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ON THE PROSPECTS OF DEVELOPMENT OF SOUND ENGINEERING IN UZBEKISTAN IN CONNECTION WITH THE ACTIVITIES OF THE INSTITUTE OF NATIONAL VARIETY ART NAMED AFTER B. ZAKIROV

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¹ “Musical sound engineering” Department INEI named after B. Zakirov at SCU

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Abstract

Purpose: the article deals with the issues of prospects of development of musical sound engineering in the newly established National Variety Art Institute named after B. Zakirov, at the State Conservatory of Uzbekistan.

Methods: observations, system analysis, theoretical knowledge, historical method.

Scientific novelty: The paper studies the origins of pop art sound recording, in particular the vocal-instrumental course. It also analyses the activities of the founders of sound engineering working in the field of pop music, who were engaged in promoting and changing their key fundamentals, combining art and technique, creating new kinds of sounds, synthesizing this with the national aspects and culture of Uzbekistan.

Practical importance: the provisions and conclusions can be used in scientific and pedagogical activities, the historical aspect of which is necessary in the training of specialists.

Keywords: *music sound engineering, technogenic art, sound recording, pop art, founders of sound engineering, pedagogy*

Introduction

Musical sound engineering has evolved gradually since the establishment of Uzbekistan's television and radio, as well as sound recording devices for gramophone records. Such experienced sound engineers as A.I. Timokhin, Y. Salnikov, Y. Selutin, N.G. Hasanov, M.I. Prokofiev, T. Umurzakov, G.S. Kim, O.V. Valiev, R.S. Umarkhodjaev, A. Tojiev, V.N. Gushchin, R. Yo. Nugmanov, K. Kushzhanov, S.N. Khasanov, R. Rakhmatillaev, worked in the above mentioned insti-

tutions, made audio and video recordings of unique examples of Uzbek and world musical art, adding a worthy contribution to the large-scale growth of Uzbek culture.

Pop art was developing, and many VIA (vocal and instrumental ensemble) groups were starting to appear as part of concert activities. I.Z. Iosis, a performer and later the chief sound engineer of public events in Uzbekistan, made a personal contribution to this area of creativity, which helped VIA “Yalla” and other performing groups become more well-known.

Igor Zinovievich Iosis, with his capacity to develop the technical capabilities of sound equipment, integrating and connecting it into the sound line, generated a powerful, transparent sound during concerts. Sound engineers from various countries approached him for help. The creative component of sound, musicality, virtuosity, and the establishment of his own sound park enabled him to achieve outstanding results in the field of sound engineering and professional expert training, influencing the quality of sound recording in Uzbek pop music.

Results of research

By the beginning of 1991, there was a need in Uzbekistan for higher education-based training for sound engineering specialists. R. Umarchodjaev, a television producer, proposed that the Tashkent State Conservatory's "Composition" department be renamed into "Musical Sound Engineering" for the 1991–1992 academic year. The Tashkent State Conservatory was renamed the State Conservatory of Uzbekistan by Presidential decree in 2002 and transferred to a new location. The "Pop Art" faculty was formed, and served as the foundation for the "Musical Sound Engineering and Informatics" department.

R. Umarchodjaev, M. Nasyrov, V. Gushchin, A. Tadjiev, A. Ikramov, and others have all contributed to the training of sound engineers. – They are professionals, practitioners, and connoisseurs of their art, working not only to instruct young people but also to further musical sound engineering, scientific, and research operations. Thanks to them, training programs are built based on developed international experience, and research work is expanded, which will later help to generate the first textbooks for students in the "Musical Sound Engineering" program.

As a result, the department has produced a large amount of pedagogical, methodological, and research literature. Its graduates work in all major international venues in Uzbekistan, including state and private recording studios, TV channels, and radio stations, as well as the gaming industry and audiovisual content development.

The development of pop art in Uzbekistan, as well as the improvement of teaching and practical activity of the Institute of Vari-

ety Art's teaching staff, is aided by advanced training courses held at art universities in Russia, Azerbaijan, Kazakhstan, Tajikistan, Germany, Croatia, Spain, America.

Vitaly Nikolayevich Gushchin, a young sound engineer who was interested in technical breakthroughs, physics, and pop music, was among the pioneers of pop music and pop performance. As an innovator and participant in the development and introduction of electronic music technology in Uzbekistan's pop art, he had the chance, together with performers, to test the sound recording capabilities of the equipment arriving at the Tashkent recording studio.

Vitaly Nikolaevich experiments with sound synthesis, mixing its many parts in space with the use of effects and processing, and executes them in all kinds of new pop art directions employing Hungarian sound equipment technology. Great options for sound experiments enabled great success in pop art, thanks to the delivery of audio recording and playback technology in stereo format to the sound recording studio.

According to V.N. Gushchin, the department of technical control frequently returned to re-record songs from the first group of the ensemble "Yalla" due to the usage of high stereo bandwidth and effect saturation. All of the recordings of pop groups directed by V.N. Gushchin are now housed in the Tashkent Radio House's music library archive.

Following the President of the Republic of Uzbekistan Sh.M. Mirziyoyev's Decree on the establishment of the Institute of National Variety Art named after Batyr Zakirov at the State Conservatory of Uzbekistan, the department of "Musical Sound Engineering" was formed, with the aim of training specialists – sound engineers and developing sound recording techniques for variety art.

"Technogenic art" is an educational department that encompasses sound recording, all methods and styles, and many types of sound media in the realm of art and culture. With the advancement and perfection of sound technology specialists, sound engineers are constantly improving their knowledge and application, resulting in a new vision of sound in art, allowing them to keep the naturalness of sound musical acoustic impulses. Specialists of this profession carry out activities in

television and radio, recording studios, theatre and concert halls, cinematographic studios, studying the content, understanding the artistic concept of the programmes of mass holiday performances, forms and types of musical works. Accordingly, they conduct pedagogical activity to raise a new generation at educational institutions. At present, the Institute has an educational system for training specialists with the academic degree “Bachelor” (60210100) and “Master” (70210101). Here students are taught by leading experts such academic disciplines as “The Art of Musical Sound Engineering” (major), “Acoustic Fundamentals of Sound Engineering”, “Computer Music Technology”, “Recording Studio Equipment and Sound Recording System”, “Electronic and Computer Music”, “Phonogram Analysis”, “Television Sound Engineering”, “Modern Music Audio Programs”, “Teaching Musical Sound Engineering”, etc.

About ten manuals and textbooks were published in a relatively brief period, along with teacher professional development courses and master classes featuring sound engineers from top Russian German and American universities. Master classes are planned by Professor I.A. Aldoshina, Doctor of Technical Sciences, Chairman of the St. Petersburg section of AES (Audio Engineering Society), Honorary Member of the International Society of AES, Member of the Coordinating Council on Acoustics of the Russian Academy of Sciences, along with teachers in the field of sound engineering of the All-Russian State University of Cinematography named after S.A. Gerasimov.

To date, the Department of Music Sound Engineering has 3 recording studios,

equipped with new computer technologies which are used by students at the State Conservatory of Uzbekistan. In addition, our students have practical training at various recording studios, on channels of the National TV and Radio Company and leading specialists of this company are involved in the educational process.

Given the scarcity of newly published educational literature in Uzbek language for the field of musical sound engineering, our department undertakes scientific and methodological research on the creation of literature in Uzbek.

For us, as professors and teachers in the technology department, it is our responsibility to train qualified experts in a new direction in our art and culture – “Technogenic Art,” which, like other areas, will diligently serve the benefit of Independent Uzbekistan (Mirzaev A.A., 2020. P. 109).

Conclusions

During its two-year existence, the department of “Musical Sound Engineering” significantly enhanced educational quality, established a technological and scientific foundation, and extended the teaching team at the cost of experienced and young experts. To date, the teachers who serve as role models have included associate professor D. Shamakhmudov, senior lecturers: B. Yuldashev, A. Kasymkhodjaev, A. Khmyrov, H. Yunusov, as well as H. Sultonov, D. Agzamov, who seek to provide high-quality training for specialists-sound engineers, worthy of continuing and improving the attained achievements in the face of evolving technical developments in this field.

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