreted here as God. According to Sufi philosophy, every person carries within themselves a divine breath (*mujda*), and one must search for it in their inner world. Finding it leads to self-awareness and understanding the essence of life, including the realization that one's place in this world is temporary. As love for the Creator grows, the divine breath draws the soul back to its origin. This state is known as *jazba* (spiritual ecstasy). The great Sufi Najmuddin Kubra, in his "Afāq wa Anfus" (Macrocosm and Microcosm) theory, described the human being as a small universe (*al-alam as-saghir*) in constant attraction to the greater universe (*al-alam al-kabir*). The state of the longing Sufi lover described in *Talqinchai Savti Kalom* reflects this spiritual pull. While portraying the beloved (in this context, God) through symbolic and metaphorical imagery, the lyrical protagonist expresses deep emotional experiences in a moving melody. This melody is considered sacred and must not

be performed carelessly or in inappropriate settings, as performance etiquette dictates.

Research on the *Talqinchai Savti Kalom* direction and Uzbek classical music performance more broadly has traditionally relied on musical analysis, literary commentary, and historical sources. Key literature includes classical Uzbek and Persian-Tajik poetry, scholarly articles on national music schools, monographs, and research on master performers. In analyzing the literature, works such as Khayriddin Qayum's *Uzbek Folk Music and Its Traditions*, Tohir Malikov's *Shashmaqom Musical System*, and Muhammadali Haydarov's *Performance Art in Classical Music* were used as principal references. Additionally, audio recordings and extensive practical experience of national musical performers were reviewed.

The following methods were employed in this study:

- Historical-structural analysis: To trace the emergence and development of the *Talqinchai Savti Kalom* style.
- Comparative analysis: Comparing the techniques of different performers, musical samples, and poetic texts.
- Performance analysis: Examining musical style and interpretation using audio and video recordings.
- Linguistic and literary analysis: Interpreting the meanings of poetic words (*kalom*) and their expressive delivery methods.

These methods allowed for a thorough exploration and identification of the unique characteristics of *Talqinchai Savti Kalom*.

In Uzbek classical music, *Talqinchai Savti Kalom* represents a deep and complex fusion of national musical traditions and literary heritage. It emphasizes the interconnection between poetry and music, the performer's spiritual emotions, and the high standards of artistic expression.

This style provides the opportunity to grasp and convey the deeper meanings of musical works. Its importance goes beyond artistic and aesthetic value; it also serves as a crucial medium for preserving national identity and spiritual culture. Therefore, safeguarding, studying, and further developing this direction is essential to ensure the sustainability of the national cultural heritage.

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