



Musical Genres Typical of the Baburid Period Performance Practice

Munajat Rakhimovna Azamova

Senior Teacher, State Conservatory of Uzbekistan

<http://dx.doi.org/10.18415/ijmmu.v9i6.3863>

Abstract

This article describes the genres originated in the Uzbek-Indian musical harmony and used in the performance practice of the Baburid period, as well as their peculiarities are described.

Keywords: *Music; Genre; Uzbek-Indian Culture; Babur; Baburis; Dhrupad; Khayal*

Introduction

A certain social period forms its own spiritual environment on the basis of its own process of development, namely time and space, as well as the traditions of generations. The spiritual environment is determined by the rich cultural heritage, which was formed by ancient values, and the unique traditions that exist in practice. It should be noted that the musical heritage is a branch of this vast cultural environment, which is constantly evolving, keeping pace with everyday life and forming the basis of the practical process. Therefore, each period is harmonized with the aspects formed during its development. It is very important to preserve the tradition and make it relevant to the time, unique and influential in the development of humanity. The contributions of the rulers of the past to the development of history have also been marked by such fruitful activities. There is no doubt that the Baburid period also contributed to world civilization with its culture and art. The combination of Indian and Muslim folk music (Iranian instruments, Azerbaijani mughams, Central Asian maqoms and Indian ragas) and the influence of mutual folk art led to the emergence of new genres during the reign of almost all members of the Baburi dynasty. It is appropriate to consider them as a product of the musical traditions of Indian classical music, which originated in the heart of time and space. Because it can be seen that in them not only the Indian people, but also the peculiarities of the Baburids were manifested.

These are: dhrupad, khayal, taran and ghazal genres. In this article, we have found it necessary to dwell on the factors, internal features, and performance possibilities of “dhrupad” and “khayal” from the genres listed above.

Dhrupad (ध्रुपद) genre. Dhrupad as a separate musical genre was formed in northern India in the XV-XVI centuries, more precisely during the reign of Akbar Shah, and shows that it is a genre with a certain style typical of Baburian culture.

Dhrupad is also sealed in history as it was very popular during the Baburi period. One of the main reasons for this was the constant need for practical works or souls in the folk performing arts. Dhrupad is a product of this time, at the level of demand of the people and the audience. The structural aspects of dhrupad that emerged within the framework of classical features and the corresponding performance traditions in practice were formed, and aspects of originality in relation to other genres emerged. The Dhrupad genre is multifaceted by nature. Firstly, while raga, a classic genre of the Indian people, had a great influence¹ on its composition, secondly, there are aspects of popularity. It is therefore probable that the dhrupad was very popular among the people. The practice of music performance has always evolved along with the breath of life. One genre leads to the formation of another. Dhrupad is also popular in executive practice and is irrigated with various intricate aspects. To date, it can be admitted that dhrupad has been partially preserved in executive practice.

“One of the main reasons for its low use in modern performance is the comprehensive basis for the formation of the genre “Khayal”, which emerged during the performance practice.” - says Indian musicologist Chaytanya Deva [1].

Structurally, Dhrupad belongs to a type of complex genre, with an introduction and four components. Traditionally, the introductory part is called “alap” [1] and covers the main theme of the work and is the income of the instrument.

The first part that comes after the alap is the main part called the “sthai”. “Sthai” is also a unique income, but it is a prelude to the genre of the song, which is performed in words. It is performed mainly in low octaves, as part of the gain. The part that reveals the main melody theme of Sthai Dhrupad. It shows the theme of the work, the tonality and the main fixed curtains. In general, the theme of the work finds a holistic expression. **The second part** is called “antara”. The next development of income is the part that is performed in the middle and upper octaves. Antara is the part that develops the main theme in income (sthai) based on the principle of ascension. **Subsequent sections** “sanchari” and “abhog” are based on the first and second parts. As if realizing the features of “development”.

Dhrupad - always begins with “alap” (introduction) slowly and in the lower octave. Gradually the tempo accelerates and the melody rises to a higher octave. The most important aspect of Dhrupad’s preface is that it is performed without a rhythmic accompaniment.

Four sections are performed after the introduction:

- sthai;
- antara;
- sanchari;
- abhog.

The first part is the introduction to the sections following the “sthai” preface and is performed between the lower and middle octaves, while the antara is sung in the middle and upper registers [2].

Even in the four parts of the dhrupad genre, the chorus is always divided into “pakhavaj” instruments, and the main emphasis is on the change of methods, not on the melody.

Due to its widespread popularity in practice, four different styles of dhrupad performance have been formed and popularized. Each of these methods has been widely used in practice and has been developed at the school level. Therefore, these styles have always been noted by performers:

1. Gauhar vani
2. Nauhar vani
3. Dagar vani
4. Khandara vani.

Many sources state that Tansen was the most skilful performer of the Gauhar vani style. Tansen Miyan is one of the greatest representatives of the Baburi dynasty, a famous musician who served in the palace of the just king Akbar, who ruled India for fifty years. A number of other facts about the musicians of Akbarshah's time can be found in written historical sources. An example of this is the fact that in the palace of the great Akbar Shah, the ruler of the 16th century, there were symbolically "nine precious stones". It was Tansen, the great, famous musician and singer, who shone among these precious stones. He played classical raga so skillfully that every sound in it enchanted the audience" [2].

Dagar Vani has a special interpretation, and the interpretation of the melody, moaning, decorating the work, and their lavishness are of great importance in the development of the melody. Khandara vani is distinguished by its ornaments during the performance, while Nauhar vani is distinguished by the following sacraments, its peculiar charm.

In addition, there is a special line in the composition of the song, through which you can understand the high performance of "Qhandara vani", "Nauhar" and "Gauhar" vani from the favorite. "Dagar's performance will require a lot of breath from the singer" [2].

The word "vani" means a method of interpretation or expression. At the same time, the word has been slightly changed and is used in South India to mean "bani" meaning method. The emergence of a new form of the genre in practice and its widespread popularity among the people coincided with the reign of Akbar Shah. At the time of the popularity of the genre, the dhrupad style was first performed with a stringed instrument "vina" and a percussion instrument "pakhavaj". The genre's possession of badiha (improvisation), its ease of creative approach, led to certain changes in performance. The main reason for this was the practice of performing, which later became known as the most convenient and popular in the practice of folk performance, as well as the instrument "sarangi", which is widely used in classical dances and light classical melodies of singers. After that, the narration part of the dhrupad genre was mainly performed to the accompaniment of a sarangi instrument.

Khayal is a high-end, popular classical style genre of North Indian music. In fact, the word "imagination" is not derived from Hindi, but from Persian, meaning "idea" and "perception". Compared to Dhrupad, the fantasy genre is an example of a genre that is metro-rhythmically free and rich in colorful polishes. Of course, it is difficult to know the exact time when a genre will be introduced in practice. Khayal is one such genre. However, it is clear that the Baburid period was used in executive practice. Based on Khayal's inner features, it was assumed that it was an "alap" that began in the "rupak" method. In fact, rupak is an eight-part metro-rhythmic method, which, according to sources, is one of the most complex methods, divided into 2+2+4 and consisting of three strong contributions.

Various sources have given various information about the genre of khayal. In particular, "artists who came to Central Asia modernized some classical Indian music and called it "khayal" [1, p. 39]. In this regard, it is said that "Amir Khusrav Dehlavi, who lived and worked in the late XIII and early XIV centuries, and later in the XV century Sultan Muhammad Sharki contributed to the development of this genre and raised it to a higher level" [1, p.39].

Today, fantasy is one of the favorite, most popular, and soul-resting lyrical genres in the music culture of Eastern countries such as India, Pakistan, and Bengal as an example of classical music. Structurally, the imagination consists of two major parts, the sthai and the antara. Typically, the first part is performed in the lower and middle octaves. One of the distinctive features of the first part is its fiction. By nature, it contains badihagoyly, changing melody sentences. In the performance, the commonality of

the voice and the instrumental performers is very important. The second part is performed in the middle and upper octaves after the antara sthai. Both parts complement each other, showing a complete form of raga.

Within the genre's artistic features, there are a variety of ways to perform a composed fantasy. The masterful performer must always place the work in his imagination and give the audience a good mood by developing the main melody in a worthy way. Imagination can find a beautiful form in the performance of any skilled artist.

In practice, there are two parts of the imagination: "bara" (large) and "chhota" (small). Like dhrupad, bara hayal has separate sthai and antara parts.

Bara (large) imagination usually begins with a slow-moving "alap" and gradually accelerates to a medium tempo during the performance. The effect of the dream on the listener is much lighter than that of the dhrupad, and it describes the appearance of the raga in its most alternative form. The khayal "Bara" is performed in the same initial raga after the khayal "chhota". During the performance, his method is changed several times.

After the khayal is performed with the text in one or two (categorical) ways, an alap can be added in order to continue the "method" series in it, i.e., the badihai part. The performer develops it and moves on to free performance. The badihai itself can be divided into several parts, after each part of the badihai the performer must return to the "sam", the main curtain. In Khayal, as in the performance of ragas, a slow melody begins to be performed on the upper curtains. Then the performance of the "antara" part begins. In this part, the melody patterns become increasingly fast and complex. When the opportunity arises in the process of performance, "chhota khayal" begins, that is, the music accelerates and completes the series of text variations. The song eventually returns to the original method in the series. Like dhrupad, the fantasy genre has four different performance styles (schools). Performing schools are popular among the people and are called "gharana". The word "Gharana" means home, family. They differ from each other just like the dialects in speech, like the dhrupad vans. The differences between these schools of performance are determined by the style of performance, the musical expressions, the distinctive accents.

In conclusion, it can be said that during the Baburid period, new musical genres were created and introduced into the practice of performance. It is obvious that the Baburids created such innovations on the basis of Indian musical art and Uzbek music traditions.



References

1. Deva B.C. An introduction to Indian music. Publications Division. 1981.
2. The music of India by Reginald & Jamila Massey. New Delhi-110016., Abhinav Publications, 1996.
3. M.Nuriddinov. The Baburi dynasty. T. 1994.
4. A.Ibrohimov. The legacy of the Baburids. T. 1993.
5. M.A'zamova. "Commonality of Uzbek and Indian instruments". T. 2010
6. Dr. Suneera Kasliwal "Classical Musical Instruments". Rupa Co. New Delhi, 2001
7. Achariya Brihaspati "Music of Muslims and the Indian Peninsula" (short translation from Urdu to Uzbek). Tarj. Z.Nasullaev. T. : 2009.
8. Indian miniatures XV-XVII vv. M. : 1971.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).