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## Section 1. Industrial art and design

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### THE SPECIFIC CHARACTERISTICS OF IMPROVING THE EDUCATION OF DESIGN DISCIPLINES

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#### Abstract

**The purpose of the article:** This research presents a systematic analysis of the fashion collections created by graduates of the *Department of Fashion Design* at the *Kamoliddin Behzod National Institute of Fine Art and Design* within the framework of their graduation qualification projects. The study highlights essential aspects such as the themes of the graduate qualification works, the selected concepts and styles for the collections, their design DNA, as well as distinctive research approaches and findings within each project.

**Research methods:** Interdisciplinary approach, classification, analogy, analysis.

**Research results:** The scholarly analysis of students' fashion collections conducted in this research represents one of the first studies in this field in Uzbekistan. This work serves as an important contribution to understanding the systematic integration of contemporary fashion practices into the national education system.

**Keywords:** *Fashion, clothing design, Kamoliddin Behzod National Institute of Art and Design, design, conceptual fashion, globalization, emotional design*

#### Introduction

The establishment of the *Design* specialization under the *Kamoliddin Behzod National Institute of Art and Design* was initiated following the *Decree of the President of the Republic of Uzbekistan dated January 23, 1997, “On the Establishment of the Academy of Arts of Uzbekistan”*, and the *Resolution of the Cabinet of Ministers No. 131 dated March 11, 1997*. The Institute was founded on the basis of the Faculty of Fine Arts of the *Mannon Uyгур Tashkent State Institute of*

*Art* (currently the *Uzbekistan State Institute of Art and Culture*). At that time, the inclusion of the term “design” in the institute's official name marked the formal recognition of this field in Uzbekistan and laid the foundation for the rapid development of design education in the country.

#### Materials and Methods

Due to the growing demand for qualified specialists in the field of design in Uzbekistan, the *Department of Design* was established

within the *Faculty of Applied Arts* at the Kamoliddin Behzod National Institute of Art and Design. Beginning in 2001, a specialized educational program in *Fashion Design* was launched among several other design-related disciplines, aimed at training professional clothing designers.

During this period, experienced educators such as G. K. Khasanbayeva and N. V. Larina, who had previously worked at the *Tashkent Institute of Textile and Light Industry*, were invited to contribute to the educational process. Soon, they were joined by talented graduates of the institute itself – U. M. Khodjayeva, F. Z. Atakhanova, M. H. Abdulrazakova, A. Z. Rashidov, and Z. R. Davletshayeva. This team of skilled pedagogues taught courses such as *Fashion Design*, *Materials Science*, and *Apparel Construction*.

In addition, accomplished artist-educators including V. A. Chursina, O. V. Beloguzhova, and A. B. Allabergenova, who graduated from the *Tashkent Institute of Theatre and Art*, provided high-level instruction in subjects such as *Fashion Design*, *Costume Design*, and *Composition*.

Many students who diligently studied under these distinguished mentors have since become leading creative professionals contributing significantly to the development of Uzbekistan's fashion industry. Among them are Z. Sultan, D. Qosimova, S. Amir, A. Drobihev, and A. Agzamova, whose works are recognized both nationally and internationally.

Between 2005 and 2025, graduates and students of the department have consistently participated in – and been recognized as winners of – various national fashion weeks, affirming the department's vital role in shaping contemporary Uzbek fashion.

### Discussion

It is well known that the fashion industry is a dynamic and complex field that reflects the sustained influence of fashion on not only the cultural and economic but also the social and aesthetic perceptions of members of society. Fashion products shape people's external appearance and serve as a means of expressing individuality through personal style, thereby manifesting one's social status or acting as a tool for adapting to certain cultural trends within society.

Today, fashion is a global phenomenon that spreads through the continuous renewal of fashion standards, which are materialized in fashion objects. Fashion standards can be considered a type of cultural model – embodying specific behaviors, norms, and regulations – while fashion objects express these standards through ideas and visual imagery (Umarova Z., Abdullayeva F., 2025, p. 4).

Fashion design activity, which encompasses cultural, social, and economic aspects, involves not only the creation of costume collections but also the demonstration of a perfect unity between artistic-aesthetic qualities and functionality. Moreover, it represents the process of developing creative solutions that take into account cultural and spiritual dimensions.

In this process, fashion performs several functions as a social institution, one of which is related to cultural and economic globalization. As noted by K. Mikhaylova, "...the fashion system has become one of the main factors in the formation of globalization processes, acting as an institution that establishes cultural dominance and purchasing standards" (Vasileva Zh.V.).

Globalization is characterized by the development of mass production activities and the formation of a global fashion market composed of transnational industrial corporations that manufacture standardized products. This process promotes the expansion of global fashion networks while contributing to the erosion of ethnocultural distinctions (Vasileva Zh.V.).

As a result of the integration of globalization into the fashion industry, the emergence of the "fast fashion" trend over the past several decades has led to significant negative environmental impacts, as well as poor working conditions in the countries chosen for the production of mid- and low-segment fashion goods. These issues have gradually prompted international restrictions and regulations imposed by environmental protection organizations against such fashion practices.

In response to these global challenges, the concept of "sustainable fashion" has emerged and gained considerable global influence over the past decade. *Sustainable fashion* refers to "the creation, sale, use, and disposal of fashion products in an environmentally and socially

responsible manner, without causing harm to the natural environment” (Kruchinina D.).

At the same time, throughout the 21<sup>st</sup> century, globalization has not only contributed to the escalation of environmental problems on a global scale but has also posed a threat to the loss of ethnic and cultural identities among the world’s nations. In the last decade, the integration of anti-globalization movements – aimed at reducing the negative economic, cultural, and ecological effects of globalization – into the fashion industry has encouraged the spread of principles such as “personalization” and “adaptation to cultural and social trends.”

As a result, trend analysts and fashion designers have increasingly incorporated traditional costume-making practices from different cultures into their creative processes. For instance, the inclusion of ethnic style elements in modern clothing design, as well as the fusion of Eastern and Western fashion traditions, has become a major source of inspiration for designers (Umarova Z., Abdullayeva F., 2025).

Furthermore, the influence of globalization on the fashion industry since the early decades of the 21<sup>st</sup> century has contributed to the rise of “conceptual fashion” as a global fashion phenomenon. Conceptual fashion (conceptualism) is a direction in fashion design based on the author’s idea and philosophy, where the *concept* takes precedence over the external form. This approach often involves the creation of unconventional silhouettes and innovative forms of clothing and accessories.

In recent fashion seasons, both international fashion houses and domestic fashion brands have increasingly emphasized the conceptualization of fashion design and presentation within fashion shows and exhibitions. The practice of developing garments grounded in design, art, and distinctive philosophical perspectives frequently reflects anti-globalization sentiments through the incorporation of ethnic motifs and elements characteristic of national costumes from various cultures.

These processes indicate the convergence of globalization and anti-globalization factors within the contemporary fashion industry, demonstrating a dynamic balance between global trends and the preservation of cultur-

al individuality (Umarova Z., Abdullayeva F., 2025).

Based on the above considerations, it can be concluded that the effectiveness of the educational processes in the Fashion Design field is closely linked to the employment rate of graduates within the industry. This, in turn, indicates that the educational process successfully provides students with modern knowledge and practical skills that meet the current demands of the professional fashion sector.

This study presents a systematic analysis of the fashion collections created as part of the Graduation Qualification Works by students of the Department of Fashion Design at the Kamoliddin Behzod National Institute of Art and Design during the 2022–2023 and 2023–2024 academic years.

In this process, the study highlights key aspects such as the theme of the Graduation Qualification Work (GQW), the concept and style chosen for the collection, the collection’s DNA, as well as distinctive research features within the thematic framework.

### Project 1

**Author:** *Yuldasheva Munira*

**Supervisor:** *S. Yunuskhodjayeva*, Senior Lecturer, Department of Fashion Design

**Title of the Graduation Qualification Work:** *“Developing a Fashion Collection Design Based on Achromatic Color Combinations”* (Figure 1)

**Collection Concept:** *Emotional Design* (*Emotional design* is a conceptual direction aimed at evoking emotional responses in individuals to specific social and moral issues through creative garments with unconventional forms, thereby encouraging reflection and the search for solutions to these problems.)

**Style:** *Avant-garde. Collection DNA: Tie-dye techniques, experimental artistic treatments of materials, and cape-type garments.*

### Distinctive Features:

The source of inspiration for the collection was *Anton Chekhov’s short story “A Man in a Case.”* The story addresses the conflict between the individual and society. This theme is expressed in the garments through the symbol of a jellyfish (represent-

ing isolation within one's own shell), the use of achromatic color combinations, cape-type

silhouettes, and unconventional material processing techniques.

**Figure 1.** Graduation Qualification Work titled "Developing a Fashion Collection Design Based on Achromatic Color Combinations"



During the creation of the collection, the graduate demonstrated a high level of integration between **philosophical-theoretical, creative, and technical** concepts. This comprehensive approach became a key factor in the project's recognition by the GQW Evaluation Committee, which awarded it the highest grade.

## Project 2

**Author:** Sharapova Asal, Yuldasheva Munira

**Supervisor:** Associate Professor Rigina Shamilevna Gaysina, Department of Fashion Design. **Title of the Graduation Qualification Work:**

"Developing a Fashion Collection Design in the Art-House Style." (Figure 2)

**Figure 2.** Graduation Qualification Work titled "Developing a Fashion Collection Design in the Art-House Style"



**Concept:** *Emotional Design*

**Style:** *Avant-garde*. **Collection DNA:** Layering; unconventional surface textures created through handwork; the use of fabrics with diverse structures and voluminous decorative elements; cape-type garments.

**Distinctive Features:** *Art-house* is an artistic method that challenges and reinterprets existing rules and stereotypes. It allows for exploring the depths of human experience and perceiving the world from a new perspective. Through this approach, emphasis is placed on the concept of **“identity capital.”**

The graduate explored this concept through **five key aspects:**

1. Skills and knowledge;
2. Childhood trauma;
3. Mistakes and negative experiences;
4. Religion;
5. Society and social environment.

In this project, the conceptual and technical foundation of the collection was developed through a **survey conducted among young people** to form relevant perceptions and ideas. The **concept of “brain power”** served as the main source of inspiration, leading to the creation of **unique textures** de-

signed to produce **unconventional forms and visual effects** within the collection.

#### **Distinctive Features of the Collection:**

In the collection developed for the GQW under the theme *“Pop-Art Style Fashion Collection for Young Women,”* elements associated with the South Korean music group BTS were creatively incorporated into each garment’s shape, fabric, and silhouette. The alignment of philosophical-theoretical and creative concepts ensured that the collection fully corresponded to the GQW theme, contributing to its recognition by the Evaluation Committee with the highest grade.

The garments presented by the graduate, D. Ibrohimova, developed under the guidance of her supervisor, were highly recognized by the GQW Evaluation Committee and awarded the highest grade.

#### **Conclusions**

The scientific analysis of the students’ fashion collections examined in this study represents one of the first investigations of this kind in Uzbekistan. This research is significant as it systematically highlights the integration of contemporary fashion practices into the educational system.

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## Section 2. Musical arts

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### PITCH STRATIFICATION AND MODEL FUNCTIONS OF OCTAVE SCALES (ADVOR) OF THE TANBUR

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#### Abstract

This article explores the octave scales (advor) of the tanbur as structured modal models of the Tajik-Uzbek tradition with functional centers, stable and unstable steps, microinterval ornamentation, and melodic movement. Using the example of the penta-tetrachord model of the octave scale of the doirai Rost, the article demonstrates the construction of the original (asli) and derivative (faryi) scales on seven pitch levels (tabaqa), their interval organization, and the role of individual scales (davr 1, 2, and 5) in the formation of the modal system of the Shashmaqom cycle. The analysis demonstrates the connection between the vertical (harmonic) and horizontal (melodic-dynamic) aspects of the modal structure and performance practice, emphasizing the importance of octave scales for the intonational integrity of the maqom and the systematic nature of the tanbur scale.

**Keywords:** *tanbur, octave scales, advor, doirai Rost, Shashmaqom, modal system, penta-tetrachord, functional degrees, maqom*

The main objective of this article is to examine the octave scales (advor) of the tanbur as structured modal models of the Tajik-Uzbek tradition with functional centers, stable and unstable degrees, microinterval embellishments, and characteristic melodic movement. An analysis of octave scales reveals intervallic patterns, the functional connections between degrees, and their role in the formation of the modal system of the Shashmaqom cycle (Shashmakom: 2016).

Each degree of the scale (tabaqa (Tabakot) – “level”, step of the scale) can be the initial tone for constructing a scale (davr (Davr is an octave cycle constructed as a scale based on each degree of the tanbur scale), forming seven varieties – the original (asli (Asli is the main “breed” of the mode in the musical tradition of Shashmaqom, on the basis of which the main type of mode maqom is formed) and six derivatives (faryi (Faryi is a derivative “breed” of mode in the musi-

cal tradition of Shashmaqam, on the basis of which derivative types of mode are built, such as shuba and ovoza). The concept of scales (advor) and the octave scale (doira) reflects the vertical (harmonic) and horizontal (melodic-dynamic) aspects of modal organization, linking sound structure with performance practice. Let's consider such a scale construction using the example of the doirai Rost – a penta-tetrachord model of the octave scale (Abdurashidov A. A., 2016, p. 90–91).

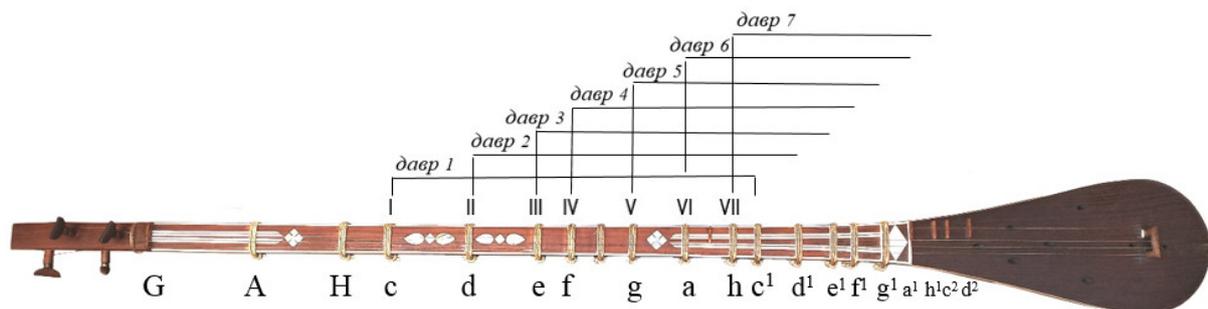
The octave scale of the Doirai Rost is one of the most stable and system-forming models in the tanbur scale structure. Its intervallic organization forms the basis for a number of scales characterized by the pronounced modal inflections characteristic of the classical Shashmaqom musical tradition.

It is known that when the tanbur tuning changes, the octave scales are subject to a shift

in pitch. Depending on the specific tuning of the instrument, their initial supporting degree can be located at different levels of its scale. Thus, the same modal construction can be realized in various pitch positions, which is a characteristic and fundamentally significant feature of tanbur performance practice. Thus, the penta-tetrachord octave scale of the Doirai Rost in the fourth tuning (Buzurg) is formed from the seventh fret (sound g), and in the fifth tuning (Rost) from the third fret (sound c) (Mironov N. N., 1932; Radjabov I. R., 1970).

To clearly demonstrate this octave scale within the tanbur scale, which is most characteristic of the Rost scale of fifths, we will present it in a projection from the minor octave (c). Typically, this octave scale is presented from this degree. The construction of scales (advor) based on it is as follows (see Fig. 1):

**Figure 1.** Diagram of the construction of scales (advor) within the octave scale of the doirai. Growth of the tanbur



The primary octave scale type – davr 1 – represents the normative, initial (asli) implementation of the invariant structural model of the octave scale and is formed from the sound to the minor octave (c), which functions as its first, lowest, and systemically determining step. In other words, this octave scale belongs to the basic model that determines the structure of subsequent variants.

The construction of octave scales on the subsequent six steps of this scale – interpreted as successively ascending pitch levels (tabaqa)—leads to the formation of corresponding derivative (far'i) varieties, each of which acts as an independent modal-functional subtype of the original structure. That is, this is when a variant of the octave scale arises from a shift in the tonal center, supporting sounds, or a change in interval accents. Tak-

en together, this forms a closed and theoretically complete series of seven octave scales, uniquely correlated with the seven pitch levels of the internal modal intonation stratification of a given octave scale (see table 1).

The example given (Fig. 2) shows that three of the seven octave scales – davr 1, davr 2, and davr 5 – are formed from the steps of shokhpard, aslpard, and zarpard, which possess distinct vertical harmonic consonances. These octave scale variants differ from the four subsequent ones in the functional specificity of their fundamental tones, which determines their special role in the organization of the octave scale.

Considering the acoustic properties of the tanbur, it should be noted that the second step of the octave scale – the sound of the re (d) of the minor octave – functions as



3) The fifth degree (zarparda) forms the upper supporting tone of the mode;

4) The remaining degrees (zaifparda) serve as intermediate, transient, unstable degrees;

5) The tonal (parda) and semitone (nim-parda) connections of minor intervals determine the nature of the melodic development.

An analysis of the relationship between the tanbur's pitch system and the modal organization of the Shashmaqom cycle reveals an organic and deeply structured correlation. Individual octave scales are revealed to function as basic form-generating matrices, defining the principles of formation, differentiation, and hierarchy of modal types within the cycle. Possessing an internal system and intervallic and intonational completeness,

octave scales prove to be the most representative models for displaying the structure of the Shashmaqom cycle's modal scales, allowing them to be viewed as integral intonational and structural configurations.

For example, three octave scales – the first (davr 1), the second (davr 2), and the fifth (davr 5)—occupy a central place in the performance practice of the Rost maqom on the tanbur. Their functional dominance determines the establishment of pitch levels and defines the modal parameters of all the main modes of the Rost, Ushshok, and Sabo maqom Rost. In musical notation, their structural and intonational features are manifested as follows: (fig. 3).

**Figure 3.** Octave scales that determine the pitch levels of the three types of modes Rost, Ushshok and Sabo in the structure of the maqom Rost



In other words, these scales are used in the performance of the maqom of the same name and its derivative sections of the cycle, ensuring intonational expressiveness and structural integrity of the canon. Thus, the pitch levels of the first, second, and fifth octave scales are used to form individual sections of the cycle of the modal system of the maqom Rost.

Let's consider how the pitch system is structured in the "Nasr" cycle of the maqom Rost:

1) the first scale (davr 1) becomes the basis for the formation of the modal scale, on which the section of the cycle "Nasr" is built – Sarahbori Rost (see musical example 1).

**Musical example 1.** Fragment of the section Sarahbori Rost from the vocal-instrumental cycle "Nasr" of the maqom Rost (Shashmakom: 2016, p. 113).

**1. САРАХБОРИ РОСТ (Ҳофиз)**

М.М. ♩ = 60 **1. Сархат**  
*Сароҳанг*

Овоз ва танбур

Дойра

*Нимҳати 1.*

Со - қи ба

пу - ри бо - да ба - раф - рӯз чо - ми мо!

*Нимхати 2.*

Мут - риб, би - гў, ки ко - ри ча -  
хон шуд ба ко - ми мо!

1) the second scale (davr 2) becomes the basis for the formation of the modal scale on which the sections of the Nasr cycle are built – Talkini Ushshok, Nasri Ushshok and Ufari Ushshok (see musical example 2).

**Musical example 2.** Fragment of the Nasri Ushshok section from the vocal-instrumental cycle “Nasr” of the Rost maqom (Shashmakom: 2016, p. 140).

**3. НАСРИ УШШОҚ (Хофиз)**

М.М. ♩ = 76    **1. Сархат**  
*Сароҳанг*

*Нимхати 1.*  
А -

*Нимхати 2.*  
рад ди - ли мо - ро, Ба хо - ли

хин - ду - яш бах - шам Са -

мар - қан - ду Бу - хо - ро -

**2. Миёнхат**  
*Нимхати 1.*  
ро. А - гар - он тур - ки ше - ро - зй ба

1) the fifth scale (davr 5) becomes the basis for the formation of the modal scale on which the section of the cycle “Nasr” is built – Navruzi Sabo (see musical example 3)

**Musical example 3.** Fragment of the Navruzi Sabo section from the vocal-instrumental cycle “Nasr” of the Rost maqom (Shashmakom: 2016, p. 150–151).

Thus, the sounds in the octave scale of the Doirai Rost are distributed according to a specific hierarchy: some perform a supporting function – these are the steps with pronounced vertical harmonic consonances; others play a supporting, intermediate, or transitional role. This distribution reflects

pitch stratification, that is, the differentiation of steps according to their function and degree of stability within the octave scale. Moreover, the organization of octave scales forms a pitch hierarchical system that establishes the principles for constructing the modal structures of the Shashmaqom cycle.

#### 4. НАВРЎЗИ САБО (Ҳофиз)

М.М. ♩ = 72 **1. Сарҳат**  
*Сароҳанг*

Назмаи парда *Нимхати 1.*  
Са - бо, ба

лутф би - гӯ он ғи - зо - ли

раъ - но - ро, *Нимхати 2.* Ки

сар ба кӯ - ху би - ё -

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## UZBEK ART OF BASTAKOR

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### Abstract

The Uzbek people have a very rich and ancient musical heritage. The melodies and songs, the sounds of the heart in its composition make people's everyday life, work and holidays pleasant and bright, nourish traditional and modern composers' creativity, reflect the inner world, spirituality and mentality, imagination and philosophy of the people. Therefore, it is very important to study large and small genres that reflect all forms of folk art, their living traditions, ancient and modern.

**Keywords:** *music, art, heritage, creativity, tradition, culture, composer, bastakor, research*

Uzbek music, an integral part of artistic creativity, has passed through a centuries-old historical path and, in this historical process, has become diverse in form and rich in content, creating its own harmonious traditions, which it has carefully preserved and passed on from generation to generation.

The last decade of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century marked new stages in the development of Uzbek musical culture. Due to the political, social and cultural changes that took place during this period, an important basis was created for a qualitative renewal in the field of national music. Now, in the rapidly developing practice of Uzbek music, we can see the emergence of various styles and trends: first of all, traditional music and compositional creativity, and from the second half of the 20<sup>th</sup> century, compositional creativity and mass musical culture, with pop singing as its leading trend, are reflected as the main genre. This

is natural, because the artistic processes that occur at each historical turning point lead to the formation and development of various musical creativity.

Uzbek music, which has entered a stage of renewal and advancement, is now in step with the advanced musical cultures of the world and is striving for the heights of perfection. The developing musical culture of the Uzbek people is surprising foreign viewers and listeners with its artistic perfection.

Turning to the past is important for studying the roots of science. Music allows us to understand the layers of meaning in the gradual development of the concept of art. Taking all this into account, music as a reality can be imagined as a multi-layered concept. The multi-layeredness of the concept is accumulated in its length, inherent contradictions and the logic of history.

The rich musical traditions of our people, performance culture, thousands of folk

songs, instrumental tunes, songs, status works and series, which have reached the beginning of the 20<sup>th</sup> century, are not only preserved, but also take a place in the hearts of the young generation, and encourage them to be loyal and kind to their homeland and people, to respect our ancient values and unique traditions, and to preserve the heritage of the motherland today. Urges them to become true heirs, to feel the need for national independence.

Scientific research conducted in recent years in the field of studying the history of the musical culture of Uzbekistan has further proven that the Uzbek people have a unique musical art. It is known to many that the art of music, which is an integral part of the spiritual and cultural wealth of the people, arose in the distant past. Over the centuries, the original national traditions of the Uzbek people, folklore patterns, classical musical genres, and works of compositional creativity have emerged on the basis of interaction and mutual influence between the musical cultures of different peoples. In harmony with the rich traditional music of the Uzbek people and the centuries-old art of composition, a new, professional direction of compositional creativity was formed and developed in the 20<sup>th</sup> century. During this short period of time, compositional creativity has achieved unique achievements on Uzbek soil – from popular songs to major genres such as symphony, musical drama, ballet, and opera.

As history shows, Bukharayi-Sharif is a prestigious city that has contributed to the treasury of world culture hundreds of great people, the jewels of our spirituality, such as Ibn Sina, Imam Bukhari, Abdulkhalig Gijduvani, Bahavuddin Naqshband, Ata Jalol, Ata Ghiyos, Domla Halim, Mukhtar Ashrafi, Mutavakkil Burkhanov, Olim Khojaev, Razzaq Khamroev. This city stands out not only for its monuments and antiquities, but also for its spiritual and educational values.

First of all, let's talk about the most outstanding representative of the Bukhara school of composition of the 20<sup>th</sup> century, the "savthoni" Domla Halim (1878–1940). Domla Halim was nicknamed "Halimi Khovd" among the people because of his fair complexion. This idea was expressed by the musicologist, professor Otanazar Matyakubov in

his book "Maqomot" with the poem "Bazm" by Sadridin Ainiy, written in 1904.

"Ba kunji uzlati mo in zamon ki yor rasid,  
Ki mebarad mo'yi yoroni mo zi ayshi navid.

Zi savti dilkashi Qori Kamolu Qori Najm,  
Zi nag'ma bulbuli bechora infiol kashid.

Dilam siyoh shud az girdi kori Hojixon,  
Kujost nag'mayi jonparvari Halimi safed".

Qori Kamal and Qori Najm were famous savtkhans of Bukhara. It is also worth noting that "savtkhan" is mentioned as a separate category. Hojikhon is a musician who became famous with his actions. Halimi Safed is the nickname of Domla Halim (Matyoqubov O., 2004, 53).

Domla Halim's voice was soft, gentle, and at the same time resonant, with a high-pitched tenor voice that embodied a Muslim reciting the Quran. With this edge, there was no one among his contemporaries who could match Domla Halim's voice. That is why he became known as Domla Halim.

Domla Halim usually played and sang songs accompanied by a circle of people. In the songs recorded in the late 1930s, the teacher himself played and his student Shonazar Sakhibov accompanied him on the tanbur. These songs were sung continuously without any instrumental exercises between the intro, mid-part, dunasra, and avj sections.

Domla Halim moved to Tashkent in 1932 and continued her singing career on the Republican Radio. Here, together with Elena Romanovskaya, she recorded such maqom sections as «Navruzi Sabo» from the Rost maqom, «Kashkarchai Sarvinoz» from the Buzruk maqom, «Nasrulloiy» from the Dugoh maqom, and «Mugulchai Dugoh» from the Segoh maqom on melodrama tape and «plate». Ethnographer E. Romanovskaya, who had a creative relationship with Hafiz, described the power of Domla Halim's voice and performance style as follows: "...in addition to his clear and free performance of anger in a voice with a beautiful timbre, he also had a powerful breath and could masterfully perform very complex climaxes of anger in one breath, and could also prolong the sound for a long time. He had a natural voice and until

the end of his life he performed anger as easily as a young man, and even when the song reached its climax “a hundred” times, there were not even the slightest signs of strain in his voice” (Romanovskaya Ye., 1957).

Now let’s analyze the work of Mugulchai Segoh as a musical example.

If we take the first 8 bars of the work as the conditional “a”, it is repeated twice with the subsequent “b”.

**Example 1. Mugulchai Segoh. The beginning**

Жо-ни-би мо ди-да - ро во кар-да пу - ши-дан  
ча - ро ош - ин - ои кар - да - ну бе -  
го - на гар - - ди-дан ча - ро

In the climax part comes “Avji Segoh” and it consists of 10 bars. We will conditionally call it “s”.

**Example 2. Mugulchai Segoh. Avji Segoh**

Ис-ти-мо - и сад-су-хан аз хор чун - гул  
ме-ку-ни (а - а - - а) як су-хан аз  
ан - да-ли - би хеш на шу - ни - дан

Finally, “Avji Turk” comes and it consists of 18 bars. We will conditionally call it “d”.

**Example 3. Mugulchai Segoh. Avji Turk**

Ис-ти-моъ - и сад су-хан аз хор чун - гул ме-ку-ни

Master Domla Halim also worked hard to train his students. Prominent representatives of Uzbek and Tajik art include: Mukhtor Ashrafiy, Mutal Burhonov, Shonazar Sohobov, Fazliddin Shakhobov, Yakubjon Davi-

dov, Borukh Zirkiev, Najmiddin Nasriddinov, Marufjon Toshpulatov and others.

The service of the honored people’s keeper Domla Halim Ibodov to the development of our national culture, the heritage of folk

music – maqoms – to the next generation is immeasurable.

To sum up, no matter how much we talk about the Uzbek art of composition, and in

particular the Bukhara school of composition, of course, there is little to say. But the most important principle is that it is the continuation of the teacher-student school.

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## METHODOLOGICAL APPROACHES TO THE DEVELOPMENT OF ACADEMIC VOCAL PERFORMANCE SKILLS IN STUDENTS OF THE “MUSIC EDUCATION” PROGRAM

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### Abstract

The article addresses the problem of developing academic vocal performance skills in students enrolled in the *Music Education* program within higher pedagogical institutions. The relevance of the study is обусловлена the growing demands on the professional, artistic, and pedagogical competence of future music teachers and vocal performers. The purpose of the research is to theoretically substantiate and experimentally verify methodological approaches that ensure the effective formation of academic vocal performance skills in students.

The study is based on systemic, learner-centered, and technological approaches and employs a set of theoretical, empirical, and experimental research methods, including pedagogical modeling and qualitative analysis. Particular attention is paid to the integration of vocal technique with psychological support, acting skills, and national musical traditions, as well as to the preservation of students' vocal health.

The results of the pedagogical experiment demonstrate positive dynamics in students' vocal and performance indicators, including sound production quality, artistic expressiveness, performance confidence, and psychological stability. The findings confirm that academic vocal performance skills represent a complex integrative formation that combines vocal-technical, artistic-imagery, psychological, and cultural components. The study substantiates the effectiveness and pedagogical relevance of the proposed methodological system and highlights its potential for improving the quality of professional training of future music teachers and vocal performers.

**Keywords:** *academic vocal performance; music education; vocal pedagogy; individualized instruction; psychological and pedagogical support; acting skills; national musical traditions; higher pedagogical education*

### Introduction

Modern music and pedagogical education is characterized by increasing requirements for the level of professional training of future

music teachers and vocal performers. In this context, the issue of developing academic vocal performance skills in students of the *Music Education* program becomes particularly

significant, as these skills ensure the integrity of a specialist's professional, artistic, and pedagogical competence.

Academic singing, as a complex form of artistic and performance activity, relies not only on well-developed vocal technique but also on advanced musical and imaginative thinking, stage culture, acting skills, and the performer's psychological stability. In the conditions of higher pedagogical education, these components are often formed fragmentarily, which leads to a contradiction between the high requirements imposed on graduates and the actual outcomes of vocal training.

The relevance of the present study is determined by the need for a scientific understanding and methodological substantiation of pedagogical conditions that contribute to the effective development of academic vocal performance skills in students. Particular attention is paid to the integration of national musical traditions of Uzbek vocal culture with global academic vocal experience, as well as to the application of individual, psychological, and technological approaches in the educational process.

The purpose of the study is to theoretically substantiate and experimentally verify the effectiveness of methodological approaches to the development of academic vocal performance skills in students of the *Music Education* program within the framework of higher pedagogical education.

### Methods

The study was conducted within the framework of systemic, learner-centered, and technological approaches, which made it possible to consider the process of developing academic vocal-performance skills as a holistic pedagogical phenomenon.

The following methods were employed in the study:

**Theoretical methods:** analysis of philosophical, musicological, and psychological-pedagogical literature; systematization and generalization of scholarly concepts in the field of vocal pedagogy.

**Empirical methods:** observation of the educational process; questionnaires and interviews with students and teachers of vocal art; analysis of products of performance activity.

**Pedagogical experiment**, including diagnostic, formative, and analytical stages.

**Methods of pedagogical modeling**, aimed at developing a methodological system for the formation of academic vocal-performance skills.

**Qualitative analysis of results**, which made it possible to identify the dynamics of the development of students' vocal-performance and psychological indicators.

The methodological foundation of the study was based on ideas of individualized instruction, concepts of vocal psychology, principles emphasizing the role of emotional and psychological support in artistic and performance activities, as well as principles of preserving students' vocal health.

### Results

The results of the study demonstrated that the development of academic vocal-performance skills in students is most effective when a set of pedagogical conditions is implemented, including:

1. An individualized approach to instruction that takes into account students' psychophysiological characteristics, voice type, level of musical training, and personal motivation.
2. The formation of ideomotor sensations that facilitate conscious control of the vocal apparatus and the creation of a stable vocal image.
3. Psychological and pedagogical support aimed at reducing performance anxiety, fostering confidence, and creating a positive emotional atmosphere during lessons.
4. The integration of acting skills into the vocal training process, ensuring expressiveness of stage behavior and integrity of the artistic image.
5. The use of a technological approach, including multimedia teaching tools as well as audio and video comparison of performance models.

During the formative experiment, students demonstrated positive dynamics in the following indicators:

- improvement in sound production quality (intonation accuracy, timbral richness, strength, and duration of sound);

- increased expressiveness of the musical and artistic image;
- growth in performance confidence and a reduction in psychological tension;
- a more conscious attitude toward the preservation of vocal health.

The data obtained confirm that academic vocal-performance skills constitute a systemic formation that includes vocal-technical, artistic-imagery, psychological, and cultural components.

In addition, the results indicate that the purposeful organization of the educational process based on individualized instruction and psychological-pedagogical support contributes not only to the improvement of students' vocal technique but also to the formation of their professional self-awareness as future music educators and vocal performers. Students demonstrated more thoughtful interpretation of vocal works, increased independence in selecting expressive means, and a heightened sense of responsibility for the artistic outcome of their own performance activities.

Thus, the experimental data confirm the effectiveness of the proposed methodological approaches and their pedagogical relevance within the system of higher music and pedagogical education.

### **Discussion**

The analysis of the research findings makes it possible to assert that traditional methods of vocal instruction, primarily focused on the technical aspects of singing, do not ensure the comprehensive development of academic vocal-performance skills among students of pedagogical universities. Effective preparation of future music teachers is achievable only through the integration of vocal technique with psychological, acting, and cultural dimensions of performance activity.

A special role in this process is played by national musical tradition, which shapes intonational thinking, speech expressiveness, and the performer's artistic identity. The combination of Uzbek vocal culture with the European academic school broadens students' performance horizons and contributes to their professional versatility.

The obtained results are consistent with contemporary pedagogical concepts of individualized instruction and confirm the sig-

nificance of the emotional and psychological climate in vocal training. The formation of a positive educational environment emerges as a crucial condition for unlocking students' creative potential and for the sustainable development of their academic vocal-performance skills. The pedagogical value of the findings lies not only in documenting positive dynamics in vocal-performance indicators but also in identifying the mechanisms underlying their stable formation within the higher education process. In particular, it was established that emotional and psychological support and individualized instruction foster students' intrinsic motivation for vocal-performance activity, which in turn enhances the quality of independent practice and the level of conscious awareness in the interpretation of vocal works.

An important conclusion of the study is that academic vocal performance in pedagogical universities should be regarded not only as a professional and technical discipline, but also as a means of personal and artistic development of the future music teacher. It is precisely through working on vocal repertoire that such professionally significant qualities as artistic thinking, empathy, stage culture, communicative expressiveness, and pedagogical reflection are formed.

Furthermore, the research findings confirm the feasibility of implementing a technological approach in the system of vocal education, as it expands the instructor's didactic capabilities and activates students' cognitive engagement. The use of multimedia tools, audio and video materials, as well as comparative analysis of performance interpretations, contributes to a deeper understanding of the artistic content of vocal works and to the development of critical performance thinking.

Thus, the data obtained allow us to conclude that the development of academic vocal-performance skills is a complex, multifaceted, and dynamic process that requires the integration of traditional and innovative pedagogical approaches. The implementation of the proposed methodological system creates conditions for a harmonious combination of vocal-technical training, artistic-imagery thinking, and psychological resilience in students, ultimately leading to an improvement in the quality of professional training of future specialists in the field of music education.

### Conclusion

Thus, the development of academic vocal-performance skills among students majoring in *Music Education* represents a complex, multilevel, and systemic process. Its successful implementation is possible through the integrated use of individualized, psychological, and technological approaches, as well as through reliance on national musical and cultural traditions.

The proposed methodological approaches can be recommended for implementation in the educational process of pedagogical universities and applied in the teaching practice of the discipline *Vocal Performance* in order to enhance the quality of professional training of future music teachers and vocal performers. The implementation of these approaches contributes not only to the improvement of students' performance skills but also to the formation of professionally significant personal qualities essential for successful pedagogical activity. In particular, systematic vocal-performance training fosters the development of artistic and aesthetic thinking, reflective ability, communicative culture, emotional resilience, and pedagogical responsibility in future music teachers.

From a scholarly perspective, particular value lies in the proposition that academic vocal-performance skills serve as an integra-

tive indicator of a student's level of professional preparation, uniting vocal-technical proficiency, artistic-imagery thinking, stage culture, and psychological-pedagogical readiness for working with learners. This approach makes it possible to view vocal performance not as an isolated discipline, but as a crucial component of a holistic system of music and pedagogical education.

Moreover, the implementation of the developed methodological approaches creates prerequisites for modernizing the content and organizational forms of the educational process in pedagogical universities. This is reflected in the expansion of repertoire policy, the active use of interdisciplinary connections, the inclusion of elements of acting skills and contemporary educational technologies, as well as in strengthening the role of students' independent and creative activities.

Thus, the results of the conducted research confirm that a systemic, individually oriented, and psychologically grounded approach to teaching academic vocal performance ensures the sustainable professional development of future music teachers, enhances the overall quality of music and pedagogical education, and meets modern requirements for training competitive, creatively minded, and culturally educated specialists.

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## THE CREATIVE PATH OF A YOUNG CONDUCTOR

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### Abstract

**Object:** This article is devoted to the professional activity of the young conductor Kamoliddin Azimov. The study examines his career through the lens of his scholarly research and creative work.

**Methods:** His activity was studied and comparatively analyzed based on theoretical sources as well as interviews conducted with the artist.

**Results:** As a result of the research, the young conductor's creative style, professional path, and methods of working with performers were identified and analyzed.

**Scientific novelty:** The creative and scholarly explorations of K. Azimov were examined, and his role and significance within the field of conducting were determined.

**Keywords:** *conductor, opera, composer, folk instruments, interpretation, performance, style, etc.*

### Introduction

In recent years, special attention has been paid to the development of culture and the arts by the President of the Republic of Uzbekistan. In the process of developing this sphere, broad opportunities have been created to promote national Uzbek music while simultaneously mastering and studying the masterpieces of world music. In particular, the Decree of the President of the Republic of Uzbekistan "On Measures for the Further Development of Opera and Ballet Art" prioritizes such objectives as "the further development of opera and ballet art in the country, the improvement of the activities of the Alisher Navoi State Academic Bolshoi Theatre of Uzbekistan, the wide promotion of national opera and ballet art, and the strengthening

of its position and prestige in the global artistic arena" (Decree No. PQ-64. 2021).

Undoubtedly, such legislative support has served as moral encouragement for leading figures in the field of instrumental performance who carry out their professional activities with dedication and devotion. Consequently, today special emphasis is placed on orchestral performance, operatic and ballet stage productions, and the study of outstanding works by composers. At the same time, favorable conditions have been created for performers to engage in creative research and artistic exploration.

One of the multifaceted artists contributing significantly to the development of polyphonic ensemble performance art in Uzbekistan is Kamoliddin Azimov. He entered the

world of music through his exceptional talent. Azimov Kamoliddin, Associate Professor of the Uzbekistan State Conservatory and Doctor of Philosophy (PhD) in Art Studies, is distinguished primarily by his deep intellectual curiosity and constant pursuit of knowledge.

He was born in 1990 in the city of Bukhara. From 2003 to 2006, he studied in the class of the Kashgar rubab at the Bukhara College of Arts (currently the Bukhara Specialized School of Arts). Even during his college years, he impressed his teachers with his exceptional musical abilities. Among his peers, he stood out for his strong focus on learning, attentiveness, and sharp intellect.

After successfully graduating from college, driven by his strong interest in instrumental performance, he was admitted in the same year to the Department of Folk Instrument Performance at the Uzbekistan State Conservatory. During his years of study, alongside mastering the Kashgar rubab, he also became deeply engaged in the field of conducting, which had previously been unfamiliar to him. His interest in conducting grew steadily, and as a result, he graduated from the conservatory as both an instrumental performer and a conductor of the Uzbek folk instruments orchestra.

At the master's level, he studied conducting under the supervision of Honored Artist of the Republic of Uzbekistan, Professor F. R. Abdurakhimova. Throughout his studies, his innate musical abilities contributed significantly to achieving high artistic results. A refined sense of rhythm, strong memory, and advanced technical skills enabled him to become acquainted with the works of representatives of world classical and Romantic music with ease, thereby enriching his performance repertoire. He participated in national competitions as an instrumental performer and achieved top distinctions.

During his years of study, he conducted the senior students' orchestra as an assistant to his mentor, F. Abdurakhimova. He also conducted orchestras at various celebrations, official events, and report concerts held at the conservatory, attracting audience attention with engaging and well-structured programs. After completing his master's degree, recognizing his devotion to the "art of conducting,"

F. Abdurakhimova invited K. Azimov to join the Department of Orchestra Conducting.

As a young lecturer, he is distinguished by his high standards for himself and his diligence. In addition to training young conductors, he has made significant contributions through the preparation of educational and methodological manuals and scholarly articles that serve as essential support for students' academic development and independent study. It is well known that folk instrument orchestras perform not only works by Uzbek composers but also masterpieces of the world classical repertoire. This requires adapting works originally written for other types of orchestras to ensembles of folk instruments, which demands specialized knowledge and professional skills in orchestration and arrangement. In this regard, he demonstrates a creative approach and successfully fulfills these complex artistic tasks.

Alongside his professional work, K. Azimov studied orchestration, arrangement, and composition under the guidance of composer M. Makhmudov. For him, renewing and expanding the repertoire of the orchestra he conducted became an essential aspect of his creative activity.

The formation of Kamoliddin Azimov's compositional style was strongly influenced by representatives of the European classical tradition, including W. A. Mozart, L. V. Beethoven, the Russian composer P. I. Tchaikovsky, the modernist composer I. Stravinsky, S. Rachmaninoff – recognized as one of the last representatives of Russian Romanticism – and S. Prokofiev, a prominent figure of Neoclassicism. Their symphonies, concertos, operas, and ballets served as an artistic and pedagogical foundation for his creative development.

Alongside these influences, he studied the melodic traditions of Uzbek classical music, conducting research into the similarities and distinctions among local performance styles. Particular attention was given to region-specific traditions, including Bukhara–Samarkand, Surkhandarya–Kashkadarya, Fergana–Tashkent, Khorezm, and Karakalpak performance practices. These traditions became a primary source for understanding diverse stylistic approaches and were actively demonstrated in concerts and master classes held at the conservatory and other cultural venues.

Opera and ballet productions also remained within his constant field of interest. He continuously enriched his knowledge of the musical arts, and during this period he composed works in large-scale genres. Among them are the oratorio “Ancient Bukhara, the Wonder of the World!” (lyrics by Kh. Davron, 2012) and a Concerto for Piano and Symphony Orchestra (2013), among others.

As a result of his persistent artistic aspirations, Kamoliddin Azimov decided to pursue a second master’s degree specializing in opera and symphonic conducting. He successfully completed this program under the supervision of Honored Artist of Uzbekistan, Professor E. S. Azimov. During his studies, K. Azimov became closely acquainted with the operatic genre and, as part of his state examination, prepared the full score and conducted for the first time M. Tojiyev’s previously unstaged opera “Kumush.”

Opera is the largest synthetic dramatic genre in music, integrating several art forms into a single whole. In opera, music not only accompanies dramatic events but also conveys the development of meaning, emotional atmosphere, and psychological states. Not all graduates specializing in opera and symphonic conducting are able to fully engage with the operatic genre. According to M. Teslenko, “all expressive means involved in the process of artistic interpretation are aimed at interconnection: composer – conductor – performer (orchestral musician) – listener. Within this chain, certain levels of interaction are always defined by the hierarchy of technological and intonational-expressive elements” (Teslenko M., 2016).

Kamoliddin Azimov set himself the goal of staging a national Uzbek opera. On the advice of composer M. Makhmudov, he undertook a new production of the opera “Kumush,” based on Abdulla Qodiriy’s novel “Bygone Days” (O’tgan kunlar). After thoroughly studying the work, he fully memorized the score and distributed the parts among the performers. The rehearsal process was marked by intense creative discussions and debates, which ultimately led to results exceeding expectations.

The premiere of the two-act opera “Kumush” by M. Makhmudov (based on an idea by M. Tojiyev) took place on November 10, 2019, on the stage of the Alisher Navoi State Academic Bolshoi Theatre.

“In the process of creating the opera, I encountered a number of creative challenges. Since the theatre ensemble is multinational, considerable effort was required to work on national intonation, vocal style, and correct pronunciation. In addition to working with the orchestra, I rehearsed with soloists using piano accompaniment. I had to become closely acquainted with and study in depth all artistic components related to opera, including stage directing, chorus, ballet, vocal performance, set design, and other theatrical elements. Along with developing professional knowledge and skills, I learned to observe the specific laws of the stage and to establish effective methods of communication with the director, choir, and soloists. My main goal was to stage a national Uzbek opera, and this process became a valuable school of experience for me,” said K. Azimov in an interview.

The opera was warmly received by music enthusiasts in Uzbekistan, and M. Makhmudov’s “Kumush” became part of the theatre’s permanent repertoire.

To this day, K. Azimov continues to teach conducting, orchestral class, orchestration, and methods of working with an orchestra at the Department of Orchestra Conducting. His classes are consistently well attended by students. Young conductors who have graduated from his class actively promote polyphonic performance on folk instruments across all regions of the republic.

Responding to the demands of the time, and despite his young age, K. Azimov decided to continue his professional activity in the academic field, drawing on his practical experience. In 2021, he began his doctoral studies as an independent researcher (PhD). He closely connected his scholarly research with stage performance practice. The topic of his dissertation is “Conducting Interpretations of Contemporary Uzbek National Operas.” His experience of bringing operatic works to life on the theatre stage and presenting them to audiences formed the basis for selecting this research topic.

The relevance of the study lies in demonstrating the distinctive national school of conducting in Uzbekistan, analyzing the creative work of its representatives, and identifying their role in contemporary national performance practice. The dissertation focuses

on the school and stylistic features of Uzbek opera conducting, as well as modern conducting interpretations of operatic works. In particular, the conducting interpretations of M. Makhmudov's "Kumush" and M. Bafoyev's "Alisher Navoi" serve as the primary analytical foundation of the research.

In 2025, under the supervision of Doctor of Art Studies, Professor A. N. Azimova, K. Azimov successfully defended his doctoral dissertation.

Despite the relatively short span of his professional career, his achievements are substantial. We wish continued creative success to this talented and proactive young scholar in his multifaceted and dedicated professional activity. There is strong confidence that K. Azimov's original compositions will continue to enrich orchestral repertoires for many years to come.

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## UZBEK OPERA CONDUCTING: THE ROLE OF M. ASHRAFI, T. SODIQOV, AND B. INOYATOV IN THE DEVELOPMENT OF NATIONAL MUSICAL THEATER

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### Abstract

**Purpose:** This article explores the professional activities of opera conductors in Uzbekistan. The discussion focuses on the creative and interpretative contributions of conductors such as M. Ashrafiy, T. Sodiqov, and B. Inoyatov.

**Methods:** Their artistic practices and related challenges were examined through historical sources and scholarly articles, followed by a comparative analysis.

**Results:** The study reveals the interpretative approaches, creative contributions, and collaborative methods with performers employed by Uzbek opera conductors.

**Originality/Value:** The research classifies the activities of Uzbek opera conductors into two distinct categories, providing a new perspective on their role in national musical culture.

**Keywords:** *opera, conductor, composer, interpretation, performance, style, principles*

### Introduction

The activities of opera conductors in Uzbekistan can be studied in two categories:

1. Composer-conductors.
2. Stage-conductors.

In fact, the work of conductors belonging to both categories pursues the same ultimate goal – the realization of the composer’s idea. However, representatives of the first category perform their tasks both as authors and as stage conductors. This process is more complex, and their working methods and principles differ significantly from those of conductors belonging to the second category. Therefore, in the following sections, we will examine the creative output of selected

conductors in order to analyze the distinctive features of each group.

It is well known that numerous sources have highlighted the creative portrait of conductor and composer Muxtor Ashrafiy. Various scientific-practical conferences (Ashrafi M., 1975; Ashrafi F., Solomonova T. Temina E. Mukhtar Ashrafi. 2004, – P. 25–72; Muxtor Ashrafiyva. 2015. – P. 38–42; Muxtor Ashrafiy. 2012) have been dedicated to studying and analyzing his artistic legacy, and several collections have been published on this topic. However, in the literature examined, greater attention is usually paid to his work as a composer, pedagogue, and public figure, while his

conducting activity has not been explored in sufficient detail. When focusing specifically on Muxtor Ashrafiy's qualities as an opera conductor, one can observe that his manual technique and conducting style possessed a unique character. He had fully mastered what conductors commonly refer to as manual technique, with expressive and graceful hand movements that made observing him at the podium a special aesthetic experience. Above all, under his direction, the orchestra, chorus, and soloists produced a unified and precise sound, ensuring the integrity of the entire performance (Slonim, A., 2015, p. 60–61). Since the beginning of his career at the Uzbek Musical Theater (in 1937, as artistic director and chief conductor), Muxtor Ashrafiy conducted musical dramas and his own original works, playing a crucial role in the professional development of this field. It was precisely in his example that the art of Uzbek opera conducting was established. Considering his pioneering contribution to the emergence of national opera, his efforts to provide professional conducting for such works, to strengthen the role of the symphony orchestra in the theater, and to create fully developed opera scores, he should rightly be called the founder-conductor (K. A.).

Another important aspect of his career is his work as a stage conductor for numerous theatrical productions. Possessing a profound understanding of opera dramaturgy, he demonstrated exceptional mastery in expressing stage images through conducting gestures. His aim was always to study in detail every subtle aspect of performance together with singers and orchestra through extensive rehearsals. Muxtor Ashrafiy never imposed short preparation periods on singers nor rushed the rehearsal process to keep up with the production schedule. For him, the decisive factor was the quality and reliability of the work performed – an approach that ultimately revealed the individuality of each performer (Slonim, A., 2015, p. 61).

At this point, it should be noted that Ashrafiy also collaborated with playwright K. Yashin and directors M. Mukhammedov and Z. Kabulov in stage productions such as "Kimga" (1932) and "Ichkarida" (1933). As Ya. Pekker emphasized, what distinguished "Ichkarida" from other works of this genre

was, first and foremost, the use of Uzbek folk instrumental orchestra in unison with the singers, while simultaneously introducing the transition toward a symphonic orchestra. Although the earlier principles of musical characterization of the protagonists, based on folklore themes, were still preserved, "Ichkarida" nevertheless occupied a special place as an original creative achievement (Pekker, Ya., 1957, p. 138–139).

Muxtor Ashrafiy was not only a composer and creator of works, but also a passionate promoter of musical art and an active conductor who widely performed the works of his colleagues, Russian composers, and the masterpieces of world classical music (Pravda Vostoka. 1982). One of the most notable experiences was the staging of *Carmen*, a cornerstone of Western European classical opera, on the stage of the Uzbek Musical Theater. At the same time, the production team referred to a little-known version of the opera discovered in 1930 by the French musicologist Marc Delmas. This version was performed for the first time in Uzbekistan on the theater stage. "The opera *Carmen* became one of the most significant works in Ashrafiy's conducting career. The lesser-known version of this great world opera score opened wide creative and performative prospects for the conductor. Reviews of the premiere testify to the new, remarkable success of the Uzbek conductor" (Ashrafi, F., Solomonova, T., & Tyomina, E., 2004, p. 72). In his article, V. Muzalevsky shared his impressions of the premiere and commented on M. Ashrafiy's conducting of *Carmen*: "Muxtor Ashrafiy was able to deeply absorb the stylistic features characteristic of the opera genre. The strength of the musical performance in *Carmen* was manifested above all in the well-coordinated ensembles, in the flexible and unified sound of the theater chorus, and in the effective rendition of the overture and entr'actes (despite the orchestra not being complete). Ashrafiy succeeded in finding a vivid, though not yet fully stabilized, tempo for the performance, and in the process, he himself reached the highest peak of his conducting mastery" (Muzalevskaya, V., 1944).

While working on Tchaikovsky's *The Queen of Spades*, M. Ashrafiy staged the opera in the Uzbek language under his artistic and musi-

cal direction. Later, he continued his career at the Russian Opera and Ballet Theater named after Sverdlov, where he conducted a number of productions, including Prince Igor, Pagliacci, Aida, and The Queen of Spades. According to the theater's description: "Conductor Ashrafiy's first experience with masterpieces of Russian classical opera demonstrated, in his person, the growth of a conductor of wide artistic scope within the theater" (Ashrafi Museum M. (n.d.). Inventory No. 1661).

Another founding figure of Uzbek opera conducting, Tolibjon Sodiqov, also contributed to the development of a distinctive national operatic style through his activity as a composer-conductor in the theater. His original work *Layli va Majnun*, a musical drama staged at the Uzbek Musical Theater in 1933 (directed by M. Mukhammedov), was conducted by the composer himself. T. Sodiqov set himself the goal of writing a musical drama based on the play by the playwright Khurshid (Shamsiddin Sharafiddinov). Going beyond the reworking of traditional maqom and folk melodies, the composer also created original music. Examples include Navfal's letter scene, Layli's final aria before death, the funeral march, and the choral finale. In the first and third tableaux of the work, two-voice choral parts appear for the first time. As musicologist A. Korsakova notes: "The successful experiment of transitioning from unison choral singing to polyphony was carried out by T. Sodiqov as early as 1933" (Korsakova, A., 1961, p. 90).

One of the earliest productions in T. Sodiqov's conducting career was the musical drama *Gulsara* (edited by R. Glière), staged in 1936 under the direction of M. Mukhammedov. Sodiqov distinguished himself from other conductors by his profound knowledge of Uzbek music and his ability to interpret national melodies authentically within the symphonic orchestra. As contemporaries recalled: "Realizing the great responsibility placed on a musical theater conductor, T. Sodiqov worked thoroughly on every production. He was known as a very sensitive and refined conductor. When he took the podium, he was completely transformed, immersing himself in the music and mastering the art of conveying the essence of the work to the audience through sound" (Azimov, K., 2001, p. 160).

This version of "*Layli va Majnun*" was prepared in collaboration with composer R. Glière, and the premiere was conducted by the author himself, T. Sodiqov. According to one reviewer: "Although he (T. Sodiqov) co-created the score with R. Glière, he was not able to fully convey all of its charm. Composer Sodiqov's talent was considerably higher than that of conductor Sodiqov. He was a fine musician and could analyze the score deeply, but his conducting technique was rather modest, which affected his work with the orchestra" (Feliksov, N., 1940). In response to this opinion, A. Korsakova expressed her own view: "If a talented composer did not, in fact, possess 'beautiful' conducting gestures, this did not prevent him from directing an orchestra with sensitivity and precision, nor from achieving an accurate interpretation of the work being performed – especially of his own opera" (Korsakova, A., 1961, p. 208).

Through his conducting career, T. Sodiqov convincingly demonstrated the artistic features and potential of the musical drama and opera genres. Clear examples of this include his opera *Layli va Majnun* (co-authored with R. Glière) and the musical drama *Davron ota* (1941, co-authored with A. Kozlovsky).

Since the establishment of the Uzbek Musical Theater, a number of other conductors belonging to the second category have also played an important role. Among them are B. Inoyatov, N. Goldman, V. Karpov, and F. Shamsutdinov.

From 1942, Bahrom Inoyatov began his career as a conductor at the Opera and Ballet Theater, making his debut with O. Chishko's opera *Mahmud Torobiy* (1944, directed by S. Mukhamedov and R. Bobozhonov). At the theater, he worked alongside prominent and experienced conductors such as M. Ashrafi, T. Sodiqov, and N. Goldman, contributing to the staging of various productions. "The symphonic orchestra bears the main responsibility for the artistic weight of each production. The development of the orchestral score and its significant role in musical dramaturgy depend on the conductor's level, talent, taste, and ability. Possessing a deep inner sense of music, Bahrom Inoyatov expressed the meaning of each work through his subtle and refined gestures, achieving harmony between the stage action and the perform-

ers: soloists, chorus, and orchestra in opera, and dancers and orchestra in ballet” (Azimov, K., 2001, 102). Throughout his career, he conducted Uzbek operas such as A. Kozlovsky’s “Ulug’bek”; M. Ashrafi and S. Vasilenko’s “Bo’ron” (The Storm); T. Sodiqov and R. Glière’s “Layli va Majnun” and “Gulsara”. Among the world opera repertoire, he conducted G. Bizet’s “Carmen” and “Les pêcheurs de perles” (The Pearl Fishers), U. Hajibekov’s “Koroghlu”, A. Spendiariov’s “Almast”, G. Verdi’s “Rigoletto”, and many others.

It should be noted that in the activities of Uzbek opera conductors, a number of productions translated into Uzbek also played an important role. Among these were “Yer Targyn” by Ye. Brusilovsky and “Nargiz” by M. Magomayev, which were staged for the first time in the Uzbek language. “These works helped actors, directors, and conductors in preparing and working on stage productions, the most complex form of musical-theatrical art, allowing them to test themselves and ultimately assisting in the staging of the first national opera” (Korsakova, A., 1961, p. 318). The premieres of these translated works were conducted by M. Ashrafi and B. Inoyatov. In addition to these, the Azerbaijani composer U. Hajibekov’s opera “Koroghlu” (produced in 1950, directed by S. Mukhamedov) should also be mentioned. Through his conducting mastery, B. Inoyatov was able to convey to the audience all the richness and elements of Hajibekov’s music. Alongside his conducting career, he also engaged in translating opera librettos into Uzbek. Examples include U. Ha-

jibekov’s “Koroghlu” (in collaboration with Kh. Ghulom) and G. Bizet’s “Les pêcheurs de perles” (The Pearl Fishers, in collaboration with M. Tursunov). Furthermore, his work as a conductor-translator extended to several productions such as A. Spendiariov’s “Almast” and S. Ryauzov’s “Medegmasha” (At the Foot of the Sayan Mountains). Musicologist A. Korsakova specifically comments on Inoyatov’s conducting of “Medegmasha”: “Unlike the production of “Almast”, here the theater strove to achieve success. Conductor Bahrom Inoyatov distinguished himself by skillfully communicating all the orchestral colors through refined gestures. His confident leadership contributed to the successful coordination of vocal ensembles in the opera” (Korsakova, A., 1961, p. 326).

In the course of studying the activities and analyzing the creative work of Uzbek opera conductors, it can be concluded that stage conductors play a crucial role in the promotion of national operas. The experience and observations of each conductor whose work has been examined reflect the specific features and laws of national stage art. However, the lack of sufficient video recordings (especially of staged national operas) hinders the theoretical study of this field. For this reason, the issues of staging national operas and the collaboration between conductors and directors remain pressing problems to this day. From this perspective, the creative path of Uzbek opera conductors has been analyzed. This, in turn, is one of the essential factors for the future development of the conducting school.

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## "THE GREAT SILK ROAD: YESTERDAY, TODAY, TOMORROW" IN THE CONTEXT OF INTERCULTURAL DIALOGUE

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### Abstract

**Objective:** to identify and analyze the phenomenon of cultural synthesis successfully embodied in the musical and performative space of the International Forum-Festival "The Great Silk Road: Yesterday, Today, Tomorrow". The project demonstrates how, within a unified artistic concept, a dialogue between Eastern and Western traditions is realized, symbolizing the mutual influence of various art forms – music, visual arts, theatre, and scholarly discourse.

**Methods:** theoretical and performing analysis.

**Results:** basing on the analysis of the conceptual framework of the Forum-Festival, which functioned not merely as a platform for musical and artistic interaction but also as a distinctive hermeneutic space, the study identifies key pathways for the preservation of tradition and processes of mutual cultural enrichment. In this context, the theme of the Great Silk Road is interpreted as a symbol of the dialectical unity of diverse art forms, whose interaction influences both the structural organization of the musical whole and its semantic, imagery-based, and emotional dimensions.

**Scientific novelty:** based on theoretical analysis, the article studies the significance of preserving national traditions while transmitting universal and culturally specific values. The International Forum-Festival "The Great Silk Road: Yesterday, Today, Tomorrow" succeeded in uniting different generations of musicians and affirming the idea of the spiritual unity of musical art rooted in its historical origins. The preservation of national intonations, symbols, and imagery emerges as a crucial condition for the development of contemporary piano culture, ensuring its continuity, authenticity, and cultural identity.

**Practical significance:** the main provisions and conclusions of the article can be used in scientific and teaching activities in national traditions and issues of piano performing art.

**Keywords:** *Great Silk Road, intercultural dialogue, musical performance, national traditions, piano performing art*

### Introduction

Uzbekistan's musical culture today is characterized by synthesis. It is based on the inter-

section of objective and subjective, as well as extra- and intra-musical factors. Adiba Sharipova is the author of initiatives dedicated to

promoting national musical culture. Particularly noteworthy among her projects is the extraordinary International Forum-Festival “The Great Silk Road: Yesterday, Today, Tomorrow,” held in November-December 2006 in Tashkent, which showcased contemporary art from Central Asian countries.

Along with her, Firuza Abdurakhimova, professor at the State Conservatory of Uzbekistan and director of the Sogdiana Chamber Orchestra of Folk Instruments, also organized the International Forum-Festival “The Great Silk Road: Yesterday, Today, Tomorrow”. The forum-festival, or as A. Sharipova herself calls it, the Musical and Theatrical Festival, was held with the support of the Ministry of Culture and Sports of the Republic of Uzbekistan, the State Conservatory, the Union of Composers, the Academy of Arts of Uzbekistan, the Women’s Committee, the Council of Societies for Friendship and Cultural Educational Relations of Uzbekistan with Foreign Countries, and the Republican Public Foundation “Alley of Memory.” Embassies of countries involved in the cultural heritage of the Great Silk Road, such as India, Indonesia, and Egypt, sponsored the project. According to A. Sharipova, “In an attempt to more fully understand and reflect the historical role of this unique phenomenon of the Eurasian continent, the project organizers reached out to representatives of the embassies and representative offices of many countries, whose histories were once linked to the Great Silk Road, currently concentrated in the capital of independent Uzbekistan” (Sharipova, A., 2014, p. 64).

### Materials

The Forum-Festival events consisted of three parts: musical, scientific, and artistic. They brought together artists, musicians, scientists, and theater professionals from various countries. This project can be viewed as a model of an open cultural space in which various art forms and forms of learning engage in continuous dialogue, mutually complementing and “reinterpreting” each other. Thus, the musical, scientific, and artistic components acted not as isolated movements, but as interconnected elements of a single goal: music can be seen as a bridge of spiritual communication, science served

as a special space for reflection and understanding, and the visual and theatrical arts embodied the visual expression of the idea of a journey, exchange, and cultural interaction. At the same time, national traditions were reimagined, acquiring a relevant sound and contemporary artistic interpretation.

As part of the musical section, two concerts featuring masters of art from Uzbekistan, India, Indonesia, Egypt, and elsewhere were held to great acclaim. “The unusual titles displayed on the posters caught my attention: ‘Primordiality,’ ‘Hieroglyph on the Clouds,’ ‘Silk Vernissage.’ Abstract yet poetic, they conveyed the project’s multi-conceptual content in subtle, unobtrusive strokes, from its exhibition, scientific, educational, and concert perspectives” (Sharipova, A., 2014, p. 64).

The scientific and practical conference, also under the catchy title “The Great Silk Road in the Dynamics of Time,” explored a range of issues related to the Silk Road’s influence on the exchange of cultural values. Representatives of modern science, such as E. Rtveladze, I. Galushchenko, J. Bakshi, Magdi, and Pak, participated in the conference. Their papers provided a comprehensive analysis of scholars’ reflections on the cultural contacts that took place along the Silk Road, as well as the role of this phenomenon in shaping the artistic traditions and spiritual orientations of the peoples of the East and West. Ultimately, all conference participants were able to examine the Silk Road not only as a historical and economic phenomenon, but also as a phenomenon of peoples’ unity, where not only material goods but also ideas, philosophical movements, aesthetic principles, and musical culture were exchanged. The creative workshop featured an exhibition of fine, applied, and decorative arts from China, Japan, and Uzbekistan, as well as martial arts, an Uzbek fashion show, and a tasting of traditional cuisine, lending the event an atmosphere of genuine cultural diversity. A. Sharipova combined visual, audio, and performative elements, thereby creating a synthetic artistic space where different art forms and forms of cultural expression interacted within a single semantic field. This interdisciplinary approach not only showcased the richness of Eastern traditions but also revealed the dialectic of their transformations and traditional methods of cognition, exploring

how their principles correspond to evolving musical and artistic phenomena. The promenade exhibition in the foyer of the State Conservatory of Uzbekistan, accompanied by musical and theatrical elements, became a unique metaphor for a cultural journey, where every exhibit, costume, and gastronomic element became a sign of national identity and part of the overall artistic context: "...each country here invites you to its 'caravanserai.' Against the backdrop of recreated picturesque landscapes, people stroll in exotic costumes representing more than a hundred nations and peoples who once inhabited the Silk Road" (Sharipova, A., 2014, p. 65).

Also noteworthy were the sculptures presented at the Festival, as well as an exhibition of carpets, appliques made of leather, stone, and minerals, all of which bore the imprint of national aesthetics, craft traditions, and Eastern philosophical thought. This is no coincidence, as the craft traditions of the East have a centuries-old history. Even in the early Middle Ages, our country's capital played a role as an important trading hub at the crossroads of caravan routes. Along with these goods, ideas, technologies, and artistic principles arrived, which local artisans creatively reinterpreted, imbuing them with distinctive national characteristics.

One of the main goals of the International Forum-Festival was to promote the national traditions and culture of the Central Asian countries, in particular the achievements of the Uzbek school of composition. Thus, at the "Hieroglyph on the Clouds" concert, M. Bafoev's concerto for piano, percussion, and synthesizer, "The Great Silk Road," was performed, with A. Sharipova herself performing as soloist. This performance combined tradition and modernity, improvisation and structure, and the piano sound itself acquired symbolic significance.

A. Sharipova's interpretation was reflected in extra-musical factors – words, facial expressions, dance, emotions, experiences, and so on. It was the stage movement, imi-

tating the movement of a caravan, that became a symbol, uniting space and time. According to the pianist, the act of performance involves a mysterious reinterpretation of extra-musical realities, transforming them into musical phenomena – sounds, rhythm, timbre. "Musical intonation never loses its connection with words, dance, or the facial expressions (pantomime) of the human body, but 'reinterprets' the patterns of their forms and the elements that compose them into its own musical means of expression" (Asafev, B., 1971, p. 212). The originality of A. Sharipova's performance, oriented toward the associative thinking strategy of listeners, introduced the world to contemporary art from Uzbekistan as a phenomenon that combines national identity and universal cultural codes.

### Conclusion

Based on an analysis of the International Forum and Festival "The Great Silk Road: Yesterday, Today, Tomorrow", it can be determined that the project showcased the creative scope of the Central Asian countries and brought together diverse extra-musical influences: dance, music, fashion, painting, and theater. Created by A. Sharipova, the Forum served as a platform for unity among creative communities through a dialogue of musical cultures, each developing through the creative synthesis and potential of the other. In this regard, the words of N. Menon are relevant: "A long-term program for the preservation and development of cultures must be created, during the implementation of which eternal, enduring values must be jealously guarded" (Menon, N., 1973, p. 33). A. Sharipova's "The Great Silk Road: Yesterday, Today, Tomorrow" project became an example of how musical art can be reimagined and presented in a contemporary format and yet another example of Adiba Sharipova's tireless search for a new ideology in the development of piano performance in the country.

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## THE EVOLUTION OF UZBEK MUSICAL INSTRUMENTS

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### Abstract

The article examines the evolution of Uzbek traditional musical instruments from ancient forms to modern technologies. The Uzbek musical tradition, shaped at the crossroads of Eastern cultures, is presented as an essential element of national identity. Special attention is given to the tanbur – a symbol of musical continuity – its structural features, role in Uzbekistan’s classical music, and its participation in the Shashmaqom cycle. The study analyzes historical stages in the development of the tanbur family of instruments, their modifications, and adaptation to contemporary conditions. The processes of digitizing musical instruments and creating sample libraries that preserve the unique timbre and promote Uzbek musical culture in the global media space are highlighted. The significance of digital technologies for preserving cultural heritage, expanding international cooperation, and promoting Uzbek music is emphasized. It concludes that the synthesis of tradition and innovation contributes to the development of Uzbekistan’s modern musical culture.

**Keywords:** *Uzbek musical culture, tanbur, dutar, digitalization, samples, cultural heritage, globalization*

Uzbekistan is a country with a rich musical heritage whose roots go back to ancient times. Numerous traditional musical instruments that have developed over the centuries reflect the cultural identity of the people, their history, and their spiritual uniqueness. The evolution of these instruments demonstrates not only the preservation of the authenticity of national music but also its contribution to the world’s musical heritage.

With the advancement of technology, Uzbek traditional musical instruments have undergone significant transformations. Modern versions of these instruments not only pre-

serve their traditional characteristics but also adapt to new conditions, facilitating their integration into contemporary musical contexts. In particular, the development of digital technologies and the creation of sample libraries contribute to the popularization of Uzbek musical instruments in the global music industry. This process also helps preserve the unique timbral qualities of each instrument, making them accessible for study and use by composers and musicians around the world.

One of the most well-known Uzbek instruments is the tanbur, a long-necked plucked string instrument with a resonator.

The history of the tanbur spans thousands of years, as evidenced by numerous archaeological findings. For example, a cylinder seal from the Akkadian period (2400–2200 ALL) depicts a musician playing a long-necked instrument considered to be a predecessor of the tanbur. Etymological studies, particularly the works of Curt Sachs, indicate a Sumerian origin of the word tanbur, which confirms the instrument's deep cultural roots and its significant role in the musical tradition of the region (Khandamian, Victor. 2024).

In the collection of A. Eichhorn (Eikhgorn, A., 1885), unique features of a 19th-century Kashgar sitar are presented. The instrument was equipped with eleven sympathetic strings and one raised melodic string, on which musical pieces were performed using a bow or a plectrum. These improvements significantly enhanced the instrument's resonance and enriched its timbral palette, giving the sitar a fuller and more complex sound. Such modifications expanded its use across various musical genres, ranging from traditional music to contemporary styles.

The *chartar* from Shugnan, featuring four strings arranged in pairs and large sound holes beneath each pair, demonstrates superior acoustic properties that increased the instrument's volume and sonic power. This enhancement provided additional performance possibilities, making the instrument more sought after in diverse musical ensembles (Khandamian, Victor. 2024).

One of the most important stages in preserving and developing Uzbek musical culture has been the digitalization of traditional instruments. The creation of digital sample libraries makes it possible to reproduce the sound of traditional instruments in digital format – for instance, the creation of a sample library for the traditional Uzbek *dutar* (Khandamian, Victor, and Abdulaziz Khasanov. 2021), which plays a key role in preserving and popularizing these instruments among a wider audience. The process of creating such libraries consists of several key stages (Khandamyan, V., Khasanov A., Khasanova G., Rakhimova N., and Rasulov D., 2024):

**1. Instrument capability analysis:** studying the technical possibilities

of the instrument, including playing techniques, range, and specific performance methods.

**2. Library structure design:** forming a text file that defines and organizes the library's structure, categorizing sounds by notes and groups.

**3. User interface (UI/UX) development:** creating an intuitive and user-friendly interface to simplify interaction with the digital library.

**4. Studio sound recording:** involving professional performers in recording various playing techniques and articulations.

**5. Sample editing and slicing:** This stage involves cutting recorded sounds into short samples and further processing them for use in a digital environment.

**6. Programming and script creation:** An important aspect is the use of the KSP programming language to implement all active elements of the library.

Digital sample libraries offer several significant advantages:

- **Accessibility:** Digital versions of instruments are offered at a much lower cost than their physical counterparts;
- **Ease of use:** Musicians can use digital instruments anytime and anywhere without the need to possess the physical instrument;
- **Cultural heritage preservation:** Such libraries help preserve the unique sound of traditional instruments for future generations.

The process of digitalizing Uzbek traditional musical instruments greatly contributes to addressing the objectives outlined in Presidential Decree No. 4038 of November 28, 2018, "On the approval of the Concept for the Further Development of National Culture in the Republic of Uzbekistan."

The creation of digital sample libraries containing recordings of Uzbek traditional musical instruments enables the use of these instruments in international music projects, thereby promoting Uzbek musical culture beyond the country's borders. The digitalization of instruments allows them to integrate organically into contemporary musical and

cultural processes, increasing the presence of Uzbek music in the global media space.

The use of information and communication technologies for the creation and distribution of digital sample libraries expands access to Uzbek musical culture for researchers and performers worldwide. Such libraries provide a convenient and accessible way to study and use the unique sonic elements of the Uzbek musical tradition, facilitating research into its rich cultural heritage.

At the same time, it is important to consider the challenges of globalization associ-

ated with the distribution of ethnic samples. The study “Sampling of Ethnic Instruments: Challenges of Globalization” notes that the mass use of ethnic sounds without regard for their cultural origins can lead to the loss of authenticity and the profanation of traditions. This aspect is particularly relevant for Uzbekistan, as digital sample libraries serve not only as a tool of technological innovation but also as an instrument of cultural diplomacy (Khandamian, Victor. 2025).

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## MINIMALIST AESTHETICS IN "ATMOSPHERE" BY FARRUKH AKRAMOV

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### Abstract

The piece *Atmosphere* for percussion ensemble demonstrates the realization of minimalist principles through timbral differentiation, micro-variation and metric shifts. The study is based on a score analysis that includes formal mapping and a component-by-component examination of intonation, metrorhythm and articulation. The analysis is carried out within the minimalist conception of "less is more" and the understanding of minimalism as an aesthetic category, with an emphasis on perceptual parameters and the organisation of time in sound.

**Keywords:** *minimalism, timbre, metrorhythm, pattern, idiophones, aesthetics, spatiality*

Minimalism in twenty-first-century music – understood here as a broad phenomenon encompassing later manifestations and modifications of this trend – is increasingly interpreted as an aesthetic category (Bernard J. W., 1993; Korobova A. G., 2021). Its defining features include an economy of expressive means, an engagement with time as a compositional material, and the prioritization of sound and silence over thematic dramaturgy. In contrast to the "large processes" of the 1960s-1970s, when compositional logic was conceived as an extended, gradually unfolding procedure described by Steve Reich (Reich S., 2002) and contextualized by Michael Nyman (Nyman M., 1999), the emphasis shifts toward a hybrid chamber orientation: toward patterns built from small sections, micro-variability within individual blocks, and heightened attention to timbral color and the spatial characteristics of sound.

The composer's individuality is revealed in the choice of scale for the repeated blocks. From a receptive perspective on minimalism, as A. E. Krom notes, "not every audience member is interested (and not everyone is able) to follow closely over a long period of time the barely perceptible changes occurring within a pattern" (Krom A. E., 2017, 82). As a result, in twenty-first-century academic music, large-scale "long" processes become less productive and increasingly give way to patterns within shorter sections, featuring micro-variation and the articulation of form through timbre and silence. Consequently, structural functions are assumed by timbral coloring, pauses, and the duration of sound, while repetition remains an important – but not the only – principle of form-building.

Against this background, "Atmosphere" by Farrukh Akramov can be viewed as a representative example of twenty-first-century

minimalist aesthetics. The percussion parts function as separate textural layers, sectional boundaries are marked by acoustic cues, and the form is constructed according to a principle of arch-like symmetry. In terms of auditory perception, the semantic dimension of minimalism in this context lies in shifting meaning away from thematic relations toward parameters of sound and time. The compositional structure is oriented toward modelling a sonic environment with pronounced contemplative qualities; musical time unfolds outside the logic of thematic development and is perceived as a single, continuous sound stream.

Using the composer's score "Atmosphere" as the primary source, the discussion traces how the form emerges from repetitive procedures and their gradual deviations within a minimalist aesthetic. The focus is on the intonational core and its micro-variational transformations – inversion, redistribution of pitch supports, and the layering of material across the ensemble's timbral planes. Particular attention is also given to metrorhythmic organization: triplet, quadruplet, and quintuplet groupings, syncopation, and shifts of accentual supports against the metric grid, through which the process gains inner mobility despite its outward repetitiveness.

The piece is organised into three sections, each grounded in its own pitch collection (intonational core). In Section I, the centre is a five-note formula **E–F♯–C–B–D♯**. The succession does not form a functional tonality, yet it establishes a stable intonational field within which textural and rhythmic processes unfold.

### Section I (bars 1–74):

#### Structure and parameters

- **Internal three-part design:** I (bars 1–30) – presentation of timbral and intonational supports; II (bars 31–52) – thickening of texture and metrorhythmic activation; III (bars 53–74) – thinning of texture and the fading of sonic activity;
- **Timbre and articulation:** opening – vibraphone bowed (soft attack, long resonance); then a contrast with the bright attack of glockenspiel and vibraphone with mallets (with pedal).

- **Pattern formation:** from bar 10 – triplet figures under bowed technique; from bar 15 – a sixteenth-note motif in the glockenspiel; dynamic gradations from *ppp* to *f* (including a sharp swell on tremolo) intensify the expressive profile of the formula;
- **Micro-variation and inversion:** bars 21–26 – alternation of eighths, sixteenths, and triplets; in the glockenspiel – a quintuplet variant and mirror inversion of the motif;
- **Boundary marking:** bars 27–30 – triangle strokes on strong beats fix the transition; the return of the vibraphone's "opening" motif functions as a link;
- **Metre/tempo:** from bar 31 – acceleration  $\text{♩}=42 \rightarrow \text{♩}=65$  and  $5/4$ ; the five-note pattern shifts its initial pitch within quadruplet groupings (to the 2nd/3rd/4th beat), producing a sense of metrorhythmic destabilisation while retaining an anchor on the downbeat.
- **Additive progression:** bars 40–52 – expanding repetitions **4+5+6+7** bars (including an inverted variant), perceived as a "rising wave" with unchanged intonational material.
- **End of the section:** bars 53–74 – return to  $\text{♩}=42$ , chordal supports in the vibraphone, two-layer texture (bowed vibraphone + glockenspiel), fragmentation of the pulse; two triangle strikes articulate the transition to Section II.

### Section II (bars 75–147):

#### Motoric drive and refrain

**Initial parameters:** from bar 75–7/8,  $\text{♩}=378$ ; a stable pattern with accent on the downbeat. Two intonational formulas (**G–D–E<sub>b</sub>–G–D–B<sub>b</sub>–A** / **G–E<sub>b</sub>–F–G–D–B<sub>b</sub>–A**) alternate, sustaining asymmetrical pulsation and continuous motion.

**Textural shift:** from bar 91–4/4, dissolution of linearity and a turn toward chordal vertical.

**Glockenspiel solo:** bars 93–97 – two alternating four-note formulas (**A–E<sub>b</sub>–D–G** / **A–B<sub>b</sub>–E–D**) with a similar range but different intervallic configuration.

**Internal refrain:** bars 99–117 – verbatim repetition of the vibraphone material

from bars 75–93; its function is perceptual stabilisation and “fixing” the section.

**Dialogue of layers:** bars 118–130 – polyphonic differentiation of voices (upper – more static, accentuated; lower – more mobile), then alternation of **2/4** and **4/4**, reduction of textural density and shortening of motifs.

**Section close:** bars 135–147 – complete repetition of bars 85–97; gradual levelling of the intonational structure toward the end of Section II.

### **Section III (from bar 158):**

#### **Integration and arch symmetry**

**Synthesis of materials:** the intonational core is drawn predominantly from Section I; rhythmic organisation and latent polyphony echo Section II.

**Full instrumentation:** for the first time, all four instruments sound simultaneously; a flexatone (pitch **E**) is introduced, with episodic triangle; vibraphone again bowed (muted attack, prolonged sustain).

**Development:** bars 175–192 – activation of motion; in the vibraphone – alternation of linear and chordal structures; the glockenspiel doubles the material, forming a two-layer texture through timbral differentiation.

**Retrospective gestures:** from bar 194 – glockenspiel quintuplets (reference to Section I) and mirror inversion of the motif; from bar 198 – return of the “opening” intonation, distributed among all instruments with stretched durations and smoothed attacks.

**Formal closure:** the reprise of the opening motif in the finale creates an arch form, reinforcing the work’s overall integrity.

Form-shaping factors:

- Timbre and sound production (bow/mallets) as carriers of contrast and layer function;
- Pauses and resonance as boundary markers and the “punctuation” of form;
- Micro-variation of patterns (shifts of accents and durations, inversions, additive series 4–5–6–7);

- Metrorhythmic displacements (5/4, 7/8, transitions to 4/4; quadruplets/quintuplets/triplets; syncopation);
- Triangle “signals” at sectional junctures.

Atmosphere is a tightly constructed work for chamber percussion ensemble that engages a minimalist aesthetic throughout. Its form unfolds in time through repetition and controlled variation, shaped by subtle rhythmic and timbral displacements. Rather than pursuing climactic tension or thematic contrast, the piece is conceived as a continuous sonic process, drawing the listener’s focus to internal motion and gradual transformation.

The three-part design makes it possible to follow successive stages in the music’s growth, densification, and eventual reduction. An arch principle – the return of the opening intonational idea at the end – creates a sense of symmetry and formal closure. Timbre plays a structural role: each instrument is treated as an independent expressive voice, revealing its characteristic color and generating distinct acoustic profiles.

The work’s minimalist semantics are embedded in its very premise. Repetition functions not as intensification but as a mode of listening, creating an immersive sense of time. Stasis and cyclicity do not negate movement; they reframe it as inward, contemplative change. Atmosphere thus emerges as a sonic meditation in which form becomes a temporal space, and compositional logic is experienced as attentive presence within a fluid yet rigorously organised sound world.

“Atmosphere” by Farrukh Akramov frames minimalism as an aesthetic category: a restricted set of expressive means, recurring patterns, and micro-shifts generate motion without thematic contrast, lending the sound a contemplative character through timbral differentiation.

From a practical standpoint, the piece demands rigorous control of articulation, a stable balance between textural layers and registers, and precise management of resonance. These observations are also applicable to a broader range of percussion works that operate within a minimalist aesthetic.

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## THE “EXPERIMENTAL” STAGE OF MUSICAL MINIMALISM

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### Abstract

This article reconsiders the “experimental” stage of musical minimalism in the late 1950s and early 1960s as an autonomous phase in the formation of the movement, rather than merely a “prehistory” of so-called classical minimalism. Drawing on early works by La Monte Young, Dennis Johnson, Terry Jennings, and others, it analyses compositional principles of radical reduction of sonic material, extended duration, a stable tonal centre, repetition, and additive processes – features that give rise to a new mode of listening. The study also examines a range of socio-cultural factors that shaped the emergence of experimental minimalism.

**Keywords:** *minimalism, experimental stage, Fluxus, conceptual art, performativity, intermediality*

Musical minimalism is now widely regarded as one of the key currents in late twentieth-century art music. Its influence extends far beyond an “avant-garde niche”: minimalist approaches to musical time, repetition, and the reduction of parameters have permeated film music, popular genres, media art, and performance-based practices. Yet in most surveys the history of minimalism is presented from a canonised perspective, in which the emergence of iconic works of the 1960s is treated as the point of departure and attention is focused primarily on Terry Riley, Steve Reich, Philip Glass, and their followers.

In such accounts “minimalism” is often equated with a relatively stable stylistic complex: clear pulse, diatonic or modal harmony, gradual processes of change, and repetitive modules that can be easily recognised and analysed. The experimental phase of the

late 1950s and early 1960s tends either to be compressed into a short prelude or is relegated to the status of marginal “precedents.” As a result, the specifically radical nature of early minimalism – its challenge to conventional notions of form, listening, and even the musical work as such – is frequently underestimated. To restore the autonomy of this stage means not only to add several forgotten names to the canon, but also to revise the basic narrative about how minimalism emerged and what problems it originally addressed.

Before this “classical” layer of American minimalism took shape, however, an experimental stage developed in the United States, associated with composers engaged in radical explorations of how listening itself might be transformed. The early works of La Monte Young, Dennis Johnson, and their immediate circle do not yet constitute a stable style in

the conventional sense, but they already reveal a new mode of musical thinking.

The origins of minimalism are most often dated to the early 1960s, although certain precursors can be identified earlier. La Monte Young's *Trio for Strings* (1958) – a work composed almost entirely of sustained tones and pauses – is frequently cited as a point of departure for minimalist music. An equally important figure within experimental minimalism is Dennis Johnson, the composer of *The Second Machine* (1959), which employs only four pitches borrowed from Young's *Trio for Strings*. That same year he produced his most large-scale work, the piano piece *November*, which lasts approximately six hours. Here, features that would later become defining for minimalist writing emerge with particular clarity: a stable tonality sustained throughout, repetition, additive development, and a meditative mode of perception.

It is symptomatic that many of these works were initially performed not in traditional concert halls but in semi-private or alternative spaces, often with a small and prepared audience. The experimental stage of minimalism was thus closely tied to a particular "micro-public" that was willing to accept radically extended durations and a high degree of apparent "non-eventfulness." This social dimension is important, early minimalism was less a ready-made style than a laboratory of new listening habits.

Among the first to experiment with long durations in Young's wake was Terry Jennings (1940–1981), a prodigy who played saxophone and clarinet. In 1960 he composed *Piano Piece*, based on slow, sustained sonorities reminiscent of Morton Feldman's early music, as well as a *String Quartet* consisting of only 43 notes and lasting 28 minutes. Jennings's subsequent development, however, was interrupted by drug addiction, and he was killed at the age of forty-one.

Alongside the work of La Monte Young, Terry Riley made a major contribution to the emergence of repetitive minimalism. One of his earliest experiments was *Music for The Gift* (1963), composed in Paris for Ken Dewey's theatre production *The Gift*. The project involved a jazz quartet led by trumpeter Chet Baker, who performed Miles Davis's "So What." Riley recorded each instrumental

part separately (trumpet, trombone, double bass, and drums) and then, through studio processing, shaped the material into an autonomous tape composition.

At the production's 1963 premiere, the recordings were played back in parallel with the live performance, generating a complex polyphonic texture. In this work Riley first employed the tape delay loop technique – superimposing recorded phrases upon themselves with a temporal offset, producing an endless echo and a gradual accretion of layers. One machine played back the sound while a second recorded it with a delay; the signal was then routed back to the first device and combined with subsequent fragments. This setup allowed the material to be repeatedly duplicated and subtly varied, creating the effect of an expanding stratum of improvisatory elements. *Music for The Gift* is often regarded as a turning point, in which jazz improvisation was reimagined through studio technology and the composition itself as one of the earliest examples of a musical "remix" (Margasak P., 2025). The piece anticipated many later developments in electronic and minimalist music – from loop-based sound collages by Brian Eno and Robert Fripp to sampling practices in ambient and hip-hop decades later.

*Reed Streams* (1965) was Terry Riley's debut album. It contains two instrumental tracks, "Untitled Organ" and "Dorian Reeds," both built on repeating figures and sustained concentration on a single tonal centre. Riley himself observed that "an ecstatic effect can be achieved by staying on one note... this is a path toward a transcendent experience of music" (Toop D., 1995, 185). This philosophy is audible throughout the album. From short motives (roughly four to twelve notes), Riley develops a kind of "one-note shamanism" – endless variation around a central pitch or sonority. He was also drawn to the quiet noises and mechanical overtones of the organ, which subtly change through the prolonged repetition of a single pattern. This led him to formulate an improvisational approach: "If I can play one pattern virtuously, I can unfold an entire piece from it" – a principle that underpins the second track (Red Bull Music Academy, 2018).

At this point a number of important differences between the experimental stage and

later “classical” repetitive minimalism can be identified. In the former, repetition often functions not as a clearly articulated rhythmic ostinato but as the almost imperceptible recurrence of long tones and intervals. Pulse is frequently absent or blurred, metric hierarchy is weakened, and the listener’s attention shifts from following form over time to inhabiting a quasi-static field of sound. By contrast, in the music of Reich, Glass, or early John Adams, repetition becomes structurally explicit: processes of phase shifting, additive rhythms, and modular construction are foregrounded as organising devices. Thus, the experimental stage may be described as a “pre-pulsed” minimalism, in which continuity and duration are more decisive than pattern and beat.

The emergence of musical minimalism as an artistic phenomenon took place within the broader socio-cultural context of the 1950s and 1960s, marked by the breakdown of boundaries between art forms, the rejection of generic hierarchies, and an active rethinking of perception itself. At its initial stage, proto-minimalism did not yet possess stable stylistic characteristics, since its meaning was determined less by specific musical devices than by a conceptual stance and a particular mode of artistic thinking.

Eastern philosophies – above all Zen Buddhism and Daoism – were of special importance in this context, influencing key figures such as John Cage and La Monte Young. Cage’s idea of “silence” as a mode of active perception (as in *4’33”*), along with his refusal of hierarchies among events and his pursuit of “zero-eventness,” established fundamental principles later taken up by Young and other early minimalists. As Jonathan Bernard emphasises, pulse “was never substantially present in La Monte Young’s works” (Bernard J. W., 2003, 122). In place of metric organisation, Young’s music privileges extended durations and stable fields of frequency.

The impact of conceptual art is likewise difficult to overstate. The notion of “art as idea” was articulated by Henry Flynt in an essay in which he defines “concept art” as art whose material is not matter but concepts (Flynt, H., 1963). This brings early minimalist experiments into proximity with the aesthetics of artists such as Sol LeWitt and Joseph Kosuth. La Monte Young’s *Compo-*

*sition 1960* series operates precisely within this framework. These works take the form of written instructions, whose realisation may be literal or metaphorical, while their artistic significance lies in the very act of following an idea. Young’s formulation “Draw a straight line and follow it” in *Composition 1960 No. 10* exemplifies a shift of the aesthetic centre from result to process, from form to concept.

The aesthetic and organisational principles of minimalism were also shaped to a considerable extent by intermedial artistic practices. Particularly significant was the Fluxus movement, whose participants (Joseph Beuys, George Maciunas, Nam June Paik, among others) sought to erase the boundary between life and art, making active use of chance, ritual, corporeality, and the simplest everyday objects. Their events often lacked a rigid structure and resembled happenings – event-based forms of art in which what mattered was not staging but the participants’ involvement, spontaneity, and unpredictability. These traits also resonate in the experimental phase of minimalism: its “open forms,” multiple realisation options, and orientation toward experiencing what unfolds “here and now” make it intermedial in nature.

It was precisely within this atmosphere of radical artistic rethinking that the *Theatre of Eternal Music* emerged – a collective led by La Monte Young that included Marian Zazeela, Tony Conrad, John Cale, and others. The group developed long-duration, near-static soundscapes grounded in sustained tones (drones), microtonal intervals, and subtle modulations that exert a psychoacoustic effect on the listener. Central to their practice was the embodied experience of sound – its vibrational, frequency-based presence – while musical form was aligned with ritual, mantra, or altered states of consciousness.

From the perspective of listening practices, the experimental stage of minimalism may be described as a training in a “vertical” perception of time. Instead of tracking thematic development or harmonic progression, the listener learns to focus on the internal life of a seemingly homogeneous sound: beating patterns between close intervals, slow shifts of timbre, acoustic illusions arising from prolonged exposure to a narrow frequency band. This type of listening later proved crucial not

only for minimalist and postminimalist composition, but also for ambient music, drone, and various forms of sound art.

Thus, the experimental stage of minimalism took shape as the result of a synthesis of musical, visual, philosophical, and performative practices. Its proponents focused primarily on constructing a distinctive sonic space, perceived by the listener as a “here-and-now”

phenomenon. Their creative strategy was not to fix music as a finished artefact, but to generate an acoustic experience actualised only in real time – an approach that aligns their work with concepts of performativity and processualism in contemporary art. These orientations later became foundational both for “classical” repetitive minimalism and for its subsequent transformations.

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## THE PIANO DUET AS A GENRE IN THE WORKS OF UZBEK COMPOSERS

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### Abstract

This article explores the piano duet genre in the context of Uzbek composers. It examines the historical and theoretical preconditions for the genre's development, as well as the specific features of its development within national musical culture in the second half of the 20th and beginning of the 21st centuries. Particular attention is paid to the interaction of European genre models with traditional Uzbek stylistics, manifested in modal-intonational, rhythmic organization, and principles of form-building. An analysis of works for two pianos by Uzbek composers reveals consistent artistic tendencies associated with the search for new expressive possibilities of ensemble writing and the expansion of the concert and pedagogical repertoire. The article concludes that the piano duet is a form of creative dialogue that contributes to the preservation of national identity and the active development of contemporary compositional practice.

**Keywords:** *genre, chamber music, piano duet, piano ensemble, ensemble thinking, composers, national style, form formation, dramaturgy*

The piano duet occupies a distinct and significant position in the system of chamber music, representing a stable yet diverse field of composition and performance creativity. Its historical development extends over several centuries, during which the genre has undergone significant transformations, reflecting shifts in aesthetic ideals, performance capabilities, and the artistic objectives of musical art and culture. Despite the changing eras and styles, the piano duet has maintained its relevance, functioning as an important space for experimentation with form, texture, and sound organization, as well as the development of collective principles of performance thinking.

The extensive repertoire created for different types of piano duet confirms the enduring interest of composers across diverse national traditions and artistic movements in this genre.

The academic understanding of the piano duet as an independent genre phenomenon began in the second half of the 20th century. During this period, musicology developed a desire to refine the conceptual framework associated with ensemble piano music, as well as to identify the typological and functional characteristics of various forms of collaborative performance by pianists. One of the key challenges became the delineation of the concepts traditionally used to describe ensembles involving piano.

Studies often differentiate “piano ensemble” and “piano duet,” though the terms are frequently used interchangeably. An ensemble is a broader concept encompassing joint performance, while a duet specifically involves two performers. Sorokina (1988) notes that a four-hand performance on one piano is a “piano duet,” whereas two pianists on two pianos constitute a piano ensemble (p. 5), though she emphasizes that these distinctions are conventional rather than rigid.

The problem of terminological ambiguity is further developed in the works of N. Katonova (2002), who draws attention to the distinction, established in international practice, between the concepts of piano duet (four-handed performance on one instrument) and piano duo (an ensemble of two pianos), noting that “in domestic professional terminology, genre concepts are not clearly distinguished” and works for two pianos are often designated as “duets” or “piano ensembles” without strict differentiation (p. 3). In order to organize the conceptual field, N. Katonova proposes a system of terms that includes “four-handed duet”, “ensemble of two pianos” (or “double piano ensemble”), and also “multiclavier ensemble”, which allows for taking into account both the performing composition and the instrumental specifics.

Polskaya (1992) proposed a typology of piano ensembles in the Austro-German Romantic tradition, distinguishing “constant” ensembles with a fixed duo and “relative” ensembles with a variable number of performers. Timbre also serves as a classification criterion: one piano forms a “mono-timbral ensemble,” while two or more instruments create a “homogeneous timbre” or “multi-piano” ensemble (p. 4). This framework considers the piano duet both in terms of performer number and acoustic character.

A different interpretation of the conceptual framework is presented in V. Petrov’s work, “The Piano Duet of the 20<sup>th</sup> Century: Questions of the History and Theory of the Genre”. The author views the piano ensemble as a universal, generic concept, within which the duet of two pianos occupies the position of one of its genre-specific forms. At the same time, V. Petrov (2006) offers a more strict definition of the duet, connecting it to the mandatory presence of two performers and two instru-

ments in a single spatio-temporal continuum. Only under this condition, in his opinion, “does a true duet forms” (Petrov, 2006). This position emphasizes the fundamental importance of the independence of the instrumental parts and their equal dialogue.

The type of ensemble interaction also becomes a significant criterion for differentiating piano duets. In some cases, both parts share equal artistic and functional importance, creating a dialogic, parity-based relationship between the voices. In others, one part takes center stage, assuming a solo role, while the other performs an accompanying or background function. This distinction allows for a deeper understanding of the dramaturgy of the works and the specifics of composer thinking within the genre.

The rise of the two-piano duet in concert practice reflects the instrument’s enhanced expressive and technical capabilities. Two performers on independent pianos allow greater freedom in register, pedaling, dynamics, and texture, enabling virtuosity and symphonic expression. In contrast, the four-hand duet on one piano emphasizes chamber music qualities, such as intonation, coordination, and artistic collaboration between performers.

Therefore, the piano duet emerges as a complex and multifaceted genre, combining a variety of performance forms, terminological approaches, and artistic models of interaction. A theoretical understanding of this genre provides the necessary methodological basis for analyzes of its national interpretations, including in the work of Uzbek composers.

The growing interest in the piano duet genre in Uzbek musical culture can be attributed to its significant artistic and expressive potential. The possibility of combining national intonational sources with developed European forms, as well as the richness of textural and timbral solutions, has made this genre attractive to many composers in the republic.

The piano duet originated in V. Uspensky’s 1936 works, which arranged fragments from the musical drama *Farkhad and Shirin* for two and four hands. While texturally simple, the pieces feature expressive intonation reflecting Uzbek folklore. Their modal-intonational structure draws on folk song patterns, and the rhythmic organization follows traditional metrorhythms. Uspen-

sky's compositions also reveal an emerging harmonic approach, seeking a synthesis between monodic foundations and European harmonic elements.

The piano duet genre developed particularly actively in Uzbekistan in the postwar period. This period was marked by significant artistic achievements, primarily those associated with the work of Suleiman Yudakov and Georgy Mushel. Their works not only broadened the genre framework of ensemble piano music, but also established stable models for the interaction between national and European principles.

Suleiman Yudakov, a pioneer in the development of a several musical genres in the republic, was also author of the first major work for two pianos – “Dance Suite” (1948). Each of the three parts of the cycle are associated with the representation of specific cultural tradition: “Khorezm Festive Procession,” “Azerbaijani Lyrical Dance,” and “Fergana Dance.” As V. Plungyan (1979) notes, “The artistic merits of the suite lie in the vividness of its thematic material and the richness of its ensemble possibilities, which immediately attracted the attention of the leading performers of the time” (p. 18).

The suite's first movement, composed in a complex three-part form, is distinguished by its strongly defined genre character. The recurrence of rhythmic patterns, the accentuation, and the periodic structure of two-bar phrases create a sense of forward motion. The composer also relies on the characteristics typical of folklore genres: a narrow range melody with an emphasis on the D support in the first incorporation of the Mixolydian mode, and in the second, the Dorian mode. The textural organization of the material is traditional as well, with a monophonic line doubled at the octave. At the same time, the distribution of roles between the instruments is hierarchical: the thematic material is concentrated in the first piano, while the second piano serves an accompanying function, imitating the usual of a percussion instrument.

In the cycle, the second movement, “Azerbaijani Lyrical Dance,” provides contrast. Set at a moderate tempo in ternary form, its expressiveness relies on intonation and rhythm. A rhythmic motif introduced at the start underpins variant development, expanded

range, and complex metrorhythmic patterns. Accent shifts, syncopations, and changing rhythms create a flexible, flowing melody reflecting monodic principles. The use of characteristic modes, especially the Chagah mode, enhances the national color. The texture is three-layered, with melodies counterpointed against supporting voices and a drone bass, highlighting the first piano's leading role and the second piano's accompaniment.

The final movement, “Fergana Dance,” brings the listener back to the vivid imagery of dance. Overall, S. Yudakov's “Dance Suite” is distinguished by its richness of ensemble possibilities and organic synthesis of genre and folk based elements with professional compositional techniques, ensuring its firm presence in the piano duet repertoire both within Uzbekistan and beyond.

Georgy Mushel – a composer, pianist, and teacher – played a key role in the development of the Uzbek piano duet, integrating national intonational language with European forms and genres. His notable work, the *Samarkand Suite* for two pianos (1962), is a four-part cycle distinguished by impressionistic color, subtle harmonies, and sophisticated textures, giving it a unique artistic expressiveness.

The first movement, “*On the Deserted Hills of Afrasiab*,” conveys a contemplative mood. The main theme, rooted in song-and-dance intonations, spans a narrow fourth and is introduced by the first piano. Register shifts create spatial depth, enriched by the contrapuntal lines of the second piano. The modal structure mixes Phrygian and Mixolydian modes, reflecting national musical characteristics. Parallel chords in the second piano produce a heterophonic texture. In the first section, both instruments share functional roles, while in the reprise, the first piano gradually assumes the leading role.

The second movement, “The Blooming Valley of Zarafshan,” offers a striking contrast in character. Its foundation is toccata-like motoricity, realized through a rapid tempo, percussive pianistic technique and a distinctive textural organization. The genre- and folk-inspired character is highlighted by the imitation of a karnay sound at the climax. The harmonic language is rich and colorful, and emphasized by bold use of the thirds and seconds in the chordal vertical. Here, the

instrumental parts are structured on principles of equality, with both parts engaging in identical thematic development.

The third movement, “In the Twilight of the Shah-i-Zinda Mausoleum”, immerses the listener in an atmosphere of restrained focus. The main theme, reminiscent of lamenting intonations, is presented alternately by both instruments. Chromatic supporting vocals, syncopated rhythm, and rich harmony enhance the dramatic character of the piece. The alternating presentation of the thematic material demonstrates the functional equality of the parts.

The suite’s finale “Samarkand in the Rays of the Rising Sun” takes a form of a fugue. The European polyphonic form is imbued with nationally colored content, as it is based on a theme rooted in the song-and-dance traditions of monodic heritage. The gradual textural buildup, modal shifts, chromaticism, and the active use of melismatics lead to a powerful climax, evoking the effect of an orchestral tutti.

G. Mushel’s “Samarkand Suite” reflects a significant expansion of the expressive potential of the Uzbek piano duet and demonstrates advanced level of synthesis between national musical roots and professional forms of European composition, opening new prospects for the further development of the genre.

The period of state independence marked a new phase in the Uzbek piano duet, with expanded genre boundaries, renewed expressive means, and integration into contemporary practice. This reflects the genre’s adaptability and importance in performance and education. In the late 20<sup>th</sup> and early 21<sup>st</sup> centuries, original works emerged, showcasing diverse stylistic approaches and individual artistic thinking. Notable composers include Mustafo Bafoev, Rustam Abdullaev, Valery Saparov, Avaz Mansurov, Muhammad Atadjanov, and Oydin Abdullaeva, who renewed the genre while preserving links to national musical traditions.

In conclusion, it should be noted that the piano duet genre occupies a firmly established and prominent place in contemporary Uzbek musical culture. Valued by both composers and performers, it offers a vital arena for creative exploration and experimentation.

Uzbek two-piano compositions combine national stylistic features with European genre models, showcasing artistic freedom, individual interpretation, and professional mastery. The development of the piano duet in Uzbekistan reflects major musical trends and represents a dynamic, promising direction in the national compositional school.

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## THE POSITION OF THE XINJIANG UYGHUR DAP IN UYGHUR CULTURE

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### Abstract

This article discusses the position, role, and significance of the Xinjiang Uyghur Dap frame drum in the performance of Uyghur Muqam as one of its primary instruments. The multifaceted functions of the Dap across various spheres, including folk songs, Muqam performances, dance displays, and social rituals, interact and complement one another, shaping the rich and distinctive soundscape of Uyghur culture.

**Keyword:** *music, culture, instrument, vibrate, performance, rhythm, muqam, uyghur folk song*

The Xinjiang Uyghur Dap, as a symbolic musical instrument of Uyghur musical culture, plays a versatile and crucial role in artistic practice and social life. “The Dap belongs to the membranophone category (instruments that produce sound via a vibrating membrane or skin). Its playing method involves striking with the hand, similar to instruments such as the Tabla, Djembe, Conga, Bongo, Tombek, and Darbuka”, writes Wang Yidong. “Several Central Asian countries (e.g., Uzbekistan), West Asian nations, and certain Eastern European countries also possess their own hand drums, which are similar in shape and playing technique. To distinguish between various hand-struck membranophones, particularly hand drums from different regions, we refer to it as the ‘Xinjiang Dap’ (Dap)” (Wang Yidong, 1). In Uyghur performance practice, the Dap was “called ‘Tumruk’ in ancient times” (Safar Yusayin, Muhammadtursun Ibrahim, 218). This Dap, with its unique timbre and rich ex-

pressiveness, permeates every layer of Uyghur culture, serving as a vital cultural bridge between tradition and modernity, individual and community, and art and life. The Dap is not merely a medium for musical performance but also a carrier of cultural heritage across generations. Through its distinctive performance techniques and artistic expression, it profoundly influences the spiritual world and daily life of the Uyghur people. In performance practice, it has become a significant symbol of uniqueness as an exemplar of national cultural heritage. In Uyghur culture, the Dap is not just a musical instrument but an inseparable part of the entire life process. Each of its beats reflects the heartbeat, life rhythm, and cultural memory of the people. Through the sounds of the Dap, the Uyghur people express their joys and sorrows, hopes, and dreams. This instrument signifies more than just a musical medium—it is a living expression of national identity, historical continuity, and cultural

distinctiveness. “According to historical sources, the Dap was originally made from a sheep’s skin. The Dap made from a sheep’s skin produced the musical rhythm for the dumbek (drum). The book “Memoranda on the Dap and Dumbek” states that the Dap is ‘the leader of the eight musics; without it, music cannot exist,’ and mentions that it evolved from the Qademi Kusen (Kucho)” (Abdushukur Muhammademin. 1980, 49).

In the heritage and performance of Uyghur folk songs, the Dap transcends its simple function of providing rhythmic accompaniment. The folk songs of different regions exhibit unique Dap performance styles. These differences have become an important indicator of regional musical culture. During performance and direct improvisation, an interactive artistic relationship develops between the Dap player and the singer. This is not mere following but a process of mutual inspiration and the creation of a performance with a unique style. The Dap player immediately adjusts the rhythmic treatment according to the singer’s emotional changes. The singer, in turn, draws inspiration for singing from the charm of the melodic variations. Such elevated artistic dialogue enriches each performance with unique artistic and aesthetic possibilities. The rhythmic variations of the Dap are closely linked to the emotional expression of folk songs, interpreting different moods in various musical contexts and endowing the songs with rich expressive aspects. In Uyghur folk songs, the role of the Dap is not limited to providing rhythm; it also creates specific rhythmic patterns that correspond to the content and emotional tone of each song. This requires the Dap performer to deeply understand the song’s meaning and possess the skill to find appropriate rhythmic solutions. The distinct Dap performance style of each region is a musical expression of local cultural characteristics.

Within the classical Muqam musical system, the Dap fulfills a vital structural function. A complete performance of Uyghur Muqam typically lasts about two hours. A Muqam cycle performed as a suite comprises three main parts: “Chong Naghma”, “Dastan” and “Mashrap”. The transitions between them and their proportional interconnection depend entirely on the rhythmic

guidance of the Dap. Typically, this guiding role manifests at several levels: at the macro level, the Dap marks the beginning and end of different sections, ensuring the internal logic and coherence of the two-hour musical process. At the larger cycle level, the Dap promotes the gradual ascent and development of musical mood within each part. In specific performance practice, the Dap player must accurately master dozens of traditional rhythmic patterns (usul). These rhythmic types change lawfully according to the needs of the musical phrases. In the “Chong Naghma” part of the Muqam, the Dap uses solemn, tranquil rhythmic patterns to create a stable foundation for the recitation of classical poetry. Upon entering the subsequent “Dastan” part, the rhythmic patterns shift to a smooth, lyrical style to reflect narrative songs. In the “Mashrap” part of the Muqam, the Dap employs passionate rhythms to showcase the climax of the music. The improvisational sections within the Muqam are particularly noteworthy. In these sections, the Dap forms complex dialogic relationships with other instruments. The Dap player must adhere to the traditional rhythmic framework. Furthermore, through creative engagement, they must demonstrate subtle rhythmic variations and interactions and competitions with melodic instruments, showcasing a high level of artistic wisdom. This artistic method, which seeks free expression within a strict framework, not only reflects the performer’s personal talent but also embodies the profound aesthetic perspectives of Uyghur musical culture in balancing tradition and innovation, rule and freedom. The use of the Dap in Muqam performance represents not only the demonstration of skill but also reflects cultural understanding and artistic cultivation; each beat embodies rich cultural content and historical memories. Within the Muqam system, the Dap is not merely a rhythm-providing instrument but a central pillar of the entire musical structure. It creates a rhythmic atmosphere suitable for the content and spirit of each part. In the “Chong Naghma” part, the stable and serene rhythms of the Dap highlight the profound meaning of philosophical poetry. In the “Dastan” part, the variability of the rhythms reflects the dramatic development of the narrative. In the

“Mashrap” part, the accelerating and intensifying rhythms of the Dap express the rising festive mood. The harmony of these three parts is impossible without masterful Dap performance.

In the field of dance art, the Dap and dance performance have formed an interdependent relationship. In the process of creating and performing Uyghur dances, dance and percussion demonstrate an interactive relationship. Choreographers design dance movements and group formations based on specific percussion rhythms. The Dap player, in turn, reprocesses the rhythms and adjusts the performance style according to the dance sequence. This two-way creative process organically integrates dance and music. In group dance, the Dap’s rhythm provides dancers with a unified rhythmic foundation. Dancers adjust the speed and intensity of their movements according to changes in the percussion, creating a coordinated performance effect. The Dap dance, as an important form of Uyghur dance, reflects the high-level integration of dance and music, where dancers and Dap players create variable and harmonious artistic effects through close collaboration. Using the Dap in dance not only enhances the performance’s rhythmic feel and visual impact but also conveys deep emotional and cultural information through the perfect harmony of percussion and movement. In professional classical dance training, the Dap is an indispensable teaching tool that helps dancers master rhythmic sense and movement coordination. In Uyghur dance art, a complex artistic relationship exists between the Dap and the dancer. The Dap is not only the rhythmic foundation of the dance but also its emotional spirit. Each dancer listens to the sound of the Dap and modifies movements accordingly based on its rhythmic changes. In this process, a lively artistic dialogue emerges between the Dap player and the dancer. The dancer’s movement responds to the Dap’s sound, while the Dap adapts to the dancer’s movements, creating new rhythmic patterns. This interaction ensures the vitality and uniqueness of the dance. In different types of Uyghur dances, the position and function of the Dap vary.

To understand the relationship between the Dap and dance more profoundly, it is nec-

essary to analyze its triple role as “commander, spirit, and interlocutor”. The Dap is the absolute commander of the dance—each of its beats instructs dancers on how to move. The acceleration or deceleration, intensification or softening of the rhythms alters the entire direction of the dance. But this command is not merely an order; it is a creative collaboration. The Dap is the spirit of the dance—its sound imbues the dance with spirituality and emotion. Each different Dap sound expresses different moods of the dance: joy, sorrow, anger, love. The Dap is the interlocutor of the dance—it is a constant dialogue between these two arts. The dancer responds to the Dap, and the Dap responds to the dancer. This dialogue is based on improvisation, making each performance unique. These relationships are particularly evident in traditional “Mashrap” ceremonies. In the Mashrap, the Dap is not only the musical accompaniment but also the organizer and director of the entire event.

“The Xinjiang Dap (Dap) features a circular frame made from mulberry or walnut wood, with a diameter of 20–50 centimeters and a height of 5–6 centimeters. The frame surface is painted with floral patterns or inlaid with bone-carved national motifs. Small brass and iron rings are placed inside the frame. It is covered with sheepskin, cowhide, donkey skin, or boa snake skin, presenting a very beautiful and exquisite appearance. When played, it is struck alternately with both hands. Its sound is resonant and clear, with a wide dynamic range and diverse, flexible performance techniques, serving to highlight the theme and mood of various musical works. Depending on its region of dissemination, distinct performance styles and schools have formed. Traditional performance techniques mainly include: central sound (鼓心音), rim sound (鼓边音), palm sound (掌音), finger sound (指音), sliding sound (挫音), and flicking sound (弹音). Through these, high-low and rhythmic sounds are produced, creating a rich musical expression. It is the most frequently used percussion instrument in national dance and music ensembles, either as accompaniment or as a solo instrument” (Xinjiang Uyghur. 2012, 288).

The concept of the unity of “poetry, music, and dance”, reflected in the Uyghur artistic classic “The Twelve Muqam”, is realized

through the Dap. In the “Chong Nagma” part of the Muqam, the Dap creates a melody for poetic recitation. In this part, the steady and stable rhythms of the Dap deepen the philosophical content of the poetry. In the “Dastan” part, the Dap enriches the narrative spirit-expressing dramatic turns of the story and the emotional states of characters through rhythm. In the “Mashrap” part, the Dap propels movement, becoming the powerful conclusion of the entire artistic cycle. The harmony of these three parts is unimaginable without masterful Dap performance. The Dap is the key element that connects these three arts, granting them life and motion. Dap performance in the Muqam demands not only technical skill but also deep cultural knowledge.

In contemporary dance education, learning Dap rhythms holds a fundamental place. Dance students deeply master dance styles by memorizing traditional rhythmic patterns and internalizing them through their bodies. In this educational process, the Dap is not merely an auxiliary tool but a primary teaching instrument. Each new dancer first learns the basics of dance by listening to Dap rhythms and learning corresponding movements. Through this, they acquire not only dance technique but also the rhythmic thinking of Uyghur culture. In large-stage works, such as the historical dance drama “Zhang Qian” or the performance “Mangguluk Mashrap”, the Dap takes on new meanings and functions. In the “Zhang Qian” performance, the Dap not only accompanies the dance but also serves as a means to intensify dramatic events and reveal the inner feelings of characters. In the “Mangguluk Mashrap” performance, the Dap becomes a symbolic expression of traditional motifs, creating new artistic means of expression in harmony with modern choreography. These performances show that the Dap’s traditional functions are preserved while being adapted to modern stage demands. This is proof that the traditional “Dap-dance” relationship continues in new forms and does not lose its significance in a modern context. The Dap, “that is, in national large, medium, and small ensembles of various forms, it is also indispensable. In medium and small national ensembles, it plays a leading role

in starting the music, providing rhythm, and coordinating the ensemble. At the same time, it holds significant importance in determining aspects such as the performance tempo, mood, and other facets of the music” (Zhou Qingbao).

From the perspective of cultural heritage, the process of teaching and learning Dap performance skills is itself an important method of transmitting cultural memory. The traditional master-apprentice transmission method teaches not only performance skills but also conveys historical knowledge related to the Dap, aesthetic views, and methods of emotional expression. While learning Dap playing skills, the younger generation is also influenced by national culture and develops a sense of identity and pride in their own national culture. In recent years, as intangible cultural heritage preservation work has deepened, the inheritance of Dap art has gained more institutional guarantees.

In conclusion, the Xinjiang Uyghur Dap of China has established a comprehensive system of artistic expression within Uyghur culture. Its multifaceted functions in various spheres such as folk songs, Muqam performances, dance displays, and social rituals interact and complement each other, shaping the rich and unique soundscape of Uyghur culture. Dap art is a vital part of the Uyghur people’s cultural identity; it is not confined to music and dance but influences all facets of Uyghur life. In Uyghur culture, the Dap is not merely a musical instrument but a symbol of spirituality, creativity, and community spirit. The future of the Dap lies in the harmonious combination of tradition and innovation. While learning traditional techniques, new generations of performers should apply modern creative methods to elevate Dap art to new heights. At the same time, through the study and promotion of Dap art, the rich heritage of Uyghur culture can be introduced to the world, cultural diversity respected, and cultural exchange developed. Dap art is a precious cultural treasure not only of the Uyghur people but of the entire Chinese nation, and protecting and developing it is our shared responsibility. As a living witness to traditional culture and a creator of future culture, the Uyghur Dap continues to fulfill its remarkable historical mission.

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## SURNAY PERFORMANCE SCHOOLS IN UZBEKISTAN

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### Abstract

This article examines the historical development, pedagogical foundations, and performance characteristics of Uzbek national wind instruments, with particular emphasis on the surnay traditions of the Khorezm and Fergana–Tashkent schools. The study explores the role of the master–apprentice system in the transmission of performance techniques, repertoire, and artistic values, highlighting its significance in preserving musical continuity across generations. Special attention is given to breathing techniques, reed construction, sound production methods, and structural differences of the surnay within regional performance practices.

Based on comparative analysis of performance traditions, the research identifies key similarities and distinctions between the two schools, including differences in circular breathing, timbral qualities, reed design, and instrumental construction. The article also addresses the historical transition from traditional oral instruction to formal music education institutions during the twentieth century and evaluates the impact of this shift on the teaching of wind instruments.

**Keywords:** *wind instruments, surnay, dudik, teacher-student, performance school*

### Introduction

As is known, every profession has a school of continuous learning. The process of scientific research develops in accordance with the requirements and needs of the time. The study of national wind instruments consists of the teacher and his followers. Primarily, practical knowledge played a leading role in them. School representatives regularly performed exercises for correct breathing and maintaining it in the body. Students who fully mastered these were taught small examples of folk melodies. Gradual performance of maqoms and classical melodies in educa-

tional activities is permitted with the teacher's permission.

In the study of wind instruments, mentor-student relationships were not small, unilateral. When learning from the teacher, the student had to follow in his footsteps, learn his performance styles and experience, and perform actions that required specific laws in this regard. Students accept the practices shown by the teacher and learn the secrets of performance by staying with the teacher for long periods. Sometimes talented students chose the path of another teacher and studied their work independently. To preserve

the prestige of their performance school, the masters instilled in the younger generation a love for folk heritage through their art.

### Methods and degree of study

Uzbek national musical instruments are diverse in their types and structures. Wind instruments hold a significant place in Uzbek music due to their antiquity and melancholic melodies, as well as their ability to stir human emotions and feelings. Legends and scholarly treatises about wind instruments provide information that performers mainly played them at public gatherings, festivals, fairs, weddings, feasts, and celebrations. These instruments were utilized by two categories of musicians depending on the circumstances. The first category comprised nay, bulamon, and qo'shnay players who performed at weddings, fairs, and private gatherings. The second category consisted of ensembles made up of surnay players, karnay players, and doira players who performed in open areas and during wedding processions. The repertoire of these musical groups, depending on the audience, ranged from maqoms, dastans, and suvoriy melodies to common tunes, songs, lapars, terms, as well as instrumental pieces and recitations belonging to folk oral traditions.

In the territory of Uzbekistan, there are mainly 2 wind instrumental styles, which are known as the Khorezm and Fergana-Tashkent schools of performance. These playing styles are quite similar to each other, but at the same time differ in some aspects.

In Khorezm surnay performance, it is performed without breaking the breath, and such performance is called continuous breathing (Matyoqubov M., 2003. 8). Achieving the technique of continuous breathing requires significant effort and hard work. Continuous breathing is a complex performance technique where breathing is initially taken through the nose and expelled from the oral cavity. At the same time, the process continues with nasal breathing. Continuous breathing is difficult to perform immediately. After practicing several times, it can be implemented. To perform this action, they first blew into a cup of water through a tube or straw, trying not to stop breathing.

In Khorezm, special "Surnay Melodies" were created for the surnay based on maqom

branches, which are reflected in the "Tanbur Notation" invented by Komil Khorezmi, which are the maqoms "Iforiy," "Zangboziy," "Zuvoniy," "Marviy I–II," "Gulho gulim," "Alaming yomon," "Yor-yor," "Qorako'z," "Puxtaro giyr." Similarly, works such as "Muxammasi Rost," "Muhammasi ushshoq," "Saqili Navo (this work was also called "xon chiqar"), "Muhammasi bayoz," "Ufori Navo," "Peshravi Dugoh," "Peshrav zanjiri," "Hafifi Segoh," "Ufori Iroq" are among the maqoms, while folk melodies such as "Aliqambar," "Nadromaddin," "Birollayim," and from the paths of masxaraboz: "Qum pishigi," "To'rg'ay," "Chogolloq," "Zumlaq," "Rotollo" and others are still famous today. Variations of the surnay, performed mainly at weddings, circumcisions, and other ceremonies, are widespread. Most of these are dance melodies, including cyclical compositions such as "Shodiyona," "Katta o'yin," "Tanovar," "Munojot," "Orazibon," "Norim-norim," "Ushlini uforisi," "Elapasalandi," and "Birolloym" (songs like the latter were performed by powerful singers accompanied by surnay, a practice unique to Khorezm). Especially "Surnay lazgisi" is considered an internationally renowned dance melody. Dance melodies are often performed with the accompaniment of qayroq (percussion stones).

Master performers began accepting apprentices for the surnay from the age of 12–14. Not everyone was accepted as an apprentice. Young people who met certain requirements and requirements that had to be met were accepted as apprentices.

In both performance schools, the performance of wind instruments is divided into three groups in terms of sound production:

- a) whistling and flute style instruments (*nay, gajir nay and sibizik*);
- b) the group of reed, in turn, is divided into two groups: single reed -*kushnay, buloman*, and double reed - *surnay*;
- c) Mouthpiece (embouchure) instruments - *karnay*.

In the territory of Uzbekistan, the most commonly used national wind instruments are the nay, surnay, bulamon, and qushnay.

"The group of wind and percussion instruments, consisting of karnay, surnay, nogora, and doira, has been formed in performance practice since ancient times and has become

an active participant in all public events of our people. From traditional instruments, the qushnay and bulomon were used within ensembles based on their specific characteristics” (Begmatov S., Matyoqubov M., 2008, 13).

Until the 30s of the last century, the study of these instruments was regulated by the traditional method of teacher-student.

In music schools, educational institutions, and higher educational institutions opened during the Soviet era, only the nay classes were taught. In the performance of the surnay, bulamon, and qushnay, it was not taught that their modal structures did not correspond to modern musical notation. Surnay, buloman, and qushnay classes were first organized in the republic in 1973 at the Urgench Music College on the initiative of Abdusharif Otajanov.

The surnay is a musical instrument, consisting of 2 main parts, which are called:

- *dudik*(double reed), *mil*(conical metal sound amplifier),
- surnay’s body and *bechka*(wooden attachment).

Structurally, the Khorezm surnay differs from the Fergana-Tashkent surnay in that its lower part is thicker.

Also, there are some differences in the sound-producing part ***dudik*** – the initial sound source, ***mil*** – the initial part of the surnay that amplifies the sound, and the internal and external appearance of the surnay handle.

In Khorezm, a double reed called *dudik* in Fergana-Tashkent surnay performance it is called *naycha* or *nay pachok*. These differ not only in name but also in manner of construction and form.

Khorezm duduk is made in a unique style from local reeds. Mainly dried and characteristically shaped reeds are selected, which should be of medium thickness, wrinkled on the surface, with a medium thickness of the trunk. It should be noted that each performer or reed maker has their own unique style of reed making, which is traditionally passed down from master to apprentice. In particular, my mentor Matrasul Matyokubov taught me his method of making dudiks.

Fergana-Tashkent dudiks are made of reed with a slightly larger volume and thick-

er trunk compared to Khorezm dudiks. In this type of dudik, the raising or lowering of the tone, the vibration of the sound, and the making of glissando are mainly performed using the performer’s tongue.

One of the main performance techniques in surnay performance is tuning the surnay’s reed. Differences in the pitch of the sound arise in the performance of the dudik structure and position in the surnay. That is, when the reed is fitted onto the mil, the range of motion of the reed’s tongues changes in two ways depending on whether it is closer or farther from the mil:

- In the first case, the volume of the sound increases and more breathing is required as the reed enters the mil. The advantage of this situation is that the performer can freely perform talent and similar melisms.
- In the second case, as the reed moves away relative to the mil, the range of motion of the reed’s tongues decreases, the volume of sound decreases, and breathing is required less.

In this case, the melody is easier to play in the lower register, but higher overtones are observed when blowing slightly louder.

In terms of sound characteristics, the sound potential of Khorezm surnay performance is considered more squeaky and delicate. This feature is related to the structural features of the surnays. The main differences in the surnays of both performance schools are as follows:

- The Fergana-Tashkent surnay has a longer mil structure, a larger inner and outer diameter of the horn.
- In terms of external appearance, the structure of the lower part of the Fergana-Tashkent surnay is more delicate than that of the Khorezm surnay.
- The instrument, called nay pachok or dudik of the Fergana-Tashkent surnay, which is the primary sound source of the surnay, has a larger and thicker structure.

### Conclusions

In conclusion, it can be said that both surnay performance schools have found a place in the hearts of our people with their unique performance styles. World-famous numerous

melodies performed by the Uzbek surnay, such as “Surnay Lazgi,” “Rotollo,” “Duchava,” and “Surnay Melody,” demonstrate the rich and diverse musical culture of our nation. In 2019, the dance “Lazgi,” characteristic of Khorezm surnay performance, was included by UNES-

CO in the Representative List of the Intangible Cultural Heritage of Humanity. This event marked the international recognition of Uzbekistan’s cultural heritage, taking the processes of preserving, developing, and widely promoting the “Lazgi” dance to a new level.

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## THE ROLE OF THE CONDUCTOR IN CONTEMPORARY MUSICAL THEATER AND CONCERT PERFORMANCE

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### Abstract

**Purpose:** This research aims to provide a scientific and theoretical analysis of the conductor's leading role in the performance process, specifically focusing on their artistic, organizational, and creative functions.

**Methods:** The study utilizes a comprehensive approach based on scientific analysis, practical performance outcomes, professional experience, and primary academic sources.

**Results:** The article details the conductor's personality, interpretative approach, and professional responsibilities within the context of contemporary performance standards.

**Originality/Value:** This research examines the significance of the conductor in musical theater, modern techniques, and the intricacies of collaborative dynamics between the conductor, orchestra, vocalists, and the overall stage process in concert practice.

**Keywords:** *art of conducting, musical theater, concert performance, contemporary performance, interpretation*

In the contemporary musical landscape, musical theater and concert performance manifest as complex, multi-layered artistic systems. Within this framework, the conductor emerges as a central figure, acting not only as the director of the musical score but as the primary catalyst ensuring the artistic, organizational, and psychological equilibrium of the entire performance process. Today, conducting in musical theater and concert practice has transcended traditional boundaries, evolving in close synergy with modern interpretation, technological innovations, and creative collaboration. The art of conducting encompasses every stage of the

performance process and remains one of the most intellectually demanding disciplines in music. It requires comprehensive expertise across a broad spectrum of fields, including music theory, history, harmony, polyphony, and related arts, alongside a profound understanding of psychology. Consequently, only through patient and systematic labor within the educational process can a young conductor effectively master these multifaceted professional requirements. In the modern performance context, the conductor's mission involves a deep structural and aesthetic analysis of the score. Their primary responsibility is to unveil the ideological-artistic essence of

the work and to internalize this vision within the collective consciousness of the performers. This interpretative approach serves as the bridge between the composer's intent and its realization on the contemporary stage.

In the realm of musical theater, this process unfolds through the seamless integration of stage movement, dramaturgy, and vocal performance. Conversely, in concert performance, the conductor ensures the structural integrity of the orchestral delivery, overseeing thematic development and dynamic equilibrium. Particularly in contemporary concert programs, the fusion of diverse styles and genres necessitates a high degree of flexibility and innovative creative thinking from the conductor. Within musical theater practice, the conductor serves as a pivotal participant in the staging process. In opera and ballet productions, the conductor works in inextricable collaboration with the director, chorus master, and stage performers. The tempo, agogics, and dynamic solutions selected by the conductor exert a direct influence on the logical progression of the stage action. In the modern musical theater landscape, the conductor emerges not merely as a musical director but as a creative visionary who actively shapes the artistic concept of the production. This paradigm underscores the inherently multifunctional nature of contemporary conducting.

The activities of a conductor within the musical theater environment encompass a multifaceted and intricate process, requiring a delicate artistic balance between stage movement, vocal performance, and dramaturgical development. The bedrock of this activity is a deep analytical mastery of the score, which demands an exhaustive understanding of the work's formal structure, thematic evolution, and orchestral texture, alongside the technical nuances of vocal parts. Such comprehensive knowledge enables the conductor to provide swift, precise responses to diverse performative contingencies that arise during the staging process, ensuring that the musical foundation supports every dramatic turn.

Beyond technical direction, the conductor's competence in working with vocalists is of paramount importance, as the creative synergy between the conductor and the singer – the direct embodiment of the narra-

tive – defines the production's success. In opera and musical drama, the conductor must calibrate tempo and agogic solutions based on the singer's breath control, diction, and phrasing, granting the performer creative autonomy within the overarching artistic vision. A conductor who fails to integrate the vocalist's physical movement with their musical delivery risks causing a rupture between the music and the stage action. This role becomes even more critical given that many vocalists enter the theater after conservatory still requiring guidance to internalize complex rhythmic and intonational structures; thus, the conductor must act as a rigorous yet supportive mentor throughout this developmental process. The process of internalizing a musical work can be strategically divided into four fundamental stages:

1. The performer must recite the text of the musical passage with precise diction and clarity;
2. The melodic line of the passage should be solfège-performed while strictly maintaining the beat;
3. The passage is to be sung softly with lyrics, preferably without instrumental accompaniment, to cultivate the performer's auditory acuity and independence;
4. The final stage involves full-voice performance under the conductor's baton, accompanied by a répétiteur, with meticulous attention to dynamic nuances and temporal shifts (Haqnazarov, Z., 2011, 270).

A conductor's profound grasp of these vocal mechanics ensures a natural and fluid performance on stage. Furthermore, dramaturgical intuition and scenic sensitivity are indispensable components of conducting. In musical theater, musical dramaturgy is inextricably linked with stage action and dramatic evolution; thus, the conductor must maintain constant equilibrium over this harmony. Tempi, pauses, and dynamic transitions must logically align with the unfolding stage events to preserve the integrity of the narrative. Psychological and communicative proficiency determines the conductor's efficiency in ensemble management. The conductor must foster creative dialogue between orchestra members, vocalists, the chorus master, and

the director, aligning them toward a unified artistic objective. Within the musical theater environment, this collaborative synergy exerts a direct and decisive impact on the final performance outcome.

The conductor's activity in musical theater follows a systematic progression, categorized into distinct operational phases. The preliminary stage involves independent score study, where the conductor analyzes the ideological-artistic content, establishes the tempo map, and determines the dramaturgical climaxes alongside the orchestral-vocal balance. The subsequent stage shifts to orchestral rehearsals, focusing on precision, ensemble unity, and timbral equilibrium, particularly addressing technically demanding episodes linked to stage action. This is followed by stage rehearsals, characterized by direct collaboration with vocalists and directors to synchronize music with blocking and *mise-en-scène*. The final phase – general rehearsals and the live performance – requires the conductor to manage all elements as a unified system, making real-time decisions that demonstrate a high degree of professional reflexivity and preparedness.

In the modern concert arena, the conductor ensures the artistic cohesion of the orchestra while integrating live performance with technical innovations and audience engagement (Matalaev, L.N., 1986, 11–12). Today's symphonic and chamber practices demand a diverse range of conducting styles, necessitating a broad musical worldview and an understanding of contemporary aesthetics. The conductor's personality – marked by musical intellect, leadership, and psychological sensitivity – remains a decisive factor in the creative vitality of the ensemble. Furthermore, the integration of digital scores, multimedia tools, and advanced stage effects places new demands on the profession. This evolving landscape mandates that the modern conductor continuously refines their professional mastery to bridge the gap between individual interpretation and technological advancement.

The activities of a conductor within the musical theater environment encompass a multifaceted process that requires a delicate artistic balance between stage movement, vocal performance, and dramaturgical development. The bedrock of this activity is a deep an-

alytical mastery of the score, which demands an exhaustive understanding of the work's formal structure, thematic evolution, and orchestral texture, alongside the technical nuances of vocal parts. Such comprehensive knowledge enables the conductor to provide swift, precise responses to diverse performative contingencies during the staging process. Beyond technical direction, the conductor's competence in working with vocalists is paramount; they must calibrate tempo and agogic solutions based on the singer's breath control and phrasing, ensuring creative autonomy within the overarching artistic vision. This role is further underscored by a systematic four-stage methodology for vocal mastery: reciting the text for phonetic clarity, *solfège*-performing the melodic line, soft singing without instrumental support to sharpen auditory acuity, and finally, full-voice performance under the conductor's baton. This sequence ensures that by the final phase – the dress rehearsal and live performance – the conductor can manage all elements as a unified system, working in inextricable collaboration with directors and chorus masters to align every tempo and dynamic transition with the unfolding stage narrative.

In the broader landscape of contemporary concert performance, the conductor stands as the central figure ensuring the artistic integrity of the orchestral delivery while orchestrating an aesthetic dialogue between the stage and the audience. This requires a synthesis of high-level musical intellect, stylistic flexibility, and psychological leadership. Today's diverse repertoires necessitate a bespoke approach to each ensemble, balancing personal interpretation with fidelity to the composer's original text. Modern concert practice also demands the integration of technical innovations, such as digital scores and multimedia tools, alongside the ability to manage the psychological variables of a live environment. Ultimately, the conductor's professional mastery is defined by the capacity for swift, real-time decision-making and a continuous refinement of artistic concepts. This evolving landscape mandates that the modern conductor bridges the gap between individual interpretation and the technological advancements of the stage, ensuring that the musical execution meets the sophisticated aesthetic demands of the 21<sup>st</sup> century

In conclusion, the art of conducting holds a central and decisive significance within the contemporary landscape of musical theater and concert performance. The conductor serves as the primary creative force, integrating all constituent elements – the orchestra, vocalists, stage movement, and dramaturgical development – into a unified artistic system. This study underscores that the artistic integrity and performative discipline maintained by the conductor are essential for fully realizing the ideological and substantive essence of a musical work.

In the context of modern musical art, conducting has transcended the traditional boundaries of musical direction to become a multifaceted professional endeavor. Today's

conductor acts not only as the author of a musical interpretation but also as a strategic organizer, a psychological leader of the ensemble, and a coordinator of complex scenic and concert practices. Technological advancements, evolving stage requirements, and the needs of a contemporary audience demand a high degree of flexibility, aesthetic intellect, and professional responsibility. Consequently, the art of conducting remains a vital component of modern performance culture, requiring continuous scientific and practical inquiry. This research provides a theoretical framework for understanding the conductor's role and offers a foundational basis for future studies into the evolving dynamics of conducting and musical theater practice.

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## B. S. SALIKHOV – A PROMINENT REPRESENTATIVE OF THE UZBEK CLARINET SCHOOL

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### Abstract

This article analyzes the life and creative activity of Professor Bakhodir Sobirovich Salikhov, who has played a significant role in the development of the modern Uzbek clarinet performance school. The study provides a scientific assessment of his contribution to the advancement of national musical art, his pedagogical work, active participation on the international stage, and his services in training talented students. The article also highlights the main stages in the formation of the Uzbek clarinet performance school through the creative work of B. S. Salikhov.

**Keywords:** *Salikhov, clarinet, performance school, pedagogy, symphony orchestra, national music, conservatory, creative activity*

In the 20<sup>th</sup> century, the history of Uzbek performing arts entered a new stage of development. During this period, the national musical system underwent significant renewal and became harmoniously integrated with European musical traditions. The establishment of music education institutions – conservatories, technical colleges, and specialized music schools – led to the formation of theoretical and methodological foundations for instrumental performance. This process became a crucial basis for the development of the Uzbek performing school. In this process, not only composers and conductors, but also instrumentalists such as clarinetists, flutists, and oboists played an important role. Among them, Professor Bakhodir Sobirovich Salikhov occupies a special place as a distinguished representative of the Uzbek clarinet school.

At the beginning of the 20<sup>th</sup> century, preserving national musical traditions and integrating them into modern musical processes became an urgent cultural task. Simultaneously, European instruments such as the clarinet, flute, oboe, bassoon, French horn, trumpet, and others entered the orchestral performance system. These instruments not only expanded the technical possibilities of performance but also brought a new color, sound palette, and stylistic diversity to national music interpretation.

The development of wind and brass performance as an independent field in Uzbekistan is closely associated with the Tashkent State Conservatory. Many eminent teachers who worked there – including B. S. Salikhov (clarinet), I. Imamov (oboe), M. Mirzakirov (trombone), Yu. Niyazov (French horn),

A. Izmailov (percussion), K. Khabibullaev (tuba), O. Kasymova (flute), M. Mukhitdinov (trumpet), A. Saifullaev (flute), and S. Khudoyberdiev (French horn) – established their own creative schools and elevated the national performing tradition to a high artistic level. Among these figures, Professor Bakhodir Sobirovich Salikhov stands out as a leading representative of the Uzbek clarinet school.

Bakhodir Salikhov's creative activity holds great importance not only in the field of performance but also in pedagogy. His performing style reflects the synthesis of national musical traditions with the technical mastery of the European clarinet school. Each of his performances was distinguished by a deep sense of musical content and a desire to express the emotional essence of the work, rather than merely demonstrating instrumental skill. His artistic path combines achievements in performance, orchestral culture, and music education.

Salikhov's musical experience and methodology represent a significant stage in the formation of Uzbek clarinet performance. He contributed not only as a performer but also as a teacher, training hundreds of students and laying the scientific and practical foundations of the modern Uzbek clarinet school. His students successfully perform not only in Uzbekistan but also on international stages, confirming the continuity of the Salikhov school and the organic unity of tradition and modernity in clarinet performance.

It can be stated that in the 20<sup>th</sup> century, wind and brass performance became an integral part of Uzbekistan's national musical culture. The contribution of artists such as Bakhodir Sobirovich Salikhov is invaluable – through their creative activity, the Uzbek performing school gained international recognition. Today, this tradition continues to develop consistently within the modern music education system, contributing to the integration of national and global musical cultures.

**Bakhodir Sobirovich Salikhov** was born in 1946 in Tashkent, in the family of an employee. His mother was a homemaker, and his father, Sobir Salikhov, worked at the Alisher Navoi State Library. Due to the family's respect for education and culture, his interest in music developed from an early age. He received his first musical training at

a specialized music school and, in 1958, was admitted to the Republican Boarding School for Musicians, where he studied clarinet under the guidance of his teacher, Sukhov" (Interviews with Professor Bakhodir Sobirovich Salikhov. Tashkent, 2023).

In 1965, he successfully graduated from the Republican Boarding School for Musicians and was admitted to the Orchestral Faculty of the Tashkent State Conservatory. He represents not only a model of individual talent but also a vivid example of the musical education system that evolved in accordance with the cultural and professional demands of his time. From a scholarly perspective, Salikhov's life and creative career serve as a valuable source for studying the development of the Uzbek school of wind instrument performance.

B. Salikhov's musical education was carried out systematically and progressively. The knowledge he acquired at the specialized music school and at the Republican Boarding School for Musicians reflects the high efficiency of the national music education system of that period. In particular, his studies under the guidance of the teacher Sukhov provided a solid foundation for mastering both the theoretical and practical aspects of clarinet performance. The 1960s were a period of significant expansion in professional music education in Uzbekistan, characterized by the establishment of new instrumental specializations and the integration of European performing traditions into the national system. In this context, Salikhov's education at the Tashkent State Conservatory under prominent pedagogues such as Usmon Rizakulov created a strong scientific and practical foundation for his future performance and pedagogical activities.

In 1969, his recognition as a laureate of the Republican Young Musicians Competition officially affirmed his exceptional talent and marked the emergence of a new generation of Uzbek clarinetists. This achievement was not only a personal success but also a natural continuation of the development of the national music school. The early stage of Salikhov's artistic career was distinguished by his high technical proficiency, creative exploration, and dedication to national musical traditions. His educational and professional trajectory provides important biographical and scholarly material for the study of the

professional formation of the Uzbek clarinet performance school.

After graduating from the Conservatory in 1970 with a specialization in clarinet, B. S. Salikhov had already begun his professional career in 1968 as a member of the National Symphony Orchestra of Uzbekistan. As part of the orchestra, he performed both national and world musical works with great mastery, contributing significantly to the country's musical life. His repertoire included pieces from the world classical canon as well as works by Uzbek composers, which he interpreted with deep artistic understanding and refined technique.

An analysis of Professor Bakhodir Salikhov's artistic formation and stages of professional growth reveals his significant role not only in national but also in international musical contexts. From a scientific standpoint, his career represents an important stage in the development of the Uzbek professional symphonic performance school in the second half of the twentieth century. His graduation from the Conservatory in 1970 demonstrates his high level of musical proficiency. Possessing qualifications as a concert performer, orchestral soloist, and teacher, Salikhov exemplified a versatile artistic personality whose activities extended beyond performance to meaningful contributions within the music education system.

Throughout his performance career, he gained recognition for his exceptional professionalism both nationally and internationally. Between 1992 and 2025, he participated in concert tours with the Uzbekistan Symphony Orchestra in countries such as Malaysia, Thailand, Singapore, Hong Kong, Turkey, and the United Arab Emirates, thereby promoting Uzbek musical culture on the international stage. For his artistic achievements and contributions to the national performing arts, he was awarded the honorary title of "Honored Artist of Uzbekistan" in 1982 (URL: <https://nuz.uz/2016/11/26/podarok-sudby-bahodira-salihova>)

The conferral of the honorary title upon him symbolizes the state-level recognition of his creative potential and professional achievements. This distinction represents not only a personal accomplishment but also marks an important stage in the development of the national school of wind instru-

ment performance. The inclusion of both works by Uzbek composers and masterpieces of world classical music in his repertoire demonstrates the breadth of his artistic worldview and the universality of his performing style. Through his creative activity, he became one of the first representatives to bring Uzbek symphonic performance traditions to the international stage.

Bakhodir Salikhov's performing career constitutes a process of great scholarly and practical significance in shaping the professional traditions of Uzbek clarinet performance and presenting them to the global musical community. His artistic legacy stands as one of the leading examples of the mature Uzbek national music school, bearing profound historical, cultural, and aesthetic value.

B. S. Salikhov has earned high esteem not only as a performer but also as a devoted and accomplished pedagogue. His pedagogical career began in 1976 at the Tashkent State Institute of Culture. In 1989, he was awarded the academic title of Associate Professor, and since 1997, he has served as a Professor in the Department of Wind and Percussion Instruments at the State Conservatory of Uzbekistan. Through his teaching activities, Salikhov has contributed substantially to the training of a new generation of professional musicians, ensuring the continuity of the Uzbek clarinet school and its integration into the broader context of contemporary world music education" (Archives of the State Conservatory of Uzbekistan).

Throughout his pedagogical career, Professor Bakhodir Sobirovich Salikhov has trained more than one hundred qualified specialists, including fifteen master's degree graduates and six assistant interns. His students currently work in leading cultural institutions such as the Uzbekistan State Symphony Orchestra, the Alisher Navoi State Academic Opera and Ballet Theatre, the Mukimi Musical Theatre, as well as in military orchestras and various music education institutions across the country.

Together with his students, he has presented over one hundred concert programs and has trained more than twenty-five laureates and diploma holders of international and national competitions. These results clearly

demonstrate his pedagogical mastery and the effectiveness of his teaching methods.

The creative and pedagogical activities of Professor Bakhodir Sobirovich Salikhov hold a significant place in the history of Uzbek music and performing arts. His personal artistic legacy, scientific-pedagogical activity, and the creative school he established through his students ensure the continuity and progressive development of the national musical art.

In conclusion, the creative and pedagogical work of Professor B. S. Salikhov represents a unique example of scientific and practical experience that has left an indelible mark on the history of Uzbek musical culture and performing arts. His artistic achievements and the creative environment formed through his disciples initiated a new stage not only in clarinet performance but also in the overall system of national music education.

Salikhov's performance career laid the scientific and practical foundations of the Uzbek clarinet school. By harmonizing it with world symphonic traditions, he contributed to the establishment of a universal aesthetic direction within national instrumental performance. His art embodies a synthesis of European technique and national spirit, with each of his performances aiming to reveal spiritual, historical, and cultural values through music. In this regard, Salikhov has served not only as a musician but also as a cultural ambassador representing the artistic heritage of Uzbekistan.

His professional activity occupies a vital place in the formation and development of

wind instrument performance in Uzbekistan. His performing style and pedagogical methodology serve as exemplary models for the scientific foundation, methodological advancement, and individual creativity within music education.

The pedagogical school established by Professor B. S. Salikhov is distinguished by its emphasis not only on professional training but also on developing students' abilities for independent artistic thinking, musical analysis, and integration of national traditions with modern performance styles. His students, who now work both in Uzbekistan and abroad, continue the traditions of the Uzbek clarinet school, ensuring its continuity and growth.

Furthermore, Salikhov's career defined the role of national musical culture within the process of global integration. Through his international tours and performance experience, Uzbek music was presented on the world stage with renewed depth and recognition. These accomplishments strengthened the prestige of the national musical art and contributed to its international reputation.

It can be stated that the creative and pedagogical activity of Professor Bakhodir Sobirovich Salikhov resulted in the formation of a scientific-practical school of great importance for the development of national musical art. His legacy serves not only his contemporaries but also future generations as a guiding example in understanding, advancing, and representing Uzbek musical culture on the world stage.

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## THE ROLE OF THE SCHOOL OF MASTERS IN THE FORMATION OF WIND INSTRUMENT PERFORMANCE ART IN UZBEKISTAN

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### Abstract

This article analyzes the history of the formation of the art of wind instrument performance in Uzbekistan, the first founders of this field, and the contribution of outstanding pedagogues and performers to its development. In particular, it highlights the traditions of the school of masters represented by Professors V. F. Pulatov, A. G. Zandin, P. A. Talayevsky, and G. A. Orvid, and their role in the training of national musicians. The article also provides a scientific and practical analysis of the development of the modern Uzbek school of wind performance through the creative and pedagogical activities of Bahodir Salikhov, as well as his contributions to international musical collaboration.

**Keywords:** *wind instruments, performing art, trumpet, Professor Pulatov, conservatory, symphony orchestra, pedagogy, national music*

The art of performance on wind instruments in Uzbekistan began to take shape in the 1920s. This process owes much to the dedicated efforts of selfless teachers and performers whose contributions were invaluable. They not only established the foundations of performance practice but also played a crucial role in training national specialists, developing an educational system, and creating a modern performing style.

At the beginning of the 20<sup>th</sup> century, one of the most pressing socio-cultural issues in Uzbekistan and the Central Asian region was the preservation of national musical traditions and their integration into contemporary musical processes. During this period, Eastern and Western cultures entered into

mutual interaction, which created a solid foundation for the emergence of new performing traditions within the national musical system.

The introduction of European musical experience into Uzbekistan, particularly in the field of orchestral culture and instrumental performance, had a significant influence. European instruments such as the clarinet, flute, oboe, bassoon, French horn, trumpet, and trombone were incorporated into the system of national orchestral performance, enriching it with a new timbral palette. These instruments not only expanded the orchestra's technical capabilities but also brought new color, dynamics, and stylistic diversity to the performance of national music.

Through these instruments, the traditions of European symphonic performance gradually merged into the national performing practice. This process not only elevated the professional level of orchestral sound but also provided opportunities for reinterpreting national musical works in new formats. With the adoption of European instruments, local composers began to experiment with new orchestration and harmonic techniques in their compositions.

As a result of the performing processes formed during this period, a synthesis of tradition and innovation emerged within Uzbek musical art. The modal system, stylistic features, and intonational characteristics of national music became interwoven with European musical forms such as the symphony, suite, concerto, and overture, leading to a new stage in the development of Uzbek musical culture.

This process was significant not only for the development of performance culture but also for the establishment of the music education system. Orchestral classes and departments based on European instruments provided the foundation for the professional advancement of national music schools. Thus, in the early 20th century, a new stage of instrumental performance in Uzbekistan began – one aimed not only at preserving national traditions but also at integrating them as an essential component of world musical culture.

By the late 1920s, the first pioneers who laid the foundations of the Uzbek school of wind instrument performance were: “F.I. Negovalov, E.A. Reikhe, A.E. Morozov (trombone), V.F. Pulatov (trumpet), T.B. Gafurbekov, V. Emelyanov, U. Rizakulov, K. Azimov, A. Malkeev, P. Belyakov, T. Fozilov, Yu. Kachurin, A. Aftandilov, A. Frantskevich, S. Kazakbaev, B. Murtazaev, V. Verigin, P. Talaevsky, A. Malashin, A. Zandin, V. Kaptevsky, V. Kazakov, I. Sukhov, I. Yesin, D. Soburov, I. Ganiev, V.L. Melkamini (oboe), and P.I. Belyakov (bassoon). These masters were not only performers but also pedagogues who laid the foundations of the first wind instrument performance traditions in Uzbekistan” (Data from the Department of Wind and Percussion Instruments, State Conservatory of Uzbekistan).

**Vasily Fyodorovich Pulatov** (1930–2005) occupies a distinguished place in the history of wind instrument performance art

in Uzbekistan. He received his education in Moscow under the guidance of M.I. Tabakov and G. A. Orvid, later beginning his professional career in 1962 as a soloist with the Symphony Orchestra of the Bolshoi Theatre in Moscow. After several years, he returned to his homeland, where he continued his artistic and pedagogical activity at the Alisher Navoi Grand Theatre and the Tashkent State Conservatory. Pulatov’s pedagogical system emphasized morning technical exercises, breathing techniques, and ensemble listening practices, which formed the foundation of his methodological approach.

**Bahodir Salikhov’s** performing career began in 1969. His first appearance took place with the Uzbekistan State Symphony Orchestra in the performance of Mirso‘diq Tojiyev’s Symphony. Subsequently, he performed with the Conservatory Opera Studio and the Symphony Orchestra of the Muqimi Theatre. During the 1970s, Salikhov studied at the Moscow State Conservatory under Professor G. A. Orvid and engaged in creative collaboration with renowned trumpet players such as Timofey Dokshitzer and Lev Volodin. “From 1975 onward, he served as a soloist with the USSR State Radio and Television Symphony Orchestra (GosTeleRadio), collaborating with eminent Russian conductors including Evgeny Svetlanov, Vladimir Fedoseyev, and Yuri Temirkanov” (Salikhov, B. S., 2023).

In addition to his achievements as a performer, Bahodir Salikhov has made a significant contribution as a pedagogue. For twenty-three years, he worked as an illustrator-soloist at the Faculty of Military Conductors of the Moscow Conservatory. In recognition of his artistic excellence, he was awarded the honorary title of *People’s Artist of Russia* and received the “Golden Trumpeter of Russia” certificate in 2010. Since 2022, he has been serving as a senior lecturer at the State Conservatory of Uzbekistan, where he trains students who successfully participate in international competitions.

At present, the Department of Wind and Percussion Instruments at the State Conservatory of Uzbekistan continues its active and productive work. “The leading professors of the department – B. S. Salikhov (clarinet), I. Imamov (oboe), M. Mirzakirov (trombone), Yu. Niyazov (French horn), A. Izmailov

(percussion), Q. Khabibullaev (tuba), O. Qosimova (flute), M. Mukhitdinov (trumpet), A. Sayfullaev (flute), and S. Khudoyberdiev (French horn) – are nurturing a new generation of talented wind instrument performers in Uzbekistan” (The History of Uzbek Performing Art. (2019)).

The development of wind instrument performance art in Uzbekistan has been significantly influenced by the heritage of mas-

ter musicians and their students. This school not only ensures the continuity of performing traditions but also fosters the synthesis of national musical elements with modern stylistic approaches. The creative and pedagogical activities of these mentors, as well as their international experience, play a crucial role in the scientific and practical advancement of Uzbek musical culture.

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## OPERA DIAGONAL IN THE TRANSMISSION OF THE VOCAL PERFORMANCE PROCESS AS A FACTOR OF DIFFERENTIATION AND MULTI-CONTENT

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### Abstract

The article is devoted to a deep analysis of the role of the “opera diagonal” as a key element in the process of transmitting vocal performance skills, focusing on its influence on the differentiation and multidimensionality of the interpretation of opera works. The focus of the study is on the phenomenon of the “opera diagonal,” which is a complex interaction between the composer, the vocalist, the conductor, the set designer, the director, and the listener (audience), where the application of the concept of the “opera diagonal” contributes not only to the individualization of performing styles, but also to the enrichment of expressive means.

**Keywords:** *opera diagonal, vocalist, composer, conductor, director, set designer, differentiation, multi-content, interpretation, viewer, vocal performance*

Opera, a synthesis of vocals, drama, and stage action, offers a unique platform for conveying emotional and semantic nuances. Vocal performance, in turn, is a key element of this transmission, defining the differentiation and richness of the entire performance. Certainly, “singing as a means of expressing human emotion, as a unique language of communication through the musical and intonational tones of the voice, arose in ancient times, existing inextricably linked with dance, gesture, and speech. Maintaining the character of folk art right up to classical antiquity, it gradually separated from dance, acquiring forms and qualities that contributed not only to the crystallization of its best qual-

ities but also to its independence as an art form” (Khamidova M., 2009, p. 11).

When considering the concept of the opera diagonal, a specific conceptual line emerges, encompassing the composer’s intent, vocal technique, and performance interpretation, serving as a conduit for these meanings to the listener. This diagonal determines not only the conveyance of obvious emotions, such as rapture or sadness, but also more subtle nuances dependent on the context and the individuality of the character. Timbre, dynamics, and phrasing – all these elements of vocal technique allow for the creation of a multilayered narrative, where each sound carries specific information. The differentiation of vocal performance is manifested in

the singer's ability to convey unique character traits, internal conflicts, and motivations. The voice becomes an instrument through which the character gains individuality and distinction. Multifaceted meaning is achieved through the use of various vocal techniques, which allow for a broader emotional spectrum and imbue the performance with additional layers of meaning. The opera diagonal, permeating vocal performance, is a powerful factor of differentiation and richness, fostering a profound and emotionally charged artistic experience. It demands from the performer not only virtuoso technique but also a profound understanding of the dramaturgy and psychology of the character, analyzing their key distinguishing features and characteristics. This is an important factor, as it creates a specific perspective on subsequent performances and, consequently, the action. A vocalist, aware of their role in the opera diagonal, strives not only for perfection in singing technique but also for continuous self-improvement in acting, historical and cultural analysis. They explore various interpretations of the role, studying historical documents, critical articles, and reviews of the composer's contemporaries in order to come as close as possible to understanding his vision. The influence of the vocalist's personality on the opera diagonal is obvious. Their unique voice, temperament, and acting experience create a distinctive image that is superimposed on the author's text. It is this interplay between the individuality of the performer and the genius of the composer that creates the magic of opera that has captivated listeners for centuries.

Developing the concept of the opera diagonal, it's important to note the composer's role in shaping the vocal texture of a work. It is the composer who initially establishes emotional constants and semantic accents in the score, which are then interpreted by the singer. They determine the tonality, rhythmic pattern, and harmonic solutions, thereby creating the foundation for vocal expression. In turn, the singer, building on the composer's vision, brings this foundation to life, bringing their own interpretation and emotional coloring to it.

A performer's interpretation is a key link in the opera diagonal, determining how suc-

cessfully the composer's vision will be conveyed to the audience. A singer must possess not only impeccable vocal technique but also consummate acting skills, the ability to empathize with and convey the depth of a character's emotions. They must also be able to work with the text, revealing hidden meanings and highlighting important details.

Stage design, scenery, costumes, makeup, and lighting also play a significant role in shaping an opera's narrative. They not only visually complement the musical and dramatic action but also create a certain atmosphere, helping to delve deeper into the essence of the work, emphasizing the characters' personalities and their relationships. Sets and scenography are the visual design of an opera performance, creating the atmosphere of the place and time of the action. The set designer develops sketches of the sets, selects materials and textures, and considers every detail to create a believable and impressive world on stage. The sets must not only correspond to the historical era but also highlight the emotional state of the characters, enhancing the dramatic effect. Costumes help the audience understand the era in which the action takes place, the characters' social status, their personalities, and moods. Makeup enhances the actors' facial expressions, helping them transform into their characters, making them more recognizable and memorable. Lighting in opera is not simply a means of illuminating the stage but also a powerful tool for creating mood and accentuating attention. The lighting designer, working closely with the director and set designer, creates lighting scenes that emphasize the drama of the performance and create a sense of magic and mystery. Facial expressions and gestures – these elements combine to create a coherent artistic image that enhances the impact of the vocal performance. The production designer, like all participants, contributes to the opera's interpretation, enriching it with new meanings and accents.

Musical accompaniment, provided by the orchestra under the conductor's direction, is another key element of the opera diagonal. The orchestra not only creates a sonic backdrop for the vocal parts but also actively participates in the development of the dramatic plot, conveying the characters' emo-

tions and experiences, creating tension and climaxes. The conductor, as an experienced guide, guides the orchestra and singers toward a unified artistic vision, ensuring a harmonious and coherent sound throughout the entire work.

In the context of opera drama, the role of the conductor cannot be underestimated. He or she serves as the link between the composer, vocalists, and orchestra, ensuring unity of interpretation and coherence of sound. As an experienced interpreter, the conductor must deeply understand the composer's intentions, be able to convey them to the performers, and inspire them to create a vibrant and compelling image. Their work is not simply conducting the orchestra, but creating a unified musical organism in which every element is subordinated to the overall artistic goal.

The director's vision is an important connecting link in the opera diagonal. The director formulates the overall idea of the production, determines its style and atmosphere, and works with the actors to develop characters and relationships. They construct the *mise-en-scène*, organize the movement on stage, and ensure that all elements of the performance work together to reveal a unified artistic vision. The director is a kind of conductor of the stage action, coordinating the efforts of all participants in the production. Directing in opera is the art of creating a coherent and compelling dramatic narrative. The director coordinates all elements of the performance, from the actors' movements on stage to the interaction with the sets and lighting. They create the world in which the opera's characters live and act, making their story understandable and relatable to the audience. Good direction allows for the exploration of new facets of a work, infusing it with a contemporary feel, without losing respect for the original.

An opera diagonal is a complex system of interconnections, in which each participant plays a vital role. The composer creates the foundation, the vocalist and orchestra bring it to life, the conductor directs the process, and the set designer and director create the visual design that complements and enhances the impact of the music. Only through the harmonious collaboration of all these elements can a true opera masterpiece be created. It

is precisely because of the opera diagonal, running through centuries and generations, that opera remains a relevant and sought-after art form, capable of speaking to modern audiences in the language of emotions and passions. It is a reflection of our culture, our values, and our aspirations, reminding us of the beauty and greatness of the human spirit.

It's important to note the role of the audience in this complex system. It is for them that the opera performance is created, and their reaction is the ultimate criterion of success. The audience, as a recipient of art, enters into a dialogue with the opera, enriching it with their personal experiences and emotions. Their emotions, reflections, and interpretations become an integral part of the opera diagonal, completing its circle.

It's important to understand that the opera diagonal is not static. It is subject to the influence of time, stage traditions, and the individual preferences of listeners. Interpretations of the same opera roles can vary significantly depending on the era, country, and even the specific theater. However, the overall desire for a multifaceted and profound embodiment of the author's vision remains constant.

Technological advances are also impacting opera, opening up new possibilities for visual design and sound. The use of modern stage technology, video projections, and computer graphics allows for the creation of larger, more captivating productions that attract new audiences. However, it's important to remember that technology is merely a tool that should serve an artistic purpose, not replace the content and depth of opera.

In the modern world, opera faces new challenges and tasks. Competition from other art forms, changing cultural values, and changing audience interests require opera houses to constantly seek new forms and approaches. Traditions must be preserved while simultaneously experimenting and attracting young performers and audiences. Opera, as a mirror of the era, must reflect current issues and questions, speaking in a language understandable to modern audiences. Only then can it retain its relevance and relevance, continuing to delight and inspire new generations of listeners. Opera art thus remains a living and dynamic system,

capable of adapting to changing conditions and preserving its strength and beauty.

Thus, the vocal performance process, while simultaneously technically complex and deeply emotional, is a powerful force for differentiation and richness. It allows each vocalist to create unique and inimitable artistic expressions, enriching musical culture and inspiring listeners to new experiences

and reflections. The opera diagonal is a living organism, constantly changing and evolving. Each new performance is a unique interpretation of a work, the result of creative exploration and collaboration among many talented people. This is precisely why opera remains relevant and in demand in the modern world, continuing to touch the hearts of listeners with its beauty and depth.

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## TRADITIONS OF FOLK SINGING OF THE KHOREZM OASIS

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### Abstract

This article analyzes the folk song traditions of the Khorezm oasis from a historical and musicological point of view. Starting from the first written sources, scientific research conducted in the 20th century, in particular, the process of notation and systematization of songs, is considered. Based on the works of such scholars as Y.Romanovskaya, Il.Akbarov, M.Yusupov, F.Karomatov, the genres characteristic of Khorezm singing, performance traditions, and their scientific significance are highlighted.

**Keywords:** *song, folk singing, genres, notation, musical folklore, khalfa, bakhshi, musicologist*

### Introduction

Uzbek musical art is formed on the basis of the master-student tradition, and song is one of its most popular genres. If we pay attention to the lexical meaning of the word “qo’shiq”, it becomes clear that it comes from the verb “qo’shmoq”. The genre is divided into various groups according to its formation and content: ritual, everyday, lyrical, children’s, and other types of songs. They are distinguished by the narrowness of the melodic range, the stanzaic construction of the musical development, the harmony of melody and word intonations, as well as the general musical interpretation of the ideas and feelings expressed in the poetic text.

### Literature review

The concept of song belongs to the oldest layers of the lexicon of Turkic languages, and its roots are found in early written sources.

In particular, in Mahmud Kashgari’s work “Devonu lug’otit turk”, the song is recorded in several forms. (Mahmud Kashgari T., 2017). The terms “qo’shug” and “yir”, used by the author, denote a poem with artistic and aesthetic content, performed with intonation. This situation indicates that the song was formed from the very beginning as a unit of music and poetic text.

Scientific research on the folk song traditions of the Khorezm oasis confirms that this musical culture is distinguished by its historical layers, the diversity of performance schools, and the richness of the genre system. Research conducted by representatives of folklore studies, musicology, and ethnography in this area has laid the foundation for the scientific study of the musical heritage of Khorezm.

In particular, the first notation of samples of singing from the Khorezm oasis by such

musicologists as Y. Romanovskaya, Il. Akbarov, M. Kharratov, Sh. Ramazonov, M. Yusupov, F. Karomatov is an important stage in the development of this field. In these studies, along with the musical structure of the song, in some cases, brief explanations of its genre features and performance traditions are given.

The collection “Uzbek Folk Songs”, published in 1939 under the editorship of Y. Romanovskaya and Il. Akbarov, is one of the first important publications aimed at the scientific systematization of Uzbek folk singing. The songs in this collection were transcribed into modern musical notation by T. Sodikov, M. Ashrafi, Y. Rajabi, M. Kharratov, Sh. Ramazonov.

In the collection “Uzbek Folk Music”, published in 1960 under the editorship of Il. Akbarov (Volume VII), songs characteristic of the Khorezm style were notated by M. Yusupov. The collection also provides historical and social information about mature song performers and the artistic environment of that time.

F. Karomatov’s book “The Musical Heritage of the Uzbek People”, published in 1978, extensively covers songs by Khivan khalfas. The musical notations and scientific commentaries presented by the author are an important source in determining the performance characteristics of the Khorezm singing traditions.

In general, although these scientific sources have created an important theoretical and practical basis for the study of folk singing of the Khorezm oasis, some issues, in particular, the classification of genres, the specifics of local performance schools, as well as issues related to modern performance processes, have not yet been sufficiently studied.

### **Analysis and results**

In our research, we planned to analyze songs and songs related to lyrical, labor, ritual, legends, and narratives as major branches of Khorezm folk song art. Because in the art of singing, in addition to songs belonging to oral folk art, genres such as classical song and *suvora* also occupied a large place.

The structure of songs characteristic of folk song art consists of the following. Lyrical songs, labor songs, songs about agricultural traditions, ritual songs, family ritual songs, songs formed on the basis of legends and sto-

ries. Most of them belong to the category of songs that are sung publicly without requiring special time or special conditions. Such songs do not require a strong or wide-ranging voice from the performer. The most important aspect is that the lyrics should promote the ideas of goodness, purity, and kindness. The songs “*Soz bilan suhbat*”, “*Qoradali*”, and “*Feruz*”, created in the style of nazira to the Six and a Half Maqoms and Dutor Maqoms, were performed by master singers.

**Labor songs** can be divided into two subgroups. These are:

a) Songs and melodies related to hunting and animal husbandry – for example, works like “*Sulgun*”, “*Chiprodalli*”, “*Chag’olloq*”. Since ancient times, these works have been performed only in the form of music and dance. Later, skilled composers of that time selected lyrics for some of them and turned them into songs.

b) Songs related to agricultural traditions – songs and sayings characteristic of Navruz, reflecting the awakening of nature. In connection with this holiday, folk festivals have been held for a long time. In it, games and songs related to water, such as “*Hubbimboy*”, were performed.

**Ceremonial songs** consist of two large cycles:

a) Seasonal ritual songs – performed according to seasonal traditions. Songs performed during ceremonies such as “Navruz”, “Red Flower Festival”, and “Melon Festival” belong to this group. During the Navruz holiday, humorous songs were performed, such as “*Ashshadaroz*” and “*Sumalak*”, related to Sumalak, and “*Patir*”, “*Palov*”, and “*Barak*”, about dishes. In “Red Flower Festival”, a special song called “*Olma*” was performed, and in “Melon Festival”, a special song called “*Qovun*” was performed. Since ancient times, Khorezmians have performed the “*Lazgi*” melody in all these ceremonies (Kilichev, T., 1988).

b) Family ritual songs are songs performed in family and household rituals, and songs such as “*Alla*”, “*Bak-bavak*”, “*To’y bola*”, “*To’ylar muborak*” belong to this category. Wedding songs were sung in an even more unique style and tone in each region of the oasis.

**Songs and melodies formed on the basis of legends and tales.** This direc-

tion includes a number of works related to the motifs of oral folk art. For example, “*Soz bilan suhbat*”, based on the melody “*Alikambar*”, and “*Majnundali*”, inspired by the legend of “*Qoradali*”.

**Nazira (musical imitation or contrafactum).** Among them are “*Feruz*”, created as a response to “*Tani maqomi Segoh*” from the Six and a Half Maqom cycle, and “*Orazibom*”, created based on the fret and mode of “*Tani maqomi Buzruk*”.

The majority of oasis songs differ from others in that they have a firm tone and a unique musical style. Performers of songs were known by various names, such as bakhshi, hafiz, ashulachi, sozanda, koshikchi, talqinchi, goyanda, khalfa, and mug’an-ni. Artists who have made this art their life’s purpose and profession have always been respected and honored among the people as holders of respected professions.

According to information, “32 musicians and more than 40 bakhshi koshs operated in the Khiva Khanate. In the performances of bakhshis and hafizs, clowns often participated” (Matyakubov B., 2009., p. 29). Master hafiz, bakhshi and khalfa, in order to continue their art schools, accepted the most talented young people as disciples and taught them their experience as a legacy. The students gradually mastered the techniques of melodies and songs, the secrets of performance, and stage culture.

Folk songs have been preserved from generation to generation through master-student, from master to student through oral creativity. Teachers paid special attention to the development of students’ voices: they regularly practiced skills such as voice training, proper breathing, and voice control through special exercises.

To preserve and maintain a stable voice, it was important to be wary of heat and cold, as well as to follow certain rules of nutrition. Including:

- not to consume various vinegar, hot pepper, sticky and fresh fruits;
- limiting cold foods;
- After singing, don’t eat immediately, wait a little, then have a snack with porridge, rice pudding, or liquefied dishes;

- preferably eat chicken soup or pilaf cooked in butter before going out to the gathering;
- allocate time for daytime sleep before attending weddings and gatherings;
- Dress neatly and tastefully when attending celebrations;
- bowing to the fans when entering the circle.

Hafizs and performers who regularly observed these rules of etiquette did not lose their respect even in old age and were always respected among the people. (G’ofur and G’ulom Eshchonov T., 2021)

In the Khorezm oasis, there was a specific procedure for conducting wedding ceremonies. Musicians, singers, bakhshis, and khalfas participated in each wedding, performing songs and melodies appropriate to the theme and spirit of the ceremony. In the men’s circle, songs were mainly performed by bakhshis and hafiz, while in the women’s circle, this task was performed by khalfas.

These creators typically worked in the following five main directions:

1. epic traditions,
2. Maqom performance,
3. divinely inspired sayings,
4. khalfa songs,
5. proverbs and songs of oral folk art.

Khalfas regularly participated not only in wedding ceremonies, but also in public festivities – Navruz, Red Flower, Harvest Festival.

### Conclusion

The folk song traditions of the Khorezm oasis stand out as an important layer of our national culture with its rich history, unique performance school, and diverse directions. Bakhshi, hafiz, khalfa, and other performers have passed down from generation to generation not only melodies and songs, but also the spirit, worldview, and philosophy of life of the people. Their work formed a unique school in the art of weddings, seasonal ceremonies, festivals, epic poetry, and maqam.

Oasis songs are distinguished by a firm tone, unique musical style, and deep meaning. The artists performing them were trained on the basis of strict requirements for sound preservation, performance etiquette, and stage culture.

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## MEASURES TO INTRODUCE COMPUTER TECHNOLOGY INTO THE MUSICAL EDUCATION SYSTEM OF UZBEKISTAN

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### Abstract

This article presents the stages of the introduction of computer technologies into the music education system of Uzbekistan and their integration into the educational process. It also reviews and analyzes local scientific research and practical results in this area. Electronic resources, web programs and mobile applications, and interactive textbooks developed for music education in our country were analyzed, and based on them, proposals were made for special music education in the Uzbek education system. In particular, the study discusses new methods of teaching Uzbek national music to the younger generation using computer technology. Were discussed not only new teaching methods, but also how computer technologies fit into the teaching methods of our national music in a way that is characteristic of the “ustoz-shogird” tradition and what opportunities they can provide. Considerations and comparisons are mainly based on the curriculum and teaching methods of subjects such as “Music” in the system of general education subjects and “Solfeggio”, “Maqom alphabet”, “Maqom art history” in children’s music schools. The main goal of the study is to monitor the extent to which innovations are being implemented in the music education system of Uzbekistan and to identify new scientific and practical problems arising within it.

**Keywords:** *Computer technologies; music education; digital resources; Uzbek national music; music pedagogy; solfeggio; electronic learning applications; music theory*

### Introduction

It is known that computer technologies have taken an important place in all stages of the education system today. It can also be observed that a number of higher educational institutions around the world are conducting research on theoretical and practical problems of computerization of education. The direction of music education is no exception.

Level of Research Literature Analysis. It is no exaggeration to say that the equipping of the Uzbek State Conservatory with personal computers in the 1990’s was the first step in the process of musical informatics in our country. The first notation programs at this educational institution were introduced due to the interest in musical informatics tools and the initiative to study them by the famous composer F.M. Yanov-Yanovsky (Umurov, N.K.,

2018). At the same time, Sh. Gafurova's articles on creating music on a computer (Gafurova S. H., 2003), working with music editing programs (Gofurova, S.H., 2003), and digital sound deserve attention (Gafurova S.H., 2007). In particular, the article by Yu. V. Katz entitled "Application of computers in music theoretical disciplines" contains proposals for creating a musical database and using computers in the analysis of musical works, which indicates that a movement to introduce computer technologies into music education has begun in our country (Kac U. V., 2009).

Technical support has begun to be provided not only in higher education institutions, but also at the level of music schools. Under the 2010 decree of the first president of our state, I. A. Karimov, "On paying special attention to art and music schools by 2014," music and art schools are provided with electronic music boards and other technical means. Among these, it should be noted that although the classrooms for teaching music theory and history are equipped with electronic music boards. Unfortunately it was observed that they were almost never used due to the lack of instructions and instructions for teachers on how to use them, and the general lack of experience in teaching using electronic devices. As a result of our experience, we can say that any tools, settings and technologies that are attached to musical education should be based on the theoretical and practical basis of their application, as well as the purpose of the science and system.

The issues of using computer technologies in music education are covered in articles such as "Musical computer technologies in teaching students of the digital age school" by M. K. Karimjonova (Karimzhonova M. K., 2020) and "Musical informatics. Features of teaching computer science to students in higher musical educational institutions of Uzbekistan" by D. M. Shamakhmudova (Shamahmudova D. M., 2020).

### **Practical results and proposals**

In 2020, humanity's confrontation with the COVID-19 pandemic raised the issue of distance learning forms in the education system. Even in countries with well-developed education systems and methodological experience, we have witnessed disruptions in

the educational process. This unexpected experience has further strengthened the need for computerization of the education system. A number of local e-education portals have been launched in Uzbekistan since 2020: eduportal.uz (Eduportal.uz. 2017), kitob.uz (Kitob.uz. 2023), maktab.uz (Maktab.uz. 2025). Although the aforementioned educational platforms are aimed at the continuity of education and the formation of independent educational thinking in our country, the methodological, theoretical, psychological and pedagogical issues of computerizing the education system in our country require in-depth study.

In recent years, we can also observe efforts to develop electronic resources for music education. Although the majority of them are aimed at general music education, some electronic resources can be used at the initial stages of specialized music education. The methodical manual "Technology of using "4K" model in music lessons" compiled by Rakhimov is intended for teaching grades 1–4 of general education schools (Rahimov, A. R., 2024). It was developed as an electronic manual with methodical descriptions for educating critical thinking, creativity, collaboration, and communication aspects in music lessons. The resource provides a total of 30 interactive methods that help build each skill. In addition, a number of methods are described in the sample lesson plans for grades 1–4. These sample lessons are designed in the form of presentation programs, with graphic images and audio links of the given song examples. Lesson examples presented in the manual cannot rely on teacher-computer-student feedback because the exercises and control work are not computerized. But the interactive methods presented in the manual can undoubtedly serve as a methodical guide for the creation of electronic interactive textbooks and web programs for the theoretical discipline of music education. In particular, there is a possibility that the author's monograph "Modern pedagogical technologies and interactive methods in teaching music" will serve as a necessary resource for this process. Students of the "Art Studies" Faculty of Chirchik Pedagogical University M. Abduhalilov and G. Dzhinbaeva developed an interactive electronic textbook for independent

music education. It is noteworthy that there are stages of explanation of the topic, listening to music, and control, which are designed according to the student-computer feedback. The source is organized in the form of hyper-text presentation programs, and the necessary information can be accessed by selecting blocks. By clicking on the “Outline” button, students can get acquainted with the work of Uzbek composers and songwriters. In addition, they are given the opportunity to sing melodies in karaoke format, complete crossword puzzles for practice, and take tests for control. The “Source” button allows students to go to web links to various web pages and programs related to the subject. Another advantage of this is that in the section on the work of Uzbek composers and songwriters, the text is presented in a verbal form and citations are provided for the necessary terms. However, it cannot be said to be without shortcomings. First, the electronic textbook deviates from the goals and objectives of the subject. It can be noted that the work of representatives of the “Vienna Classical School” is presented in this manual along with Uzbek composers, including the incorrect selection of musical works that are played during the verbal explanation of the text. For example, the use of works by J. S. Bach or W. A. Mozart on a page devoted to the work of Abdukodir Ismailov can lead to the formation of misconceptions and incorrect skills among students. In this situation, it seems logical to present works belonging to the artist’s work. Secondly, the crossword questions given in the exercise blog are designed to deviate from the topics of the textbook. In addition, it is illogical that the questions are aimed at testing general knowledge, not at mastering the received information. It is undoubtedly appropriate to take the mentioned shortcomings into account in future electronic educational resources. It should be noted that this electronic interactive application is one of the first examples of creating independent learning and distance learning resources.

The “Digital Textbooks AR” web application, launched in 2023 by the Ministry of Public Education of the Republic of Uzbekistan and the Republican Education Center, has become one of the most visible projects in the movement to create electronic resources.

This multimedia application consists of electronic textbooks with interactive whiteboards, mobile devices and is intended for use in traditional, distance and independent forms of education. The music textbooks presented in the application fully meet the requirements of an interactive electronic textbook and rely on the functions of teacher-computer-student feedback. The music textbook application consists of the blocks “Karaoke”, “Movement”, “Piano” and “Test your knowledge”. As in the previous electronic resource analyzed, in this application, the control questions are not focused on testing the knowledge acquired in the textbook. For example, while the “Test Your Knowledge” block contains structured questions on music theory, the app surprisingly lacks an information section. Although the application is said to be based on the methodology of teaching the subject “Music”, one of its major shortcomings is that it is not based on the logic of lesson stages. However, it is noteworthy that the melodies presented in the “Karaoke” section are professionally arranged, and the works in the “Song Movement” section (works by Uzbek, Russian, and Western composers in various genres) are presented as original in terms of sound (the melody is not synthetic or computerized). In particular, the presentation of the given song samples in karaoke form can be an effective tool for developing listening skills in music schools. The fact that the samples are based on Uzbek folk songs and works of composers dedicated specifically to children can partially solve the problem of the lack of original audio recordings in music schools. The ability to customize the resource in Uzbek (in Latin and Cyrillic alphabets), Russian, English, Kazakh, Kyrgyz, Tajik, and Turkmen languages creates conditions for its use throughout Uzbekistan.

One of the electronic resources that can make a significant contribution to the audio base of Uzbek national music is the website “Novda” (Novda.uz. 2025). This resource, which includes interactive electronic textbooks and resources, presents audio recordings of works that are important for the direction of music education. Although the site only provides music audio recordings for grades 1–5, it is noteworthy that it has musical samples for all subjects of the science curriculum. That is, the electronic resource

consists of works of Uzbek folk art and composers, Uzbek folk instrumental music, works of Russian and Western composers, audio and video recordings of various musical genres. Although it is not a textbook in terms of structure, it should be recognized that it can be used as an additional tool in the educational process. One of its advantages is that the provided melody samples are not large in size, they are selected in accordance with the children's thinking and music science program, and the recorded melody samples are processed competently (the excess noise in the audio recording is removed). It is noteworthy that it can be effectively used not only in the general education music system, but also in the subjects of "Solfeggio", "Maqom Alphabet", "History of Maqom Art", "Listening to Music" and "Musical Literature" in music schools in Uzbekistan. In particular, melodies performed on Uzbek musical instruments can be very useful in teaching their timbre characteristics, and in writing timbre dictations in solfeggio lessons. We know that music editing programs such as Sibelius, Finale, and Muse Score have the ability to reproduce the timbres of European musical instruments. For this reason, it is not difficult for foreign teachers to edit and transfer musical examples to

different timbres for textbooks. However, it is currently impossible to express the timbres of Uzbek national musical instruments in these programs. From this point of view, this website is expected to be a valuable tool for musicologists and teachers.

### Conclusion

Although the introduction of computer technologies into music education in Uzbekistan began with the study and use of music publishing programs, it can be seen that over the years, work has been carried out on electronic resources, interactive textbooks, and web applications. In turn, it is noticeable that the methods of teaching music in the local web programs and applications listed above are adapted based on the characteristics of Uzbek music. That is, it was found that the audio-visual capabilities of computer technology are very effective in teaching Uzbek music based on the oral traditions of "ustozshogird". In addition to the above, CTs are expected to serve as an important tool in the creation of a single musical information base for the music education system, the development of the direction of "computer ethnomusicology" in our country, and the promotion of the science of "ethnosolfeggio".

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## STYLISTIC APPROACH AS THE BASIS OF PERFORMANCE INTERPRETATION IN PIANO ART

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### Abstract

This article examines performance interpretation as a complex artistic process based on a stylistic understanding of a musical work. It focuses on the relationship between the composer's musical notation and the performer's individual interpretation, examined within the context of the historical, cultural, and pedagogical traditions of piano performance. An analysis of scientific and methodological concepts reveals the role of style as an integrating principle, determining the choice of expressive means and the formation of a holistic artistic image. Particular attention is given to the importance of stylistic competence in the professional training of pianists and in the development of independent performance thinking. It is concluded that a stylistic approach ensures the artistic authenticity of interpretation, promotes a deeper understanding of musical content, and actualizes the dialogue between composer, performer, and listener in contemporary musical culture.

**Keywords:** *performance interpretation, musical style, stylistic approach, piano performance, composer's text, artistic image, stylistic thinking*

In the contemporary artistic landscape, performance art is increasingly understood as an active form of cultural thinking that directly influences the modes of existence of a musical work. It is ever more frequently conceptualized as an active creative process through which a musical composition acquires its true artistic form and becomes a fact of cultural reality. Performance interpretation serves as a connecting link between the composer's intention and the listener's perception, and therefore reflects not only the individual characteristics

of the musician but also the aesthetic, stylistic, and spiritual guidelines of the era.

In a changing artistic landscape, interpretation helps performers align the composer's intentions with cultural context, concert conditions, and audience expectations. Style ensures a coherent approach, preserving the work's logic and meaning. Musical notation represents the composer's intent (Kogan, 1977), and understanding stylistic principles fosters deeper engagement and mature performance thinking.

A musical work, recorded in musical notation, represents a potential artistic reality. As L. Mazel rightly observed, it is “an artistic entity possessing a specific substantive structure” (1978, p. 312), which is revealed only through the process of performance. The musical score preserves a system of meanings, intonational connections, and figurative allusions, however, their actualization is possible only through the performer. It is the performer who translates the abstract system of signs into a living sonic fabric, making the work accessible to perception and emotional experience. In this regard, as V. Medushevsky noted, proper perception and interpretation of music represent an ideal based on the cumulative experience of artistic culture (Maksimov, 1980).

Interpretation combines structural analysis, understanding of semantic and figurative content, and expressive choices. According to Feinberg (1965, pp. 33–34), the composer’s will must merge with the performer’s individuality, avoiding mechanical reproduction, arbitrary self-expression, or cliché imitation.

In the pedagogical practice of higher music education institutions, the issue of developing an artistically meaningful performance approach takes on particular significance. Frequently, intensive work on the technical aspects of performance, repertoire expansion, and preparation of the concert programs tends to overshadow considerations of interpretive depth. Meanwhile, it is precisely conscious work on the artistic image of a composition that fosters independent performance thinking, which is essential for the musician’s full professional development.

A significant factor in the interpretive process is the historical and cultural determinacy of the performance interpretation. The same work can acquire different semantic emphases depending on the time, aesthetic paradigm, level of performance culture, and the audience. Understanding these circumstances requires a pianist to have a developed sense of style, enabling them to navigate the diversity of piano traditions and performance models. Knowledge of the characteristic features of style and the specific musical language of various composers and eras becomes a prerequisite for a professionally sound interpretation.

The same musical work can take different meanings depending on the historical context, aesthetic paradigm, level of performance culture, and the intended audience. This requires the pianist to have well-developed stylistic thinking to navigate diverse traditions and performance models. Knowledge of the characteristic features of style, as well as the specifics of musical language of different composers and historical periods, becomes an essential prerequisite for a professionally sound interpretation.

It is no coincidence that issues of performance interpretation have long remained at the center of attention in musicology and piano pedagogy. In the works of L. Kazantseva (2017), N. Korykhalova (1979), and S. Maltsev (1976), and the relationship between the composer’s text and the performer’s interpretation, the balance between objective and subjective principles in interpretation, and the phenomenon of multiple possible interpretations of a single musical work are analyzed. These ideas are further developed by I. Levin (2021), I. Gat (1957), A. Alekseev (1978), L. Barenboim (1969), E. Timakin (1987), and A. Shchapov (1968), who focus on technical means that support the realization of artistic intent.

The issue of “musicalized” technique and rehearsal culture is also central to performance pedagogy, as discussed by L. Nikolaev (1980), N. Lyubomudrova (1982), and A. Birmak (1973). These authors emphasize the necessity of subordinating technical objectives to the artistic goals of interpretation. The concept of the performance image, uniting emotional-intuitive and rational-analytical principles, is further developed by G. Neuhaus (1967), N. Golubovskaya (1985), and G. Kogan (1977). A. Kauzova and A. Nikolaeva (2001) conceptualize work on a musical piece as “stylistic creativity,” resulting in a coherent performance concept.

Style functions not only as a set of musical traits but also as a holistic system of artistic thought, encompassing intonation, rhythm, texture, form, and conceptual, figurative, and value-based principles. In the works of A. Alekseev (1978), G. Kogan (2004), Ya. Milshtein (2021), and A. Nikolaeva (2001), style is viewed as existing in two interconnected dimensions: the composer’s

creativity and the performer's interpretation. The adequacy of interpretation depends directly on the performer's ability to understand stylistic principles and realize them in performance.

It functions not only as a set of external characteristics of musical language, but also as a holistic system of artistic thinking, incorporating intonation, rhythm, texture, form, as well as conceptual, figurative, and value-based principles. In the works of A. Alekseev (1978), G. Kogan (2004), Ya. Milshtein (2021), and A. Nikolaeva (2001), style is considered a category existing in two interconnected dimensions: in the composer's creativity and in the performer's interpretation. Moreover, the adequacy of interpretation directly depends on the performer's ability to comprehend stylistic principles and embody them in performance.

Stylistic awareness allows performers to access the deeper intent of a work and align their interpretation with its cultural and historical context. It guides meaningful interpretation while defining boundaries for creative freedom; the more closely a performer engages with the score, the more their performance reflects the composer's original intent.

According to A. Nikolaeva, musical style should be understood as a multi-level structure, that includes material-sound, figurative-semantic, and conceptual-ideational dimensions (2001, p. 254). This understanding allows us to go beyond formal analysis and view style as an integrative phenomenon, uniting the technical, expressive, and semantic aspects of performance. For the pianist, this entails the need to work simultaneously with intonation, sound production, articulation, form, and artistic image, all subordinated to a coherent stylistic logic. For pedagogical practice, this approach opens up broad opportunities for the purposeful development of students' stylistic awareness and ability to comprehend musical material the unity of its expressive and conceptual aspects.

Stylistic competence is central to a musician's professional development. It goes beyond knowledge of historical facts or external stylistic traits, requiring the ability to "read" the score as a meaning-generating structure, extract its hidden content, and relate it to its cultural and historical context. The multiplicity

of performance possibilities stems from the work's semantic richness and ambiguity, a "polyvariance" inherent in mature compositions (Lukyanova, 2006, p. 17). Conversely, superficial attention to style or formal reading of the score results in unconvincing interpretations and a loss of artistic integrity, as repeatedly noted in performance studies.

The stylistic approach assumes particular importance in pedagogical practice. In the context of intensive work on technical tasks, there is a risk of shifting focus on mechanical mastery of the material at the expense of artistic and semantic analysis. Nevertheless, it is precisely interpretation-oriented work that develops independent thinking in students and their ability to make deliberate artistic choices. G. Neuhaus (1975) emphasized that the teacher's task lies not only in transmitting skills but, above all, in nurturing the musician as an interpreter, who is able to grasp the meaning and content of a work (p. 194).

Mastering musical style involves analyzing a work from whole to parts. The teacher's role is to guide students in understanding the music, identifying its semantic core, and developing a coherent performance concept.

The pedagogical concepts of S. Feinberg (1984), G. Kogan (2004), L. Barenboim (1969), Ya. I. Zak (1980), and other prominent musicians converge in recognizing the priority of stylistic and semantic analysis over the superficial or external effects of performance. They view performance as a form of creative comprehension of the composer's design, requiring deep engagement with the conceptual and emotional dimensions of the work. Performance resources – dynamics, agogics, articulation, and pedaling – acquire artistic significance only when they are organically aligned with the composer's intention and the stylistic features of the music/work. In this regard, the performer does not act as a «co-author» who arbitrarily transforms the score, but as an interpreter engages in a creative dialogue with the composer. J. Milstein (2021) emphasized that without a profound understanding and knowledge of a work's stylistic characteristics, a full artistic performance is impossible (p. 7). He also highlighted the existence of a performance style, which, like a composer's style, has its own artistic direction and is shaped by socio-cultural factors.

A stylistic approach in teaching cultivates the student's individual performance style and shapes their artistic outlook. Understanding compositional logic and stylistic patterns guides interpretive exploration, while teacher–student interaction develops performing thinking and a conscious artistic stance.

D. Dyatlov (2019) introduced the triad “image–method–style” as an important methodological framework for understanding interpretation, which allows us to consider piano performance as a multi-level process. The artistic image defines the semantic core of interpretation, the method encompasses a set of technical and expressive means, and style establishes the framework and principles for their application. The interaction of

these components ensures the integrity of the performance concept and allows it to be adapted to different historical and individual styles without losing artistic authenticity.

The stylistic approach considers sound, rhythm, and timbre as carriers of meaning rather than mere technical elements. Performance interpretation becomes a multi-layered process, with technique subordinated to artistic goals and style serving as the unifying principle.

In conclusion, a stylistic approach is essential for the artistic integrity of piano performance. It bridges text and sound, tradition and individuality, and pedagogy and practice, fostering mature performance thinking while ensuring continuity of tradition and creative development.

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## Section 2. Theatre

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### THEORETICAL ASPECTS OF STAGE SPEECH IN MUSICAL DRAMA

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#### Abstract

**Purpose:** To interpret the theoretical aspects of stage speech in musical dramas.

**Methods:** Observation, systematic analysis, representative analysis, and interview.

**Results:** This article discusses the theoretical aspects of stage speech in musical dramas. It explores the formation of musical theater and the specific features of stage speech and musical theater: the use of words, voice, and music.

**Scientific novelty:** The specificity of stage speech by actors in musical performances is studied.

**Practical significance:** This article serves as a methodological resource for creative processes, theater, and the training of future actors and directors.

**Keywords:** *stage speech, specificity, stage, performance, music, actor, director*

#### Introduction

One of the distinctive features of Uzbek musical drama is that the play is first transferred to the composer for musical composition. A team of creative leaders-including the director, conductor, concertmaster, choreographer, chorus master, and artist-works on the script, learns the score with musicians, teaches vocal parts to soloists and the choir, stages meaningful choreographic scenes with the ballet troupe, and designs stage decorations, costumes, and props in line with the theme, era, and characters. The stage director integrates all these elements based on a creative plan to create a coherent stage performance with a unified style and form.

As M. Qodirov (1976) noted, “Uzbek musical drama is formed through the union and mutual supplementation of three independent fields-drama, music, and theater-around a common goal.” The success of a performance largely depends on the collaborative creativity of actors, directors, concertmasters, chorus masters, and choreographers.

The explanatory dictionary of art terms defines musical theater as “a type of theater (opera, ballet, operetta, musical) constructed on the unity of stage action and music, incorporating song and dance” (Umarov, A., Bekmurodov, M., 2015). Musical theater creates a multi-dimensional aesthetic impression due to its complex and synthetic

nature. The audience is captivated not only by the orchestra's music but also by the portrayal of characters through simultaneous performance and melody. The harmony between music, stage speech, and movement deeply immerses the viewer in the scenic reality, generating a desire to grasp the artistic ideas and moral-spiritual messages embedded in the work.

The artistic quality and impact of a musical drama depend on the strength of its script, the effective collaboration between composer and playwright, the coherence of the director's concept, and the actors' high level of skill. Thus, musical drama is a synthetic stage work where music leads, and vocal, instrumental, and verbal art combine.

As Professor M. Qodirov emphasized, in Uzbek art, the term "musical drama" refers not to opera or operetta, but to a unique national theatrical genre where the play, music, and staging are equally important. He explained that the term "musical drama" emerged under the influence of the Russian term "музыкальная драма." These views highlight the uniqueness of musical drama's substantial components and show that its synthesis of words, song, dance, and music aligns closely with national characteristics.

### Research Result

When comparing Uzbek musical drama with opera and regular drama, one may observe the following: in drama, words take precedence; in opera, music leads; in musical drama, both words and music hold equal positions. This balance reflects the genre's name and nature. Its literary foundation is formed according to the rules of dramatic prose and poetry, linking it with drama. However, unlike drama, which can exist without music, musical drama cannot exist without it—it is defined by the unity of spoken and musical texts (Qodirov, M., 1980).

Therefore, directors and actors must pay close attention to speech, music, arias, and duets to enhance the performance's emotional impact. Research into the role of words in acting helps ensure musical performances are delivered to the audience clearly, vividly, and poetically. A. Sayfuddinov studied the functions of punctuation in Uzbek-periods,

questions, exclamations, colons, semicolons, ellipses, and dashes—and emphasized the actor's attention to grammatical, logical, and emotional pauses.

In musical drama, the transition between speech and music requires the actor's mastery. Working on language, core meanings, character speech, tempo-rhythm, and physical expression are essential for conveying emotional depth. M. Hamidova noted that musical drama continues to provoke debate: some view it as outdated, while others call for adapting it to modern theatrical forms and grounding it in practical methods (Hamidova, M. A., 2009). Importantly, musical drama must be understood historically as a precursor to Uzbek opera.

The Muqimi Uzbek State Musical Academic Theater has consistently relied on folk art throughout its development. Indeed, Uzbek musical drama is a national theater genre that combines literary text, music, and staging in harmony, having undergone various transformations over time.

Musical drama integrates word, music, choir, vocals, choreography, acting, visual arts, architecture, and more. Each art form brings its expressive language and imagery and fuses into a unified dramatic material to convey the work's main artistic message. The combination of all these forms creates the aesthetic and visual resolution of the performance.

On stage, the actor uses body, voice, intellect, emotions, and talent to create an artistic image. Whether in theater, film, circus, variety shows, radio, advertising, or television, the actor embodies the human soul, character, inner world, and aspirations. In this process, speech is a vital tool. Expressive, meaningful, and impactful stage speech is crucial for creating a cohesive character.

Stage speech is one of an actor's primary expressive tools. It teaches how to evolve from casual speech to expressive, powerful stage speech. Especially in musical theater, speech plays a central role. In general, the actor is the central phenomenon of theater art: their actions and speech reveal the play's content and essence.

The actor must creatively adapt to the context on stage, becoming the central element that transforms the script into performance.

They express the on-stage reality to the audience through live dialogue and movement. Their gestures convey precise meaning. Thus, the actor reveals the character's internal and external nature through harmony between physical and emotional movement. This raises the standard for speech in musical theater. An actor's speech must harmonize with the music to authentically portray ideas, events, conflicts, and emotions.

Musical theater actors must continually refine their diction, clarity, and expressiveness through relentless rehearsal—just as athletes condition themselves. When portraying characters in specific situations, actors must effectively combine body language and speech. The tonal quality and emotional resonance of musical dialogue significantly enhance impact.

Writing for musical theater places a significant responsibility on the author. The text must be poetic, with special attention to arias. This places high demands on word use and requires great care. Stage speech must address both partners and the audience. Hence, it must be understandable and convincing to both. Compared to everyday speech, stage speech is more purposeful and dynamic. If an actor disregards speech norms, the power of words is lost. Therefore, stage speech demands smooth yet logical delivery (Ibragimova, U., 2024).

Musical drama, as a staged form, emerges from the equal unity of speech and music. It encompasses internal genre types—drama, tragedy, and comedy—developed through the

traditions of fraternal music theaters and national literary-arts heritage, forming a distinct dramatic-musical genre (Qodirov, M., 1980).

### Summary

The idea and goal of any stage performance are primarily realized through the talents of gifted actors. In this sense, theater's development depends greatly on the actors' skills, especially their stage speech. Musical drama is the most complex performance genre. While dramatic actors convey inner worlds through performance and psychology, musical drama actors must do so through arias, revealing inner emotions and conflicts through music. All movements are built around the music. The moods expressed in music help actors inhabit the role, influencing their speech delivery.

In conclusion, musical theater's early development is closely tied to the nation's rich artistic and musical heritage. Through expressive intonation and dialect, dramatists and actors preserved the aesthetic value of national art and elevated stage reality. Relying on classical literary traditions, actors deeply understood stage laws and successfully applied speech norms and pronunciation standards.

Thus, in the early stages of musical theater, stage speech played a decisive role in a performance's success and laid the theoretical foundations for acting schools and performance culture.

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## Section 3. Theory and history of art

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### ARTISTIC INTERACTIONS BETWEEN SOGDIANA AND CHINA DURING THE MEDIEVAL PERIOD

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#### Abstract

The article examines the role of the Silk Road in cultural exchange between the East and the West, with a focus on the influence of Sogdiana and its culture on China. The study explores cultural connections related to the spread of Buddhism, music, dance, and crafts, as well as the impact of Sogdian artisans on the development of Chinese art, including jewelry making and metalworking. The author analyzes archaeological and written sources that confirm the significant contribution of the Sogdians to Chinese culture, particularly during the Tang Dynasty. Special attention is given to dance and music traditions, which became an integral part of Chinese cultural life and a symbol of cultural integration along the Silk Road.

**Keywords:** *Silk Road, cultural exchange, art, Sogdiana, China*

#### Introduction

The Great Silk Road was a major international trade route that operated from the mid-1st millennium BCE until the 16th century CE. It played an exceptional role in the development of world civilization, uniting various states and peoples into a single cultural and economic space. One of the key regions with strategic importance along this route was Sogdiana. Its capital, Samarkand, for many centuries served as a vital center of interaction between the East and the West, contributing to the strengthening of trade, diplomatic, and cultural ties. It was during this period that the Chinese diplomat Zhang

Qian first introduced China to the “Western countries,” referring to Central Asia.

#### Research Methods:

This study employs a comparative method, which has allowed for tracing cultural interactions between China and Central Asia, as well as a historical-archaeological approach for analyzing material evidence such as artifacts, architectural monuments, and textual sources. The comparison of artistic objects, texts, and archaeological finds, such as silver vessels and tombs, helps to identify the processes of cultural integration and mutual influence that occurred along the Silk Road.

At different stages of its history, Samarkand played not only a political, but also a cultural role in the region. The most intense development of international cultural contacts in Samarkand occurred during the early medieval period (5<sup>th</sup> – 8<sup>th</sup> centuries). During this time, many neighboring states expressed interest in the city. Chinese chronicles contain references to Samarkand actors, musicians, and dancers who performed at the imperial court in China. Thus, Samarkand served as one of the most important bridges for cultural exchange between Central Asia and China.

The Sogdians made a significant contribution to the spread of Buddhism in China. Chinese chronicles mention four Buddhist monks of Sogdian origin (Mirzoyev, 2014). Based on their names, which began with “Kan,” it can be assumed that they belonged to the Samarkand dynasties.

Academic N. I. Konrad, analyzing the nature of these contacts, emphasized that the Kushan Kingdom played a crucial role in the cultural development of China. It was from this state that Buddhism entered China, and it came not only as a religious doctrine but also as a bearer of a broad cultural tradition (Konrad, 1974). Along with Buddhism, rich literature – both religious and secular – arrived in China, as well as various artistic crafts, including wood and bone carving, and artistic casting. Buddhism also influenced the development of sculpture and painting. Moreover, within its sphere, the foundations of theatrical arts were formed: on the one hand, as part of complex ritual practices, and on the other, as a result of interaction with folk theatrical traditions (Konrad, 1974).

Starting from the 6th century, the rulers of Turkestan frequently sent the best artisans as gifts to the Chinese imperial court. Along with Sogdian merchants, actors also came to China. The Chinese chronicle *Sui Shu* (“History of the Sui”) contains information about the musical culture of Central Asia, particularly Samarkand (Kan-go) (Bichurin, 1950). The Sogdians played a key role in introducing new musical instruments to China, including the lute, harp, and horizontal flute.

One of the early sources on the secular dance arts of Central Asia is Chinese histori-

cal documents, especially those from the Tang dynasty (618–907). During this time, dances of Sogdian origin, which became popular in Chinese culture, were actively developed.

A striking archaeological confirmation of cultural connections in dance between China and Central Asia is the tomb of Yu Hun, discovered in 1999 (Komissarov, 2014). It is an invaluable monument reflecting the influence of Sogdian culture on Chinese art. The person buried in the tomb was a Sogdian who held a high-ranking position. Sogdians in China occupied high social positions and were highly respected, which is also reflected in the design of their tombs, which were decorated at the level of imperial burials.

The sarcophagus of Yu Hun is covered with bas-reliefs and painted stone panels. Nine main bas-reliefs depict 54 scenes of Central Asian origin, including banquets, musicians, dancers, costumes, hunting with nomads on horses and camels, and hunting Indian elephants.

A prominent place in Chinese sources is occupied by dances that came from Central Asia. One of the most famous is the “Huteng” dance (the nomadic leap dance). This acrobatic dance, which included leaps and backflips, appeared exotic and unusual to the Chinese audience. This energetic male solo dance was characterized by jumps, swift movements, and rapid changes of steps. “Huteng” was widely known and frequently mentioned by poets of the Tang period, which attests to its popularity at the imperial court (Aripjanov, 2024).

Alongside it was the “Huxian” dance (the Sogdian whirlwind), distinguished by rapid spinning and dynamic movements that highlighted the artistry of Sogdian dancers (Jalilova, 2024). These dances not only demonstrated physical agility and artistry, but also symbolized the cultural ties between China and Central Asia, which had a significant influence on the art and aesthetics of the Tang period.

Metalworking in gold, silver, and bronze was one of the craft fields in which Sogdian masters particularly excelled. In their artistic and everyday objects, zoomorphic motifs predominated, reflecting the complex worldview, religious beliefs, and aesthetic preferences of Sogdian society.

Located at the crossroads of the Great Silk Road and having access to artistic tradi-

tions from Iran, Byzantium, China, and India, Sogdian masters actively borrowed and creatively adapted motifs they found appealing, reproducing them in their own works. The local school of metalworking not only preserved its original features, but also had a noticeable influence on the development of Chinese craft art.

Archaeological discoveries confirm that the gold artifacts found in China demonstrate a variety of forms, sizes, and functions, reflecting the diversity of cultural interactions and integration processes between different regions, cultures, and ethnicities (Marshak, 1971). By the time of the Wei and Jin dynasties, the number of gold objects imported from the West had significantly increased. Their forms, ornaments, and methods of processing, which sharply differed from traditional Chinese styles, introduced new impulses into the development of Chinese jewelry, forming the foundation for its flourishing during the Sui and Tang dynasties.

During the Tang dynasty, significant changes took place in the development of gold artifacts: under the influence of foreign models, Chinese craftsmen gradually moved away from established traditions, mastering and integrating Western decorative principles. By the middle of the Tang period, the process of “Sinicization” of forms and technologies was completed, marking a new stage in the history of Chinese gold and silver craftsmanship.

As noted by B. I. Marshak, analyzing the interaction between China and Central Asia, close ties existed between Sogdian and Chinese art from the 7<sup>th</sup> to 9<sup>th</sup> centuries, with Central Asian traditions significantly impacting Chinese metalworking, while reverse influences appeared in ornamentation details – such as images of clouds, lotus buds, and other decorative elements (Marshak, 1971).

According to the typological analysis presented by B. I. Marshak in his seminal work *Sogdian Silver*, Sogdian metalwork is divided into three schools: A, B, and C. Among these, School C, based on ornamentation

style and technique, is the most closely related to Tang silver, created under Chinese influences (Marshak, 1971). The criteria for distinguishing the schools were based on a comparison of metal items with locally produced objects not intended for export, primarily ceramics that imitated silver embossing techniques (Xakimov, 2022). Among the most characteristic works are small cups with ring-shaped cast handles, decorated with figures of animals or humans.

A notable example is a silver cup with elephant heads on the ring handle, dating back to the 7<sup>th</sup> century CE, now housed in the Freer Gallery of Art (Washington, USA). During the Tang period, a “transformation and fusion” of Sogdian and Chinese artistic techniques occurred, embodied in the new forms of cups. The Chinese version retained the general shape of the Sogdian prototype, but was more compact with a simplified ring silhouette. At the same time, its ornamentation became more elaborate: instead of the abstract S-shaped lines typical of Sogdian vessels, chased images of wild animals frolicking among grapevines and foliage appeared, symbolizing the artistic synthesis of Sogdian and Chinese cultures.

### Conclusion

The Great Silk Road was not only a trade route but also an important channel for the exchange of cultures and ideas between different regions. It connected the East and the West, allowing peoples to influence each other and enrich their traditions. A vivid example of this is the influence of Eastern cultures on China, where music, dance, crafts, and even metalworking techniques entered through cultural ties with neighboring countries. Over time, this exchange extended to knowledge, religion, and philosophy, which is reflected in Chinese art and decorations. In the end, the Great Silk Road played a major role not only in economic development but also in cultural integration, contributing to the creation of a rich and diverse heritage for future generations.

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## VISUAL TRANSFERS ACROSS ASIA: CHINESE MOTIFS AND THE SYNTHESIS OF TIMURID ORNAMENTATION

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### Abstract

This paper examines how visual models of Chinese origin entered the Timurid artistic system through fifteenth-century Silk Road exchanges and how they were subsequently redefined within the local artistic tradition. The scope centers on the major cultural centers of Herat and Samarkand, focusing on two media where these processes are particularly visible: miniature painting and blue-and-white underglaze ceramics. Rather than cataloguing isolated examples, the study addresses broader patterns of transformation while referring to specific cases where relevant. The research employs comparative visual and stylistic analysis to map compositional structures, trace families of motifs, and assess how material and technique influenced aesthetic decisions. Findings indicate that Chinese-derived elements were not passively copied but translated into the ornamental grammar of Timurid art and adapted to its visual logic. Over time, these external forms stabilized as hybrid configurations and became part of the internal order of Timurid ornamentation. The study concludes that individual artistic imports evolved into new stylistic norms through deliberate adaptation, offering a model for understanding intercultural artistic synthesis. The Timurid case, examined through the lenses of Herat and Samarkand, demonstrates how continuous cultural contact, material technology, and composition collectively shaped stylistic innovation and the emergence of a synthesized visual language across Chinese and Timurid art traditions.

**Keywords:** *Timurids, Silk Road, Chinese art, motif transfer, ornamental grammar*

### Introduction

The Timurid era was marked by intensive cultural contacts between Central Asia and China along the routes of the Silk Road. These interactions facilitated the transmission of Chinese artistic motifs into Timurid visual culture, especially in the cultural centres of Samarkand and Herat. The Spanish

envoy Ruy González de Clavijo, who visited Samarkand in 1403, noted that Timur's courtiers made use of Chinese porcelain, which was regarded as a prestigious commodity (González de Clavijo, 1928; Lentz & Lowry, 1989). From the early fourteenth century, the production of Chinese blue-and-white porcelain (qinghua) at Jingdezhen was

directed towards export, and through Persian and Arab merchants such wares spread widely across the Middle East (Harrison-Hall, 2001; Carswell, 1985; Medley, 1982). As a result, Chinese porcelain became an integral element of the Timurid artistic language, prompting new forms and styles at the intersection of two traditions (Golombek, Mason, & Bailey, 1996; Watson, 2004).

The aim of the present study is to trace the pathways by which visual motifs from China entered the Timurid artistic tradition and to show how these borrowed elements were creatively reinterpreted within the local style. The analysis focuses on two media in which the impact is particularly evident: book miniature painting and blue-and-white ceramics with underglaze decoration. The central problem is to determine whether Chinese images were merely copied or whether they were integrated into the Timurid ornamental system and adapted to its aesthetic logic.

### Method

The study employs comparative visual-stylistic analysis: it juxtaposes the compositions and ornaments of Chinese prototypes with their Timurid reinterpretations. This approach makes it possible to trace families of motifs – for example, the dragon, cloud scrolls, or lotus patterns – from their Chinese origins to local versions. It also considers the influence of material and technique on the alteration of forms. The analysis encompasses both artistic artefacts (miniatures, ceramic objects) and written sources (travel accounts, diplomatic reports) with a view to reconstructing channels of exchange. Using the Timurid case, it shows how sustained cultural contacts, the adoption of new technologies, and reciprocal influences in compositional practice stimulated stylistic innovation and the emergence of a hybrid artistic language uniting Chinese and Iranian traditions.

### Results

The research reveals compelling evidence for the penetration of Chinese visual motifs into Timurid art and their creative transformation in a new environment. The principal results are presented below, grouped by the two media under study – miniature painting

and underglaze blue-and-white ceramics – with concrete examples illustrating processes of motif adaptation.

**1. Chinese motifs in Timurid miniature painting.** Timurid miniature painting exhibits a wide range of borrowings from the Chinese artistic tradition, refracted through local aesthetics. In the early phase (at the turn of the fourteenth to fifteenth centuries), under the influence of Song–Yuan art, Persian painters turned to depictions of nature and adopted landscape devices previously uncharacteristic of Islamic painting (Sugimura, 1992; Lentz & Lowry, 1989). Timurid miniatures display rocky crags with stylised contours, squat gnarled trees, and distinctive “mushroom-shaped” lingzhi clouds framing the scenes (Homma, 2017; Rawson, 1984). These elements closely reproduce Chinese models and impart depth and multi-planarity previously absent from the landscapes. As T. Sugimura notes, the traditional Persian manner – flat grounds with figures on a single plane – was enriched under Chinese influence by devices of “unbounded space and endless planes”, giving artists greater freedom of composition (Sugimura, 1992; Lentz & Lowry, 1989). At the same time, Chinese influence in painting was largely indirect: there is no evidence of Chinese masters working at the Timurid court; rather, imported motifs were creatively assimilated by local artists (Lentz & Lowry, 1989; Roxburgh, 2000).

**2. Chinese motifs in Timurid blue-and-white ceramics.** Archaeological and museum research on Timurid ceramics has identified an entire strand of local production geared towards the imitation of Chinese porcelain. Ceramic wares of the fifteenth century found in Samarkand, Nishapur, Herat, and Tabriz comprise bowls, dishes, and ewers painted under the glaze in cobalt blue, produced in a fritware (stonepaste) body. The evidence indicates that the Timurids did not merely import porcelain but established their own production of its analogues, adopting both the technical and artistic aspects of the Chinese model (Golombek

et al., 1996; Watson, 2004; Harrison-Hall, 2001).

For example, the dragon motif became widespread on Timurid wares. Descriptions and scholarly publications refer to fifteenth-century Iranian *kumgān* (ewer) forms with underglaze-painted dragons closely akin to Yuan prototypes (Golombek et al., 1996; Watson, 2004). The dragon is rendered scaly, with tongues of flame stylised as clouds issuing from its body – a device characteristic of Chinese art but creatively reworked by local masters (Rawson, 1984; Harrison-Hall, 2001). In particular, on Samarkand examples the flames around the dragon are often geometrised, turning into patterned cloud-ribbons integrated into the vessel's overall ornamental lattice, thereby making the motif an organic component of Timurid decoration (Watson, 2004; Golombek et al., 1996).

Beyond dragons, Timurid blue-and-white adopted numerous other Chinese ornaments. One of the most common was the vegetal scroll: stylised lotus and peony blossoms and vine tendrils. These motifs decorate the borders and cavetto of Timurid bowls, cups, and dishes. Persian masters often combined Chinese floral motifs with traditional Islamic elements, inserting, for example, fine arabesques around peonies – an intentional combination of visual languages that enriched the local ornamental system (Harrison-Hall, 2001; Medley, 1982; Carswell, 1985).

Summarising the findings above: the study demonstrates that Chinese motifs – from dragons and cloud scrolls to floral arabesques – permeated Timurid art across media. However, these motifs were not simply copied, but translated into a new artistic language. In miniature painting, Chinese devices enriched Persian art, enabling complex landscapes and decorative compositions, yet the motifs acquired different meanings and functions within an Islamic worldview. In ceramics, the Timurids actively reproduced Chinese forms and ornaments, achieving a high level of imitation, but adapted them to local materials and incorporated them into their ornamental canon. Thus, over the course of the fifteenth century, external forms from China travelled from exotic novelties to stable hybrid configurations, becoming in

part “native” within Timurid art (Golombek et al., 1996; Watson, 2004).

### Discussion

The results attest to deep and productive processes of intercultural adaptation in Timurid artistic practice. Contrary to outdated views that Eastern art was confined within rigid canons, the Timurid example shows a pronounced openness to external influences and a capacity for creative rethinking of borrowed ideas.

The significance of this synthesis is twofold. First, the exchange of motifs enriched the visual vocabulary and enabled new artistic solutions. Timurid culture prized grandeur and refinement, and Chinese porcelain, painting, and silk satisfied this aesthetic demand, offering exquisite images (brilliant blue on white, extremely fine ornament). By mastering them, Timurid artists raised technical and artistic standards to a new level – aptly described as the Timurid Renaissance. Second, the phenomenon of intercultural synthesis bears civilisational significance: it attests to the close-knit ties of Eurasia in the pre-industrial age. Our study is but one stroke in the larger picture of global exchanges along the Silk Road, yet a telling one. The constant presence of Chinese goods and ideas in Samarkand and Herat shows that the Silk Road was not only a commercial but also an artistic artery through which styles and tastes circulated. In this sense, the Timurid empire functioned as a crucible in which Asian traditions (Mongol, Persian, Chinese) were fused into an original synthetic culture (Manz, 2007; Shea, 2018).

### Conclusion

The present study has reconstructed the transfer of artistic motifs from China to Timurid art in the fifteenth century and identified the regularities of their transformation. The principal findings may be summarised as follows:

Large-scale exchange along the Silk Road. In the fifteenth century, intensive trade, diplomatic, and cultural contacts between the Timurid Empire and China enabled Chinese works of art (porcelain, textiles, scrolls) to reach Central Asia. The Timurid elite received them as exemplars of supreme quali-

ty and style, which stimulated local artisans' interest in Chinese visual forms (González de Clavijo, 1928; Rossabi, 1976; Fan, 2023).

Active borrowing of motifs across media. Timurid artists adopted and adapted Chinese landscape, ornamental, and mythological motifs. In miniature painting this appeared in depictions of rocks, trees, clouds, and fantastical beings (dragons, phoenixes), as well as in the visual rendering of Chinese objects (porcelain). In ceramics it took the form of producing blue-and-white wares emulating Chinese porcelain in shape and décor (Sugimura, 1992; Homma, 2017; Golombek et al., 1996; Harrison-Hall, 2001; Watson, 2004; Carswell, 1985).

Creative adaptation and synthesis. Borrowed elements did not remain external additions but were creatively reworked. This is evident in stylistic modifications (e.g., contour outlining, reconfiguration of composi-

tions), in the re-semantisation of symbols (the dragon becoming a decorative motif), and in combinations with local ornaments. Over time, stable hybrid forms emerged and came to be perceived as part of the Timurid artistic language (Manz, 2007; Subtelny, 2007).

Moreover, understanding mechanisms of visual adaptation may inspire contemporary artists and designers to pursue a bold cultural dialogue.

In sum, the trajectory of motifs “from China to Herat” illustrates how art develops through curiosity and openness. Timurid masters turned borrowing into creation, and the synthesis they forged exerted a long-term influence on the region's artistic traditions. This confirms its historical significance and its relevance for understanding the mechanisms of global artistic interaction (Lentz & Lowry, 1989; Manz, 2007).

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## SOCIO-CULTURAL IMAGE OF THE NEW UZBEKISTAN AND CULTURAL TOURISM

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### Abstract

**Purpose of the study:** This article comprehensively analyzes the significance of the large-scale reforms being implemented in the process of building a New Uzbekistan in shaping and strengthening the socio-cultural image of the country. In particular, the new Constitution adopted in the Republic of Uzbekistan and the democratic principles, the primacy of human rights and freedoms, and the development of civil society institutions established in it are considered as important factors in the renewal of the socio-cultural sphere.

**Results:** The role of Uzbekistan's peaceful, open and constructive foreign policy, efforts to expand mutually beneficial relations with foreign countries and international organizations in enhancing the country's positive socio-cultural image in the international arena was highlighted. The opportunities for developing cultural cooperation with foreign countries: the organization of international festivals, forums, exhibitions and joint cultural projects, and the widespread promotion of Uzbekistan's culture and spiritual heritage to the world community were analyzed.

**Scientific novelty:** Systematic study of cultural tourism will allow for a deeper study and scientific forecasting of the prospects for the development of the socio-cultural image of this New Uzbekistan.

**Practical significance:** At the same time, the development of cultural tourism was studied as an important strategic direction in strengthening the socio-cultural image of New Uzbekistan. It was determined that the role of the rich historical and cultural heritage of Uzbekistan, including cities and monuments included in the UNESCO World Heritage List, pilgrimage tourism sites, ethnographic diversity, unique natural landscapes, as well as national cuisine and gastronomic traditions in the rapid development of cultural tourism is also a new area of scientific research that needs to be studied.

**Methods:** comparative analysis, art studies analysis, document analysis, statistics analysis methods were used.

**Keywords:** *socio-cultural image, cultural tourism, constitutional reforms, cultural environment, pilgrimage tourism, gastronomy*

### **Introduction**

The rapid development of tourism, including cultural tourism, in the world is closely related to a positive environment formed on the basis of political stability, socio-economic development, rich historical and cultural heritage, and favorable natural factors. Also, the development of road and transport infrastructure, accommodation facilities, and the level of provision of qualified personnel in the field are of decisive importance for the effective functioning of the tourism industry. The political and social stability, economic and investment development, systematic reforms aimed at the consistent development of tourism infrastructure, and the expanding geography of air, rail, and road transport networks in the Republic of Uzbekistan create broad opportunities for strengthening the country's tourism potential. These factors serve to position Uzbekistan as a competitive destination in the international tourism market. The country's centuries-old cultural life, objects of tangible culture preserved throughout its existence, and examples of intangible culture passed down from generation to generation for a total of thousands of years, serve as a solid foundation for the development and quality of one of the promising areas of cultural tourism.

### **Materials and methods**

Scientific study of cultural heritage objects located in ancient cities included in the UNESCO World Heritage List, such as Bukhara, Samarkand, Khiva, and Shahrisabz, as well as their conservation, repair, and restoration, as well as the creation of favorable conditions for tourists, including persons with disabilities, have a positive effect on the further development of tourism in the country. At the same time, the unique customs, traditions, and rituals preserved among the population in the regions of the republic, especially in remote and rural areas, are of great interest not only to foreign tourists, but also to local tourists from different regions of the country. This indicates the growing importance of cultural tourism in the development of domestic tourism. As a result of the state's rational policy aimed at developing cultural tourism, it is possible to effectively use the opportunities of this direction. In this regard, the im-

plementation of new services and products related to cultural tourism based on mutually beneficial cooperation between business entities, cultural institutions, artistic groups, artists and performers operating in the field is an urgent task.

### **Result and discussion**

Important and effective reforms are being implemented to enhance Uzbekistan's position and role as an equal subject of international relations, strengthen its international prestige, and develop cultural and humanitarian ties. In particular, an architecture of multifaceted cooperation is being formed in Central Asia at the initiative of Uzbekistan. The Action Plan for the Development of Industrial Cooperation for 2025–2027, approved by the countries of the region, is becoming an important tool for cooperation. Cross-border trade zones and international industrial cooperation centers that promote the growth of small and medium-sized businesses are actively developing. In the humanitarian sphere, ties have also been strengthened in recent years. The Dialogue of Leading Women of Central Asia and the Youth Platform have been established, since 2022, rectors' and scientists' forums have been held, and mutual cultural years, exhibitions, concerts, and sports events are regularly held. The opening of new checkpoints, the establishment of air, rail and bus routes have allowed for a significant increase in mutual travel and the expansion of cultural and humanitarian ties. The share of domestic regional tourism in the total tourist flow of the countries of the region has exceeded 80 percent. Freedom of movement, mutual respect, closeness, and trust, which until recently seemed like a dream, are today becoming a practical reality (Mirziyoyev Sh., 2025, 2).

Indeed, the preamble to the new Constitution states that one of the priorities of our country's constitutional development is Uzbekistan's aspiration to strengthen and develop friendly relations with the world community, primarily with neighboring countries, based on cooperation, peace, and harmony. In addition, the principles of the state's foreign policy in Article 17 of the Constitution were supplemented by the rule of "territorial integrity of states" and "peaceful foreign

policy” was established as its main vector. Article 18 stipulates that the Republic of Uzbekistan shall pursue a peace-loving foreign policy aimed at the comprehensive development of bilateral and multilateral relations with states and international organizations (Constitution of the Republic of Uzbekistan, 2023, 8).

Renewing Uzbekistan is pursuing an open and pragmatic foreign policy. Over the past period, significant results have been achieved in the field of foreign policy in developing friendly and mutually beneficial relations with foreign countries, primarily neighboring countries (Mirziyoyev S., 2022, 172). Priority is being given to further expanding tourism relations with the Russian Federation, the People’s Republic of China, Turkey, Korea, Japan, and the European Union. There are great prospects in the tourism sector with the member states of the Commonwealth of Independent States.

In 2019, the Council of the Turkic-Speaking States of Uzbekistan created a practical partnership in the field of humanitarian and organizational support for personnel management (Mirziyoyev S., 2024, 355).

Important measures are being taken to further expand multilateral cooperation in the field of tourism with the World Tourism Organization, international regional structures and financial institutions.

The rapid development of tourism in all regions of the world and its transformation into one of the drivers of the world economy, the implementation of specific projects and measures to increase the tourist attractiveness of Uzbekistan, attract investments to the sector, develop tourism infrastructure and dramatically improve the quality of services are among the priorities of our foreign policy (Kalkanatov, A., 2023, 523).

For the first time in Uzbekistan, the 25th session of the General Assembly of the World Tourism Organization was held in Samarkand. It was attended by high-ranking delegations from more than 140 countries of the world, leading companies in the tourism sector, representatives of higher educational institutions and organizations. The investment and educational forums held within the framework of the conference became an effective platform for all tour operators, uni-

versities and large companies from all over the world to communicate with each other and fully demonstrate their rich historical and cultural potential and tourism opportunities to all regions. At the end of them, specific contracts and agreements were signed on the implementation of a number of joint programs and projects related to the field, a package of prospective investment projects was accepted. These documents and agreements make a significant contribution to the rapid development of the global, regional and national tourism industry, increasing and realizing the tourist potential of our regions. It also highlighted the most pressing issue of global tourism in Uzbekistan – ensuring a guaranteed security system for tourists, and developing a Global Safe Tourism Code. A number of the above-mentioned proposals were supported, such as declaring 2025 the “World Year of Inclusive Tourism” and establishing a Council of Historic Cities for Tourism under the World Tourism Organization.

Also, a declaration was adopted on granting Samarkand the status of “International Capital of Cultural Tourism”, a resolution on opening a Thematic Office of the World Tourism Organization with diplomatic status in Samarkand in order to transform Uzbekistan into a center of “Silk Road Tourism”.

An agreement was signed on the establishment of the International Tourism Academy. The goal of establishing this academy, which has no analogues in the world, is to create a global educational hub that will train and improve the skills of specialists in the field of tourism and make a worthy contribution to the further development of the world tourism industry (Du Cros, H., & McKercher, B., 2020, 524).

For almost 40 years, the sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) have been held only in Paris. In 2025, the next conference of this structure was held for the first time in another city, namely in Samarkand. This event was recognized by the world community as an achievement of Uzbek diplomacy. In order to promote our unique cultural heritage in the international arena, “Days of Culture of Uzbekistan” were held at a high level in 24 foreign countries, including neighboring countries. In par-

ticular, the unique examples of our national culture demonstrated in countries such as France, Germany, China, and Saudi Arabia amazed the world community. They rediscovered Uzbekistan for themselves. Five cities of our country were recognized as cultural capitals by various international organizations. The above factors, the work carried out, and the achievements achieved serve to create a socio-cultural image of New Uzbekistan. As a result, our country will gain the trust of tourists and become more attractive to them. Historical and cultural heritage – Uzbekistan has 8,200 tangible cultural heritage sites and 993 registered examples of intangible cultural heritage, which are of interest not only to scientists but also to tourists. Historical cities such as Bukhara, Samarkand, Shakhrisabz, and Khiva, which are included in the UNESCO World Heritage List, are famous as centers of culture, art, science, and trade on the Great Silk Road.

Geographical location – Uzbekistan's location in the center of Central Asia makes it convenient for both entry and transit of tourists. Also, the Republic of Uzbekistan has 11 airports, the availability of flights to 97 cities in 35 countries of the world, and the extensive road and rail transport network positively contribute to the development of tourism routes. Ethnographic diversity – in almost all of them, the republic has its own folk customs and techniques, production technologies (atlas, adras, carpet weaving, carpet weaving, etc.), the presence of rich industrial and practical arts.

Pilgrimage tourism objects – pilgrimage objects, holy places in our country attract tourists. Complexes such as Imam Bukhari, Hazrat Imam, Bahauddin Naqshband, Khoja Ahrar Vali are of incomparable importance for the Islamic world, while archaeological monuments such as Qoratepa, Fayoztepa and Dalvarzintepa are places of pilgrimage tourism for representatives of the Buddhist religion. Unique nature – the presence of all four seasons in Uzbekistan, mountains, desert zones, water bodies on the territory of the republic allow the development of extreme tourism, ecotourism, sports tourism and other types of tourism. In the areas of Zamin, Chatkal, Nurota, Aydarkul, and the Aral Sea, the necessary infrastructure facilities for

tourists are being built, various international competitions, marathons and festivals are being held. Gastronomic attractiveness – the uniqueness of the national cuisine, the perfection and beauty of the preparation of various dishes, the ecological purity of the ingredients are recognized by tourists. The Uzbek people's renowned hospitality and tolerance leave a lasting impression on tourists who encounter this value. The country's safety for both residents and visitors is a magnet for tourists. The tourist attractiveness of Uzbekistan is reflected, in particular, in its cultural potential. The phenomenon of cultural tourism, a unique phenomenon at the intersection of culture, history and economy, is clearly manifested.

Interest in the history and culture, customs and traditions, lifestyle of other peoples has formed a new type of traveler – a cultural tourist, who seeks knowledge, experience and novelty. The conducted analyses show that the large-scale reforms being implemented in the Republic of Uzbekistan in the political, socio-economic and cultural-educational spheres are consistently strengthening the socio-cultural image of the country.

The recognition of Uzbekistan by international organizations and foreign countries as an equal, open and sustainably developing subject of the international arena creates favorable conditions for the rapid development of the tourism sector, in particular, cultural tourism. The diversity of cultures in the country, the abundance and rarity of tangible and intangible cultural heritage objects, the uniqueness of national customs and traditions make cultural tourism an attractive direction not only for foreign but also for domestic tourists. At the same time, for the sustainable development of cultural tourism, it is necessary to effectively use the existing opportunities and eliminate some problems in the field. In this regard, it is advisable to put forward the following practical proposals and recommendations:

- further strengthening the work on the preservation, restoration and adaptation of cultural heritage sites to modern requirements for tourists based on a scientific approach;

- comprehensive development of transport, navigation, information services and

infrastructure around cultural tourism sites, including the creation of an inclusive environment for people with disabilities;

– diversification of cultural tourism products, i.e. expansion of tourist destinations through the development of ethnotourism, pilgrimage tourism, gastronomic tourism, festival and event tourism;

– improvement of the system of training and retraining of personnel working in the field of cultural tourism, stimulation of regional development by involving the local population in tourism services;

– effective promotion of the cultural tourism potential of Uzbekistan in the in-

ternational arena using modern information and communication technologies, widespread introduction of digital platforms and multimedia products;

– expanding the mechanisms of partnership in the development of the public and private sectors, investing in cultural tourism projects.

In conclusion, these proposals and recommendations will serve to further enhance the high-quality direction of the current cultural tourism strategy, strengthening the socio-cultural image of New Uzbekistan, and further increasing the country's prestige in the economic space.

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## FORMATION OF CULTURAL CENTERS IN UZBEKISTAN HISTORY AND FUNCTION

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### Abstract

**Purpose of the study:** The purpose of this article is to analyze the stages of formation and development of cultural centers in Uzbekistan. At the same time, with a brief pause in the history of clubs, culture and population recreation centers, the study of the current state and tasks of cultural centers.

**Methods:** comparative analysis, art studies analysis, statistics and narrative analysis methods were used.

**Results:** the process of transition of clubs, which are considered cultural and educational institutions, to the current cultural centers, their social, cultural and educational functions were studied. It was noted that there are problems facing cultural centers. Their activities proved to be moving from one form to another.

**Scientific novelty:** A systematic study of the activities of cultural centers will allow for a deeper study of the development prospects of these institutions and scientific forecasting.

**Practical significance:** the results of this study serve to scientific study and further improve the activities of cultural centers in Uzbekistan. Since the role of cultural centers in society is evaluated on the basis of historical sources, at the beginning of the article, the hypothesis that the danger facing cultural centers needs scientific scrutiny is put forward for the attention of mature scientists in the field.

**Keywords:** *cultural centers, cultural and population recreation centers, clubs, social renewal, history of cultural activities*

### Introduction

There is a great danger in the cultural and social life of New Uzbekistan. Yes, a huge socio-cultural risk, and scientists in the field cannot hypothesize this threat. The reason is that it has accumulated a long-standing meeting: due to such problems as the fact that education is slightly behind the practice, the unemployment of graduates, the lack of staff landing, the

scarcity of wages, it still hides its result from the public. In the next decade, the Centers of culture in our republic are very likely to retreat from the pages of history and fall out of culture transport, fulfilling their mission in glorious history. Or work activities may also stop altogether. Problems in the activities of the current field are not in the work of cultural centers, the reason for the absence of real specialist per-

sonnel in the field may arise. It's just a hypothesis, but it can also become a reality. Today, a negative assessment of the activities of all cultural centers at once is also inappropriate. Not all centers are the same. Some are very active, some are the opposite. Attempts are being made by the Ministry of culture to assess the activities of cultural centers in terms of "efficiency". The legislation has certain norms for each district and city to be a center of culture and for their continued functioning. In 2019, 74 "inefficient functioning" cultural centers are planned to be liquidated. So it is possible to end their activities. But, if possible, some center should not be terminated. When reshaping and work were helped until they were able to progress further, cultural centers were more likely to decrease or end their activities. But, if possible, some center should not be terminated. When reshaping and work were helped until they were able to progress further, cultural centers were more likely to decrease or end their activities.

"Evolutions actually occur at a turning point that occurs on the way to the result. That is, the fading of one star means not the end, but the moment of the emergence of dozens of new planets. People should also admit that they have no choice but to change when they take new tests" (West, Brianna. 2024, 6). Cultural-educational institutions are socio-cultural organisms. Therefore, like culture itself, they are also characterized by "emergence, maturation, aging, and decline." By "decline," we do not mean complete disappearance, but rather the transition from one form to another, as O. Spengler envisioned, because nothing is eternal. Such changes constantly occur in the social functions, internal systems, and networks of cultural-educational institutions. This perspective likewise helps us understand that cultural-educational institutions are social systems that emerge in response to ever-changing life demands, modify their functions, and continue to exist by transforming from one form into another (Alimasov, V. A., 2001, 72).

### **Materials and methods**

The changes observed today in the activities of cultural centers may also seem difficult and unexpected to us. Some centers are being reorganized, while others are being consid-

ered for closure due to inefficiency. Various opinions are being expressed about these processes. In fact, we may view this either as a decline or, from a positive perspective, as the beginning of a new stage. Every system needs renewal: without change, there can be no development. In this regard, the idea of the "New Uzbekistan" envisions building cultural life on a new foundation, alongside political and economic renewal. Therefore, it is both appropriate and necessary to establish the activities of new cultural centers in parallel with the New Uzbekistan. In any field, transformation and renewal occur over a certain period. Just as the New Uzbekistan requires new thinking, cultural centers also require a new format. This represents the spiritual demand and need of the present generation. It is precisely at such moments that renewal begins. If cultural centers are at such a turning point, it is not surprising. "If we look to history," says Malcolm, "we find good answers to the research we are conducting. If you have a certain problem, it is enough to turn to the historical method used by those who have faced similar problems. If you examine how they resolved their issues, you will find the solution to your own problem and be able to overcome it" (Malcolm, H., 2024, 28).

Most importantly, the reforms and renewals taking place in cultural centers today are, in fact, a continuation of historical processes. Every period of renaissance has begun with revisiting the previous system, updating it, and restoring its weak points. If we study global experience, we see that every country has undergone the process of reconstructing its cultural infrastructure to meet the demands of the time: modern centers have replaced old buildings, and new interactive methods have emerged in place of outdated approaches. It would not be an exaggeration to say that the current developments in cultural centers are not a crisis, but rather a continuation of a historical pattern. Just as past generations progressed through renewal, today's cultural sphere will also be strengthened through the same path. The root of any problem lies in the past, while its solution lies in renewal. The foundations of cultural centers reach back to the deepest layers of our history. Since ancient times, our people have fostered cultural life through festivals,

cultural events held in open spaces, councils, and centers of art. Starting from the 1917s, the Soviet government itself began to highly value the importance of houses of culture and clubs. They were regarded as key centers for promoting revolutionary ideas and the ideology of social equality. In September 1917, Proletarian cultural-educational organizations were established. The purpose of this institution was to prepare propaganda materials, including literary works, and to provide scientific-methodological support to workers' clubs. They published numerous professional booklets and small manuals for club employees. During the USSR period, houses of culture were categorized as follows:

- Territorial houses of culture, which were under the jurisdiction of the Ministry of Culture;
- Trade union houses of culture belonging to enterprises, institutions, educational establishments, and other organizations;
- Houses of culture for intellectuals (such as the House of Actors, House of Teachers, and similar institutions);
- Collective farm (kolkhoz) and state farm (sovkhoz) houses of culture;
- Soviet Army officers' houses (Laletina, O.N. 2013, 2).

The activities of houses of culture fulfilled several social functions: organizing the leisure time of workers and employees, and performing a political function that included shaping the type of the new person of the era—the Soviet individual. For many years, the main forms of club activity remained the following: library services, establishing amateur art groups, improving various clubs and circles, holding evening events, organizing excursions, presenting films, and conducting dance and sports events. Houses of culture also provided citizens with professional theater performances and New Year celebrations. As confirmation that such events were held and widely enjoyed, we can refer to artistic films shot in the late 1950s and early 1960s. For example, one can see how a house of culture operated, how amateur activities were organized, and how celebrations were conducted in the 1956 New Year film *Carnival Night*. The 1961 film *The Girls* (Devchata) tells the story of the role of the club in the lives of working youth.

Although the plots of these films are not directly connected to clubs, they show that young people preferred to spend their free time specifically in these clubs. In their activities, clubs used various methods to influence the population—ranging from simple slogans and posters to the development of folk theater and the organization of lecture courses. A distinctive feature of club work was that they tried to find an activity of interest for every individual. In this way, clubs and houses of culture contributed to the formation of the “Soviet person,” directing their thinking and interests in accordance with the requirements of the party (Latysheva, M., 2016, 62). Uzbekistan's scholars have recognized the main functions of clubs as follows:

X. Y. Asletdinova – conducting educational and propaganda work; Sh. K. Berdiyev – enlightenment; developing the creative and social activity of the individual; facilitating broad communication and shaping public opinion; providing cultural recreation and entertainment; A. Muhammedov – satisfying various spiritual needs of people, developing their abilities, increasing their political, labor, and social activity, and cultivating qualities and character traits necessary for society; B. Esonov – ideologically and politically educating the masses and enhancing their knowledge, organizing leisure for workers, and developing amateur creativity and talents; U. Qoraboyev – providing continuous education and upbringing for individuals, involving them in amateur creative activities, and organizing meaningful recreation and leisure; M. Oltinov – shaping a scientific-materialist worldview in people, fostering respect and interest in all spheres of culture and art, aesthetic taste, amateur artistry, and creative initiative; F. G'afurov, N. Hakimov, B. Aliyev – serving national independence, educating people to be enlightened and cultured, and organizing their leisure and amateur activities; A. Jalolov – forming national ideology and culture based on historical and cultural heritage; M. Abdullayev – educating individuals, supporting their socialization and individuation, and helping them realize heuristic goals (Alimasov, V. A., 2001, 65).

The formation of the first club institutions in Uzbekistan dates back to the early years following the establishment of Soviet power. This

process, based on the Russian experience, began under the new government's cultural and educational policies. With the establishment of Soviet power, new types of club institutions began to be organized in Turkestan, built on the foundations of the old "people's houses," the Jadid educational centers, and libraries. The first clubs in Uzbekistan, namely workers' clubs, were opened on May 7, 1918, in Tashkent under the Turkestan People's University and in the Muslim club of the Qushhovuz neighborhood in Samarkand. Clubs were mainly organized within military units, educational organizations, trade unions, and party organizations. In the 1920s, specialized cultural and educational institutions were established under the People's Commissariat of Education. By 1924, the number of clubs had reached 134. In 1925, the total number of clubs and peasant houses reached 140, and by 1928, it had increased to 244. Initially, club institutions emerged in regional and district centers, and later expanded to republican districts and rural areas. Between 1920 and 1928, their number increased from 40 to 531. From 1933 to 1937, 1,490 cultural workers were trained across the republic. The training of these specialists was carried out through specialized courses. By 1959, club institutions numbered 342 in cities and urban-type settlements and 2,691 in rural areas. In the republic, there were 3,471 clubs in 1971, 3,704 in 1975, and 4,041 in 1980. Specifically, the number of clubs in rural areas increased from 2,812 to 3,199. By 1980, approximately 20 centralized club systems were operating in our republic. On October 7, 1975, a Union-wide scientific and practical conference on pressing issues of club activities was held in Moscow.

### Result and discussion

Clubs existed even before 1924, but they did not operate independently. Their activities were carried out in conjunction with libraries and cultural-educational sectors. The first club and library were established in the city of Khiva in the summer of 1920, in the former Khan's palace building. Additionally, clubs and libraries were set up in Yangi Urganch, Toshhovuz, and in the cities of Khorezm, Xo'jeli, Qo'ng'iro't, and other towns of the Karakalpak ASSR. By 1923, in the Khorezm Republic, there were 8 clubs and cultural

houses, 5 public libraries, 4 Red Tea Houses, and cinemas serving the population. In Tashkent, workers' clubs were first organized in 1924. In 1926, the First Congress of Club and Library Workers was held in Uzbekistan. From the 1930s, workers' and youth clubs began to be built according to uniform designs at factories, plants, kolkhoz (collective farm) and sovkhoz (state farm) centers. These clubs included auditoriums (with stages), rooms for hobby circles, libraries, and other facilities. In addition, there were also Palaces and Houses of Culture. To provide a more complete genealogy of this term, the "Uzbek National Encyclopedia, Volume M" (page 975) mentions the terms Palaces and Houses of Culture. Indeed, these were also clubs, but they are considered large-scale club institutions.

Palaces and Houses of Culture are large-scale club institutions, featuring spacious auditoriums and lecture halls, permanent cinema facilities, libraries, rooms for hobby circles, visual arts, and other specialized spaces. The activities of these Palaces and Houses of Culture contribute to the development of all forms of folk creativity and amateur arts. They host folk theaters, orchestras, choirs, opera and choreography ensembles, as well as song and dance groups. In Uzbekistan, district, city, and rural Palaces and Houses of Culture, which are under the jurisdiction of the Ministry of Culture, have also been established and maintained by large enterprise trade union committees. The Palaces and Houses of Culture in Chirchiq (Machinery Plant, 1968), Navoi (Farhod, 1972), and Tashkent (Aviation Plant, 1980) stand out for their modern architectural design. As of 2003, under the authority of the Ministry of Culture of the Republic of Uzbekistan, there were 2,177 Palaces and Houses of Culture operating throughout the republic (*Uzbek National Encyclopedia*. 56).

Until 2013, the current cultural centers were commonly referred to by the public as clubs or Houses of Culture. On February 14, 2013, in accordance with Clause 65 of the "Obod Turmush Yili" (Year of Prosperous Life) State Program, attached to Resolution No. 1920 of the President of the Republic of Uzbekistan "On the State Program 'Obod Turmush Yili'," the task of developing a State Program was approved. This program aimed

to organize “Centers of Culture, Art, and Public Recreation” based on existing clubs by reconstructing, comprehensively repairing, and equipping the club institutions under the Ministry of Culture and Sports. Furthermore, to implement Clause 65 of the “Obod Turmush Yili” State Program, approved by the President of the Republic of Uzbekistan on March 14, 2013 (Decree PQ-1920), on June 25, 2013, the Cabinet of Ministers of the Republic of Uzbekistan adopted Resolution No. 178, “On Measures to Establish Modern Centers of Culture and Public Recreation in 2013–2018.” Based on this resolution, taking into account 1,777 Houses of Culture and club institutions in the districts (cities) of the Republic of Karakalpakstan, the regions, and Tashkent city, and ensuring broad access of the population to the cultural and public services they provide, a scheme was approved for identifying and allocating 894 centers of culture and public recreation, of which 38 were designed for people with disabilities. Thus, Houses of Culture and club institutions were transformed into centers of culture and public recreation. From this point onward, the term “clubs” began to be legally removed from official sources. In particular, on September 13, 2013, in accordance with Resolution No. 249 of the Cabinet of Ministers of the Republic of Uzbekistan, which introduced amendments and additions to certain decisions of the Government of the Republic of Uzbekistan (based on Resolution No. 178 of the Cabinet of Ministers dated June 25, 2013, “On Measures to Establish Modern Centers of Culture and Public Recreation in 2013–2018”), the following changes were made:

In the amendments and additions to certain decisions of the Government of the Republic of Uzbekistan:

a) In Clause 23 of Section I, the word “clubs” shall be replaced with “centers of culture and public recreation”;

b) In Clause 1 of Section III, the words “clubs, Houses of Culture, and Palaces” shall be replaced with “centers of culture and public recreation.” Furthermore, in the Cabinet of Ministers’ Resolution No. 177 of June 24, 2009 (Uzbekistan Republic Gazette, 2009, No. 6, Article 51), which approved the Rules on Mandatory Civil Liability Insurance of Employers, in Appendix 9 regarding the hazard levels of employer activity types and in-

surance tariff coefficients for mandatory civil liability insurance of employers, the words “Palaces and Houses of Culture, permanent and mobile clubs (auto clubs, club-carriages, floating cultural bases, etc.)” were replaced with “centers of culture and public recreation” ([https://lex.uz/docs/2238210 / 1](https://lex.uz/docs/2238210/1)).

Thus, following these legislative acts, the term “club” has remained only in the older literature of our specialty, and it would not be an exaggeration to say so. Before comprehensive textbooks and teaching manuals were developed by our scholars to scientifically analyze these changes, the names of the Centers of Culture and Public Recreation were already being altered. Based on Decree No. 4038 of the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, dated November 28, 2018, “On Approving the Concept for Further Development of National Culture in the Republic of Uzbekistan,” it was decided that cultural centers would be established based on the existing Centers of Culture and Public Recreation operating in the country. The Concept for Further Development of National Culture in the Republic of Uzbekistan specifies: “Based on the Centers of Culture and Public Recreation operating in the Republic of Karakalpakstan, the regions, and the city of Tashkent, cultural centers shall be established.” The Concept also outlines forward-looking tasks and programs to be implemented within the activities of these cultural centers. Subsequently, on March 30, 2019, the Cabinet of Ministers of the Republic of Uzbekistan adopted Resolution No. 263, “On Measures to Organize the Activities of Cultural Centers.” These changes indicate the necessity of deeper study and analysis of the field. Questions such as which organizations a cultural center belongs to in terms of cultural activity, and what legal functions it performs, continue to engage the attention of specialists. While writing about the historical development of cultural centers, I did not consider it appropriate to bypass these questions. The law states the following: Cultural organizations in Uzbekistan are classified according to the types of cultural activities they perform into the following categories:

- Cultural and performance organizations;
- Cultural and educational organizations;

- Other cultural organizations.

Cultural organizations whose primary activity is the creation of performing arts works and their presentation to the public (such as theaters, philharmonic societies, circuses, concert organizations-including professional creative teams, musical groups and ensembles, etc.-as well as cinematography organizations) are classified as cultural and performance organizations. Cultural organizations whose main activity involves providing access to cultural facilities, satisfying individuals' intellectual, moral, ethical, cultural, and educational needs, creating conditions for the development of personal creative abilities, supporting the restoration and further development of national culture, and preserving cultural heritage objects (such as cultural centers, national cultural centers, museums, art galleries and exhibitions, exhibition halls, historical and cultural reserves, parks of culture and recreation, club institutions, Palaces and Houses of Culture, educational institutions in the field of culture and arts, cultural-information centers, and cultural-educational centers) are classified as cultural and educational organizations.

Therefore, according to the law, cultural centers are cultural and educational organizations. However, it is noteworthy that the law still mentions club institutions. Perhaps in some regions, club institutions continue to operate. A cultural center is defined as a legal entity established in the form of a state institution, which studies the cultural needs of the population, provides cultural-educational and recreational services, and engages in artistic creativity, applied arts, and amateur activities. Over time, clubs gradually expanded the scope of their activities. In this way, clubs became central spaces of cultural life and, for many years, played a decisive role in the development of art, propaganda, education, and political culture. Clubs, and their modern successors, the cultural centers, reflect the cultural needs of society and its social dynamics. Moreover, studying the history of clubs allows for the formulation of new scientific hypotheses and provides an opportunity to analyze our culture on a theoretical basis. The history of clubs is significant and relevant not only for understanding contemporary cultural policy and strategies but also for shaping and developing them, as it holds both theoretical and practical importance.

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- See: <https://lex.uz/docs/2238210>

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