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Section 1. Visual Arts

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CONCEPT OF CURATOR AND ITS INTERPRETATION IN THE ART OF UZBEKISTAN

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Abstract

The use of the term “curator” in the art of Uzbekistan, requirement of world standards for curatorial projects errors in exhibitions organized in recent years, and recommendations for organizing comprehensive exhibitions by eliminating them.

Keywords: *Curatorial project, master class, art manager, analysis and classification, concept, display, logistics, exposition, catalog, brochure*

Despite the fact that the concept of curator is very broad and used in different directions, it is explained in the meanings of “leading”, “explaining”, “summarizing”. The term “curator” entered world art together with modern art at the end of the 19th century and the beginning of the 20th century. A viewer of modern works of art may not understand the idea in it at first glance. The curator is the person who reveals the proposed idea and explains it to the audience. The concept of curator is defined by Adrian George in his book “Curator’s Handbook” by classifying curators as scientists, organizers, artists, independent creators. The curator is primarily the author of the idea of the exhibition. To date, curators, designers, art managers work together to organize a single exhibition in Europe and the USA. This, of course, can improve the level of the exhibition and attract many viewers.

When organizing curatorial projects, the curator’s first tasks are to define the purpose and idea of the project and to write a scientific concept for the project. Every successful exhibition is based on scientific research and scientific resources.

The scientific concept should include the following: clearly defining the purpose and mission of the exhibition; relevance of the topic; description of exposure; analysis and characterization of subjects; audience definition and visitor convenience; the selected method for lighting expositions, dividing the exhibition into main sections; artistic solution of expositions; budget allocated for the exhibition; preparation of exhibition catalog, brochures or electronic publication.

There are the following tasks that the curator must pay attention to when organizing curatorial projects. So, whether you are an

artist, curator or event organizer, the following tips are the tasks that will help you organize an interesting art exhibition that attracts and entertains the audience. It is also necessary to consider how to prepare a memorable showcase and how to organize the art show and how to plan the logistics.

It is very important for the curator to define the theme and concept of the exhibition. The theme itself should represent half of the essence of the exhibition. It is desirable to choose works of art that form an integral relationship with each other. It makes the viewer feel as if they are reading a visual story. The location of the exhibition is also considered one of the most important factors, and one can choose a museum, gallery or even an open-air venue. The main thing is that it should be convenient to reveal the idea of the exhibition. Also, when choosing the space, it is necessary to create comfortable conditions for everyone, taking into account the light falling on each work, the width of the wall, and even the possibility that there may be people with disabilities among the audience.

Although the idea of the exhibition belongs to the curator, it is considered to be artists and craftsmen, masters who shape the imagination of the viewer with the direction of applied or visual art. Therefore, the curator works closely with them, pays attention to every detail in the process of transferring the idea to the fabric, and directs the artists and masters with the right tasks, ensuring that the idea comes out exactly as the curator wants. In order to make the organized exhibition public, it is necessary to use advertising and promotion methods on a large scale. In this case, advertising the artists' works will be very useful not only for the exhibition being organized, but also for the artist's development. Websites, magazines, social networks for advertising are very convenient today. Taking into account that in the current modern process, the Internet and technologies are widely used among young people, it is appropriate to use special displays for the exhibition, monitors to create a visual understanding. A common situation in the practical process is that the opening date and venue of the exhibition have been announced, but the organizational work has not yet been completed. As a result, the viewer is presented

with an exhibition of a lower level, the idea of which is not fully revealed. In order to avoid such a situation, it is very important that the curator sets a specific deadline for each task and monitors its completion on time.

A successful exhibition should not only be presented to the audience with works of art, but also with a scientific approach to the presented works, explaining them to the audience and broadening their thinking. Based on this, a roundtable specially organized for the exhibition, where experts are invited, will help. Such roundtables introduce creators directly to the audience, encourage creators and encourage them to work more on themselves. If the curator feels the responsibility of ensuring the safety of the works submitted to the exhibition, taking them to the exhibition space through logistics and taking them back, it will be necessary to solve this issue. A curator needs assistants and volunteers to help with every process like this. Recruiting volunteers for organizational work can also become a part of advertising and help spread the word. Especially if volunteering is for art institute students, art historians, artists, this process is a school of experience for them. At this point, we should remember another task of the curator, which is cooperation with local institutions. This is also very important and encourages the public to engage the expertise. Opinions expressed by experts are of course very important, because compared to the average viewer, experts can clearly state the shortcomings and achievements. This will motivate to know the general analysis of the exhibition and to correct the shortcomings in future projects. It is very important that the opening day of the exhibition is organized at a very high level. Because it creates the first impressions for the audience, and the first audience is also a form of advertising. To do this, organizing an opening reception, giving invitations to foreign embassies, ministerial offices, trying to find out the opinions of visitors, will make the opening ceremony of the exhibition more interesting. Also, after the end of the exhibition, articles about it should be covered in mass media, brochures and catalogs should be published and the exhibition presented should be left in history.

All of the above are tasks of organizing a curatorial project based on the requirements

of world standards. Today, the term “curator” is widely used in the art of Uzbekistan, and it is referred to as “curator’s project” in relation to exhibitions. This is definitely a good process – the organization of curatorial projects in the art of Uzbekistan. However, the “curation projects” that have suddenly become a tradition do not fully meet the requirements of a curatorial project. If you pay particular attention to exhibitions organized by our young artists, it has become a tradition to write “exhibition curator” in invitations or announcements of all exhibitions. This will lead to a decrease in the level of curatorial projects that will be organized in the near future, and to alienate the audience from the exhibitions. For this reason, today, among exhibition organizers, we need to widely promote the concepts of curator and curatorial projects. There is another situation in the art process of Uzbekistan, the root cause of which is the lack of understanding of who the curator is. That is, all the tasks are being assigned to the curators who are responsible for the organized exhibi-

tions and, by mistake, international festivals and biennales.

Unfortunately, this situation does not leave an opportunity for the curator to fully reveal the idea, he is busy with all the organizational work and affects the level of festivals. In today’s artistic process, if we do not prepare a curatorial project based on the world’s requirements, while increasing our knowledge about curators and curatorial projects, we will lose viewers who are interested in art. That’s because today’s audience doesn’t just go to see pictures on the wall. They are interested in seeing the meaning and ideas from it, and in exhibitions that are a stimulus for thinking.

At this point, my suggestion as an expert is to organize more scientific seminars on topics such as the organization of curatorial projects in exhibition halls, galleries, and museums. Also, more information on this topic should be provided in local institutions and educational institutions in the field of arts.

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Section 2. Film, television and other screen arts

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THE ARTISTIC SIGNIFICANCE OF TITLES IN FILMS AND SERIES

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Abstract

Purpose of the research: this article discusses the artistic role of titles in film dramaturgy, their alignment with the director's vision, their stylistic relevance to the genre, and their significance in creating visual imagery on screen.

Research methods: the research explores the artistic value of titles in cinema, their ability to convey national identity, and their alignment with the film's dramaturgy, the director's ideas, and stylistic relevance to the genre.

Research results: enriching the artistic aspects of titles in Uzbek feature films and TV series to elevate their creative and aesthetic value.

Practical applications: advancing the artistic quality of titles in Uzbek films and series, promoting the development of national productions, and enhancing their creative potential.

Keywords: film, idea, style, font, design, title, subtitle, intertitle, screen life, effect

I. Introduction

The primary tool for creating visual artistry in screen media is imagery itself. Every frame on the screen must engage the viewer emotionally and intellectually, influencing their thoughts, feelings, and overall perception.

"Titles are among the key elements of cinematography. They are the first and final components the audience sees in a film, setting the tone and even foreshadowing the narrative's progression" (Timoshenko S.A., 1926. p. 71).

Titles integrate various artistic elements and play a critical role in helping the audience understand the context of the events unfold-

ing on-screen. They also serve as a medium for delivering the filmmaker's creative vision.

Relevance of the theme: Titles are a vital part of any film. Opening titles may consist of a single word or phrase. Depending on the concept, genre, and style of the film, titles can be either static or dynamic, typically centered on the screen or set in motion. Titles should provide viewers with comprehensive information about the film's name, genre, style, and creative contributors, such as the screenwriter, director, cinematographer, artists, actors, sound designers, lighting engineers, and editors. In some cases, titles are even presented as short films. They

can appear as subtitles, within the frame, or as screen-life elements, positioned at the beginning or end of the production.

II. Object and Subject of the Study

Titles, by nature, are composed of letters, which serve as a language of visual expression. The choice and design of letters play an integral role in their artistic presentation. Selecting fonts that align with the genre and content of the film ensures harmony. To enhance artistic appeal, designers incorporate stylistically appropriate fonts along with complementary ornaments, details, and backgrounds.

Special attention should be paid to the shape and color of the letters. Adjustments in letter shape, size, compression, or expansion, as well as the addition of decorative elements or shadows, can enhance the meaning conveyed by the title.

“Letters serve a clear purpose: they can walk, run, jump, climb, sway, or dance. Can they express emotions? Absolutely! Look closely at the letters, and you will observe their individuality in their physical traits – light or heavy, rounded or angular, narrow or elongated. Letters may stand tall like soldiers or flow gracefully like dancers” (Shpikermann E., 2017. p. 51).

III. Goals and Responsibilities

Fonts can either be printed or handwritten. Printed fonts are known for their clarity, seriousness, and readability, while handwritten fonts carry emotional and personal undertones. In historical or biographical films, handwritten fonts help convey the era, environment, and narrative context.

The use of traditional calligraphy in Uzbek cinema not only showcases artistic heritage but also serves as a medium for expressing cultural identity.

“Professionally chosen fonts must adhere to an inherent logic, reflecting their structural and plastic characteristics. These aspects contribute to creating a coherent visual environment and effective font combinations” (Korolkova A., 2006. p. 48).

Color selection and the symbolic meaning of shades further enrich the artistic elements of titles. Shadows play an essential role in enhancing dimensionality, creating volume, and

adding visual depth. Changing the shape of the letters or incorporating elements that hint at the film's themes adds depth and intrigue.

Understanding the stylistic nuances of titles, the historical era they represent, and the cultural context is essential for effective storytelling. The compositional structure of titles – symmetrical or asymmetrical – reflects the film's dynamics, whether motion or stillness is emphasized.

“The contrast in letters depends on their motion characteristics. Dynamic fonts emerge from broad-tipped pens, while static fonts originate from pointed pens. The degree of motion in non-contrasting letters is determined by the grapheme's form.” (Korolkova A., 2006. p. 52).

The evolution of technology has profoundly influenced the design and integration of titles in contemporary cinema. Techniques like screen-life, which depict on-screen digital interactions through text and imagery, have introduced innovative storytelling methods.

Screen-life titles combine visual aesthetics with narrative elements, capturing online communications or digital environments through creative layouts and engaging visual effects. This approach enhances the storytelling potential of titles, turning them into integral narrative devices.

Moreover, titles in modern productions often reflect the film's genre, tone, and rhythm, synchronizing with musical compositions and narrative flow. Directors and designers experiment with bold fonts, interactive elements, and dynamic compositions to captivate audiences while maintaining coherence with the film's overall aesthetic.

V. Conclusion

In today's digital age, the collaboration of graphic designers, typographers, and visual artists has elevated the artistry of film titles. By utilizing advanced tools and techniques, three-dimensional effects and innovative layouts have been developed, contributing significantly to the creative evolution of cinema.

The appropriate selection of fonts, colors, and visual elements enhances the artistic quality of titles, making them a vital part of the viewing experience. Even the simplest titles, when designed with thought and care,

can convey the film's spirit and message effectively. A well-crafted title becomes an inseparable part of the narrative, enriching the artistic impact and viewer engagement.

By balancing aesthetics, functionality, and creativity, titles continue to play a crucial role in advancing screen art, leaving a lasting impression on audiences.

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Section 3. Musical arts

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HISTORICAL ROOTS OF THE INSTRUMENT GIDJAK

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Abstract

The history of Uzbek musical instruments is rich in its rich historical and practical foundations. to improve Uzbek musical instruments Although the initial attempts and efforts did not solve the problem, they advanced the work to a certain extent. This scientific article is devoted to the study of the origins of the history of the gijjak instrument and research into the history of the gijjak instrument.

Keywords: *Performer, performance, soloist, ensemble, level, process, music, string*

“Vasifi describes Ustad Saidahmad Gijjaki (15th–16th centuries) in his work “Badoye ul-vaqoe” as follows: “The leader of the musicians was Saidahmad Gijjaki, who considered the golden cup of the Eastern sun worthy of his gijjak stone. (In the sense of the cup of the stone-gijjak) The maidens of Paradise would cut their own amber hair for the string of the gijjak bow” (Hudoyev G., 2014. 14).

Kamon is a Persian word meaning “bow”. Horsetail bristles are tied to both ends of a curved stick. During the performance, the tension or slackness of the bristles tied to the bow is controlled by the fingers of the right hand. When holding the bow, the palm of the right hand is facing up, and the ring, ring and middle fingers of the hand are placed on the bristles. The bow is held firmly with the thumb and index fingers. The length of the bow is 40–60 centimeters, and the number of

bristles attached to it is no more than 40. The bow is one of the main sources of sound in the gijjak. With its help, the sound of the gijjak is softened and strengthened; it is enriched with strokes such as detachment, portamento, staccato, and legato. In traditional gijjak performance, there are also expressions such as “short bow”, “long bow”, “playing with a break”, “playing with a wave”, “playing with a wave”, “playing with a flat wave”, which reflect the styles of using the bow. Such musical terms are widely used by musicians in our time as a symbol of the unique performance decorations performed with the help of a bow in traditional gijjak performance.

Regarding Ustad Saidahmad Gijjaki, the Bukhara scholar Fayzulla Turayev, in his treatise “Bukhara Muganniylari”, explains the following, citing sources: “Ustad Saidahmad Gijjaki (1469–1506) was a talented musician

and hafiz of Bukhara. After reaching maturity and becoming a scholar, he went to Herat and served in the palace of Husayn Bayqara. By improving the bowl and handle of the gijjak, he achieved a resonant sound on the gijjak. Many musicians of that time followed his path in performance. The master compiled a curriculum for the gijjak. He also created attractive melodies for stringed instruments played with a bow and promoted them among the musicians of Herat and Bukhara” (To’rayev F., 2008). It is recorded that he taught a number of skilled musicians and hafiz various melodies and ways of singing, and performed at various ceremonies and celebrations in the palace. It is stated that he composed melodies and songs for them to perform on the Twelve Maqams, such as “Iraq”, “Isfahan”, “Navo”, “Husayniy”. From this it can be understood that the role of Ustad Saidahmad Gijjaki from Bukhara in the improvement of the gijjak instrument is considered to be very significant.

Speaking of the word gijjak, the bowl of the gijjak is carved from walnut, coconut, and in some cases mulberry. The handle is made of apricot trees. The bowl and the handle are

connected to each other with a metal pin. The upper part of the bowl (we call the bowl a chanok) is covered with leather. Hooks are attached to the base of the bowl. Ears are attached to the top of the handle. One end of the string that is pulled to the gijjak is attached to the hooks, and the other end to the ears. A harrak is attached to the skin to keep the strings from rising from the bowl. In order to keep the scale between the strings the same, a shaitan harrak is placed below the part of the gijjak handle where the ears are located. In ancient times, the bowl of the gijjak was also made of metal. We all know that this instrument was originally formed with two strings.

With the increase in the number of strings in the gijjak, its performance possibilities and sound have been enriched to an incomparable extent, but the tuning process has remained almost unchanged. The difference between the sounds resonated on the open strings that have existed since ancient times consists of four-step fourth, five-step fifth, and six-step sixth intervals. As proof of our idea, we present a notation that reflects the tuning of gijjaks:

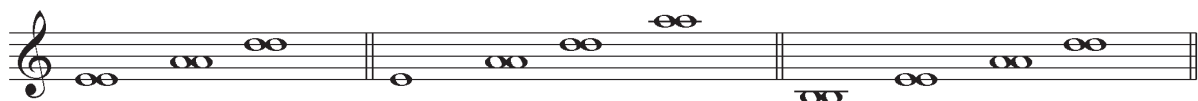
Figure 1.



The open strings of six-stringed zithers sound like those of three-stringed zithers, and the open strings of eight-stringed zithers sound like those of four-stringed zithers, only

the doubling of the strings in the zithers causes them to be six-stringed or eight-stringed. The following notation shows the tuning of six-, seven-, and eight-string zithers:

Figure 2.



As a result of archaeological expeditions organized in the 30s–40s of the 20th century, valuable information was obtained in the study of Central Asian culture and folk instruments. The fact that the discovered monuments depict musicians playing flutes, a rubab-like instrument, a dombra similar to the modern circle, and similar instruments is a clear proof of our idea.

These are the musicians’ figurines on ceramic vessels found in ancient cities such as Afrosiyob, Tuproqqala, Ayritom, and Varakhsha. They depict the processes of practicing various musical instruments: lute, tanbur, rubab-like instrument, qonun, ud, rud, shemane (musician), chagana, flute, bourdon, trumpet, trumpet, and circular instruments.

At the end of the 9th century, the local feudal dynasty of the Samanids managed to unite a large part of Central Asia. The capital of the Samanid state, Bukhara, became a major cultural center. Literature, art, and music flourished here. The role of music in the lives of the townspeople and the upper classes increased significantly. Already at that time, there were vocal-instrumental music genres, including solo, ensemble performance, and dance. Music performed at various ceremonial ceremonies held in the palace occupied a special place. One of the distinctive features of the medieval musical performance culture was that musicians not only played several types of musical instruments, but also composed music themselves. At the same time, the most talented musicians were also outstanding musicians-composers and poets of their time. In the conditions of the Middle Ages, musical specialization led to the emergence of special musical workshops. It is here that the traditions of teacher-student relationships developed, ensemble performance improved, the main forms of musical art were formed, and new models of musical instruments were discovered.

Great work was done in music schools – the Turkestan People’s Conservatory in Tashkent (1918) and its branches in Samarkand, Fergana (1919), and Bukhara (1920). It mainly taught playing Uzbek and European musical instruments (piano, violin, and percussion instruments). Although these music schools were not conservatories in the true sense of the word, they taught simple music theory and performing arts to those who did not have the opportunity to study the science of musical culture of the past. In the 1920s, musical groups such as “Blue Shirt”, “Artist Girls”, and “Sanoyi Nafisa” were formed in rural areas under educational institutions,

factories, and factories. The formed creative teams also included folk instrument ensembles, including flute players, chang players, dutor players, tanbur players, gijjak players, doira players, drummers, and qashkar rubab players. Later, Uzbek folk instrument ensembles were also formed in the cities of Fergana, Kokand, Andijan, and Samarkand. They were led by famous instrumentalists Usta Olim Komilov, Tokhtasin Jalilov, Ahmadjon Umrzokov, Yusufjon Zikr Shakarjonov, Usta Rozimat Isaboyev, Matyusuf Kharratov, Usta Tohir, Ma’rufjon Tashpulatov, and Muhiddin Mavlonov. Thanks to their fruitful work, many people enjoyed the art of performing Uzbek folk instruments.

Since the mid-1930s, work on improving Uzbek instruments began in earnest. Under the leadership of A. I. Petrosyans, a group of masters of the instrument, V. A. Romanchenko, A. A. Kekhvoyans, S. E. Didenko, V. V. Andreev, began to reconstruct the dutor and tanbur, drawing on the experience and creative achievements of the masters. A twelve-step scale with a chromatic equal semitone scale, forming a pure semitone, was adopted as the basis. Later, a series of zithers with a fourth and fifth pitch was created. The prima (small) ruba was also invented. New musical instruments were first used in the instrumental orchestra organized at the Tashkent Music School on the initiative of A. I. Petrosyans. The Uzbek Folk Instrument Orchestra of the State Philharmonic of Uzbekistan, which he led, served as a real laboratory for the reconstruction of instruments. Since the formation of a new type of orchestra (November 1938), scientific experimental work was entrusted to the State Philharmonic of Uzbekistan. The first reconstructed Uzbek folk instrument orchestra consisted of the following 16 instruments:

String I	Chang I	Gidjak I
String II	Chang II	Gidjak II
Qashqar rubob	Fortepiano	Kontrabass
Afgon rubob	Trumpets	Gidjak tenor
Tanbur	Trombons	Gidjak bass
Nay		

Uzbek folk melodies, reworked by the orchestra’s concertmasters S. Gabrielyan, S. Ali-

yev, and composer G. Voskonyan, occupied a large place in the orchestra’s repertoire.

Along with the growth of the performing culture of Uzbek folk instruments, the mastery of the works of world classical composers, the mastery of the works of Uzbek composers, and the creative activity of Uzbek composers in creating special works for folk instruments became an important basis for the further development of the performing art of Uzbek folk instruments.

Even today, the gijjak, one of our national instruments, continues to attract the interest of musicologists not only from Central Asia but also from European countries. The services of many talented musicians and composers such as Abduhoshim Ismoilov, Ahmadjon Dadayev, Kahramon Nazirov, Salohiddin Azizboyev, Nabijon Qodirov, and O'tkir Qodirov are incomparable.

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FROM THE HISTORY OF FOLK THEATERS OF UZBEKISTAN

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Abstract

It is known from history that in the cultural life of the Uzbek and Central Asian peoples up until the 20th century there were no such genres and types of theatrical art as “musical drama”, “musical comedy”, “operetta”, “opera”, “ballet”, which were formed in ancient Greek and European countries. The elements of local folk theater mentioned in the above topics, folk performances, “mime” (imitation), “clown”, “askiya”, “puppet”, various types of theater have been developed since ancient times. It is worth saying that even in those days, children’s performances were observed in entertainment and clown shows. It expresses the childishness and cheerfulness of our people. To generalize them, the term “folk theater” is used. The art of the “Folk Theater” has experienced ups and downs, difficult paths for many centuries. Keywords: music, art, theater, type, element, opera, ballet, genre.

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The political and religious ideologies of the states that emerged in Central Asia at different times had different attitudes towards “folk theater”. For example, since the peoples of Central Asia adopted Islam, the attitude of religious leaders towards “folk theater” has changed dramatically. Despite various pretexts of prohibition, “folk theater” actors have passed on their professional skills from generation to generation, created enough works, and left a great spiritual legacy. They have survived to our 21st century. Music plays an important role in “folk theater”. Clowns, comedians, and especially actors participating in puppet shows widely used Uzbek folk songs, dances, lapar, yalla, songs, and various instrumental melodies. Although music was not directly related to the events of the show shown to

the public, it was used to introduce the image and enhance the effect of pleasure. Before the start of the performance, an ensemble consisting of musical instruments such as trumpets, trumpets, drums, and drums was also constantly involved in gathering the audience. In addition to being masters of their profession, the actors of the “People’s Theater” were also well versed in the arts of artistic speech, askiya, music, and dance. Therefore, in revealing the inner and outer appearance of a positive or negative image (image) in the scenes of the work or in the farce, in creating or interpreting its dis-character, the syncretic actors tried to combine the power of the performance with their intellect and perception, which gave pleasure to the performance. The professional role of such clown-entertainer actors

was very wide. They skillfully used dialogue, monologue, singing, dancing, various physical movements, and the arts of “acrobatics” (i.e., acrobatics). Actors also widely used the image of the person (character) in the work, i.e., their clothing, makeup, and various masks.

Although the repertoire of the Uzbek “folk theater” did not include plays written by playwrights, the actors studied the past history, the life of the people of their time, the problems and conflicts that occurred in society and in certain classes and communities, criticized and tried to expose some of the personal flaws, bad behavior, deceit and fraud of ordinary people, jewelers, tailors, merchants, brokers and other professionals, thereby contributing to the improvement of society. Regarding the repertoire of such a “folk theater”, theater critic A. L. Troitskaya organized an expedition to the Fergana Valley in 1936 to study the history and activities of the “folk theater”, and wrote in her treatise “From the History of the National Theater and Circus in Uzbekistan”. “I tried to learn about the “people’s theater” by getting to know Gafurjon Toshmatov, Ismat Qori, Ibrohim Teshaboev, Aka Bukhor, and especially Yusufjon – the comedian Shakarjonov, and by studying the archives. I am citing the repertoire of “Mudarris”, “Zarkokil”, “Tabibchilik”, “Attorlik”, “Murab”, “Ketmon or “Khotin Genadi”, “Es-hak”, “Tugon”, “Tol sotti”, “Khum ogrisi”, “Er bolish” and others with their contents.”

Such a “folk theater” existed in Uzbek women’s circles from ancient times until 1917 of the 20th century. The historical direction of the women’s “folk theater”, its famous performers and repertoire were fully covered by the theater scholar M. Kadyrov in his article “Women’s National Theater of Uzbekistan”. Socio-economic and family themes were reflected in the theater’s repertoire. The author cites the contents of such farces as “Ari”, “Loy Sovun”, “Podachi”, “Tong” (“Saqov”), “Kundoshlik”, “Kaynona va Kelin Genadi”, “Charkh”, “Kelin Salam”. In general, the “folk theater” plays a huge role in the spiritual life of the Uzbek people and paved the way for the creation of a Greek and European-style drama and musical drama theater in Uzbekistan in the future. It is worth noting that among students and spectators, a natural question arises: “Why are the terms “theater”, “drama”,

“comedy”, “operetta”, “opera”, “ballet” called the same name in the languages of the peoples of the world?” To find an answer to this, we will turn the wheel of the world back for a moment with our thoughts. If we turn to the history of the emergence of theater, we will find the following answer. In the ancient Greek state in the BC era, the name of the stage performance was “theater” (I saw it), and the name of the stage work was “drama” – action, thought, clash of ideas, dialogue and monologue expressed through artistic language, that is, the shortcomings of society, the contradictions, contradictions, ideological clashes that arise between people and their resolution, whether they end well or tragically.

Historical sources testify that in the ancient world, it was a tradition to combine poetry, music, and dance in folk ceremonies. The enrichment of the dramatic effect of Beijing drama, tragedy, and comedy by adding vocal and instrumental music and dance was first widely used and developed in the Greek state (Hellas) in the 5th–6th centuries BC. That is, vocal and instrumental music were widely used in the stage works of the writers and playwrights Aeschylus, Sophocles, and Euripides, the founders of the genres of “Drama” and “Tragedy”, such as “Dionysus”, “Orpheus”, “Euridice”, and in the comedies of Aristophanes, Philemon, and Menandes. This is of great importance in the creation of monumental and mass stage works, and is one of the greatest achievements of humanity. It should be noted that in the ancient world, in the ancient Greek state, various fields of science – philosophy, aesthetics, ethics, logic, literary literature, music, dance and other types of art – were fully developed, and in the future they had a significant impact on world culture, literature and art.

Thus, the authorities have created a certain opportunity for the development of all branches of theater and musical art in the republic. Broad opportunities have opened up for the further consistent development of the above-mentioned theatrical movements. In the course of these events, various song and dance ensembles, theater circles have appeared one after another in the cultural clubs and palaces of all large enterprises in the republic, in universities, art colleges and schools. From these amateur

circles, professional artists and theater groups have grown in the future. Of course, it is impossible not to recall the bright names of theater directors who, at different times and with their own merits, led the activities of such a multifaceted, genre-rich and complex structure as the A. Navoi State Academic Theater of Dramatic Arts. Among them are those who have passed away and those who are still alive – Mukhtor Ashrafiy, Rahim Kariev, Mamajon Rakhmonov, Korkmas Mukhitdinov, Iskandar Musabekov, Bernora Kariyeva.

The new international ties of the theater were strengthened under the leadership of Honored Worker of Culture of Uzbekistan Bakhtiyor Yakubov. Among the most productive projects, the successful holding of the International Festival of Opera and Ballet Art “Tashkent Spring” and the Festival dedicated to the 150th anniversary of G. Puccini stand out. Artists from Italy, Spain, Japan, Latvia, Russia, Ukraine and Kazakhstan took part in them. These events were widely discussed by the public and allowed Uzbeks to get acquainted with the work of representatives of other vocal and ballet schools, outstanding masters – Anna Karnovali, Khibla Gerzmava, Mikhail Vekua, Jamila Baspakova, Laura Hormigon, Oscar Torrado, etc. The wonderful singer Elena Obraztsova, the famous tenor Zurab Sotkilava, world-famous musicians Gidon Kremer, Vladimir Spivakov, Yuri Bashmet, and the Italian conductor Eddie de Nadai have delighted the residents of the Uzbek capital with their concerts in recent years. The theater was visited by such large creative groups as the Kiev Symphony Orchestra and Choir, the Irkutsk Musical Theater named after N. Zagursky, artists of the K. Stanislavsky and V. Nemirovich-Danchenko Musical Theaters, artists of the

Mariinsky Theater and the Helikon Opera, as well as individual performers – J. Bortolato, A. Shagimuradova, M. Andreeva, M. Tarone, L. Kaimi and others.

During these years, another talented dance ensemble, “Sabo”, was creatively born and formed in the courtyard of the theater, which managed to win the love of the audience and successfully organizes creative tours to foreign countries.

Mahmud Muminovich Murotov, a musicologist by profession, an experienced organizer, and a person who has a good sense and understanding of the prospects for the development of opera and ballet art today, has been heading the theater since 2015.

Over the 90-year history of the theater, hundreds of people have dedicated not only their talents and skills, but also their entire lives to this high service. There are many people who have served in our theater for 30, 40, 50 years and more. Of course, it is impossible to list all the people who have left their mark on the history of the theater by name in this brief historical reference. However, there is no doubt that everyone who came to the theater in different years and connected their aspirations, existence, and creative potential with the theater deserves to be remembered. Because the many years of history of the theater are the history of people's creativity, their lives, talents, and the result of the unification of many personal abilities for a single, common, significant and honorable goal. The fact that such a wonderful theater has been living and successfully creating in our country for many years is a great achievement of Independent Uzbekistan. The State Academic Bolshoi Theater named after Alisher Navoi is an integral part of the culture of our Motherland and occupies an eternal place in the golden annals of our country and our people.

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COMMON FEATURES OF UZBEK AND INDIAN MUSICAL CULTURE ON THE EXAMPLE OF MUSICAL INSTRUMENTS

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Abstract

This article is devoted to the problems and common features of Uzbek and Indian musical instruments. An attempt was made to compare them by terminology, form of structure, modal capabilities of the range, performance tradition and the popularity of one or another instrument among the peoples of Uzbekistan and India was considered.

Keywords: *musical instrument, chang, santur, kanun, swarmandal, surnay, shehnay, nay, bansuri, Afghan rubab, Kashmiri rabab, performance practice*

Cultural relations between the peoples of Central Asia, or more precisely between Uzbekistan and India, have been established since ancient times and have been developing for many centuries. The process of developing cultural relations between the two powers continues to this day, attracting the attention of musicians and researchers. Historical sources also testify to this. Today, it is difficult to achieve any practical results without understanding the criteria for creating and developing musical heritage, where the national values of peoples become popular. At this stage, it is necessary to recognize that musical instruments play a particularly important role in public life and deserve special attention. Interest in the Uzbek-Indian national culture is rapidly growing today. Because musical instruments are formed as national values, are improved over the centuries and serve the meaningful development

of national traditions, while maintaining their dignity.

Thanks to the friendly relations between the Lal Bahadur Shastri Indian Cultural Centre in Tashkent and the State Conservatory of Uzbekistan, several fruitful events have been noted. An example of this is the visit to the conservatory in 2003 by representatives of the Sangeet Natak Akademi Academy of Music and Dance, who presented Indian musical instruments. This resulted in the creation of a corner of Indian musical culture at the Milliyl cholg'u research and experimental laboratory. In addition, the conservatory is regularly visited by famous musicians of India. In recent years, the Great Hall of the Conservatory has hosted concerts by Indian masters of the arts, such as classical ghazal singer Satish Babbar and his daughter Vani Babbar, classical sarod instrument performer Gulfam Ahmad and Mukesh Sharma, musicologist

and sitarist Sunira Kasliwal and tablist Ilmas Husain Khan, classical kathak dancers Manglaji, Ranjana Sarkar and others. This shows that we are restoring historical cultural ties between our peoples.

Looking into the world of musical instruments, taking into account their features, you can see that musical instruments are divided into different groups. But in practice, not all musical instruments can achieve perfect development. In the performing practice of some peoples, they are popular, and for others only as an accompanying instrument. Musical instruments have a very ancient history of development. Archaeological excavations, terracotta figurines, wall paintings, pictorial miniatures, historical documents, literary sources indicate that musical instruments existed in the distant past and were a means of communication between different peoples. Musical instruments are the bearers of traditional music of peoples. It is no secret that the Indian people, like other peoples, are rich in national instruments. Each of them has its own history, form, criteria for improvement. It should be noted that the

names and form of the instruments are formed taking into account national factors. The centuries-old historical development of musical instruments has acquired a folk-traditional property, passing from generation to generation, they have acquired perfection and require special scientific study. Such musical instruments as chang and santur, kanun and swarmandal, surnay and shehnay, nay and bansuri, Afghan rubab and kashmiri rabab have not been studied in the musicological science of Uzbekistan to date. The article attempts to compare them by terminology, form of construction, modal capabilities of the range, performance tradition and examines the popularity of one or another instrument among the peoples of Uzbekistan and India.

The musical instrument chang, which is common in Uzbekistan, and santur, which is common in Northern India (in Kashmir), are part of the string-percussion group. They are among the most ancient musical instruments common in Central Asia and India. The instruments have a trapezoid shape, consisting of a flat wooden box.

Figure 1.



Figure 2.



On the deck there are two rows of bridges dividing the strings into a low and high group. Above the deck, metal strings are stretched horizontally: the first of them is single, the rest are triple. They are attached to the left side to metal pegs and are tuned with a special metal key. The sound is produced using spe-

cial bamboo sticks. The kanun and swarmandal are stringed plucked instruments in the form of a trapezoid with one acute angle. The deck consists of two metals: wood (walnut, beech) and leather (bull). On the deck there are three oval-shaped holes with an inserted rosette, decorated with wood carving.

Figure 3.



Figure 4.



The membrane is made of bull parchment, the strings are made of gut, and the pegs are wooden. The string stand is on a leather membrane. The strings are attached to the side walls of the body on the right, and to wooden pegs on the left, which are tuned with a special metal key. The kanun and swarmandal instruments are played with the index fingers of the right and left hands alternately, sometimes together. When playing, special devices in the form of a flat ring are

put on the fingers, where there is a mediator made of ebonite, with the help of which the sound is reproduced by plucking the strings. The sound of the kanun and swarmandal is matte and velvety. Its characteristic feature is gliding. Surnay and shehnay. One of the most complex Uzbek wind instruments in terms of its design is the surnay, and of the Indian ones – the shehnay. In shape and method of sound production, they are close to the oboe.

Figure 5.



Figure 6.



The instruments consist of a conical tube with a wide bell, carved from hard wood. Both instruments are solo instruments. Four fingers of the left hand and three fingers of the right hand are used in the performance.

The Afghan rubab and Kashmir rabab are distinguished among plectrum instruments by their original forms. The instruments consist of a long wooden body, the depth of

which is one and a half times greater than its width and a slightly curved back fingerboard (without frets) with a thick rounded neck. The lower, wider part of the body is rounded and stretched with a leather membrane. The instruments have five main gut strings and eleven metal resonating strings, pegs (wooden) which are inserted along the body.

Figure 7.



Figure 8.



The study of the common musical instruments of the peoples of Uzbekistan and India brings together different musical landscapes,

contributing to the intensification of communication between Uzbekistan and India.

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PERFORMING TRADITIONS OF KARAKALPAK HEROIC DASTANS

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Abstract

Purpose: to consider the features of Karakalpak traditional music, using the example of studying the performing tradition of Karakalpak heroic dastans.

Methods: comparisons, generalizations, systematic, as well as the musicological method of genre-style analysis and the musical-historical approach.

Results: In Central Asia, among the unique and unrepeatable types of oral art, dastans occupy a special place. Karakalpak dastans are living books on the history, way of life, mentality and worldview of the people. In this regard, based on the analysis of the musical and poetic material of heroic dastans, the author presents the main ideas and provisions regarding the tradition of performing Karakalpak dastans, and in particular the arguments of researchers regarding versification, musical heritage and genre features of the epic in general, and in particular the Karakalpak epic heritage.

Scientific novelty: for the first time, the article analyzes and examines the specifics of Karakalpak heroic dastans, which is a little-studied area of the traditional Karakalpak musical heritage.

Practical significance: the main provisions and conclusions of the article can be used in modern music teaching and performing practice of traditional music.

Keywords: *epic, dastan, zhyrau, kobyz, Karakalpak traditional music*

Introduction

In recent years, special attention has been paid to the development of culture in Uzbekistan, in particular musical art and the restoration of the epic heritage, which, of course, served as an incentive for the development and enrichment of Uzbek culture. The Decree of the President of the Republic of Uzbekistan “On holding the international Bakhshi Art Festival” defines such urgent tasks as the preservation and development of samples of

the national Uzbek art of Bakhshi and Dastan (storytellers), fostering respect and attention to this type of art in the hearts of young people, strengthening friendship and brotherhood between different peoples, further expansion of creative cooperation, spiritual and cultural relations at the international level. “The original history and culture of any nation are personified, first of all, with its oral creativity – folklore, folk epic and is an invaluable source in the preservation and

development of national values and traditions” (Resolution of the President of the Republic of Uzbekistan dated November 1, 2018) makes the issue of studying oral folk art relevant, which forms the basic basis of the richest spiritual heritage of the Karakalpak people. Dastan is a genre of epic folk art that combines poetry, prose and music. In Central Asia, as well as in the Caucasus, Siberia, and many neighboring countries of the Middle and Near East, epic, epic narrative is represented by the genre of dastan.

Methods and degree of study

The history of the epic as a whole goes back to ancient times, as evidenced by the preserved historical monuments of the ancient Turkic tribes. For centuries, and sometimes for millennia, legends and traditions have been preserved orally, passed down from generation to generation, from people to people. According to researchers, the first written sources of the epic formation are reduced to the Orkhon-Yenisei inscriptions dating back to the 8th–12th centuries. These monuments contain small texts on tombstones, which record historical information about the rulers of the Eastern Turkic Khaganate. The *Divan lugat at-turk* (Collection of Turkic Dialects) is an important source reflecting the aesthetic concepts of ancient Turkic literature and epic Mahmud Kashgari, written in 1073. Along with lexicographic comments, this dictionary includes samples of oral folk art and written poetry, which also contains excerpts from the heroic epic (Karomatli F. M., Mirza T., 1999).

The first steps in the study and recording of oral epic creativity were made in the 19th century by such scientists as Armin (Herman) Vambery, Chokan Valikhanov, Abubakir Akhmedzhanovich Divaev, Vasily Vasilyevich Radlov, who laid the foundation for subsequent studies of the epic in the twentieth century.

Works of oral folk art are created and preserved in a living folk tradition thanks to the art of folk storytellers – its creators and performers, combining an actor, a storyteller, a singer and a poet. The study of the musical features of the epic requires the definition of some basic concepts related to the performance of dastans. It should be noted that,

unlike other peoples of the Central Asian region, the Karakalpak epic heritage has historically developed two performing traditions of dastan creativity – Bakhshy and Zhyrau, which are preserved at the present time. It should be emphasized that Bakhshy and Zhyrau are the leading areas of Karakalpak creative activity, embodying the specifics of the musical language of the Karakalpak epic. The bakhshas mostly perform dastans of lyrical content, while the zhyrau ones perform heroic ones. The musical instrument of the bakhsha is the *dutar*, and that of the zhyrau is the *kobyz*. A specific feature of the Karakalpak epic is the predominance of heroic dastans in them.

The Results of the Study

Karakalpak heroic dastans are distinguished by their realistic content, they reflect the history and way of life of the people. As noted by I. Sagitov: “The Karakalpak people, forced more than once to leave their native places and seek a better life in new lands, reflected in their epic the turbulent and tragic events of their centuries-old history” (Sagitov I. T., 1952. 41). A special feature of zhyrau’s performing style is singing in a “throaty” (internal closed) voice, which, accompanied by a *kobyz*, creates an extraordinary atmosphere that fascinates the listener.

Zhyrau use melodies not only as an external frame, they are an integral element of storytelling art, which served to reveal every image and action. The analysis of the tunes of the Karakalpak heroic dastans made sure that the names of the tunes are quite conventional, that is, the same tune with a similar name may have different interpretations, both in terms of textual content and musical organization. This situation depends on many factors, namely the era and time of Zhyrau’s residence, the school, the mutual influences of the performing traditions of neighboring cultures, as well as the late fixation of the musical heritage itself. As you know, the Karakalpaks led a nomadic lifestyle, and at a certain period they were divided into upper and lower Karakalpaks, which influenced the work of folk performers. N. Davkaraev in his study “Essays on the history of Karakalpak literature” provides valuable information about the representatives of the upper and lower performing schools.

According to the author, the founders of the upper Karakalpaks include the Zhiyen Zhyrau Taragai school and its followers, whose repertoire and technique are interconnected with the Uzbek Bulungur school of performing arts. The origins of the tradition of performers of the lower Karakalpaks go back to the school of Soppasly Sypra Zhyrau, in their work there is a mutual influence with the Khorezm, Turkmen and Kazakh epic heritage (Daukarayev N., 1977. 102).

It is important to note that traditional musical research and its epic genre are based on originality and completeness of improvisation, where the execution of one and the same name is presented in New region. For the participants there is a typical “lack of confidence”, which is its logical failure and this process is not implemented on the basis

of a long-term principle, where the beginning of the transition with concomitant and relative. In addition, one of the first steps of composite independence, connected with existing barriers, with the time of execution, as a rule, for the development of the saga, the evening and the meeting were held until the sun’s Rays. But the saga remained undiscovered, and it should be noted that its continuation is to live in the next evening, the fact that the unsolicited image has given us our attention in public compositional, as well as in the metrorhythmic basis of the saga. For the independence of the people of Kazakhstan from the saga “Alpamys” (Daukarayev N., 1977. 35; Berdikhanova S. N., 2018. 204) in the execution of Kyasa zhyrau Kairatdinova and Shamurat zhyrau Bekmuratova (see examples 1, 2).

Examples 1. “Zhortuli”

Бег- лер кур- ган_ ша-тыр- ма,_ Ал-дың-да арыс- лан жа-тыр- ма,

Кор-ге - нинг мен - нен ба-тыр- ма, Не кор- динг, ка-ра ат, ау,

не кор - динг?

А - ла даг - лер- дан_ аш - пай-сенг,

Examples 2. "Groin to the moon"

Не көр-дің қа-ра ат Не көр-дің кей-ни-қа қа-рап бир ше-гин-дің

Төрт а - яқ-лап бир ше-гин-дің не көр-дің қа-ра не_

— ккр-дің Мақ-бал-дан сай-лап бир

As can be seen from the examples, with a similar text, the tunes themselves are radically different. K. Kayratdinov uses the tune "Zhortuli" for this section of dastan and Sh. Bekmuratov uses the tune "Aiga shap". In both tunes, the musical means are expressed more due to their metrical organization based on three-doles (6/8, 3/8). At the same time, the specificity of "Zhortula" lies in the fact that the text seems to fade into the background, due to the chanting of syllables and the introduction of extra-textual syllables. The rhythmic structure has various variants of the limping RF types. The chant "Aiga shap" differs from the previous one in the measured, monotonous organization of the Russian Federation, characteristic of declamatory recitation. That is, to reveal similar sections of dastans, performers use different melodies. The tunes created on the basis of a certain text do not remain chained to the original text, but rather are used freely, transforming for different texts, taking into account the number of syllables of the song and the nature of the melody. The special features of the performance of zhyrau are the choice of tunes based on physical fitness: with a prepared "warmed up" voice, melodies with a higher register are used, and with a tired voice, melodies of a low range are mainly used. At the same time, more archaic samples of melodies have a monotonous character.

The metrorhythmic structure in the tunes with the same name is different in the interpretations of the performers. For example, the chant "Aiga shap" in the K version. Kayratdinova has a number of distinguishing features from the Sh variant. Bekmuratova. The chant uses the size 3/4, and is characterized

by an abundance of chants: intrasyllabic, out-of-text, and line-by-line. The compositional structure is also of great interest, it uses various techniques of compression, summation of strings and expansion of rhythm lines (MS) due to metrorhythmic variation. In our opinion, the abundance of chants in the creative practice of Kyas zhyrau Kayratdinov is associated with the peculiarities of his performing interpretation. He is characterized by a "half-throated" manner of performance, and there is also a closeness to the creative tradition of bakhsa. This provision is the main distinguishing feature of the performing tradition of Kyas Kayratdinov. The specifics of zhyrau's performance define and distinguish him as one of the outstanding improvisers of the Karakalpak epic heritage.

Conclusions

In general, studying the performance features of Karakalpak heroic dastans, we note the following:

- The repertoire of zhyrau and bakhsa consists of a certain number of tunes, which in performing practice function as typological, that is, canonized, established (established) tunes. It should be noted that during the study of the tunes of Zhyrau, it was revealed that there are a number of individual tunes characteristic of the work of a particular performer. At the same time, it should be emphasized that the appeal to a particular tune primarily depends on the content of the text, as well as the conditions, audience and time of performance. Each zhyrau and bakhsy, having certain tunes in the repertoire, updates them, introducing an individ-

ual coloring. The choice of the author is directly determined by the school, inherited traditions, techniques and performing skills. This trend has persisted over a long period of time.

- To date, the picture has changed dramatically. Modern performers, both zhyrau and bakhshy, turn to one or two tunes in their work, changing only the

text. This provision shows how important it is to preserve and record samples of traditional musical heritage in a timely manner, which over time, due to oral usage, can transform or disappear. After all, thanks to the epic, it is possible to know the history, way of life, ethnic roots and, in general, the spiritual world of the Karakalpaks.

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BEATS AND PERFORMANCE FEATURES TYPICAL FOR PERFORMING TRADITIONAL MUSIC ON AN INSTRUMENT UD

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Abstract

Ud currently lives in the Caucasus, Arab countries, Iran, Turkic-speaking countries including Uzbekistan and many other European countries. In Europe, the Ud is known as the “lyutnya.” Currently, Ud is widely promoted in prestigious art universities, makom ensembles, higher and secondary specialized educational institutions of the republic, as well as in radio and television programs. Traditional musical performance requires suitable styles for a peculiar Oriental interpretation. It is revived only by the movement of the fingers. In the process of teaching children performing arts on the Ud instrument, it is very important to correctly compose their repertoire, select works taking into account their imagination, performing abilities and interests.

Keywords: *ud, instrumentalist, instrumental music, musical education, traditional music, instrumental performance*

Introduction

It is known that musical instruments occupy a special place in the history of the musical culture of Central Asia. Numerous instruments, sometimes found in the form of manuscripts, sometimes in the form of ancient finds, give a variety to our musical culture. Widely distributed among Arab, Turkic, Persian, Caucasian (Azerbaijan, Armenia) and Central Asian (Uzbekistan, Tajikistan) peoples, the ud instrument is distinguished by its unique sound and appearance.

In the treatises of such great medieval scholars as Abu Nasr al-Farabi, Abu Ali Ibn

Sina, Safiuddin Al-Urmawi, al-Shirazi, and others, the ud is mentioned as a leading instrument. The poet Nizami Ganjavi, describing the instrument of the ud, compares its voice to the murmur of water and calls it “The Bird of Sogd”. This definition indicates that ud originated from Sogd, that is, from Central Asia. Farabi tried to show the importance of ud in this period in his scientific and creative research. Farabi is working on creating a musical track (tablature) of the ud instrument, based on the notes of the instrument. As a result, the first musical track in the east associated with this instrument is created.

Research method

In the following years, the gloomy, closed sound of the ud instrument was rarely used by musicians. Through the efforts and demands of the Uzbek concert organization for the development of Uzbek musical art, the gradual transition of singers and soloists to live performance can also positively change attitudes towards this instrument. After all, a live performance will encourage both instrumentalists to perform live and to work on themselves. This, in turn, will pave the way for the further popularization of such ancient instruments as the ud, which are extremely necessary for the Uzbek ensemble.

Traditional musical performance requires suitable styles for a peculiar Oriental interpretation. It is revived only by the movement of the fingers. In the traditional version, for a perfect interpretation of this factor, following actions are required:

1. The instrument Ud;
2. The finger movements;
3. The right hand strikes.

Traditional music is used mainly with 1–2 and 3 fingers to fully express moans.

Percussion, simple and complex, formed by a mediator in instrumental performance, there are several types of ud. In traditional musical performance, there are basically 8 types of strikes. These are single strike, double strike, zarbiy parron (percussion), wrist strike, tremolo, short tremolo, reverse tremolo and ufori zarb.

Ornaments typical for the performance of Uzbek traditional music.

The names of the ornaments used in the performance of national music are known in special terms to most instrumentalists. For example “qochirim” “tolqinlantirish” “nolish” “molish” “kashish” etc.

1. Qochirim is a simple and complex melism “a sign that decorates a melody with various short sounds”;

2. Tolqinlantirish – the “ud” is created by the vibration of the strings on the finger itself after pressing the finger on the note, with a pick;

3. Nolish – large hydrate up to a semitone. When playing the “ud”, this technique is performed by evenly moving the fingers of the left hand across the handle;

4. Molish is a method of slowly sliding your finger from one sound to the first. It is

considered one of the most important ways of artistic interpretation, being close to the “glissando”;

5. Kashish is a method of decoration performed within the framework of a semitone. At the same time, the fingers move as if they are pulling the string to the right and left, standing transversely on the handle of the ud.

Results analysis

The first, second, and third strings on top of the ud instrument that we use in our performance are now made from artificial intestines or nylon. The fourth, fifth and sixth strings are made of copper wire wound on burnt silk. The use of artificial bowel strings has begun in recent years. Because silk wire is somewhat far from consumption due to its fast vibration and low sound. However, after wearing the artificial gut, the sound of the instrument became louder, which gave a good opportunity for finger movements along the strings.

Before you can master the ud instrument, of course, you need to learn the correct posture for holding it. If the situation is wrong, then quite irreparable mistakes can be made. For example, arm fatigue and lack of free movement of fingers are immediately noticeable in fast-playing melodies.

The performer plays the ud while sitting on a chair. It is advisable to sit on its half without leaning on the back of a chair. The left foot touches the ground completely. At a height of about 10–12 cm to the base of the right foot, a special device (board) is used. Then the knee of the right foot will be higher than that of the left, and this position ensures that the bowl of the ud will not slip.

The mediator is made of ebonite or plastic. Previously, bird feathers were used in the traditional design. The ebonite mediator is considered more durable and easier to use. The thin part (tip) of the pick should be thin. The mediator is held much weaker by the thumb and forefinger of the right hand. The correct position and movement of the fingers when playing the ud is the basis for performing musical compositions.

Although at present the basics of teaching the ud instrument have not been sufficiently developed, certain tasks and recommendations on the history of the instrument, performance situations, and

performance styles that can become the basis for practical activities for teachers are contained in textbooks, manuals, and collections. Nevertheless, both in textbooks and in educational and methodical literature, the problems of professional training of teachers-performers who teach in traditional instrumentation classes have not yet found their solution in accordance with modern requirements.

Each instrument has its own shape and construction, the styles of performance on the instruments are different, but the formation of the performer's technique is based on the movements of the hands and fingers. It depends on the movement of the shoulder, torso, foot, hand and fingers. For example, when forming a technique on the chang instrument, there is no need to work on the speed of the fingers, whereas when playing the doira, on the contrary, the hand movements manifest themselves in a different form. When playing percussion instruments, the fingers of the left hand move horizontally, and when playing stringed instruments, they move vertically. Therefore, the principles of formation of performing movements should be considered separately, in more detail, with their specifics in relation to each instrument.

Some teachers who teach percussion instruments focus on the musical development of the student, but work less on his performing movements. Freedom of movement involves not only mastering the technique of performance, but also the formation of high-quality sound, which, in turn, leads to the creation of the desired, unique style of performance. Indeed, in textbooks and teaching aids published in the field of percussion instruments, much attention is paid mainly to the formation of necessary performing actions, performing situations, in which, in addition to practical recommendations, theoretical guidelines are also developed.

Conclusion

It is important that in the process of teaching students who want to learn how to play the ud instrument professionally in the future, the teacher should pay attention to the above information. It is important that students who are just starting to learn performing arts develop the skill of proper performing posture from the first days of classes. Not only on stage, but also during rehearsals, it is necessary to take a serious and careful approach to this issue. It is then that he will be able to present the work that he is studying and wants to perform perfectly.

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DEVELOPMENT OF MUSICAL TECHNIQUE IN THE FIELD OF PIANO PEDAGOGY

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Abstract

In this article, the author examines the relevance of the development of musical technique as a problem in pedagogy for the profession of a performing musician. The specification of historically established and important approaches to the formation of technical skills of performers has become a category of musical pedagogy today, but at the same time it needs to be adapted to modern conditions on the one hand, and, on the other hand, it should be interpreted in the context of the latest didactic and psychological searches of piano pedagogy.

Keywords: *pedagogy, technique, mastery, performance, pianist, piano art*

Currently, the field of professional music education is characterized by obvious achievements in the field of piano pedagogy, which systematizes and generalizes the author's methods of the past, but at the same time, rethinking certain traditional paradigms of teaching performing disciplines. The rapid changes in the socio—cultural life of society, the generation of fundamentally new psychological and pedagogical innovations, bring new challenges to the practice of music education. The quality of training is directly related to professional skill and becomes a competitive ability of the existence of a musician-performer.

Piano pedagogy today, possessing the richest traditions of the past and starting from the inspired legacy of the greatest piano teachers of their time, such as K. N. Igumnov and A. B. Goldenweiser, S. E. Feinberg and G. G. Neuhaus, persistently develops its theoretical and methodological resources.

Graduate musicians are constantly faced with questions of a piano performing nature in their activities, not only pedagogical, but also musical and educational. This leads to the continuous improvement of their pianistic skills, where one of the leading roles is given to technical skill, and as a result, to overcoming the discrepancy between the author's ideas of the composers and their interpretation in the practical (technical) capabilities of the performer. The discrepancy between artistic and interpretive intentions, and the professional technique of pianists became the centre of the educational objectives of this study. The relevance of this issue, I think, is indisputable for the profession of a performing musician. It was highlighted at various historical stages of the development of the piano school by well-known classics of pianism, as well as by modern research in related fields of science (musical psychology,

pedagogy of music education, methods of teaching musical disciplines, and, finally, the theory and history of pianism).

The specification of historically established and important approaches to the formation of technical skills of performers has become a category of musical pedagogy today, but at the same time it needs to be adapted to modern conditions on the one hand, and, on the other hand, it should be interpreted in the context of the latest didactic and psychological searches of piano pedagogy.

In the contemporary landscape of music education, teaching piano technique requires not only preserving traditional methodologies but also adapting them to evolving aesthetic, psychological, and technological realities. One of the key challenges lies in the need to align academic performance standards with the individual physiological and psychological characteristics of students. This calls for a rethinking of technical skill development methodologies and the creation of personalized training programs.

The technical development of a pianist is not merely about mechanically mastering certain techniques; it is a complex process that involves improving coordination, muscle memory, awareness of sound production, and psychological resilience during performance. In this regard, it is essential to consider interdisciplinary research in neuropsychology, motor learning, and cognitive science, which provide deeper insights into the processes occurring in a performer's mind while working on technique. Recent studies confirm that mechanical repetition of the same technical element without understanding its musical significance reduces the effectiveness of learning and does not contribute to the development of expressive playing.

As G. G. Neuhaus noted, "The clearer what needs to be done, the clearer how to do it" (Neuhaus, G.G., 1983. 96). This statement underscores the necessity of a thoughtful approach to technique development, where the artistic intent of a piece takes precedence, and technical skills serve as a means of realizing it. However, in traditional pedagogical practice, technical exercises are often performed in isolation from the musical context, leading to the formation of stereotyped movements disconnected from the music's meaning.

Modern technologies offer new opportunities for optimizing the process of developing technique. The use of video recordings allows for an analysis of a pianist's movements, identifying coordination errors and refining technique at a deeper level. Interactive learning platforms have also gained significant importance, providing exercises with visual feedback that help students consciously work on the technical aspects of their performance. For example, specialized software that tracks rhythm accuracy, key touch strength, and dynamic variation enables students to objectively assess their progress and systematically improve weak areas.

Another important aspect requiring attention is the psychological component of technique formation. Many performers struggle with stage anxiety, which directly affects the quality of their technical execution. Experience shows that the development of automated technical skills without an understanding of their artistic purpose makes pianists more vulnerable to stressful situations. In this context, mindfulness techniques aimed at reducing anxiety and improving focus can be highly beneficial. Breathing exercises, movement visualization, and mental rehearsals help pianists gain greater control over their technique in concert performances.

Thus, the development of piano technique in the modern era demands a comprehensive approach that includes adapting methodologies to individual student needs, integrating advanced technologies into the learning process, and considering psychological factors that influence performance. Only a conscious and goal-oriented approach to technique allows pianists to fully realize the artistic potential of a piece and bring their interpretation to the highest level.

The theory and methodology of piano performance is not a separate local phenomenon, the nature of the essence of the theory and practice of teaching is natural and logical in the continuation of certain conceptual ideas and historical-experimental implementations. Therefore, it is impossible to consider objects outside the continuity of modern music pedagogy.

The methodological basis of this research was the systemic ideas of foreign (F. Steingausen, O. Ortman, A. Schultz, E. Whiteside,

T. Fielden, etc.) and Russian musicians – practitioners and theorists (G. G. Neuhaus, S. E. Feinberg, G. M. Kogan, O. F. Shulpyakov, etc.), highlighting the issues of developing the technique of a musician-performer. methodological beliefs and practice-oriented prescriptions of research musicians and performers concerning the formation of motor and technical skills among music students (A. B. Goldenweiser, G. G. Neuhaus, A. Corto, I. Hoffman, L. N. Oborin, G. M. Kogan, A. D. Alekseev, M. Long, A. Schnabel, L. V. Nikolaev, etc.); works of psychologists based on a new approach to motor (technical) issues (N. D. Gordeeva, V. M. Devishvili, V. P. Zinchenko, etc.); research of pedagogical science, revealing the specifics of educational activities in the present conditions, their goals and objectives (Yu. K. Babansky, M. N. Skatkin, I. Ya. Lerner, V. V. Kraevsky, etc.).

The theoretical awareness of a performing musician should include historical knowledge of the subject, which will not only be focused on professional erudition, but will also be a springboard for enriching the arsenal of specific techniques and technologies for working with students. They should also be familiar with the key positions in the development of musical pedagogy in the “anatomical-physiological” and “psychotechnical” settings fixed in the art of performance. But at the same time, remember that in the practice of teaching, any attitudes, suggestions and recipes for the formation of

technical excellence should take on a personal character of approbation in the experience of a pianist, as they always have an individual character.

Unfortunately, the traditional understanding of the musician–performer’s technique as a universal, total-abstract degree appeals to revision. From the point of view of the musical and performing art corresponding to the request, the artistic practice of the present playing technique is determined by the individuality of the performer, the style of not only the musical composition, but also the personal colouring of the technical performance of the pianist. Therefore, abstract instructions will not give the intended results.

The interpretation of piano works presupposes the possession of a variety of techniques by the pianist, which provides for purposeful work within the framework of musical and performing classes. The essence and purpose of these classes is to form musical and performing arts with the predominance of artistic and aesthetic norms in technical expression.

As a category of piano pedagogy, the performer’s musical technique is presented in terms much broader than is commonly believed in the learning environment. The technique, in addition to well–developed finger motor skills, mastery of passage decorativeness, fast and accurate chord, octave nuance, is also mastery of sound techniques, timbre-dynamic and pedal subtleties of playing the piano.

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SOME ASPECTS OF MUSICAL SUBJECTIVITY IN THE SYMPHONIC POEMS OF ALEXEY KOZLOVSKY

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Abstract

The concept of musical thematism is, in a word, the basis of musical creativity. It can be accepted as one of the most important categories of musical existence. The totality or totality of all themes appearing in a musical work forms a musical theme. Its role in a musical work and its functions are very broad and complex. A number of musicologists have conducted research on this concept. Among them are V. Bobrovsky, L. Mazel and V. Zuckerman, Yu. Tyulin, E. Ruchevskaya, V. Valkova, E. Chigareva, V. N. Kholopova, M. Aranovsky and others. It is with the help of their scientific research that we are looking for solutions to some problems in our scientific work.

Keywords: *music, theme, opera, ballet, work, criteria, symphony, poem*

Thought about music is an integral part of it. In fact, it itself is a mysterious world in the connection of reason and feelings. So, thought about music is not just words, but an integral part of this process. In order to extract meaning from them, it is necessary to first place the melodies and tones being spoken in the heart, and then verify the considerations with reason and perception.

The fundamental laws and rules of the art of music are described in scientific and theoretical views related to other sciences and arts, in precise measurements of the ratio of numbers. Most importantly, these scientific principles are proven by the order and systems that have matured in practice, the pitch units that have settled in the sound lines of musical instruments, which have been thoroughly

worked out theoretically and are proven by stable melodic and harmonic structures in practice. Such a high musical ideology that is harmonious in scientific and practical aspects is a rare reality in the world heritage.

Music is a product of divine power. Its true foundations are theoretical precision, that is, the embodiment of mathematical sciences. It begins with strictly defined detailed mathematical concepts. Therefore, in science, especially in research, it is very important and of primary importance to consistently define the meaning of phrases and terms.

“The work of Alexei Fedorovich Kozlovsky, with its meaning and content, scope, and depth of roots, occupies a special place not only in the history of music of Uzbekistan, but also in Central Asia. His large

symphonic works, operas and ballets, and rare examples of reworking of folk heritage have entered a new page in the musical culture of the region. A. Kozlovsky's work in Uzbekistan lasted more than forty years. This period was remembered as a time of sharp turns, losses, injustices, and relentless struggles. In our opinion, the artist's happiness is that he did not fall into the whirlpool of politics and became a victim of false ideas. For him, the main criterion was his focus on tireless creative research and, as much as possible, on enriching the hearts of listeners with pure feelings" (Kozlovskiy Aleksey. 2023).

Musical theme is a factor of musical form, a figurative characterization of individualized material, a relatively complete structure that conveys the essence of the work, a compositional fragment of musical form, etc.

"Musical theme" is an element of text structure, an object of development and the basis of the process of forming a given work 1. Briefly, musical theme can be defined in different ways:

Musical theme:

- Factor of musical form;
- Figurative characterization of individualized material;
- Relief material;
- Melody;
- Relatively complete structure;
- Compositional fragment of musical form;
- Musical idea conveying the essence of the work;

Musical theme, like other musical terms, was historically formed. This term dates back to the 15th–16th centuries. D. Tsarlino called the melodic layer "passagio" (cantus-firmus). Sogetto – voice.

The coordination of thematic elements – rhythm, timbre, articulation, dynamics, etc., of individual expressive means (components) that form the dialectics of thematic structures. The expository or invariant forms of the theme, their mutual relationships, and functional significance are considered in the analysis process.

The types of thematic structures arise from the principles of the predominance of these or those elements in both vertical and horizontal composition:

– Melodic theme – the general direction of the melody movement, the contour of the tonality; (these types of themes include turns, rekahodli and similar methods);

– Rhythmic theme – the basis of the main elements is rhythm;

– Harmonic theme – the theme can change its appearance as a result of harmonic structures; (more often observed in the sequences, comparisons and chords characteristic of the themes of the variational family);

– Timbre theme – various melodic, harmonic and textural materials are expressed in the theme, while retaining their image and formative role, while timbre elements are expressed in the theme. Timbre thematicity and all its types are interconnected by rhythm, pitch, register. (lead timbre theme Glinka, Tchaikovsky, Shostakovich, Prokofiev).

Subjectivity includes monomotive, polymotive and rhythmic monomotive themes:

– Monomotive thematicity – the theme is formed from one type of motifs;

– Polymotive thematicity – thematic motifs are distinguished by contrasting and non-contrasting materials;

– Rhythmic monomotive thematicity – (Kozlovsky "Feast, Dastan").

M. Aranovsky in his book "Prokofiev's Melodics" gives the following forms of thematicity:

- Melodic thematicity;
- Rhythmic (textural-rhythmic, timbre-rhythmic);
- Harmonic;
- Complex.

Various musical elements, depending on the role they play in the work and on the figurative level, can be considered as complex thematicity.

Having independent structures within the framework of the main form of the work, thematics are divided into three groups:

- a) The main function of the work;
- b) figurative individualization;
- c) relatively free architectural.

It should be noted that in the 20th century, traditional musical forms were preserved. Only the role of musical means of expression expanded. All musical innovations were embodied and modernized precisely in their image.

By this time, the concept of thematics was defined as a polyphony that not only reflected

the main melodic melody, but also included other layers of texture, that is, counterpoint, bass, chords.

In the 20th century, complex forms of musical themes are common. V. Kholopova divides them into horizontal, vertical and diagonal types.

Horizontal complex theme – the occurrence of two or more themes in a connected (connected) form in a periodic form.

Vertical complex theme – the simultaneous counterpoint of independent themes.

Diagonal complex theme – imitation or a pen-layered form of counterpoint.

In the second half of the 20th century, textured-timbre thematicism is more common in the works of composers. In this case, within the framework of the form of the work, only the essence of the form with a clear melody, timbre character is expressed. Timbre and texture are embodied as one of the main criteria of the work (in the works of Y. Xenakis and W. Lutosławski). This results in the expansion of the sound range between different timbres and improvisational development.

As a result of the concepts and information given above, we will continue our thinking on the example of A. Kozlovsky's symphonic poems.

A. Kozlovsky's place in the history of Uzbek symphonic music is unparalleled. His

nearly twenty symphonic poems stand out from the works of other composers in their form, thematic development, and compositional organization.

Looking at A. Kozlovsky's symphonic poems, we observe his symphonic thinking, the distinctions of timbre and texture in the process of melodic layering, the unique role of the method, its adaptation to the melody of the vertical organization, the abolition of the usual monodic methods, multi-planar structures subject to the principle of formation, and the polyphonic development of themes, which are very characteristic of his style.

In his symphonic poems, the composer often turned to folklore and maqom themes that he himself listened to and wrote down.

Many more works can be cited in the table above.

The concept of thematics, its roots and methods of application in a musical work are very broad and are one of the most relevant problems today. In this short article, we have discussed some aspects of thematics. General information on the symphonic poems of A. Kozlovsky has been provided. We aim to cover this relevant topic, as well as comprehensive and complete analyses of Kozlovsky's symphonic poems, in our further scientific research.

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ON THE FUNCTIONS OF A SYMPHONY ORCHESTRAL COLLECTIVE

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Abstract

The article examines the main functions of the life of a symphony orchestra according to the principle from general to particular, from external to internal levels of functionality. The author of the article classifies the functions of the orchestra into external and internal in their relationship based on an integrated approach to the study of forms of work. As a result, a conclusion is made about the organizing role of the functions of a symphony orchestral collective as a factor in professional growth and improvement of performing skills.

Keywords: *symphony orchestral collective, function, conductor, soloist, concert, content, integration, rehearsal, composition, interpretation, listener, performing dramaturgy*

The performing activity of a symphony orchestral group is a complex system of mechanisms of interaction of internal and external functions. The external functions include concert-performing and socio-communicative, the internal functions include integration-rehearsal and interpretation-creative. Let us consider the functions we have designated in more detail. We will immediately note that the external functions are the result of internal ones, adjusted by various socio-cultural and repertoire-demanded factors. The external performing functions of a symphony orchestral group are associated with the concert stage, the auditorium, and the audience. They have spiritual-educational and moral-educational significance, designed to instill in the audience a love for symphonic music, an understanding and meaning of orchestral culture, and the ability to perceive it.

The concert-performing function is essentially creative. It is determined by many, constantly changing conditions. These are, first of all, various concert halls, venues, compositions of listeners, various soloists, conductors and other factors. "The functions that concerts carry, – according to N. Akhmedkhodjaeva's observation, – are not only and not so much primary-mediating, as is the case in the installation, as the resulting, final. This is precisely where the main difference between concerts and installations lies" (Axmedxodjayeva N. M., 1982).

Each concert performance of the orchestra is a unique creative process of intensification of musical performance action, concentrating the joint efforts of the orchestra and the conductor in their dialectical interrelation. In these conditions, the function of socio-communication manifests itself, turning the processual performance dramaturgy. The

author of this article's many years of concert and performance experience in symphony concerts allows us to put forward a scientific hypothesis about performance dramaturgy as the most important function, which, having arisen on an intuitive basis, on the dialectic of unconscious and conscious principles, in the process of studying the work becomes an interpretative principle for revealing the artistic content of music by the symphony orchestra. "The orchestra as an artistic collective is in a situation of potentially maximum and unconscious suggestive influence of the conductor" (Smirnov B. F., 2004).

The performing dramaturgy of a work is formed not only by the interaction of the joint efforts of the conductor and the orchestral collective, the development of the musical material, but also by the social composition of the listeners, their level of intelligence, and age parameters. The socio-communicative function of the orchestra is aimed primarily at conveying the performed music to the consciousness and understanding of the listeners. Here, another function can successfully manifest itself – the artistic one. The stage charm of the orchestra and conductor, the high artistic taste of the performing style, the manner of playing, the aesthetic kinesics contribute to the establishment of content between the collective and the listening audience. Naturally, the artistic content of concert programs should take into account aspects of socialization. A concert is always an event, a holiday, a meeting with beautiful art that elevates and intellectualizes a person. "Art colors and ennobles," K. Stanislavsky asserted, "And what is beautiful and noble is what attracts" (Stanislavskiy K. S., 2012). Captivating the perception of music with the play of timbres and colorful interplay of the orchestra's instruments is the guarantee of the success of the group's performing art.

Today, when the role of artistic values in the formation of the spiritual culture of the younger generation is growing, it is necessary to use more intensively the capabilities of symphony orchestras in introducing the perception of classical and modern music. The socio-communicative function contributes to the socialization of listeners, especially young people. Thus, the concert-performing and socio-communicative func-

tions adapt the public to the perception and understanding of the meaning of symphonic music, its artistic value. In this regard, each orchestral group chooses its own direction of work, forms and repertoire, soloists, as well as the regulation of internal functions aimed at achieving high quality performance and conveying it to the listener.

The internal functions of an orchestral collective are determined by the interaction of the orchestra musicians with the personalities of the conductors, the orchestra accompanist and the group accompanists. The mechanisms of this interaction are very complex and must be flexible and creative, connected with the improvement of the style, method and system of the rehearsal process, the level of self-awareness of each member of the collective. The study of a symphonic score brings up a number of complex problems, the solution of which must be carried out not only by the conductor, the orchestra accompanist, the group accompanists, but also by each artist of the orchestra, and not only by the performance of his part horizontally, but also by its perception vertically. In this regard, the function of qualitative improvement of orchestral groups increases and intensifies. In the process of group rehearsals, accompanists must make adjustments to the musical texts of the parts, clarify dynamic shades, put down strokes, performance instructions and carefully work them out by the artists of the group. "The role of collective self-awareness in all areas of public life," according to G. Erzhemsky, "the increasing importance of the collective in solving fundamental problems has also found its reflection in the activities of musical groups" (Yerjemskiy G. L., 1988). That is why the integrative-rehearsal function is an important step towards the interpretative-creative function, which has a heuristic-search character of performing music through the joint efforts of all orchestra members.

The interpretative and creative function is the most unique laboratory for searching for possibilities and prospects of the sound concept of music. This function ensures the qualitative growth of performing skills, improvement of ensemble coherence. It allows initiating new performing ideas and activating the musical performing thought of each orchestra artist. "Artistic discovery," L. Mazel

emphasized, “is the embodiment in a work of some new vision, knowledge of some aspect of reality or expressive possibilities of artistic means” (Mazel L. A., 1983). In this direction, initiatives are needed both from the conductor, who determines the sound-creative will of the performance of the work, and from each musician-performer. The conductor gives a creative instruction to the team, which is realized in the format of rehearsals and independent work.

Group rehearsals are the foundation of high-quality performance of each musician individually and in an ensemble. Studying the musical text in terms of theoretical analysis, melody, mode, rhythm, harmony, texture and other expressive means helps the performing musician to reveal the artistic meaning of his part, as well as initiate cognitive creativity of musical thinking. In addition, it is very important to study all performance instructions, remarks, tempos in the process of independent work, to comprehend their significance in revealing the artistic content of music. This is the primary stage of mastering the musical text, which contributes to the beginning of the next stage – understanding the dramatic expressiveness of the orchestra, which is carried out in the process of combined rehearsals with the conductor. In this regard, the orchestral musician needs to familiarize himself with the score of the work. This will help the performing musician to more clearly and definitely understand his role in creating the integral sound world of the work. “The analysis of orchestration, interpreted as the area of crystallization of symphonic form and content,” believes G. Dmitriev, “represents a complex problem: maximum completeness is hardly achievable here” (Dmitriyev G. P., 1981). Agreeing with the idea of the famous composer, we nevertheless strive to call upon orchestral musi-

cians to scientifically comprehend the system of expressive means in their projection onto the system of performing techniques of playing, strokes, and dynamic shades. Unlike a musician-soloist, concentrating his energy and creative powers on the maximum embodiment of his performing capabilities in the conditions of one instrument, an orchestral artist is one of the organs of an integral organism – a symphony orchestra.

The interpretative and creative function is associated with the choice of performing expressive means, the range of which determines the path to stylistic interpretation as the key basis for interpreting a work. Idea and style are inseparable. The selection of stylistic elements is determined by objective and subjective factors. The historical era to which the composer’s work belongs and the genre of the work act as objective factors. Subjective factors include more private aspects of the composer’s worldview, personal aesthetic and taste preferences of the performer, in particular, the conductor and orchestra. Here, the degree of awareness of the composer’s attitude to the stylistic and stylistic aspects of his work should be taken into account. The system of performing expressive means formed on this basis thus becomes the basic platform for developing an individual performing interpretation of a musical work, to which certain adjustments are made in the process of mastering.

The interpretative and creative function is most clearly manifested in a team aimed at innovative areas of work, insatiable searches and discoveries. It has a synthetic nature, since it is directly embodied at the external level of activity in concert and performance practice. Having considered the fundamental functions of a symphony orchestral group, it should be noted that their external and internal levels are closely interconnected and mutually influenced.

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SYMPHONIC ORCHESTRAL ART IN UZBEKISTAN AT THE PRESENT STAGE

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Abstract

The article examines the creative aspects of the performing activities of leading symphony orchestras of Uzbekistan. The main research methods are comparative and comprehensive. The novelty of the article is that for the first time in musical science, the performing practice of symphony orchestras of Uzbekistan becomes the object of research, the results of which create a holistic three-dimensional picture of the dynamics of the development of creative performing activities of symphony orchestras of Uzbekistan.

Keywords: *symphonic orchestral culture of Uzbekistan, orchestra, conductor, score, interpretation, concert, repertoire, listener, performing practice*

The study of the performing practice of symphony orchestras is relevant, since it opens up opportunities to identify priority areas for the development of symphonic orchestral culture in Uzbekistan, the development of higher-quality criteria and artistic requirements for modern composers' creativity and its sound embodiment, and prospects for further promotion of Uzbek musical art in the world community. The development of symphonic orchestral culture in Uzbekistan is very interesting in the context of the synthesis of Eastern and Western cultures, the mutual influence of monody and polyphony. Musical performing art in Uzbekistan increasingly shows the world the natural beauty and vitality of its traditions and aesthetic ideals. It is no coincidence that the modern stage of development of musical culture has become an era of national revival. Symphon-

ic works created during the years of Independence make up a significant part of the concert programs of symphony orchestras.

It should be noted that the concept of symphonic orchestral culture of Uzbekistan is also a concept that unites and characterizes a wide range of musical genres and forms, covering large multi-part works and small-form compositions. A symphony orchestra, which includes a large number of musicians, is a complex mechanism, in the arsenal of which there are inexhaustible resources of the richest palette of sound colors, expressive means. The richest spiritual heritage of the Uzbek people, the art of maqom, bakhshi, lyazgi, give creative impulses to the emergence of new symphonic genres, the development of symphonic opera and ballet. The historical performing experience of the National Symphony Orchestra of Uzbekistan allows us to maintain

the continuity of traditions. The team is constantly improving its skills, in which a certain role is played by young conductors, creatively developing and renewing the traditions of mentors, conductors of the older generation. The orchestra popularizes world classical music, participates in national holidays, charity events, and forums. The group performs in concert programs of national and international music festivals of symphonic music, regularly held in Uzbekistan.

In a saturated schedule of planned and initiative concerts, creative projects, participation in various festivals, anniversary evenings, the orchestra's performing style has become more prominent in terms of sound interpretation of world musical classics and modern Uzbek music. An important role in the stable sustainability of the performing style culture of the team is played by the reliance on the continuity of national musical traditions. In this regard, special attention should be paid to the activities of Zakhid Khaknazarov, who carried out a number of initiatives and innovations that entered the history of the newest Uzbek musical culture.

The basis of Khaknazarov's conducting style was academicism, which determines the precise execution of composers' instructions in scores, the rejection of arbitrary agogic deviations, and the impeccable execution of dynamic shades provided by composers.

In his performance activities, Khaknazarov was guided by artistic and aesthetic principles oriented towards world classical art and contemporary works of composers of Uzbekistan. High achievements of symphonic orchestral performing culture, propaganda of artistically valuable examples of symphonic musical art are associated with his name. The magnetism of Khaknazarov's creative personality had an undeniable impact on the orchestra's artists, soloists and young conductors, many of whom were usually present in the hall at concerts when their teacher was at the conductor's stand. "Every time a concert begins, our musicians meet the audience in the hall face to face. These meetings are very pleasant and dear to us" (Xaknazarov Z. V., 2021. 57).

A special area of creative activity of the National Symphony Orchestra of Uzbekistan is the performance of new works by composers of Uzbekistan. Turning to the genres and

forms of new symphonic music performed in Uzbekistan, one should pay attention to the predominance of instrumental concerts, overtures, suites, programmatic pieces, and re-instrumentation in concert programs. The Youth Symphony Orchestra of Uzbekistan, which received the status of the State Symphony Orchestra of Uzbekistan in 2020, took the initiative to join the musical life of the country. The idea of forming this group came from its founder, artistic director and chief conductor, now People's Artist of the Republic of Uzbekistan, rector of the State Conservatory of Uzbekistan Kamoliddin Urinbaev. The combination of youth with high skill is a wonderful quality that allows the group to open up new paths in musical art.

The orchestra and its conductor master large concert programs aimed at various social strata of listeners. It should be noted that the team has the ability to create highly artistic interpretations of music of various genres, forms, and styles. The ability to artistically fully reveal the content of a musical work, the presence of a solid base of knowledge, skills, and experience, help the conductor and orchestra, soloists not only in the implementation of the creation of ideological and semantic concepts of the performed works, but also in the targeted propaganda of progressive musical art, a highly moral way of life, the formation of a humanistic worldview and philosophical and aesthetic worldview through symphonic orchestral culture. In this, the team is effectively facilitated by the strong conductor's will of K. Urinbaev, his desire to master the most complex symphonic scores, among which an important place is occupied by the Fifth Symphony in C minor by G. Mahler. Having been performed repeatedly under the direction of K. Urinbaev, it became a historical event not only in the life of the ensemble and the conductor, but also in the history of the musical culture of Uzbekistan, as well as in the history of the performing fate of this unique composition. As I. Barsova noted: "In the Fifth Symphony, Mahler first put forward a new problematic that was exciting him in those years. The experience of a tragic conflict with the world, emotions of suffering, despair, and volitional effort that reached its ultimate limit, sometimes perceived by listeners as the dominant

stream in the symphony, are expressed with great force in the composition” (Barsova I. A. 1975. 171).

The complex philosophical content of the symphony required the use of a huge arsenal of expressive means and, above all, a colossal orchestra. Carefully thinking over the performance dramaturgy of the Fifth Symphony, K. Urinbaev paid special attention to the arrangement of the orchestra instruments and, as a result, achieved the most optimal acoustic effect of the music, and hence the powerful impressive force of its impact on the listeners. G. Mahler’s music itself prompted the talented conductor to search for expressive means and choose a conductor’s fingering, allowing him to reveal the sound performance capabilities of the instruments in unique combinations of timbres, polydynamics, strokes and playing techniques.

The musical thinking and orchestral playing technique of the 21st century musicians allowed to create an impressive performing concept, delighting and surprising with the unrivaled mastery of the orchestra and conductor. The artistic mastery of the performing group was especially evident in the interpretation of the finale, the content of which was revealed as the highest harmony of being achieved in the process of a painful struggle with fate, with life’s trials, complex psychological collisions, chaotic throwing and, tireless search for truth. Undoubtedly, the performance of Mahler’s Fifth Symphony became a huge achievement for the conductor and the orchestra, the acquisition of maturity, the beginning of a new stage in the creative activity of the group.

The Symphony Orchestra of the Alisher Navoi State Academic Bolshoi Theater is a group of high performing culture. In the multifaceted activities of the theater symphony orchestra, an important place is occupied by performances on stage, concerts containing symphonic works, opera and ballet numbers, gala concerts. It is difficult to overestimate the spiritual and aesthetic educational significance of such concerts in introducing

listeners to symphonic music, to national and universal human values.

A remarkable innovation in the musical art of modern Uzbekistan has become the concerts of stage masters in the Open Air format, opening the theatrical seasons of the State Academic Bolshoi Theater named after A. Navoi. Open concerts attract a huge mass audience of spectators. The first Open Air concerts were held on September 9 and 10, 2017, on the theater square, where the 88th theater season was opened. The experimental Open Air project was successfully continued at a new level as a water-laser music show on June 30, 2018, completing another theater season. This concert attracted a large audience to the square near the A. Navoi Theater and turned into a genuine celebration of the arts under the auspices of a symphony orchestra. “One of the important tools for organizing a concert is its program” (Kapushtin Yu. V., 1985. 35). In this case, the concert program reflected the goals and objectives of the organizers of the event to find a way to a wide circle of listeners.

The most important factor in creative improvement has become the fruitful contacts of the theater team with famous conductors, directors and soloists of prestigious musical theaters of the world. All this expands the symphonic orchestral aura of sound, and also opens up new paths in the search for a colorful sound world of each orchestral musician. “A clear idea of the effective goal of each solo statement helps the conductor to clearly set the main task of the action for the performer” (Tiles B. Ya., 1974. 15).

The symphony orchestra of the Musical Theatre-Studio of the State Conservatory of Uzbekistan is a unique creative team. Students of the academic singing and opera training department of the university improve their skills in the theatre-studio. The orchestra demonstrates maximum flexibility and dedication in working with conductors, directors, vocalists, and instrumentalists. Particular importance is given to the education of future opera singers, which is emphasized in our article.

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PROSPECTS FOR MODERN PIANO EDUCATION IN UZBEKISTAN

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Abstract

Music education is not limited only to technical skills, it includes the development of the emotional sphere, the ability to express oneself and critical thinking. Music is not only a collection of notes, but also a way of communication that allows you to convey feelings and ideas. Therefore, the task of the teacher is not only to teach the student to play, but also to help him understand that music can be a powerful tool for self-expression and communication with the outside world.

The process of working on a piece of music is a complex and multifaceted process that includes not only the technical aspects of performance, but also a deep emotional and intellectual interaction between the composer, performer and listener. A teacher who understands this complexity and is ready to work with each student individually will be able to raise not just a good musician, but also a creative person capable of self-expression and a deep perception of art.

Keywords: music, piano education, education system, pedagogy, conservatory of Uzbekistan

Introduction

With the advent of new technologies and communications, the teaching process has become more interactive and exciting. Computers and modern technical tools allow the teacher to expand the boundaries of learning and make it more accessible and exciting for students. Online platforms and educational apps enable virtual field trips, simulations, and interactive lessons that help students engage more deeply with a subject and improve their understanding.

Such techniques also promote the development of independent and exploratory learning skills, which are important in the 21st century. Technical tools such as projectors, interactive whiteboards and tablets allow teachers to visualize material and pres-

ent it in an interesting and understandable way. This may include the use of animations, videos, sound effects and interactive activities to help students learn information better and retain it for a long time.

Technology can be a powerful tool to help reinforce learning and create a conducive environment for learning classical music or any other subject.

However, despite all the advantages of modern technologies, it is important to remember that they cannot replace the role of the teacher, but rather be used in combination with a competent teacher approach.

Method

Information technology and the Internet play a significant role in music teaching. They

enable students to become active subjects of learning, making them part of the process rather than just an object. The computer provides extensive capabilities for obtaining bibliographic and encyclopedic information, as well as access to additional educational materials, including reference materials, educational content, recordings and playback of performance recordings.

In the context of learning to play the piano, there are several areas in which information technologies are used:

1. **Listening and Analyzing Music:** The Internet provides access to many audio recordings, allowing students to study and analyze various compositions. At the same time, there are specialized programs and applications with which you can disassemble musical works piece by piece and analyze them.

2. **Music Creation:** Computer music production programs provide students with the opportunity to experiment with sounds and create and edit compositions. There are virtual instruments, synthesizers, samplers that allow you to record and play sounds, add effects and create your own music.

3. **Learning History and Theory of Music:** Thanks to the Internet, students can access a wealth of material about the history and theory of music. Materials can be presented in the form of audio, video images and texts. This allows students to gain a thorough understanding of pieces of music and their context.

4. **Distance learning:** with the help of information technology, it is possible to conduct distance piano lessons. Teacher and student can interact using video conferencing, exchanging notes, recordings and feedback through dedicated music learning platforms.

Thus, information technology and the Internet provide a wide range of opportunities to enhance music learning and allow students to develop different aspects of knowledge and skills in music.

Results

In the past, a significant portion of future pianists entering the Tashkent Conservatory received their professional training in music schools on the periphery of the country. However, in the 60s, despite the opening of new regional schools, the quality of educa-

tion in them did not always guarantee a high professional level of graduates. This created difficulties for teachers of the piano department at the conservatory, who had to correct the shortcomings of the students' previous training already at the stage of their studies at a higher educational institution. To solve this problem, it was decided to open a preparatory department and organize correspondence education.

This innovation allowed teachers to continue their education without interrupting their teaching activities in regional schools. Correspondence education gave them the opportunity to gain additional knowledge and skills that would help them better prepare students and correct the shortcomings arising from the imperfections of regional educational institutions.

The opening of the preparatory department and the introduction of distance learning were important steps in the development of the piano department of the conservatory. This allowed teachers to work more effectively with applicants from peripheral music schools, improve the quality of their training and ensure a higher professional level of graduates.

In addition, this contributed to the exchange of experience between teachers from different regions, which in turn increased the overall level of music education in the country. Teachers were able to share their knowledge and experience, discuss new teaching methods and jointly develop innovative approaches to teaching.

Thanks to these organizational measures, the piano faculty was able to successfully cope with the challenges associated with shortcomings in regional educational institutions. Conservatory graduates began to have a higher professional level, which had a positive impact on the development of musical culture in Uzbekistan.

Discussion

The process of modernizing music education is a multifaceted task aimed at introducing innovative approaches and methods into the educational process. These new forms of work not only expand the horizons of the musical subject, but also serve as an effective tool for developing the spiritual

and moral potential of students. The most important aspect of this modernization is the need to awaken in students a deep interest in activities that contribute to the development of the personal qualities of future musicians.

To achieve high results in mastering performing technique, which is not only a craft, but also an art, students need to practice systematically and persistently. This requires not only regular training, but also a deliberate approach to learning, where each lesson becomes a step towards improvement. In this context, the use of information technology opens up new horizons for the development of performance skills. Modern programs and applications allow students to receive instant feedback, analyze their achievements, and compare their results with the work of professionals.

As a result of the study, the following general conclusions were made:

1. The school of pianist in Uzbekistan, having significant potential for its development, demonstrates an amazing ability to internationalize, as well as adapt its principles and approaches to the most developed cultures. One of the key aspects that contribute to the successful introduction of students to the art of piano is the need for a deep “immersion” in the mental foundations of creative thinking, which includes understanding not only the technical aspects of performance, but also the artistic component of the art (emotional richness, philosophical depth), which permeates every work.

2. The repertoire strategy plays a key role in this process, being aimed at showing students the real historical process of the development of musical art and its relationship with sociocultural contexts. It is important that students not only study, but also understand the historical significance of the work, which will allow them to more fully understand the cultural roots and traditions from which they come. Successful mastery of a diverse repertoire requires from musicians not only technical skill,

but also cultural empathy, which implies knowledge of history, literature and philosophy, which in turn enriches their interpretive capabilities.

3. It is also important to note that the concert repertoire of pianists in Uzbekistan is being significantly updated thanks to the many highly artistic works of various genres and forms. In this context, genres such as miniatures and play cycles become especially popular, allowing composers to express their thoughts and emotions more freely; attracts the attention of performers who strive for diversity in their repertoire.

The works of Uzbek composers, in turn, fit organically into the global panorama of piano music, which not only confirms their value and significance, but also the priority and prospects for the development of piano performance in general in the country. The dialogue of cultures in the field of piano performing arts plays a key role in the exchange of cultural achievements and values between different peoples.

The performing concepts of pianists from Uzbekistan and foreign countries serve as visual examples that reveal the creative mechanisms of the process of embodying individual performing styles. This kind of interaction enriches both local and foreign colleagues, creating conditions for the exchange of experiences. That is, intercultural cooperation in the field of piano music opens up new horizons for musical creativity and performing arts, allowing the creation of works that are relevant and in demand at the international level.

4. The demand for Uzbek pianists in the international music arena testifies to the high level of their professionalism and competence. Understanding the depth and artistic meaning of the stylistic features of the music performed plays an important role in the development and satisfaction of the spiritual and aesthetic needs of society. Music becomes not only a means of self-expression, but also a tool for the formation of cultural identity, which is especially important in the modern globalized world.

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ON THE ORIGINS OF THE MUSICAL ART OF THE KARAKALPAK PEOPLE

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Abstract

Objective: to identify the origins of the musical art of the Karakalpak people, which is the result of a long and complex interaction of the local tradition with ancient and medieval cultures, as evidenced by numerous archaeological excavations, among which the archaeological sources found in Toprak Kale are of great importance.

Methods: the musicological method of genre-style analysis and the musical-historical approach. Results: The musical art of the Karakalpak people takes its roots from ancient and medieval cultures, incorporating elements of various cultural traditions that they have encountered over the centuries. The Karakalpaks live in the territory located in the Aral Sea region, along the Amu Darya and Syr Darya Rivers, and their culture has been reflected in historical events and interactions with neighboring peoples. The historical foundations of musical art date back to ancient times, as evidenced by numerous archaeological excavations conducted over the years by many expeditions, including the Khorezm archaeological and ethnographic expedition led by the legendary researcher S. P. Tolstov.

Scientific novelty: the article analyzes and examines archaeological finds related to archaeological excavations in Karakalpakstan, which provide important evidence of musical art.

Practical significance: the main provisions and conclusions of the article can be used in modern music teaching practice, namely in courses on studying the musical heritage of Central Asian countries.

Keywords: folk music, musical creativity, musical instruments, dutar, syrnai, murals

Introduction

The musical art of the Karakalpak people takes its roots from ancient and medieval cultures, incorporating elements of various cultural traditions that they have encountered over the centuries. The Karakalpaks live in the territory located in the Aral Sea region, along the Amu Darya and Syr Darya Rivers,

and their culture has been reflected in historical events and interactions with neighboring peoples.

The historical foundations of musical art date back to ancient times, as evidenced by numerous archaeological excavations conducted over the years by many expeditions, including the Khorezm archaeological and

ethnographic expedition led by the legendary researcher S. P. Tolstov.

These studies show that the ancient traditions of musical creativity of the Karakalpaks have deep roots going back in the past. Research shows that there are elements in the regional traditions of music and poetry that can date back many centuries. The use of natural instruments such as horns or percussion is evidence of how musical art developed in fusion with agricultural and nomadic cultures.

The results of the study

Musical creativity received its further development in the medieval period and was reflected as a special influence in modern art. In the Middle Ages, especially with the development of the Great Silk Road, the musical traditions of the Karakalpaks were enriched with elements of Persian, Arabic and Turkic cultures. These were times when trade routes facilitated the exchange of not only goods, but also cultural practices.

Music has become an important part of communication and rituals, strengthening the identity of the people. As noted above, archaeological finds related to archaeological excavations in Karakalpakstan provide important evidence of musical art. Finds of musical instruments such as:

- The dutar is a two-stringed instrument often used in folk music.
- Syrnai is a traditional wind instrument that also has a place in musical practice.

These instruments, discovered during the excavations, confirm that the musical culture of the Karakalpak people was diverse and multifaceted. Referring to the research carried out in Toprak-kale, an ancient city located in the territory of the Ellikalinsky district of the modern Republic of Karakalpakstan, it should be noted that it was one of the capital cities of the Khorezm state in the I–IV centuries of our era.

Numerous remains of architectural structures, including palaces, temples and other public buildings, have been preserved in this archaeological site. Among the most interesting finds on the territory of Toprak Kala is a building that may have served as an amphitheater or theater. Although this building is badly destroyed, archaeologists suggest that it was used for public spectacles and rituals,

which is typical for developed cities of that time. Such theatrical and spectacular structures were rare for ancient Khorezm architecture, which makes this find especially important for studying cultural influences and urban life in Khorezm.

Toprak Kala provides a unique insight into the cultural and artistic life of ancient Khorezm, and archaeological finds such as an amphitheater and wall paintings play a key role in understanding this heritage. Murals appeared in most of the rooms, apparently in all living and formal rooms. Of the rooms opened in 1946, room No. 5 on the second floor, facing the northern courtyard of the castle, was especially richly decorated. It was a huge hall with a flat ceiling supported by four columns, which was obviously ceremonial in nature. Its walls were decorated with magnificent ornaments representing a system of crisscrossing stripes of black and yellow tones, decorated with hearts, rosettes and acanthus leaves and forming rhombic fields used for picturesque images of musicians.

One of them has been preserved almost entirely: this is an elegant image of a harpist, made in yellowish tones. The fingers of several elaborately shaped hands in bracelets rest on the strings of a large triangular harp, reminiscent of Assyrian ones. The roundness of the shoulders and the oval of the face, the whole graphic solution of the image leads us into the world of Kushan-Gandhara artistic traditions: the harpist of Toprak-kala is a picturesque replica of the musicians of the Ayr-tam frieze. Two other fragments of images of women's faces found in the same room, especially one of them – the upper part of the face turned into a full-face, with a bold solution of straight-looking, wide-slit eyes and fused eyebrows – leads us into the world of other artistic associations. Parallels here should be sought in the Syro-Egyptian, partly northern Black Sea fine art of the Roman period and in the images of the art of the ancient Mediterranean. Thus, in the paintings of one room, two art schools and two traditions intersect, which, however, received a completely peculiar refraction on Khorezm soil.

Among the found fragments of the painting of this room, musical instruments are represented by the image of a small double-sided tom-tom drum in the shape of an hour-

glass. In 1947 In the rubble of the room under the “harpist’s room”, a fragment of a painting depicting a hand holding the neck of a two-stringed instrument of the dombra type was found that had fallen from above from this room. Apparently, on the whole, the painting of the room corresponded to the content of the Ayrtam frieze, solving the same problem with pictorial means. The room had other decorations. Numerous fragments of molded clay (with an admixture of wool) garlands of leaves and fruits, colored green, saffron and red, were found near its western wall, as well as a huge, one and a half times larger than normal hand of a high-relief image of a man resting his fingertips on some rectangular-rounded object – a gesture., well-known from the images on the coins of Kushan kings Vima Kadfiz and Kanishka.

Fragments of a harp found during excavations at Toprak Kale emphasize the importance of music in the lives of people of that time, and also show the skill of ancient artisans in creating musical instruments. Their findings allow researchers to better understand the social and cultural aspects of life in ancient times, including rituals, festivals, and other aspects of social life. The images of harpists and the musical instruments themselves give an idea of how music could be combined with other art forms such as painting and sculpture, as well as the importance it had in the culture and religion of ancient peoples. The harpist and her companions open the door to the most difficult world of ancient art for a researcher to access – the world of music.

We know the role that the classical Khorezm music school played in the history of the musical culture of the peoples of Central Asia in the late Middle Ages and modern times. And the elegant image of a harpist with an “Assyrian” instrument in her hands is a new link in the chain of links between the ancient Khorezm civilization at its origins

and the Near Asian world, which we have traced above, and, at the same time, a precious monument to the prehistory of the high musical culture of later, medieval and modern Khorezm.

One of these unique sites is the Toprak Kala settlement, which is located in the Ellik-kalinsky district of the Republic of Kazakhstan, among the numerous ruins of ancient fortresses.

Conclusions

Toprak Kala provides a unique insight into the cultural and artistic life of ancient Khorezm, and archaeological finds such as an amphitheater and wall paintings play a key role in understanding this heritage. Studies of frescoes and other artifacts at the

Toprak Kala settlement allow scientists and researchers to better understand the history of Karakalpak musical art, its origin, evolution and connection with other art forms. The relationship between the Toprak Kala amphitheater and the music of the Karakalpaks allows us to imagine what cultural and musical events were like in ancient times and how music accompanied various events and rituals.

The reflection in modern culture of the modern musical art of the Karakalpak people actively preserves and develops traditions based on historical heritage. Music plays a central role in rituals, celebrations, and other social events. Master musicians pass on knowledge and skills from generation to generation, which testifies to the deep roots of musical art in the culture of the Karakalpaks.

Thus, the musical art of the Karakalpak people is the result of a long and complex interaction of the local tradition with ancient and medieval cultures. Archaeological finds confirm the richness and diversity of this heritage, which continues to live and develop in modern times.

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THE ROLE OF FEMALE PERFORMERS IN THE INSTRUMENTAL PERFORMANCE OF DUTAR: ON THE EXAMPLE OF MALIKAHON ZIYAYEVA

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Abstract

Performing schools and styles of master performers, who, with their selfless work and fruitful creativity, have made a huge contribution to the formation, development and preservation of our national musical heritage, are used as an instructive guide for educating young performers in the field of modern musical art. One of these masters is Malikakhon Ziyayeva, and today she has a unique style of playing the dutar instrument and a method of teaching. This article provides information about the activities of this artist.

Keywords: *dutar, makom, performer, teacher and student, musical instrument performance*

Introduction

The instrumental performance of the dutar is considered one of the oldest national art forms of the Uzbek people. This continues thanks to talented artists. One of such creators is the master, Professor Malikakhon Ziyayeva. The craftswoman was born on February 1, 1956 in the Ferghana region in a working-class family. From a young age, she danced very beautifully, sang songs and played on Rubab. In 1969, because of her love for music, she was accepted into the Fergana Musical Educational Institution in the class of a tutor. Dutar received her primary education on the instrument from Kimsankhan Akhmedov. Having successfully graduated from a musical educational institution, Malikakhon was sent to study at the Mukhtar Ashrafi Tash-

kent State Conservatory at the Department of Music of the East. She took lessons from the Honored Artist of Uzbekistan, performer and composer Fahriddin Sadykov. It should be especially noted that along with his mentor Fakhridin Sadykov, she was lucky enough to receive education from such great masters as F. Karamatov, M. Mukhammedov, S. Takhalov, I. Rajabov and many others.

Research method

After graduating from the Conservatory in 1979, she was hired by the Yunus Rajabi Ensemble at the Uzbekistan Broadcasting Company. Upon arriving at work, the young performer was able to work side by side with great mentors and learn a lot of works. These are great teachers of Uzbek art, such soloists

and singers as Berta Davidova, Orif Alimakhsumov, Orifkhon Khotamov, Komuna Ismoilova, Ochilkhon Otakhonov, Iskhok Kataev, Eson Lutfullaev, Orif Kosimov, Turgun Alimatov, Dadakhoja Sottikhodjaev, Abdulkhoshim Ismailov, Israil and Ismail Vakhobov, Izro Malakov, T. Makhmudov, that our heroine considers it a great happiness to work with them and enjoy their art. In fact, these mentors can be called solid pillars of makom art. While working in the ensemble, Malikakhon Ziyayeva deeply mastered complex works of large forms. Under the leadership of Abdulhakim Ismailova, she took an active part as a dutarist in the process of restoring makoms to the gold fund.

Works on solo dutar “Tasnifi Navo” and “Graduni Navo” from makom Navo, “Tasnifi Dugoh”, “Garduni Dugoh” from makom Dugoh, from Uzbek folk songs “Ajam Taronalari”, “Qoqoncha”, “Shafoat”, with Honored Artist of Uzbekistan Hadiya Yusupova, the work “Yor Bilib”, and with Komila Aminova, they recorded more than 15 works on magnetic tape on a solo dutar. In addition, “I was a solo performer of dutar in the makom recordings of Honored Artists of Uzbekistan Mahbuba Khasanova and Matluba Dadaboeva, in all recordings of the national Hafiz of Uzbekistan Arifkhon Khotamov, as well as in many works by great art historians of their time, Berta Davidova, Kommuna Ismailova, Ochilkhon Otakhonov, Tavakkal Kadyrov, Sherali Juraev and Zamira Suyunova,” – the artist Malikakhon Ziyayeva speaks in her memoirs. These works did not go unnoticed, and in 1987 she was awarded the “bronze plate” for her active participation in recording gramophone records.

Since 1990, together with the National Artist of Uzbekistan Munojot Yulchieva, she participated in major concert programs and festivals in a number of European countries, such as France, Germany, Norway, Switzerland, Sweden, Spain, Italy, the Netherlands, Moscow, Kursk, Oslo, and contributed to the popularization of Uzbek art in the world at a high level. In 2002, she was awarded the title of “Honored Artist of Uzbekistan”. Separately, it is worth dwelling on the pedagogical activity of the artist Malikakhon Ziyayeva. Since 1992, she began her teaching career as an assistant teacher of the department of “Traditional Performance” at the Uzbekistan State

Conservatory. His students took high places in international and national competitions. Among them Dilfuza Haidarova, Malika Zufarova, Ilyas Arabov, Begzod Safarov, Faringiz Ziyayeva, Munira Alimova, Shahida Alikulova, Nigora Gusenova, Nozima Khasanova, Izzat Yuldashev, Feruza Giasova, Mirazim Abdumutal oğlu, Gulirano Abdullayeva, Umida Asomiddinova, Zilola Hamidullajonova and others achieved high results at international competitions and republican contests.

The Shukrona Ensemble was founded by Malikakhon Ziyayeva in 2005, bringing together the most talented students. To this day, it is worth noting the skill of the Shukrona Ensemble in several concert programs, musical evenings, and creative meetings organized throughout Uzbekistan.

Results analysis

It would not be an exaggeration to say that the fame of our artist has spread all over the world. The reason is that she also has several students in foreign countries who today live and work in England, Germany and America.

One of them proudly notes that her American student Tanya Merchant, who received a professorship today, took private lessons from Malikakhon Ziyayeva and, admiring her, founded an ensemble of dutarists at the University of California at Santa Cruz to continue the work of her mentor. In 2015, Malikakhon Ziyayeva was invited to the United States and conducted a master class “master’s instruction” for university students and soloists of the dutarist ensemble. And, of course, in accordance with the requirements, a large concert was organized, in which our mentor successfully participated.

In addition, Tanya Merchant wrote and published the book “Women Performers of Uzbekistan”. In it, she spoke separately about her mentor Malikakhon Ziyayeva and especially noted the skill of the Uzbek performer. We are talking about the presentation of the book <https://ari.ucsc.edu/people/tanya-merchant> by clicking on the link, you can read it in more detail.

Rozia Sultanova, a lecturer at the School of Oriental and African Studies at the University of London (SOAS University of London), also learned the secrets of performing the dutar from Malikahon Ziyayeva. Rozia Sultanova’s

performance at the concert “Uzbek Dutar and Western Guitar”, held on December 4, 2006 at the Embassy of Uzbekistan in London, amazed everyone and, of course, thanked her mentor Malikakhon Ziyayeva for this success. Today, Rozia Sultanova teaches at the University of London in England (SOAS University of London) with a degree in Art.

Malikakhon Ziyayeva’s student from Germany Anettakhonum, also studied with a teacher of national classical music, works by our composers, Uzbek folk melodies, as well as several samples of Shashmakom..

Conclusion

Here we will focus on the scientific activities of our mentor. In fact, it is the truly human duty of every student to confess his teacher. Malikakhon Ziyayeva always remembers her mentor Fahriddin Sadykov in every piece of his work, in every melody that she teaches her students. She teaches her students by showing and telling how her mentor taught her. In an effort to ensure that what she learned from her teacher remained with his later students, in 2008 he published the book “Dutar (F Sadykov’s performance style)”, and in 2012 – “Dutor (F Sadykov’s performance style)”. In this textbook, Malikakhon Ziyayeva studied the performance of works from her teacher Fakhridin Sadykov, that is, she performed them in the same way as her mentor and entered them into the textbook by writing them down in

musical notation. It should be especially noted that during her studies at the Uzbek State Conservatory, Malikakhon Ziyayeva took lessons from the Honored Artist of Uzbekistan, performer and composer Fahriddin Sadykov. “My greatest achievement was that my teacher taught Uzbek folk melodies with incredible exactingness and love. Their performing schools are extremely complex, including those that were able to beautifully demonstrate the potential of the dutar. I managed to flawlessly study a number of works such as “Fabrika”, “Sharob”, “Chorgoh”, “Ajamtaronalari”, “Ozgancha”, “Chuli Irok”, “Qoqancha”, examples from instrumental melodies of makom “Navo”, Sarakhbori Buzruk and Nasrulloi from the Nasr part,” said the mentor, remembering with love. In those years, Malikakhon Ziyayeva, along with her mentor Fakhridin Sadykov, was educated by many other great masters such as F. Karamatov, M. Mukhammedov, S. Takhalov, I. Rajabov.

In 2019, they published another textbook, in which they included a collection of notes adapting large-format works by Shashmakom to the melody of the composer. These textbooks are intended for young people studying the performing arts, carrying out activities in this field, in which the great work of our mentor Malikakhon Ziyayeva is concentrated. Today Malikakhon Ziyayeva works as a professor at the Department of Instrumental Performance National Institute of Musical Art named after Yunus Rajabi.

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BASIC PRINCIPLES OF THE MUSICAL-PHILOSOPHICAL CONCEPT OF THE COMPOSER RUSTAM ABDULLAYEV'S CREATIVITY

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Abstract

The article reveals innovative aspects of the implementation of national traditions in solo and ensemble piano works by the leader of the Uzbek school of composition, Rustam Abdullaev, and reveals the unique artistic features of the modern sound world of the composer's music. **Keywords:** *composer, creativity, tradition, innovation, timbre texture, rhapsody, dastan, microtheme*

The philosophical and aesthetic concept of Rustam Abdullaev's work is the quintessence of the development of the national music school of Uzbekistan, therefore in this section of the dissertation we consider it necessary to touch upon important aspects of the national music school of Uzbekistan. The formation and development of national music schools is a particularly complex historical process, in which leaders-activators emerge, whose names are associated with certain stages of the establishment and promotion of national cultures in the world community. In any national culture, the processes of formation and development of music schools are carried out individually in accordance with the level of development and state of musical art. In Uzbekistan, the study of the national music school as a holistic artistic phenomenon has not been undertaken to date, although the concept of a nation-

al music school is found in publications. At the same time, strengthening the position of Uzbekistan in the world community requires scientific study of the national music school as a history – artistic category. This concept differs from the concepts of the composer's school of Uzbekistan and the national music school, the Uzbek composer's school. It includes the work of composers, bastakors, performing musicians, that is, it has an expanded concept of a complex nature.

The concept of a national music school is decisive for the direction associated with understanding the principles of creative activity of musicians as a component of the comprehensive concept of national musical culture. In the context of the dissertation, scientific attention is concentrated on the national school of composition and its leading representative, the leader of the current time, composer R. Abdullaev, a recognized

classic of modern Uzbek music, chairman of the Union of Composers and Bastakors of the Republic of Uzbekistan. In world musical art, the activities of composers over the course of centuries of historical development have united into various creative organizations, unions, associations, and leagues, which contributed to the development of certain principles, provisions, systems, and common expressive means as a single school of composition. The Union of Composers of Uzbekistan, organized in 1938, was transformed into the Union of Composers and Bastakors of the Republic of Uzbekistan in 2017 and became the foundation for the development of artistic and creative principles of the national school of composition. Heading this creative organization for a number of years, R. Abdullaev formulated a philosophical and aesthetic concept of his activities, consonant with the main directions of the work of the Union of Composers and Bastakors of Uzbekistan, the main principles of which are as follows:

- ideological and artistic content of works;
- national themes and figurative sphere;
- reliance on national traditions, application of modern technologies of composer writing;
- promotion of the work of Uzbek composers in the republic and abroad.

Thus, under the leadership of R. Abdullaev, composers of Uzbekistan provide the country with musical products, nourish the national consciousness of consumer musical art, form artistic aesthetic taste and mentality, humanitarian culture, and communicate with society.

The National Music School of Uzbekistan is a complex concept, covering many directions, trends, styles, united by a commonality of expressive means, based on the cultural heritage of traditional music, adapted to modern perception, rethought by composers. These are professional musicians-performers, interpreters of composers' works. The study of the formation and development of the national music school of Uzbekistan raises many problems necessary for understanding the concept of the national school of Uzbekistan.

A characteristic feature of the historical process of development of national music schools was the universalism of the sys-

tem, the inseparability of music from other types of art, which is clearly reflected in the treatises of Al Farabi. The great thinkers of the East were musicians – performers, teachers, researchers, and such minds as Al-Khwarizmi, Al-Beruni, worked in the Mamun Academy.

They emphasized the role of the influence of the musical thought of the East on the development of culture. Later, the influence of Western art, including music, on the development of the musical culture of Turkestan, and then Uzbekistan, is observed. The opening of the people's conservatories as educational institutions of the European format of musical culture led to the formation of a centralized system of functioning of the national music school and the opening of the Tashkent Conservatory – the first musical educational institution in the region of Central Asia. The first graduation of composers who received education in this university took place in the early 1940s.

The development of genres of European origin, the creation of music based on and in combination with national traditions became the main line of development of the national music school, which continues to this day. At the present stage of development of the national music school and its important component – the national composer school, the research thought of the author of the dissertation is focused on the phenomenon of the originality of Uzbek composer creativity, representatively revealing the philosophical and aesthetic thinking of the activities of R. Abdullaev.

The composer's work of R. Abdullaev today represents a unique phenomenon of musical art, covering many genres and forms, the study of which allows us to formulate the basic principles of the musical-philosophical concept of his work. With all the diversity of genres and forms in the composer's music, a single core line of his work has been revealed, reflecting the conceptuality of artistic ideas and their embodiments.

We call this conditionally and hypothetically a musical-philosophical concept, the main principles of which are the following essential postulates:

- man in the context of the world around him;

- revealing the spiritual qualities and facets of a person, his aesthetic wealth;
- a challenge to negative phenomena, threats to the destruction of the harmony of existence;
- poetry of everyday work for the benefit of the manifestation of humanism;
- displaying images of national heroes as an ideal for young people;
- discovery of the beauty of foreign oriental culture;
- creation of a system of musical expressive means that embody the national identity and artistic ideology of the composer's music.

The formulated fundamental principles of the musical and philosophical concept of R. Abdullaev's work are examined on the basis of dialogues and conversations with the composer and an analysis of specific works. "The composer's worldview, like that of any artist, reflects the ideological aspects of his consciousness and has a decisive impact on musical creativity." In the complex of principles of R. Abdullaev's creativity, the worldview is the methodological basis of the humanistic position refracting the ethical, philosophical and other views of the composer. This is precisely why the worldview is most adequately manifested not only in theoretical positions and journalistic statements, but also in the artistic fabric of a musical work, which gives grounds for distinguishing between such concepts as the artist's worldview and the artistic worldview. In this case, the basis for judging the composer's artistic worldview is not the individual expressive means and writing techniques used, but their system, which determines the figurative structure of the musical work. From the perspective of our research, the musical and philosophical concept of R. Abdullaev's work is, to a certain extent, a complex system, a fundamental creative platform of the composer, a kind of model of his worldview, reflected in his music.

The fundamental feature of the musical and philosophical concept of R. Abdullaev's work is man, his spiritual world and the surrounding socio-cultural environment. "Already in my early childhood in Khiva, when remarkable creative personalities, poets, musicians, philosophers came to our house, I sought to know the spiritual world of each

of them, to penetrate into the laboratory of their thinking and creativity."

Conversations about music, traditions, and musical instruments were embedded in the consciousness of R. Abdullaev, exerting a powerful influence on the stability of creative positions in musical art, based on the historically established humanistic postulates of the great thinkers of the East.

The fundamental principles of the musical and philosophical concept of R. Abdullaev's creativity function at all levels of his works of different genres, putting forward the spirituality and beauty of art. This is where the educational power of R. Abdullaev's creative personality manifests itself. "The power of personality is, first of all, love, creativity and wisdom." These are the essences that are the basic constants of the composer's life. A person who perceives the world in harmony with nature is unthinkable without a feeling of love for mother, native land, family, children. These high humanistic qualities of personality are sometimes deliberately declared by modern artists, camouflaging their ideological contradictions.

The musical and philosophical concept of R. Abdullaev's work is a sincere, genuine expression of his feelings, thoughts, emotional and psychological states, similar to the great musicians and composers of different historical eras. In the process of numerous scientific searches for creative self-expression, R. Abdullaev managed to find his own path in musical art, which convincingly and convincingly confirms the correctness of the direction of research of this problem. At the same time, the dynamics of the composer's creativity reveals an increase in the significance of the philosophical content of R. Abdullaev's music, due to the composer's gravitation towards themes of deep reflection on the meaning of life, fate, and the purpose of man.

Along with this, there is a factor of increasing scientific approach to the disclosure of philosophical topics of a high degree of indirect reflection of reality. "Philosophical creativity is highly indirect. In it, the creative process passes through many layers of "distance" between the starting point (the deepest essence of the objective world and its components, human practice, concrete scientific knowledge, etc.) and the final result (philosophical abstractions

and knowledge). The very specific philosophical form of research into reality is mediated, since thinking is not capable of directly and immediately entering into connection with the objective material world.”

This is especially important in the study of composer’s creativity, where such important concepts as sensation, imagination, fantasy and representation also play an important role. In this regard, our study puts forward such an aspect as the crystallization of R. Abdullaev’s composer’s style under the influence of musical and philosophical principles of creativity. Here it is necessary to note that the composer does not strive for total destruction or radical modernization of historically established musical expressive means of music. “Any important artistic and expressive effect must be, for its reliable action, provided by a sufficiently large number of different means

directed to the same goal. We call the corresponding principle the principle of multiple and concentrated impact. Its great role is determined, in particular, by the fact that, while addressing a wide range of perceivers, art at the same time addresses the human personality in its entirety, influencing various layers and “floors” of the psyche, emotions and intellect, the depths of the subconscious and the heights of consciousness.”

It should be noted that the principle of multiple and concentrated impact introduced into scientific circulation by L. Mazel is found in many of R. Abdullaev’s works in an individual interpretation and contributes to an impressive emotional and psychological impact on both performers and listeners. In this sense, R. Abdullaev finds very effective and powerful techniques of musical writing, conditioned by the philosophical content of music.

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UZBEK VOCAL CYCLES AT THE CROSSROADS OF CULTURES

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Abstract

The main purpose of the article is to determine the culture of the musical culture of the Uzbekistan, the study of modern trends and the role of musical arts in the education of youth, exchange of scientific information in the field of composition, musicology art bastacors, as well as history of theory and practice of musical arts. Attraction to philisophical traditional content, text based experimentation of composition, by search for new means of musical expression and compositional solutions.

Keywords: *Genre, music, study, dramaturgiy, eastern melodical, philosophical and traditions content, experimenting*

The relationship between musical and poetic texts in vocal music is a complex system that arises in the creation of a vocal work. The works of musicologists B. Asafyev (Asafiev B., 1977), V. Vasina – Grossman (Vasina-Grossman V., 1978), I. Malmberg (Malmberg I., 2012), and other scientists are devoted to various aspects of the relationship between music and words, and the concept of “musical poetics” appears (Malmberg I., 2012).

The study of the work of Uzbek composers is an urgent area of modern musicology, focusing on the problems that allow us to identify the prospects for the development of creative thinking among young people.

The genre of the vocal cycle, in which the poetic word and music interact, presents rich opportunities in this regard. This union of two types of arts provides a great opportunity to improve creative personalities, form a humanistic position and intellectual self-aware-

ness. This genre has been one of the leading in the work of Uzbek composers for many decades, reflecting the dynamics of the artistic process. Turning to the vocal cycle allows us to comprehend the world of poetic images through their musical equivalents.

The study of the musical poetics of Uzbek vocal cycles allows us to generalize theoretical observations on the uniqueness of their organization, determined by the creative ideas of composers, and the spiritual needs of society. Vocal cycles characterize a wide range of poetic sources from Eastern classical poetry to the poetic creativity of our contemporaries. At the same time, the focus of the composers is on poetic texts of lyrical and philosophical content, touching on the spiritual, moral and ethical problems of human life. “Vocal cycles of precisely this content were chosen for this work.” A vocal cycle is a combination of independent songs and romances, complete in

form, subordinated to a single artistic concept” (Analysis of vocal works. 1988. 215).

Musical poetics (Latin *musica poetica*, semantic translation – created music or created music) is a term in the musical theory of the XVI–XVIII centuries, which denoted musical composition (as an artifact of musical creativity), as well as the technique of musical composition). The author of music in the Baroque era was specifically called *musicus poeticus*.

In this regard, the concept is explained based on the etymology of the word “poetics”, derived from the word “poet” in several linguistic variants. Thus, in Latin, the active principle is emphasized (the poet is an “inventor”, “master”, “creator”), in Greek the meanings “to stay”, “to remain” are added, in Slavic languages there are meanings “to sing”, “to sing”.

The adjective *poetica* in the phrase *musica poetica* did not mean poetry (the art of verse), but other Greek *poipais* in the literal sense – creativity, creation. The term first appeared in the book by Nikolai Listenius “The Basics of smooth Chanting” (Wittenberg, 1533). The concept of *musica poetica* has become widespread in the German Baroque music science. Significant works devoted to the theory and technique of musical composition were created by Heinrich Faber (1548), Joachim Burmeister (1606), Joachim of Thuringia (1624) Johann Andreas Herbst (1643) Athanasius Kircher (1650), Wolfgang Kaspar Prinz (1676).

Summarizing observations on the issues of musical poetics, we note that musicologists began to address this concept of poetics from the second half of the twentieth century up to the present time. As follows from the analytical review, in art history it is interpreted from a literary standpoint. In musicology, the concept of poetics has great scientific potential: it is able to reveal the specifics of musical art, reveal the deeper sides of the content of a musical work, the peculiarities of its stylistics and composition, the author’s originality of the artistic realization of the idea. Poetics is the essence of the art world, the personification of spiritual human aspirations through a structurally organized system of artistic and aesthetic means.

The considered works are a reflection of the processes of tireless creative search of

modern Uzbek composers in the field of the vocal cycle, which is always an experimental innovative laboratory. It should be noted that despite all the originality, the vocal cycles of Uzbek composers are based on the traditionally established principles of construction associated with the drama of contrasting juxtapositions of parts. Musical unity is achieved in the cycle due to the end-to-end development of figurative and intonation spheres, the presence of thematic arches between the parts. On the one hand, the expressive character, on the other – onomatopoeic due to the phonetic feature – the presence of consonant sounds – repeated utterance of the word contribute to the introduction of grotesqueness into the figurative world of the work. The poetics of Uzbek vocal cycles is determined by how composers distribute poetic material, how they imagine the dramatic line of a musical work.

During the research, the process of composing creativity and its effectiveness, which generalizes the musical world with new achievements and the promotion of Uzbek national art into the world cultural space, was important to us. This is especially important and significant, since it is in the vocal cycle that the Uzbek mentality, attitude, worldview and worldview, and artistic intelligence are revealed in many ways. In order to understand the aesthetic, lyrical and philosophical meaning of vocal cycles, it was necessary to immerse ourselves in the musical world of composers and the poetic world of poetry authors, their ideological basis, philosophy, aesthetics of creativity, which helped to come closer to understanding the musical and poetic content of vocal cycles, to reveal the semantics musical text.

In this research process, the fundamental coordinates for me were the following:

- The spiritual value of the heritage of the great thinkers of the East;
- Artistic aesthetics of modern Uzbek poetry;
- Rethinking traditions;
- Innovativeness of searches;
- Dialogue.

Understanding music is a fascinating process in its inexhaustibility of scientific interpretations, interpretation of scientific methodological approaches, and hypothetical concepts. In the study of vocal cycles, this

process is especially complex due to their intellectual essence, high spirituality, lyrical-philosophical and ethical-psychological meanings. That is why musical poetics comes to the fore here. Theoretical analysis of the structure and musical language of Uzbek vocal cycles showed the desire of composers to show the spiritual world of the individual in the context of scientific and public cultural values.

In vocal cycles to poems by the great thinkers of the East, composers creatively refracted the expressive capabilities of the Eastern classical poetic forms of ghazals, rubai, maqom traditions in organic synthesis with modern technologies of musical writing, creating highly artistic, reference images of the musical direction. In vocal texts to poems by modern Uzbek poets, our study focused on the role of the personal beginning of the composer's interpretation of the poetic source. In this creative process, the composer and poet become, as it were, supporting characters.

Dialogue, which manifests itself at different levels, plays an important role in the dramaturgy of Uzbek vocal cycles. The process of intonation, in order to become not speech, but music, merges with speech intonation, and turns into unity, into the rhythmic intonation of a word-tone, into a new quality, rich in new expressive possibilities..." (Asafiev B., 1977. p. 211).

It should be noted that dialogism is one of the most important parameters of modern composer's creativity not only in Uzbek, but also in foreign composer's creativity. It should be noted that Uzbek composers use new technologies of musical writing selectively in accordance with the ideal concept and artistic content of the work.

Based on the study, the following conclusions were made:

1. Vocal cycles in the works of Uzbek composers are an organic part of the general cultural process of evolution of cyclic forms, the aesthetics and compositional features of which have deep roots in Uzbek culture.

2. The specificity of vocal cycles in the work of Uzbek composers is determined by a number of factors: the characteristics of our region, national traditions, the influence of general cultural trends, in particular, the level of professionalism of composers. In the works of different authors, the embodiment

of this genre model is determined by the traits of their individuality in the presence of general stylistic parameters.

3. Vocal cycles in the work of Uzbek composers indicate an intensive search within the framework of which highly artistic samples are created that record the level of mastery of this genre model at the turn of the 20th-21st centuries and the continuity of established traditions.

4. The musical poetics of vocal cycles of Uzbek composers reflects the dynamics of growth in the professional skills of the authors, who demonstrate in their vocal-cyclic works a high level of compositional structure and mastery of modern writing techniques aimed at deeply embodying the content of the poetic text.

5. The specificity of the interpretation of the content and form of vocal cycles in the work of Uzbek composers is associated with the embodiment of deep national traditions, the poetry of modern Uzbek authors, with individual approaches to modeling the poetic basis of vocal-cyclic compositions, which predetermine a high degree of musical and dramatic integrity of the composition.

Thanks to the polysemy and versatility, a rethinking of poetry occurs. In some cases, the re-emphasis of the semantic basis can be quite significant – the near and distant semantic series of poems "come to life" and come into "movement" (Malmberg I., 1954. p. 57).

In the lado-tonal and harmonic means of musical language, national traditions and modernity are combined in the implementation of signs of modal modes with a second ratio, which causes a certain dissonance of the vertical sound, which is very characteristic of modern music.

The sophistication and thoughtfulness in the lyrical and philosophical text are conveyed by the composer caesura between the lines of the poem and the instrumental performance of the patterned sinuous melody of the vocal part on the oud.

Concluding the study of the topic, it is necessary to emphasize that it remains open to a broad time perspective. The piano intro in many vocal cycles embodies a polyphonic style of presentation. Using the expressive possibilities of the harmonic vertical, combining chords with the linearity of

the bass voice, based on the monointonal relief seconds intonations characteristic of the national lyrical melos. In the melody, there is a sense of national-traditional techniques – zonality, variability of fret supports. But applying national methods of presenting melodic material, the composers subordinate in vocal cycles the logic of symphonic development, in refraction of texture, to the increase in timbre rhythm, which passes from a dissonant chord cluster to a three-line presentation at the end of the introduction indicating a turn from exposure to development.

Uzbek composers reveal new facets in vocal and expressionist cycles. For the vocal cycle, the composers select those poems that speak of a subtle aesthetic taste in the ability to choose a poetic text, consonant with personal ideals and spiritual demands of modern human society. By combining poetic texts into a single artistic storyline, the composers creatively rethink the complex psychological content. Thus, the composers heard and revealed in the poems of Uzbek poets a reflection of the real world, the pain for the spiritual state of each individual individually. In musical construction, most of the romances are built in the form of a period. The recitative-declamatory vocal part is born in tempo to the chant, supported by musical intonation expressing every syllable, every word in the phrase.

Each vocal phrase ends with a stop on a long sound, which is not perceived as completion, but conveys the next movement of thought to the next phrase. Despite the fact that the instrumental part is based on basso-ostinato, a wise current of thought is indulged in the vocal part.

The composer, selecting poems for his vocal cycle, is guided primarily by his own aesthetic characteristics, creates his own plot. At the same time, a peculiar dialogical structure of the cycle is formed, in which the musical and poetic principles, interacting, form a qualitatively new artistic phenomenon that differs from the original source. Thinking over the composition of the cycle, the composer brings his own individual, often autobiographical, beginning to it. If in the poetic cycle the poet is often the hero or the hero of the second plan, then similar observations are made in the vo-

cal cycle. In other words, the composer, like the poet, illuminates his work with a personal spiritual light. Hence the semantic multidimensionality and the ambiguity of the artistic meaning of vocal cycles.

The study of accumulated scientific experience in the field of analysis of vocal cycles has been of great benefit in the development of analytical approaches to the consideration of specific works on a sound methodological basis. Thus, based on methodological grounds, it should be concluded that on the basis of artistic practice, various models are being formed, which are being developed in the context of the complexity and diversity of interrelations in Uzbek vocal cycles, the potential of which has broad prospects. In this regard, the problem of the relationship between the synthesis of music and poetry is open to both art criticism and philosophical and aesthetic thought.

The appeal to the theoretical analysis of vocal cycles based on the poems of the great thinkers of the East is due to the activation of the creative interests of Uzbek composers to revive the spiritual values of the past. In this process, a particularly important role is played by the attitude to tradition, the preservation of its continuity in the development of culture and the consonance of the ideas of the giants of eastern poetic thought to our time. The poetic word originated in the East and, in particular, among the peoples who inhabited the territory of Central Asia in ancient times. This is reflected in the holy book of Zoroastrianism “Avesta”, where it is indicated that the sermons delivered initially by the founder of the doctrine Zarathustra, and then by the priests, were performed in poetic form, recited for greater understanding, communication to the consciousness and perception of listeners.

Gradually, the tradition of not reading, but singing poetry among the peoples of the East was formed. Therefore, it is not surprising that all the great thinkers of the past were not only scientists, but also poets and musicians, art historians and aestheticians. This is evidenced by their brilliant treatises, which are an enduring spiritual value.

The change of generations of composers, passing on their knowledge and creative experience to subsequent ones, tuned to a high

note of service to art, makes obvious the fact of the inevitable continuation of the life of Uzbek vocal cycles in new interpretations, dimensions and manifestations.

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THE IDEOLOGICAL AND CONCEPTUAL CONTENT OF THE QUARTETS OF THE VIENNESE CLASSICS (INTERPRETATION ISSUES)

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Abstract

In the era of Viennese classicism, the quartet became one of the leading genres of music making. The music of the quartets is distinguished by its sublimely spiritual content, where the deep expression of the flow of thoughts of the artists of that time was reflected not only in the form and content, but also in the technique and manner of performance.

The emerging style of new polyphony was established in quartets based on classical harmony and, thus, string quartets rose to the level of symphonic cycles. In short, the enrichment of expressive means, the deepening of the content and the complication of compositional structures is becoming a leading aspect in the evolution of musical art, which is ahead of the historical process.

Keywords: *string quartet, Viennese classics, performance, interpretation, performance technique*

The Viennese classics established the quartet as an extremely serious genre, with exalted spiritual content, capable of expressing a deep flow of thoughts with all their complex and unexpected aspects. Of course, genre and everyday images found a place in the classical quartet, but here they play far from the main role. In addition, these images are presented differently than in the symphony, either more subtly, or more sharply, characteristically, or more lyrically. In the quartet, there are much less tangible connections with opera than in the symphony, that is, with what causes the listener to have more or less specific associations.

The significance of the content, its departure from everyday lightness, is reflected in the

quartet, as in the symphony, by the appearance and approval of the development of the sonata allegro and the crystallization of the sonata cycle with a regular sequence of parts. This elevates the quartet above all kinds of household music, gives it a classic appearance. From the technical and musical side, the quartet consolidated the role of a new polyphony, which arose on the basis of the classical harmony that developed at that time. Such polyphony was based on harmonic patterns and this distinguished it from the ancient polyphony. The combination of individualized voices and the strict logic of classical harmony is a distinctive feature of the entire Viennese classical style, but it was especially clearly revealed in the quartet with its obligatory four-voice.

The quartets of the Viennese classics are very complex in their style, although they are very convenient to perform in texture and do not present technical difficulties compared to the works of composers of later times. The slightest inaccuracy of metrorhythm, tempo, intonation distorts the style and character of the music. Classical quartets require particularly careful, filigree finishing of all the smallest details of the musical text.

Just as in symphonies, the string quartets of the Viennese classics show a progressive evolution, enrichment of expressive means, deepening of content and complication of compositional structures.

There is also a tendency towards crystallization, an increase in the importance of each individual quartet in the composer's work. So, if Haydn has 83 string quartets, then Mozart has 23, and Beethoven has only 16.

If Haydn's work is dominated by quartets of a light, serene nature, which made it possible for the composer's biographer Stendhal to call them with good reason "the conversation of four pleasant people", then in Mozart's work the quartet is filled with complex psychological content, contradictory musical images, sophisticated polyphonic writing technique. In Beethoven's quartets, completely new features and new characters emerge – the passionate Schillerian natures of the era of "storm and onslaught", where conversations turn into sharp dramatic clashes. Beethoven's last quartets represent peculiar peaks of wise philosophical contemplation, in which violent outbursts of angry rebellious protests break out.

The great interpreter of Beethoven, Gustav Mahler, not without reason offered to perform works of such a gigantic scale as Beethoven's last quartets by a string orchestra. The symphonism of Beethoven's thinking has also been vividly embodied in string quartets, the concepts of which are characterized by a special scale and require an appropriate approach to their performance, the search for new expressive means, strokes and playing techniques, richer sound, timbre colors approaching the instruments of a symphony orchestra. Thus, the quartets of the Viennese classics are very diverse and, despite the commonality in their belonging to the same compositional field, they nevertheless

require a sensitive approach to understanding the content, style and choice of an interpretative solution, a performing concept, and a convincing artistic embodiment.

The founder of classical quartet art is Haydn, who owns over 80 string quartets. The composer wrote his first quartet in 1755, and the best mature works of this genre date back to the 1790s. Haydn wrote the last remaining unfinished string quartet Op. 103 – No. 83 according to the through numbering in 1803. For a period of a little more than forty years, the quartet in his work has gone from a purely domestic purpose of the genre to a professional one with only its inherent appearance and style.

Starting in 1772, a new series of his quartets appeared every few years, usually consisting of six works. The early quartets of the 1760s are only a quest. The number of parts in them is not stable. The four-part movement was established with quartet No. 17. The themes in Haydn's early quartets are little individualized, the texture is very simple, the movements of the voices are constrained, the first and second violins often sounded in an octave, there was almost no development.

At the same time, Haydn's much-loved surprises are manifested in them – dynamic, melodic, textured, buff, humor.

A significant shift occurs in the quartets Op. 17 and 20, written in 1771 and 1772, respectively, when the pathetic structure of feelings penetrates into Haydn's works. The melodies of the first and third movements are intensely excited, the minuets are vividly lyrical and unexpectedly tart. The finales are fervent, contrasting, full of cheerfulness. The quartets are dominated by the first violin, but the rest of the voices are already showing a desire for greater importance. Ensemble voices are most active in the finals, where soloing is minimized.

The next stage is the quartets Op. 33, the so-called "Russians", completed in 1781. They served as a model for Mozart, who soon created his famous six quartets, which he dedicated to Haydn. The quartets of Op. 33 are distinguished by a greater depth of thought, but the structure in them is calmer, more balanced than in Op. 17. A special feature of these quartets is the inclusion of a scherzo instead of a minuet. It is noteworthy that the rondo form is confirmed

in the finales, whereas before Haydn's quartet was often completed by a fugue.

In the quartets of the early 1790s – Op. 64, 71, 74, a developed quartet style is asserted, where all voices live their own lives, merging into a harmoniously organized whole. The classical type of cycle prevails with the sonata allegro in the first place, with the slow movement in the second and the minuet in the third. The quartet has remained an area of search for the composer even now. If there is a single type of symphony in the London Symphonies, then each quartet is primarily individual. Compared to symphonies, details are especially important, transitions from one mood to another are frequent, or to changes in their shades. The quartet does not always have that balance of contrasting images that distinguishes the symphony, the whole composition as a whole sometimes remains as if unclosed, unfinished. But along with this, there are quartets with a clearer,

more pronounced single line of development from the first to the last part of the cycle than in symphonies.

The imaginative world of quartets is extremely diverse. Among them there are quartets emotionally vivid, foreshadowing romantics, there are strict, melodically restrained and gallant patterned, and folklore, and motor, intonationally smoothed. Many of the quartets, like symphonies, began to receive names, such as the quartet Op. 33 – “Bird”, Op. 50 No. 6 – “Frog”, Op. 64 No. 5 – “Lark”, Op. 74 No. 3 – “Horseman” or “Cavalry”, Op. 76 No. 4 – “Sunrise”. These names should not pass by the performers of the quartets who comprehend the figurative content of Haydn's music. The musical world of Haydn's quartets is an area of creativity rich in thought and inventive finds, providing performers with exceptionally fertile material for the manifestation of their capabilities.

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ARTIFICIAL INTELLIGENCE IN MUSIC EDUCATION

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Abstract

This article examines the possibilities of integrating artificial intelligence (AI) into the education of music students. It analyzes modern AI technologies incorporated into music education, including software for music creation, teaching music theory, analyzing musical works, and practical tools for developing performance skills. The role of AI in enhancing the quality of education and personalizing the learning process is highlighted, demonstrating its contribution to deeper musical understanding and the development of students' creative skills.

Keywords: *artificial intelligence, educational process, information technology, music students, music creation, performance practice*

In contemporary conditions, artificial intelligence has permeated various spheres of human life, becoming an integral part of them. One of the most extensive areas of its application is education, including disciplines aimed at preparing students for professions tied to creativity. AI opens new opportunities for music education, assisting music students in developing their skills, improving performance techniques, and even composing original musical pieces. This is echoed by D. Aleynikova, who notes: *"Interaction between humans and artificial intelligence is becoming an indispensable part of the modern educational process, including music education"* (Aleynikova, D. V., 2023. p. 12).

This article explores the impact of artificial intelligence on music education for students, its benefits and challenges, as well as

the influence of this technological advancement on the future development of music.

Traditional methods of teaching musicians have always included individual lessons with an instructor, participation in orchestras and ensembles, and various forms of group performances. However, with the development of technologies – especially those associated with artificial intelligence – new approaches and tools have emerged, significantly enhancing the quality and efficiency of education. AI enables music students to master musical pieces faster, refine their technical skills, and even create unique compositions.

Educational technologies in music have the potential to enhance not only the academic aspect of learning but also to expand the creative potential of students. Today, leading music institutions and schools are implementing innovative methods and tools

aimed at further improving student-teacher interaction and engagement with educational materials. Within this transformation, artificial intelligence is becoming a crucial instrument.

In music education, AI can be applied in various ways. A striking example is the use of machine learning algorithms and sound processing, which serve to create programs that analyze musical works, assist in learning instruments, evaluate performances, and even compose new pieces of music. As P. Baryshnikov asserts, *“AI systems are capable of significantly expanding the possibilities of music education, providing new tools for analyzing and creating musical works”* (Baryshnikov, P. N., 2023. p. 215).

Today, some numerous programs and applications utilize artificial intelligence and serve as highly effective tools in the education of music students. These applications can analyze a musician's performance, providing feedback on technique, intonation, and accuracy. For instance, programs like Yousician and Simply Piano offer interactive lessons for various instruments, where students receive real-time instructions and tips on improving their performance. These programs leverage algorithms to accurately track notes, tempo, and technique, adapting the learning process based on the results.

AI-powered programs are capable not only of detecting performance errors but also of creating a complete musical background for practical training. For instance, a student playing a piano melody can be accompanied by the program, which adjusts to their tempo and harmonic structure, creating a duet-like interaction. In this way, students can practice and refine their skills under various conditions, developing more versatile and flexible musical abilities.

Artificial intelligence can analyze how accurately a student plays notes, their technique, dynamics, and even the emotional nuances captured in a musical piece. Based on this analysis, students receive recommendations for improving their performance mastery, interpreting the work correctly, and focusing on specific aspects of their technique that require further training.

One of the most significant advancements of AI in music education is the development

of performance evaluation systems. A notable example of such innovation is the Smart Music software. This program provides tools for assessing musical precision and dynamics. Students can record their performances and upload them into the program, which then analyzes the recording, identifies mistakes, and offers recommendations for improvement. These systems evaluate performance across various parameters, such as pitch accuracy, rhythm, tempo, and sound quality. This functionality enables students to promptly identify and correct deficiencies in their performance.

Another noteworthy capability of artificial intelligence lies in its ability to analyze musical compositions and assist students in selecting repertoire tailored to their technical skills and curriculum needs. This personalized, individualized approach to music education enhances the learning experience for each student. As information technologies and data processing algorithms continue to advance, AI with more sophisticated and flexible functionalities may become an essential tool for musicians.

Moreover, AI presents a unique opportunity for music creation. As E. Belikova observes, *“Artificial intelligence has become an integral part of modern culture, including musical art, influencing both the methods of creating and perceiving music”* (Belikova, E. K., 2024. p. 61).

Contemporary AI systems can generate original musical compositions based on analyses of existing works. Algorithms such as Muse Net by Open AI and Magenta by Google are capable of creating music in various genres, including classical, jazz, and pop. By utilizing deep neural networks, these systems analyze vast amounts of musical data to produce new compositions.

Launched in April 2019, OpenAI's MuseNet can generate four-minute compositions involving ten instruments while blending styles from “Mozart to The Beatles.” To achieve this, MuseNet studied a significant number of MIDI recordings. Similarly, in April 2020, OpenAI introduced Jukebox, an AI system capable of generating music across diverse genres, including instrumentals and simple vocals.

One of the promising directions in the creative process of music-making is the use of artificial intelligence to create a “dialogue”

between humans and machines. For example, AI can provide musicians with harmonic or melodic options that they can either incorporate or adapt into their compositions. This offers musicians a fresh perspective on their work and broadens their creative horizons.

Artificial intelligence opens numerous new opportunities for music students, enhancing and accelerating the learning process. Let us focus on the primary advantages of using AI in music education.

The ability to individualize the learning process for each student is one of the main benefits of artificial intelligence. AI can tailor education to the student's level of preparation, taking into account the strengths and weaknesses of their performance skills. Students can progress at their own pace, receiving feedback and recommendations specifically adapted to their individual needs. This significantly boosts students' motivation, as they begin to feel that the learning process is customized to their abilities and interests. As D.Aleynikova points out, *"The development of AI technologies opens up new opportunities for the personalization of learning and the adaptation of educational programs to the individual needs of students"* (Aleynikova, D.V., 2023. p. 14).

AI-powered programs can track students' progress, evaluate their development, and offer new tasks that help them assimilate material faster and more effectively. These programs also provide options for selecting an efficient repertoire, allowing students to refine their performance skills further.

Artificial intelligence makes music education more accessible to many individuals. Students can study anywhere and anytime through various educational programs and online courses incorporating AI. This opportunity enables people who cannot attend traditional music institutions, as well as individuals with disabilities, to engage in music and enhance their mastery. AI-driven programs can be utilized at all levels of music education – beginner, intermediate, and advanced – demonstrating their universality for different categories of learners.

Moreover, music education using AI does not require significant resources such as private tutors or specialized instruments. Students can use their available smartphones,

tablets, and computers to overcome barriers to learning. Researchers O.Ivanova and A.Sokolov assert that *"The application of AI technologies in the educational process allows for the creation of more interactive and convenient approaches to learning"* (Ivanova, O.P., & Sokolov, A.G., 2020. p. 44).

Interactive applications and games powered by artificial intelligence contribute to making music education more engaging. Real-time gameplay, collaboration with programs, and instant feedback make the learning process both enjoyable and motivating. Through these programs, students can work with music in a gamified format, allowing them to overcome challenges and gain experience in a playful manner rather than through traditional methods.

Artificial intelligence can serve not only as an educational tool but also as a creative partner in music-making. With the help of AI, the potential for generating new musical ideas, processing sound data, and composing music opens up new horizons for creativity.

Today, artificial intelligence deeply penetrates many areas of human life, including music education. Its integration into the learning process for music students creates opportunities for teaching, creativity, and the enhancement of musical skills. We are witnessing a significant expansion in the capabilities available to students and educators, who can leverage innovative tools to develop technical proficiency and create new musical works.

At the same time, artificial intelligence offers students new avenues for creative self-expression. By using AI-driven programs, composers and musicians can generate fresh musical ideas, experiment with genres and styles, and work with unconventional musical structures. This paves the way for an innovative musical process, blending elements of classical music, modern technologies, and entirely novel soundscapes.

However, despite all its advantages, artificial intelligence cannot fully replace human interaction and communication in music education. The teacher, with their experience and intuitive understanding, remains an indispensable partner in the learning process. Teachers help students master performance techniques and grasp the profound emotional and cultural essence of music.

Artificial intelligence should complement, rather than replace, traditional teaching methods by fostering students' creative thinking and deepening their understanding of musical composition. This introduces an ethical dimension to the use of AI in education, particularly in music education. Addressing this issue, A. Bishkis states: "*The integration of artificial intelligence into the educational process requires profound consideration of the ethical and philosophical aspects of human-machine interaction*" (Bishkis, A., 2022. p. 36).

In conclusion, it can be stated that artificial intelligence has become a powerful and

promising tool that is already transforming the landscape of music education for student musicians. The integration of AI into the process of music education creates unique opportunities for developing students' musical skills, broadens the horizons of creative self-expression, and enables interaction with music on an entirely new level.

At the same time, to achieve maximum efficiency in preparing future professional musicians, it is essential to rationally combine innovative technologies with traditional approaches, while preserving the significance of the human element in both education and creativity.

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THE GENRE OF EPITAPH AND THE WAYS OF ITS REALIZATION IN MODERN COMPOSER'S WORK

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Abstract

Objective: to determine the impact of national expressive means, performing techniques and strokes inherent in the Uzbek composition school Epitaph by R. Abdullayev.

Methods: generalization, theoretical and performing analysis, historical method.

Results: basing on the analysis of Epitaph by R. Abdullayev the intensive creative searches in the field of synthesis of classical composition writing and R. Abdullayev's national thinking are noticeable. Music by is Rustam Abdullayev multifaceted, diverse in content, forms and genres – it attracts with the brightness of images, freshness of musical language. It organically combines modern trends and searches in the field of musical expressive means and form-building with Uzbek folk and national traditions based on the principle of improvisation as the basis of folk music-making.

Scientific novelty: based on the composing experience of the author, the article studies the impact of genre of performance and composers' creativity.

Practical significance: the main provisions and conclusions of the article can be used in scientific and teaching activities in addressing issues of the Epitaph genre and their important place in world musical literature in general and in the work of modern composers of Uzbekistan in particular.

Keywords: *epitaph, composition, performance, Rustam Abdullayev, folk-national traditions*

Introduction

The relationship between music and literature has been studied by many scientists from various angles for many centuries. Their diverse forms of interaction are classified from different points of view.

For example, the famous researcher S.Sher identifies three groups of connections between music and literature in his theory:

- symbiosis of music and literature (vocal music);
- literature and music (program music);
- music in literature (Scher P. S., 1984. p. 11).

Materials

The content of a special literary genre of an epitaph is determined not by the creative intent of a writer or poet, but by the real

historical data of a certain person's life. The etymology of the word "epitaph" itself originates from the French language, and it came to French from Latin, and to Latin from Greek. The definition of the word is designated as "tombstone inscription" (Tsarkova T., 1998. p. 7). However, in this context, it is worth noting that not every tombstone inscription is a genre of epitaph. At the same time, any kind of epitaph is necessarily a special inscription.

As a written folklore genre, the epitaph gained the greatest popularity at the time when the oral protoform began to materialize into an inscription intended for reading by anyone who happens to be next to the tombstone (Lozhkova A., 2018. p. 59).

However, N. Braginskaya states: "The text of the epitaph comes from her character. There are few characters: the deceased, the grave, the monument, the traveler, the monument's initiator, a relative. The direct speech of the epitaph character differs from the direct speech in an "ordinary" literary work. In the latter case, direct speech does not make the text oral, because the reader keeps a distance between the moment of reading and the moment when the hero makes speeches. The text of the epitaph is arranged in such a way that its utterance actualizes the presence of the character. The reader pronounces the words addressed to him – this is said by a monument, a deceased person or a grave, to a traveler standing in front of him; the reader pronounces the words of the traveler and at the same moment turns out to be a character in the epitaph, coincides with him, is forced to play his role. The presence of the performer and the listener is a specific feature of folklore. In order for a folklore performance to differ from an actor's reading of a literary text, the performer must be a co-author of the text, must create his own version of the work directly in front of the audience" (Braginskaya N. V., 1983. 126–127).

Despite all the above definitions, musical epitaph is a new genre for modern compositional practice. The peculiarity of musical epitaphs is that they are created in the form of a kind of miniatures, that is, small pieces of a mournful nature, representing a certain kind of mourning elegies. These plays can be inside large cycles, or they can be separate independent works. This solution allows each

composer to express the idea of a musical epitaph more deeply.

Uzbek music has recently created many pieces of music dedicated to the memory of a poet or writer. The epitaph of the leader of the Uzbek school of composition, chairman of the Union of Composers of Uzbekistan, Professor of Composition and Instrumentation at the State Conservatory of Uzbekistan Rustam Abdullayev, dedicated to the memory of Narmurad Narzullayev, is widely known. The composer and the poet shared a strong creative and human friendship. According to Rustam Abdullayev, Narzullayev was a real, great poet and a wonderful person. It is no coincidence that the vocal cycle "Kalb haikiri" ("Cry of the Heart") by R. Abdullayev, written in the words of Narmurad Narzullayev, is characterized by a high degree of dramatic expression of musical expressiveness.

To date, Rustam Abdullayev has in his arsenal a number of vocal cycles based on the poems of the greatest poets. It is worth mentioning the fact that the composer composes poems himself, translates the poetic works of foreign authors he likes into Uzbek. The poetry of Abdullah Aripov, Omon Matchanov, Ogakhi, Usmon Nasir, Hamid Alimjan, Zulfliya, Taras Shevchenko, Alexander Pushkin, Sergei Yesenin and many others occupies the greatest place in his work, represented by a wide variety of genres – musical and scenic, choral, symphonic, vocal and symphonic, instrumental, songs, romances. All of Abdullaev's vocal cycles are distinguished by their deep imaginative content, precise correspondence of poetic embodiment, vivid vocal melodism, and elaborate texture of instrumental accompaniment. They are diverse and complex in form, musical content, stylistic features, and are notable for their search for new forms of intonation.

In the Epitaph, Narmurad Narzullayev is shown not just as a historical character, but as a great singer of his people, as a symbol embodying his thoughts. Poet and translator Narzullayev began his creative activity in 1954. Over the years, he was an editor, a literary employee, a department head, and an executive secretary in regional newspapers. His poems have been translated into English, Spanish, French, German, Czech, Polish, Vietnamese, Turkish, and Indian. Narmurad

Narzullayev was awarded the honorary titles of “Honored Cultural Worker of the Republic of Uzbekistan”, “Excellent Student of National Education of Uzbekistan”; he is the holder of the Order of “Shukhrat”. Narmurad Narzullayev translated the works of Heinrich Heine, Maxim Tank, Yevgeny Yevtushenko, Jobir Navruz, Kaysin Kuliyeu, Ibrahim Yusupov, Andrey Dementev and other poets into Uzbek. The poet’s work is represented in thirty collections of poetry, such as “Sizni Vatan erkalar” (“The Motherland adores you”), “Mehr Chashmasi” (“The Spring of Love”), “Zarafshon zarlari” (“The Gold of Zarafshan”), “Sevgi Sehri” (The Magic of Love), “Tong elchisi” (Messenger sunrise), “Ufklard ko`zlarim” (“Eyes on the horizon”), a two-volume collection of selected poems. More than five hundred of his poems have been translated into songs.

The basis of the musical shaping of the Epitaph is unity, integrity and completeness. During the development of this piece of music, a certain structure of the musical form arises, revealing the meaningful, artistic and aesthetic idea of the composer’s idea. R. Abdullaev’s individual style is felt. The composer uses new compositional writing techniques and a specific set of expressive means; the function and form of loudness dynamics in music. To create musical colorful effects, he uses various performing means of musical expression, a special homophonic-harmonic writing style.

In the Epitaph, R. Abdullaev managed to bring together the necessary requirements for the genre: contrast and intensity of development. Its characteristic quality is the special ratio of the scale of the play and its thematic content. The epitaph can rightfully be considered an example of a free form, which indicates only a certain deviation from the usual historical forms. This work impresses with the rigor of the writing, the asceticism of the texture, the originality of the transmission of timbres, and the passionate elevation of the climax. The excellent pianist R. Abdullaev, thoroughly knowing the specifics and expressive possibilities of the piano, widely uses the techniques of modern compositional writing, organically combining them with national soil.

The Epitaph opens with a single-voiced, monody theme in the rhythm of the funeral march in the mf nuance, which emphasizes

the inexorability of fate. The second thematic element, which creates an internal polyphony, is a kind of crying theme (second intonations in the left hand). Gradually, the composer expands the range and uses a piano score from the 14th measure, where he introduces a third thematic element – a three-bar rhythmic pattern in his left hand. These three independent themes form three figurative layers: the upper layer, expressed by an octave melodic line, creates an image of heavenly forces, the middle layer characterizes the theme of the poet’s untimely loss, and the lower layer plays the role of harmonic saturation. The brevity of these thematic elements is noteworthy.

The epitaph appears to be assembled from the composer’s intensely expressed thoughts-associations, his memories of a dear friend. These intonational and textured details form a single line of development, which culminates in the expansion of movement associated with the enlargement of durations, the intensification of dynamic sonority (from mf to ffff) and the appearance of first a 7-line and then a 9-line score, which also indicates a new notation technique.

The main advantage of this work is the melodic richness of the musical fabric, the versatility of the individual style, and the symphonism of the composer’s thinking. Like the “tombstone”, Abdullaev’s epitaph is characterized by the effect of spontaneous deployment, free juxtaposition of thematic elements, and improvisationalism. There is an association with a psychophysiological process, where memories, appearing fragmentary, enter into various relationships, forming a motley mosaic of impressions about a famous poet. These memories, laid out with musical phrases and motifs, give rise to a certain association with N. Narzullayev in the minds of listeners.

Before performing this work, a pianist should carefully familiarize himself with the poet’s work. This will help him to understand and more vividly embody the artistic image of the composition, its main thematic line in development. The utmost activation of attention or the principle of “endless listening” should be the basis for the performing interpretation of the Epitaph.

At the same time, analyzing his performance from the outside, the pianist will be able

to achieve a specific sound characteristic of the composer's idea, and solve many artistic problems arising from the specifics of the genre. The musician must hear every sound of the texture, the specifics of the timbres of each register, so that he can reveal all the richness of the work.

Conclusion

Ultimately, Rustam Abdullayev once again created a truly highly artistic work, in

which he embodied the image of truly one of the great poets of our time as he was imprinted in the memory of the grieving. The music of the Epitaph reflected the inner world of the composer himself, revealing his trembling feelings, emotions, and the mournful pain of loss. The composer has created an amazing communicative work aimed at the sensory perception of listeners.

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PIANO TOCCATA IN THE WORKS OF UZBEK COMPOSERS

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Abstract

Objective: to determine the impact of national expressive means, performing techniques and strokes inherent in the Uzbek composition school.

Methods: generalization, theoretical and performing analysis, historical method.

Results: basing on the analysis of genre of toccata in creation of Uzbek composers the intensive creative searches in the field of synthesis of classical composition writing and national thinking are noticeable. Music by Uzbek composers multifaceted, diverse in content, forms and genres – it attracts with the brightness of images, freshness of musical language. It organically combines modern trends and searches in the field of musical expressive means and form-building with Uzbek folk and national traditions based on the principle of improvisation as the basis of folk music-making.

Scientific novelty: based on the composing experience of the author, the article studies the impact of genre of performance and composer`s creativity.

Practical significance: the main provisions and conclusions of the article can be used in scientific and teaching activities in addressing issues of the toccata genre and their important place in world musical literature in general and in the work of modern composers of Uzbekistan in particular.

Keywords: *toccata, Uzbek composing school, composition, performance, pianism, folk-national traditions*

Introduction

The toccata genre has been one of the most sought-after throughout the centuries of piano music development. It is determined that the existence of the genre under study in performing practice dates back more than three centuries. At the same time, the toccata is still under the close attention of composers and listeners alike. In general, the instrumental toccata originated in the 16th century, denoting a virtuoso piece for keyboard or organ,

usually performed before a motet or fugue. Her appearance is associated with the names of Claudio Merulo and Girolamo Frescobaldi. Translated from Italian, the term means “to push”. The important fact here is that the percussive principle of playing keyboard instruments is determined by their structure and is inseparable from the percussion process itself. Turning into a technical and imaginative device, toccata enriched other genres of keyboard music. This is confirmed by the

programs of piano music evenings, in which the toccata is one of the most popular works.

Materials

The predecessors of the Baroque era made a great contribution to the history of the development of the toccata, and J. Bach revealed all the facets of this genre and brought it to perfection. The line of toccata in the works of Viennese classical composers recedes into the background, and the very principle of toccata shows a tendency to “smooth out” toccata sound production, revealing cantilevered pianism. This trend observed in the works of Clementi, Czerny, Kalkbrenner, and others.

At the same time, do not forget that the instructional studies by Clementi and Czerny are aimed at developing the skills of a clear game on a par with a coherent and legate game. In the Romantic era, few composers paid much attention to the toccata genre. But the 20th century has rekindled interest in the genre. The creators of avant-garde music created sharp, sometimes barbaric harmonies, embodying the energy of time. Such composers include S. Prokofiev, B. Bartok, S. Gubaidullina and others.

Reacting vividly to social factors and stylistic trends, the toccata genre system is constantly changing. Its nature presupposes the demonstration of the pianist’s technical excellence in clear metrorhythmic pulsation, showing the audience virtuosity and bravura. This quality has determined the relevance of the genre in modern piano culture.

The composers of Uzbekistan are currently expanding the content of the virtuoso piece, preserving its traditional toccata features. They create vivid concert works that reflect the features of the national mentality: intonation and song-and-dance features of Uzbek folk music. It should be noted that, while retaining the main features of the genre invariant, the Uzbek toccata reacts vividly to the changes taking place in musical culture.

Khayri Izamov’s “Toccata” is one of the first examples of Uzbek piano toccata. His “Toccata” is a bright, original work with characteristic song and dance intonations and rhythms. It also involves the widespread use of specific virtuoso techniques and a detailed understanding of the instrument. Khairi Iza-

mov’s composition clearly traces the specifics of virtuoso concert pianism, where several components interact at once:

- genre invariant;
- the Uzbek musical tradition with its reliance on song and dance genres.

In R. Abdullaev’s cycle “Prelude and Toccata”, the composer enriches the toccata genre with techniques of polyphonic development, affirming the idea of transforming the theme-image. The composer dedicates the whole essence of the toccata’s content to Ofeilia Yusupova, a friend and colleague, a wonderful pianist, Honored Artist of Uzbekistan and Karakalpakstan, professor of the Department of Special Piano of the State Conservatory of Uzbekistan. His Toccata is marked by typical manifestations of the genre: the rigidity of the rhythmic formula and the rapid movement (Islyamova D. R., 2023).

Toccata F. Yanov-Yanovskiy is a bold innovation in the fields of timbre, rhythm, metrics and texture, aimed at revealing the imaginative world of the play. At the same time, it is not so much an imitation of the expressive piano sound of Uzbek national percussion instruments, in particular, doir, as the embodiment of the specifics of Uzbek folk musical instrumentalism as a form of worldview, worldview and worldview (Fayziyeva M. M., 2021).

O. Abdullayeva’s cycle “Prelude and Toccata” reveals the toccata genre in a combination of motif intervals in new versions, demonstrating the diversity and worldview of the composer himself. The role of percussive sonorities is manifested here in maximum ingenuity, in which O. Abdullayeva’s talent is great. The presence of vividly original phrases and motifs is striking in its number, which are practically not repeated, but only modified by the general development of folk dance action. But this, of course, conditionally refers to the external manifestation, while inside there is a constant search for new effects and means of embodying the toccata-percussion style.

The virtuoso “Toccata” by the Karakalpak composer Gaip Demesinov is also distinguished by its national identity, the melodic expressiveness of the middle part, and the intonation-rhythmic features of thematism (Islyamova D. R., 2023). It organically combines all the features that are observed in

the “Toccata” by H. Izamov: clarity of form, memorable thematicism, reliance on national musical traditions. The textured complex is successfully adapted for the interpretative purposes of pianists, which makes it possible to master ostinate motor skills. At the same time, this motor rhythm gives the play energy, while preserving the characteristic intonation patterns of Karakalpak folklore.

The issues of the novelty of genre solutions as a complication of artistic thinking are becoming very relevant today. Composers either abandon the genre definition of their music altogether, or create original cycles combining several diverse genres.

So, in the microcycle “Improvisation and Toccata” D. Yanov-Yanovskiy refers to the traditions of Uzbek monody, however, the monody principle is represented here in a multifaceted refraction. His “Toccata” combines drama and picturesqueness of presentation, complexity of architectonics and clarity of long lines of musical constructions. The improvisational development of the musical material, starting from the first play of the cycle, preserves the vivid spontaneity of the statement.

Dilorom Saidaminova continues to search for a national style in the toccata genre. The form of the play is vividly individual, and the development in it's carried out by special means: a strong coherence of themes with constant intonational renewal. The texture of the “Toccata” of orchestral sound, the so-called texture of a new type associated with folk instrumental art. The harmonic chord structure based on quarts and fifths enhances the national flavor of the sound. In this piece, the composer found and tried to implement some patterns of Uzbek folk instrumental art.

In general, referring to the work of D. Saidaminova, there is a constant desire of the composer for novelty, to pursue his own unique line in musical art. She is always at

the epicenter of the processes taking place in the field of modern composing techniques. Thus, D. Saidaminova's musical style is distinguished by its originality and complexity, coming both from modernist innovations and from the desire for a subjective rethinking of deep national traditions in the modern view (Islyamova D. R., 2023).

A. Safarov in the genre of “Toccata” managed to create clarity of form based on dance musical traditions. Its characteristic feature is the flavor of folk music combined with the features of the neo-folk movement. This essay combines very significant qualities for A. Safarov.: As a brilliant virtuoso pianist, he created a work that requires the highest technical skill from the performer; as a modern innovative artist who feels the pulse of time in his own way, he embodied the bubbling flow of life and its healthy forces.

The influence of neoclassicism can also be identified in the toccata, which is manifested in the constancy of the rhythmic formula, clarity, proportionality of form and a fairly transparent texture. The features of the national musical style appear in the use of specific playing techniques dating back to the Uzbek folk instrument, the dutar.

Conclusion

To sum up, we can see that the toccata genre has become the most important for the composers of Uzbekistan, where they have managed to show their artistic methods and styles. This led to the evolution and transformation of the genre, the range of images of which has significantly expanded. The toccatas of Russian composers can be divided into two groups:

- 1) toccata of the neoclassical type with elements of neofolklorism;

- 2) a toccata created on a capsule complex while preserving the concept of a virtuoso concert piece of a motor character.

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A NEW LOOK AT TURGUN ALIMATOV'S PERFORMANCE STYLE

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Abstract

Turgun Alimatov is a great musician who left an indelible mark on Uzbek national music. He gave concerts in leading concert halls of the USA, Germany, France, Great Britain, introducing Uzbek national classical music to the European world. The famous American musicologist Theodore Levine said in his speech at a conference held in New York in January 2012: "We, European musicologists, consider Turgun Alimatov to be the Bach and Mozart of Uzbekistan and see him among them". The master's concerts abroad were met with enthusiastic applause from music lovers, and received recognition and high praise in the media.

Keywords: *dutar, music, musician, style, skill, ensemble, ustoz, school*

When he became known as a tanbur player in the 1940s and 1950s, the famous musician and master of the nai soz, Mahmudjon Muhamedov, gave him the title "Golden Nail", which was an assessment of the musician's performance skills. Turgun Alimatov, who brought the performance of the tanbur soz to the highest level, created a new style in it, rediscovered the sato soz, and brought the performance of national classical music to an unprecedented level, entered the world of music through the dutar soz.

He was born in 1922 in Tashkent, in the Chuvalachi neighborhood of the Old City. The family owned large plots of land in the village of Chuvalachi, between Kokterak and Hasanboy, near Tashkent, and were engaged in farming. His father, an entrepreneur, Alimuhammad, had teahouses in the villages of Kokterak, Koplonbek, and Chuvalachi in Tashkent. People of various professions, writers, poets,

and artists also visited those places. T. Alimatov often went to the teahouse with his father and enjoyed the work of artists, which led to his interest in music. Visitors often asked his father to play a tune on the dutar. Watching his father play the dutar, he gradually began to practice the dutar at home. Meanwhile, for a year or two, he practiced the tunes he heard on the ear radio on his own.

One day, a stranger was reading a newspaper in a teahouse. Taking advantage of the fact that his father was not in the teahouse, he took out a dutar from a corner and began to play a melody he had heard and learned. This was the melody of a song that began with "Fabrikani yolida...", which was composed in connection with a new textile factory being opened in Tashkent at that time. As soon as he finished the melody, the stranger asked: "Hey boy, whose son are you? Who taught you to play like this?" The boy was ashamed

and ran out into the street. When people on the street asked: "Who is this boy?" they said: "The son of the teahouse owner, Alimat aka". The stranger had been sent from the city to the village to promote state policy among the population and attract women to the textile factory. In the evening, he gathers the residents and holds a meeting, during which he talks about the young Turgun playing the dutar, about finding and helping talented people in the village, and expresses deep gratitude to Alimat aka for the upbringing he has given to many. The father, who is in awe of this, comes home and tells his wife. This incident gives Turgun a strong motivation to enter the world of music in his life.

Before long, a great misfortune befell the family. It was 1934. They were living in a city courtyard due to the cold weather. Their father, as usual, went out into the street in the morning and disappeared for the rest of the day. After that, the mother was forced to take her poor children and go live with her brother. Turgun was studying at school, and did not want to live with his uncle, and with the permission of the school principal, he continued to study by sleeping on the sofa in the lobby. During the day, he sold water in the market and earned his bread. When a group of criminals were arrested and tried in 1936, they were found guilty of, among other crimes, the murder of Alimat aka. An unquenchable pain began to burn in Turgun's heart. After graduating from school, he entered the Pedrabfak Technical School on Sagbon Street in the Old City and continued his studies, living in a dormitory. The technical school had an amateur art club, which was attended by students and children from the surrounding area. Of course, there was a dutar there. By becoming a member of the club, he had the opportunity to play the dutar. Now, the only thing he cared about in this world was this dutar. In the evening, when everyone left, he would go into the club room and slowly begin to learn other instruments on his own.

By the time he graduated from the technical school, he could play the chan, flute, violin, and tanbur with ease and became known as a young musician around the Old City. As he passed by a teahouse there, the teahouse owner called out: "3-4 of my friends have come. I told them about you, please play a dutar".

Turgun played a tune and was applauded by the guests. As he was leaving, a Russian man sitting in the teahouse came up to him and said that he wanted to record a tune he had performed. Together, they sat in Jangoh Park and wrote down the tune Turgun had performed. It was "Dilkhijro". At the end of the conversation, he advised him to choose a field of music and introduced himself as V. Uspensky. Turgun said goodbye, saying that he dreamed of becoming a literature teacher.

After graduating from the technical school, he managed to enter the Tashkent Pedagogical Institute. At the institute, he studied with Umar, the son of the famous master Usman Zufarov, and became friends. As a result of this friendship, they later became close and related to the famous master's family. At that time, students were allowed to work in their free time. Turgun went to the Young Spectators Theater in Old Juba and entered the music ensemble room. There were several musicians and singers there, and the leader of the ensemble was the famous musician and master of the skrika soz Mama-daziz Niyazov. When he asked which soz he could play, Turgun played the violin in his hand. Niyazov immediately took him to the theater director's office, and the matter was resolved and he was accepted to work. Thus, while studying at the institute, he worked as a musician in the theater ensemble.

In June 1941, the war began, and he and his friend Umar were drafted into the army. He was sent to the front in the Smolensk region of Russia. In the summer of 1942, he was seriously wounded in three places in his leg during a battle and ended up in a military hospital unconscious. The chief physician was a woman and knew music. When she heard Turgun playing the violin, she brought him an instrument. Turgun continued his exercises and became a balm for the pain of those around him. In the meantime, he also began to play Russian folk music that was broadcast on the radio. When he played the melodies "Katyusha" and "Suliko", which were especially popular among the military, the patients forgot about their pain and joined in. After Turgun recovered a little, he did not return to the front because of the doctors, but played music in the hospital. After arriving in Tashkent, a flute player named Askar Ubay-

dullayev took Turgun to the Yangiyul Theater and introduced him to the orchestra leader Doni Zakirov. Since he was also a violinist, he accepted the job as soon as he heard the musician play. He worked there until the end of the war. He got married and had a daughter. Now he was known not only as a violinist, but also as a tanbur player with a wonderful style. Having learned about this, Yunus Rajabiy, the head of the folk instrument ensemble of the Radio Committee (now the National Television and Radio Company of Uzbekistan), expressed his desire to see the young musician. Turgun tuned the tanbur differently and suddenly played the melody "Rohat" that he had previously played on the dutor. "When Turgun aka played the melody "Rohat", all the artists in the ensemble, starting with Y. Rajabiy, were amazed, because it was the first time they had enjoyed the melody "Rohat" (from Hasan Rajabiy's article in the magazine "Art").

Thus, his life was closely connected with music. In 1957, he rediscovered the sato song, which had been forgotten and out of use, and popularized its new form. His work on the tanbur was fruitful, creating tanbur versions of melodies known mainly in the dutar performance. Today, the tanbur and sato songs have developed, and the number of performers has increased, mainly using the style of Turgun Alimatov. The master worked in the maqom ensemble and retired in 1985. Due to his diverse and unique activities, his work was widely used in films, radio and television productions. He also created many new melodies. Until the end of his life, he taught young people at the national music department that he started working at the conservatory. He trained many students.

After independence, in 1991, he went on his first trip abroad, performing Uzbek nation-

al music in several states of the United States. The Western world became acquainted with the Uzbek national musical culture. After that, he visited Germany, France, and Great Britain, and in addition to concerts, audio recordings were recorded in European music studios. During the trips, articles were published in the media one after another. At the same time, international conferences on the topic were held, in which the master himself participated. Despite the unprecedented difficulties he experienced throughout his life, he always looked to the future with hope and, finding strength in himself, continued on his path. In the 50s and 60s of the last century, his performance style and approach to music contradicted the ideology of that time. They knew and recognized that their executive abilities were superior, and the fact that this was contrary to ideology bothered the leadership, and strong psychological pressure was exerted on them. Various reasons were sought, they were fired several times with excuses, but thanks to the efforts of Yunus Rajabi, they were invited back to work. In the end, they were even brought to prison, but they did not break their spirit, on the contrary, upon their release, they again strived towards the goal they had set for themselves.

The forces that had prevented him from recording for 16 years had no choice but to yield to the will of the master, and since 1976, he has been allowed to record his works without any artistic council or censorship. More than 100 tanbur, sato and dutar performances, works that were accompanied by singers in their own style, have become a legacy for the current young generation. In 1992, he was awarded the title of "People's Artist of Uzbekistan", and in 1997, he was awarded the Order "For Great Services". The life, experience and perseverance of the master remain a huge school.

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FROM THE HISTORY OF THE DUTAR INSTRUMENT

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Abstract

The art of instrumental music is an important and integral part of the musical creativity of the Uzbek people. Its formation, like some others, arose in connection with various aspects of people's lives and performs its unique and universal functions. It is worth emphasizing here that instrumental music is of secondary importance compared to singing. Indeed, as the thinker Abu Nasr al-Farabi, one of the founders of Eastern musicology, wrote: "The most perfect word is the human throat, and the most perfect music is the human voice". Thus, instrumental music becomes a companion of humanity, enriching it or analyzing it. Indeed, the idea expressed by the great people a thousand years ago continues to remain true to this day. For example, the use of Uzbek folk instruments is most often used for singing and creating musical works. First of all, it should be said that in terms of the wealth of musical instruments, the Uzbek people occupy one of the leading places among the peoples of the world. The diversity of their texts is so great that they involve almost all types of musical instruments, especially various plucked, bowed, stringed percussion instruments, etc.

Keywords: *music, instrument, thinker, source, dutar, practice, voice, range*

Various information about Uzbek words is abundant in classical Sharia texts, especially in the poetry of Hazrat Mir Alisher Navoi. However, some of the words for musical instruments (for example, naspi, mavhi, arganum, barbat, shammoma, chagona, rukhavzo, etc.), whose names are mentioned in the sources and whose images are depicted in the magnificent paintings, have not reached us because they originated from music.

The first instrument was simple and ordinary in all respects, and later developed. The maqom scholar I. Rajabov writes about this: "Musicians who lived in the last period after Phisogurus improved the barbat and

made 2–3–4 string musical instruments on its basis. The barbat is indicated in many sources as the basis for the emergence of all stringed instruments" (Rajabov I., 1963). It is also stated in many sources that the barbat is a lute-like instrument and that the barbat was the basis for making the lute.

After human thought invented the stringed instrument and developed it to a certain extent, its universal development was formed and developed on the basis of the culture, spirituality and traditions of each nation. Each nation has its own unique and different models of musical instruments that are played through different means.

The process of development has led to the emergence of each nation's own musical instruments. The equipment from which the bowl of the instrument is made, its size, length, and number of strings have developed and improved over time.

In the peoples of Central Asia, a number of instruments such as the tanbur-like, dutar-like, and qo'biz gijjak were created and began to be widely used in practice. By the Middle Ages, each of the musical instruments had its own form and style, the authority of the voice and great attention among the people.

"Based on the views that musical instruments in music are the result and generalization of practical research in experience, Farabi gave a scientific description of the classical instruments of the Muslim world – the ud, tanbur, rubab, qunun, arganun (organ), nay, surnay, and others... According to scientists Kurd Sachs and Erich Horibostel, Farabi laid the foundation for the science of instrumentology (organology). In his great book about music, the scientific classification of musical instruments was described for the first time in the history of musicology" (Matyokubov O., 2004).

After Al-Farabi, various information specific to musical instruments and instrument performance was reflected in the musical treatises of scholars such as Ibn Sina's "Jawomi ilm al-musiq" (10th century), Abu Abdullokh Al-Khwarizmi (10th century), Abdulkadir Maroghi's "Kitab ul-nagam" (14th century), Zaynullobiddin Husayni's "Risola dar bayoni qonoli va amali muziqiy" (15th century), Abdurahman Jami's "Risolai muziqiy" (15th century), Amuli's (14th century) "Risolai muziqiy" and Darvesh Ali Changi's "Risolai muziqiy" (18th century).

These scholars, who lived and worked in the Middle Ages, described ancient examples of stringed instruments in their treatises: nuzkha, navkha, chang, qon, rubab, oud, rud, tanbura, do'mbir and dutar qabuz. In the 20th century, Fitrat described Uzbek folk instruments in his treatise "Uzbek Classical Music and Its History". V. Belyaev and F. Haromatli described the instruments and presented their classification according to their characteristics.

Each nation has its own musical instruments, depending on its geographical location, climate, antiquity and development

of culture. The Uzbek people also stand out from other nations with the diversity and attractiveness of their national instruments. Since ancient times, it has been customary for every household in our land to have an instrument. This tradition is most often associated with the word dutor. This is due to the popularity of the dutor, its ease of learning and playing. At the same time, it also served the purpose of introducing children to music and educating them through its melodies.

The dutor is one of the most common stringed instruments of the Uzbek people. It is used as a solo instrument, an accompaniment for singers, and an ensemble instrument. Various genres, cheerful and classical folk tunes are performed on it. The dutor, which means "two strings" in the Persian-Tajik language, is one of the most popular Uzbek musical instruments. The melody of the dutor is very soft, and it is played both separately and in combination with other words, and more often with the tanbur. We can find the first information about the dutor in Chapter 16 of Zaynulobiddin al-Husayni's "Qonun". In fact, its appearance can be said to be the result of the culturalization of the dombir, that is, the adaptation of the dombir, which belongs to a nomadic culture, to a sedentary culture.

It is known that the dombira did not have frets on its handle, mainly it served as an accompaniment to certain tones in the performance of the bakhshis. Even now, the dombira performs the same function in the performances of our bakhshis. In this, we can observe the process of settling down of nomadism in the example of the dutor sobi. The process of turning into a dutor is associated with the fact that it can not only accompany the voice, but also play a melody independently, and therefore the need for frets arose. Musicologist V. Belyayev notes that this is due to the influence of the tanbur, which is much older than the dutor. Usually, more ancient sobi follow the later ones. In the process of evolution of the dutor, we see the opposite of this situation. That is, the dutor, which appeared in later periods, follows the conservative tanbur, which was formed much older than it. For this reason, the short handle becomes longer and the tuning becomes more adjustable to a fifth than a quarter. At the same time, it also

limits its performance capabilities; this is reflected in the long handle of the dutor and the reduced range of the scale. In the performance practice of Uzbek folk instruments, there are such excellent instruments as the tanbur, rubab, dutor, gijjak, chang, nay, surnay, akon, and doira. Each instrument has its own history of formation and improvement. The improvement processes are based on aspects such as the shape, sound, and sound range of the instrument.

The dutor has been used in various oases of Central Asia for a long time, based on its own dialect and tradition, in folk mass performance methods, daydi or wild performance methods, and traditional classical performance methods, which have always adorned the practice of folk performance. This word has actually developed to the level of classicism with its tendency towards folk style. The dutor has found its place in the practice of instrumental performance and has taken a worthy place in the procession with various instruments, in the development of the culture of the era, and has been appreciated as a necessary instrument. Perhaps that is why, in our time, diverse ensembles of the dutor, solo styles have increased even more. It is gratifying that young people have a positive attitude towards this and accept it. The dutor is a pear-shaped instrument with a long handle, two strings, and has been mentioned in literary sources since the time of the Timurids.

The type of national dutor, known as traditional, varied depending on the oases. In Tashkent, the valley regions, and the Sa-

markand oasis, there were large and medium dutors with a bowl, while in Khorezm and Bukhara, there were dutors with a relatively compact bowl. In the Karakalpak ala muynaq dutor, a wire-string dutor is used instead of a silk bowl. Depending on the timbre of the sound, it was distinguished as “bom” and “zil”. Bom dutors mainly had a large bowl, while zil dutors had a small bowl. Currently, medium dutors are widely spread and used in practice in all oases of our country.

In Uzbekistan, there are two types of dutors, depending on their construction. The bowl is made of ribbed and solid mulberry wood, carved like a tanbur (called “kazma” in Khorezm). Currently, ribbed dutors are the most common. Taking this into account, we will provide information about the structure of the average dutor. The dutor consists of a handle, a joint, a lid and a bowl. The bowl is made up of a set of 10 or 12 ribs. At this point, we will also briefly touch on the dutor played by women. Some recent comments mention women’s dutors. However, it should be noted that in the past, there were no special women’s dutors; as we mentioned above, they played on a zil dutor, because these dutors were small and relatively comfortable for women. In the 1930s, in connection with the establishment of a female dutor ensemble, a special women’s dutor was created by master Usman Zufarov. The difference between these dutors is that it has 6 ribs: two on the sides of the bowl and two flat at the bottom, and the smaller and thinner handle was more convenient for women.

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THE GENRE OF PIANO MINIATURE IN GRIEG'S WORKS (BASED ON THE EXAMPLE OF "LYRICAL PIECES" OP. 38)

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Abstract

This article is devoted to the genre of piano miniature in the works of the prominent representative of Norwegian musical culture, Edvard Grieg, using his "Lyric Pieces" Op. 38 as an example. Special attention is given to the study of the dramaturgy of the pieces in the cycle, from the point of view of their genre diversity. A detailed analysis of the miniatures is undertaken to reveal their conceptual and imagery structure, form, as well as the means of musical language. The specificity of the composer's authorial style is explored through the pieces of this cycle.

Keywords: *composer, style, piano, genre, miniature, composition, dramaturgy*

The work of Edvard Grieg is all-encompassing. By engaging with a wide variety of genres, the composer created outstanding examples in each of them. A significant place in the composer's legacy is occupied by piano miniatures, among which the most popular are the "Lyric Pieces." A piano miniature, as K. Zenkin writes: "...is not only one of the most typical but also a genre that is specific to the Romantic and post-Romantic periods, with no analogues in the musical culture of previous eras" (Zenkin, 2019; Levashova, 1974). Grieg, as a prominent representative of the Norwegian compositional school, contributed to the development of the genre, filling it with new content. The folk epic, the images of fairy-tale fantasy, the fiery energy of dance, and the inspired, tender lyricism of vocal melodies – these all found their embod-

iment in the composer's piano miniatures, represented in the cycle of "Lyric Pieces."

The second volume of the "Lyric Pieces" Op. 38 includes eight miniatures, each of which is a fully independent piece with its own compositional and dramaturgical features, as well as a system of expressive musical means. From a semantic perspective, the miniatures are divided into two groups: the reflection of subjective moods, often correlating with the composer's emotions and feelings, and distinctive genre scenes, sketches depicting scenes of folk life.

The cycle opens with the "Cradle Song." This ternary miniature is written in the key of **G major (G dur)**. The melody of the first section, calm in character, is based on variant repetitions of the opening lullaby, with characteristic rhythmic syncopation

that creates a rocking effect. The expressiveness of the melody is enhanced by appoggiaturas and the use of arpeggio technique, resulting in a sense of lightness and transparency. Despite the apparent simplicity of the harmonic accompaniment, based on alternating tonic-dominant sequences, the unique coloring is created by the appearance of the raised IV degree, a feature of the Lydian mode, and the use of the major-minor relative modality.

The theme of the middle section is contrasting. It combines two thematic formations. The first one consists of active, energetic motifs, performed more swiftly in a clear rhythmic movement against the backdrop of the tonic fifth of the relative minor. The second formation includes elements of recitation, with a slowing of the tempo and an emphasized natural scale coloring, which softens the tension. The main theme gradually becomes enriched with new expressive colors. While maintaining its structure, its sound becomes more emotional, resembling live speech – tense and expressive. Functionally, this section of the composition is the main culmination, where tender declamatory motifs are replaced by passionate exclamations, conveying emotional intensity. The theme returns to its original form, completing the peaceful narrative. In the “Cradle Song,” the composer virtuously conveys a wide range of emotions, building a chain of compositional and dramaturgical development based on a concise, expressive melody.

The second miniature of the cycle, “Folk Tune,” impresses with its originality and true Norwegian character. It reveals a rich picture of folk life, combining two genre elements – dance and song – that form the basis of the ternary-quintuple form. The first section presents two thematic formations, and it is through their contrasting juxtaposition that further development is structured. These include a springy dotted eighth-note movement and lively syncopations. The role of accents in the interpretation of the theme is important, as they convey the character of the sound, emphasizing the foundational genre essence of the piece. Despite the relative diatonicism of the key (*E minor/e moll*), the raised sixth degree is introduced into the development, bringing a touch of freshness

and special charm to the somewhat darkened minor color. In the textural organization, the three-layered structure of the lines is clearly defined. These consist of the melody, doubled in thirds or sixths, the middle voice based on the ostinato repetition of the fifth degree of the scale, and the bass line, representing the tonic-dominant organ point. The dynamics gradually increase from *p* to *f*, dissolving to *pp* in the final measures.

The tonal coloring changes – the minor key gives way to the parallel major, and at *mf*, the second theme enters. The texture becomes more transparent. Attention is drawn to the predominance of second-based intervals. The melody is enriched by the introduction of triplets into its structure, becoming more delicate and flexible. An unexpected turn in the development occurs with the return of the theme from the first section, but now in the bright sound of *G Lydian*, where it acquires a hymnal and ecstatic character.

The next miniature, “Melody,” written in C major, stands out for its special noble restraint. In terms of genre, this piece most closely resembles an inspired nocturne, exquisite in its subtlety. The miniature is based on a single image, a single theme, in which the national element is expressed quite indirectly. The lyrical melody, with its dreamy and contemplative character, unfolds in a transparent texture of broken chord figures in a subdued *p* dynamic, and is repeated three times, varying and performing the role of a kind of refrain. The melodic phrases, rich in chromatic intonations, move in an ascending direction toward higher registers. The activation of harmonic development is linked to shifts into related tonalities, creating a sense of blurring the clear, stable foundation. Colorful modulations fill the musical image with romantic expressiveness. The presentation of the main theme is as if continued by constructions with a different textural organization. They are more dramatically agitated, created by a buildup of dynamics and an insistent chromatic triplet movement in the left-hand part. The return of the theme relieves the tension and brings back the initial emotional state. “Melody” is marked by the conciseness typical of Grieg’s style. Every musical detail – whether it be subtle register contrasts or harmonic comparisons – possesses high

expressiveness, emphasizing the grace and depth of the piece.

A sharp contrast is introduced by the next piece, “Halling.” This solo male dance embodies the strength, agility, and dexterity of its participants, bringing an energetic and lively dynamic to the overall sound. Structurally, “Halling” is a simple ternary-quintuple composition. At its core is a lively, energetic, strictly diatonic theme of folk character, based on fourth-fifth intonations, the stability of which is reinforced by an organ point. Regular accents on each beat of the measure convey activity and assertiveness to the movement, while appoggiaturas on the first beat enhance the expressiveness of the melody.

The subtle detailing of the texture is evident in the interplay of the initial intonational kernel across different register zones. In the combination of voices, polyrhythm is noticeable, arising from the mismatch of accents and different metrical grids – duple meter in the right-hand part and triple meter in the accompaniment. Each layer has its own intonational individuality. In the soprano, this is a simple motif based on descending fourth-fifth leaps in eighth notes with an appoggiatura on the first beat. In the alto, there is a rhythmic variation of the same motif with rhythmic diminutions and the introduction of sixteenth notes, initially outlining the movement through the tones of the tonic triad, and then a trichordal turn in the span of a fourth. In the tenor, the same turn appears, but in rhythmic augmentation. The bass presents a syncopated introduction on the weak beat of the measure, forming the organ point, expressed as a dotted quarter note. The sound is dynamically balanced, creating a series of crescendos and decrescendos. The spirit of Norwegian folk music is enhanced by the imitation of the sound of national string instruments, primarily the violin.

The next episode is the middle section, whose introduction is colored tonally (**B major/B dur**) and dynamically, but overall, built on the same theme, it does not introduce any noticeable contrast. As expressive techniques, one can point out the smooth unisons at the end of each phrase in the second period, contributing to greater fluidity and softness of the sound, as well as the quartal interplays with appoggiaturas, cre-

ating a sound-painting effect and enhancing the brightness of the transition to the reprise. A brilliant, fiery reprise of the theme with emotional elevation concludes the dance.

Following “Halling” in the series of dance miniatures is “Dance with Jumps/ Leaping dance.” The assertive melody with sharp accents, based on temporal variation and shifting across different beats of the measure, is structured into clear metrical formations, conveying the spirit and character of a folk model. The texture of the piece is distinctive – an enduring fifth in the bass and a melody moving through the tones of the triad, which is enriched with a contrapuntal inner voice. The strictly diatonic repetition of question-and-answer phrases and the square structure are typical features of folk dance genres.

The middle section of the “Leaping Dance” is built on variant transformations of the main theme, demonstrating its expressive versatility and giving the piece dynamic development, in line with the energetic character of the dance. Here, the melody is enriched through ornamentation, the inclusion of auxiliary tones, suspensions, and melismatic decorations. Its rhythmic organization also changes, with the appearance of pronounced syncopated movement. The theme is shifted to a high register and, continuing the third-based chain of tonal organization, now sounds in **D mixolydian**. The climax of the piece is emphasized by the powerful sound of the theme at *ff* in a dense chordal texture. Pentatonic motifs, based on the combination of fourth-second intonations and embellished with mordents, the colorful timbral coloring (as an imitation of folk instruments), the predominance of plagal harmonies, soft answering phrases with vivid harmonic accompaniment – based on polyphonic vertical complexes (seventh and ninth chords)—all further enhance the folk character. In the reprise, the main melody acquires new expressive nuances. The bright sound in the middle register, the clarity of the tonic harmony, fill the theme with a peaceful, contemplative, and solemn mood.

The poignant “Elegy” is a miniature of a lyrical nature, where personal experiences and emotions, reflections, come to the forefront. Written in a ternary-quintuple form in a minor key (**A minor / A moll**), it is

imbued with a haze of sadness and sorrow. The main theme of the “Elegy” is colored by Grieg’s sorrowful, chromatically descending intonations. The harmonic progressions, containing unexpected turns, are executed in a typically Romantic manner. The combination of colors enhances the feeling of vagueness, fluidity, and at times, impulsiveness. The textural organization of the first section is marked by the differentiation of the individual voices, allowing each layer of sound to be heard, contributing to its polyphonic character. The composer masterfully colors the theme with various timbral hues. Thus, the lyrical flow of the melody in its initial presentation evokes the warm timbre of the violin. In the middle section, its sound shifts to the bass part, calling to mind the rich, deep timbre of the cello (not coincidentally, the composer’s marking is *cantabile*).

The middle section of the ternary form is based on the development of the main thematic material, which here is presented in the parallel major. Despite the seemingly homophonic texture – melody and accompaniment – it is intriguing due to the polyphonic techniques used in developing the material: in the first phrase, the theme is played in the bass, then the voice relationship changes, and it is transferred to the soprano; here, a middle contrapuntal voice is also introduced in syncopated ostinato motion. Unexpected resolutions of dissonances create the impression of sliding, shimmering harmonic colors. The concise but vivid climax of the theme conveys a sense of complete exhilaration, a feeling of rapture for life.

The continuation of the lyrical theme follows in the piece after the “Elegy” – the “Waltz.” It is a lyrical portrayal of moods, which only carries a general genre designation. The very rhythm of the waltz has a poetic embodiment, reflecting its movement – sometimes light and smooth, sometimes swift and whirlwind-like. The piece (*E minor / e moll*) consists of three sections and is marked by a kaleidoscope of images. Against the backdrop of the waltz rhythm formula in the accompaniment, the elegant first theme enters. The languid, sensual sighs and steady rhythmic beats of the first theme are contrasted with the rhythmic liveliness and plastic, dynamic melodic variety

of the second theme. The ostinato-repeated tetrachord melody, forming the basis of the second theme, is varied through reharmonization, bringing a new color to the sound. The synthesis of folk elements is thoughtfully constructed, expressed through characteristic motifs, with the inclusion of expressive appoggiaturas that outline the melodic relief, abundant plagal progressions, and a plastic, melodic development with expressive inner voices in the middle voice.

The beginning of the second section is marked by a sharp tonal shift to the bright *B major / H dur* (the dominant of the main key) and a change in tempo (*from Poco Allegro to Presto*). The appearance of brilliant, virtuosic passages recreates the atmosphere of joyful brilliance. Soft, colorful dissonances emphasize the expressive timbre of the sound. The chromatic manipulations of the melody’s notes are original. From a dramaturgical perspective, all sections of the piece are structured as rising and falling dynamic waves. The compositional identity of the waltz’s structure is easily overcome due to the variety of interpretive nuances, which becomes particularly significant because of the vivid contrast in imagery. For example, the reprise of the first theme can be performed more dramatically, with increased dynamics, accentuating its persistent and determined character in comparison to its initial presentation.

The second notebook of the cycle concludes with the “Canon” (B minor / b moll), the most expansive of all the pieces, serving as the finale. It is characterized by deep lyrical expressiveness, which is evident not only in the complexity of its structural organization (a complex ternary form) but also in the more detailed development of the musical material. In accordance with the contrast in form, two types of lyrical images emerge. In the outer sections (*Allegretto con moto, B minor / b moll*), elegiac lyricism predominates, with a touch of sadness and contemplation, combined with impulsive, forward-driving intonations. The middle section, the trio (*Piu mosso, ma tranquillo, B major / B dur*), presents noble, restrained lyricism, creating an emotional contrast and balancing the overall mood of the piece.

The first section (a simple ternary form) is based on an expressive, soulful theme, which

is imitative in the soprano and tenor. The duet principle of the presentation contributes to Grieg's attempt to vocalize instrumental music, making the instrument "sing." The contrapuntal voices accentuate the relief of the melody, enriching its expressiveness. Emotional tension is revealed in the further development of the melody through the accentuation of introductory tonal tendencies (the middle section), in the tension of chromaticism in the harmony, leading away from stability.

In the trio, a new chorale-like theme appears. It sounds like a hymn to the homeland, to nature, and is characterized by the strict simplicity of the melody and relative rhythmic stability. The clearly expressed diatonic foundation of the melody led to a corresponding harmonic design (alternating major tonic and its parallel, the predominance of plagal harmonies enriched by the lowered 6th degree). With each presentation of the theme, its range expands. Notably, there is an abundance of seventh and ninth chords, adding a tart color. The climax of the trio is reached in the final presentation of the theme, which sounds

especially powerful and rich. The return of the main theme – the overall reprise of the piece – restores the previous sense of quiet sadness.

The *Lyrical Pieces*, written in a chamber music style, revealed new possibilities for piano expressiveness, stimulating the further development of pianistic art. This cycle rightfully entered the history of world music as one of the brightest examples of lyrical art in the second half of the 19th century. As aptly defined by O. Levashova, the *Lyrical Pieces* "became his diary, the 'pages of his life'" (Levashova, 1974). Marked by a unique combination of simplicity and the richness of the tonal palette, vivid imagery, the freshness of harmonic language, and melodic inventiveness, which is brightly manifested in the genre diversity of the miniatures, they hold a worthy place in the concert repertoire not only of esteemed pianists but also enjoy immense popularity in pedagogical practice. Rightly recognized as a magnificent school of piano technique, these pieces are valuable material for introducing beginner musicians to true artistic expression.

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FRIEDRICH NIESCHE'S PHILOSOPHICAL VIEWS ARE AT THE INTERSECTION OF MUSICAL ART

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Abstract

The article notes that F. Nissche influenced the development of musical art in the late 19th and early 20th centuries. The main provisions of Nisshe's philosophy are revealed.

Keywords: *music, philosophy, aesthetics, decadence, perfect man*

European culture has developed a special relationship between music and philosophy, which have their own history. To do this, it is enough to recall antiquity, Plato's ancient Greek doctrine of ethos, his school, and continue this idea up to the XIX–XX centuries.

European professional music was formed as ritual, spiritual music. It was interpreted and created according to its function on the basis of theological structures. In the new era, musical art began to move away from religion, but in some of its manifestations it retained the uplifting structures of religious musical images. Theological mentalism-dastakana (T. Cherednichenko's term) bypassed creative practice, and philosophical concepts of compositional thinking approached transformationism. Having passed through Beethoven and Wagner, the "higher" music in Europe still differs from other types of this art (practical and entertaining, folklore and non-European forms) primarily in the philosophical sphere of communication. Music gives a "sound" not only to the scale of the vision of the world, but

also to a particular philosophical style. In other words, the last three centuries of European music have been setting aesthetic theory up to search for definitions of artistic content in philosophical teachings. At the same time, the philosophical scope of generalization, which colors musical works in their conceptuality, orients theorists, first of all, to philosophical teachings that identify the problems of the foundations of human marriage, thinking, and culture. On the other hand, human marriage, thinking, and culture are motivated by musical aesthetics to address questions about the nature of musical meaning.

Just as philosophy usually seeks a single basis for the diversity of marriage, thought, and culture, the problem of the content of art in musical and aesthetic theories manifests itself in the search for a holistic and unified source.

By definition, metaphysical entities are eternal, unchangeable, and equal to themselves. No matter how much a particular music theorist is outside of philosophical

metaphysics, he still follows his own path through an autonomous, purely self-sufficient piece of music, always inclined to interpret the meaning of art as equal, eternal, “absolute” in relation to himself.

The specifics of various types of art, in particular cinema, theater, and musical art, aimed at a wide audience, required reliance on more understandable, figuratively specific theoretical constructions that tend to be more accurately reflected in works of art. For this purpose, in 19th century Germany and in Europe as a whole, according to the artists of that time, the teachings of Friedrich Nietzsche were more suitable.

The interest in “public art” reflects the impression of the image of the “Superman”, the “Supreme Man”, who is not so calculated on the moral side of his numerous “heroics”, that is, he is the figurative embodiment of the “Supreme Man” of Nietzsche, standing “in the oil of good and evil”, becoming more and more close to the ideas of fascism of the 20th century.

F. The main quality of Nietzsche’s philosophical views is nihilism, which, in his opinion, represents and causes a “decline” between man and society, criticism of Christian ethics, history, and which attracts people both before and today. Following Schopenhauer, Nietzsche also manifests himself as an irrationalist who considers intelligence as an obstacle to human unity with the universe, with “life”.

According to Nietzsche, the path to submission to a “single whole personality” is blocked by the Christian religion, which promotes a feeling of love for loved ones, which, according to the philosopher, distorted the true essence of man, suppressing his instincts, the most important of which is the “will to rule.”

In this regard, the path to a “unified whole personality” goes through a reassessment of all the “values” of traditional culture.

In his instinctive actions, he is not limited by the dominance of any moral norms and at the same time objective laws, and this ideal creates his own reality – as long as the “Higher Man” does “good.”

In this regard, Nietzsche interprets art as follows: art is the sublimation of emotional presence, and aesthetic pleasure is a significant result of human instincts that show enthusiasm when perceiving a work of art. Nietzsche denies that there is any unidirectional, progressive

development in nature and history. It turns out that the art of the future should be built on the fragments and ruins of human culture accumulated over the previous centuries after the “reassessment of values.”

It was on this philosophical note that in Germany in the second half of the 19th century, leading figures of the musical world presented their ideas – their star at that time was Richard Wagner. R., who fled from the persecution of creditors, who were overseers here and now. Wagner was well received by King Ludwig II of Bavaria and reached the peak of popularity during his lifetime, which was very rare in the fate of composers at that time. Wagner had his own private theater, the dream of his whole life. All the plans came true. But there was also a second side to this “happiness”: Wagner’s worldview, as they say, acquired a reactionary character, sharply expressed in political, historical, ethnographic, racial, and ideological issues. Well received by the Bavarian king, Wagner was completely imbued with the chauvinistic attitude that was prevalent in Germany.

R. Wagner reflected quite reactionary views commensurate with the ideas of Nietzsche in a number of his works in the 60s. There was an article called “On the State and Religion,” addressed to King Ludwig II, in which Wagner argued that it was the king who personified state government, controlled parties and classes, and pursued higher goals. And all members of the state are united by a spontaneous patriotic feeling, which, along with religion, gives a person the appearance of true greatness. There is a “Superior Man” and his subordinates. Wagner-Nietzsche is in a single impulse. All this is perceived by Wagner in the spirit of Schopenhauer-Nietzsche, that is, striving for domination over earthly goals by suppressing the will to live. At the same time, the religious ideal must be given by a “Higher Man” through art capable of elevating man.

The only character repeatedly praised by the composer, Siegfried, became not only a symbol of the city, but also a national symbol at that time, and later in Nazi Germany.

That’s all F. There is not only philosophical idealism combined with Nietzsche’s idealism, but also in many cases mysticism, and Wagner’s opera Parsifal would clarify the way to his religious symbols.

In his articles “The Germans are something” (1865), “German Art and German Politics” Wagner raises the question of the essence of the “German spirit” and calls it “ideal conservatism”, contrasting it with French civilization with impeccable materialism. Wagner goes so far as to emphasize the role of the German race as a divine race that empowers humanity by bringing good to it.

In the summer of 1869, Professor of Philology at the University of Basel F. Wagner addressed himself to Tribschen. Nisse is a frequent guest. Erwin's friend Rod F. Nisshe writes: “...Tribtton becomes my homeland, where I cannot describe what I know, see, hear and understand. Think about it, Schopenhauer and Goethe, Aeschylus and Pindar are still alive.” A friendship developed between Wagner and Nissche. Nisshe admired the composer's work, his ideas, and his literary work. Nisshe, who was more than thirty years younger than the composer, considered him his mentor. They found common ground in Schopenhauer's philosophy. F. Nisse dedicated his book “The Birth of Tragedy from the Spirit of Music” (1871) to Wagner. In this book, the theory of the art of “Apollo and Dionysius” develops, and the philosopher sees its origins in Ancient Greece.

Apolloncha's art is calm, harmonious, restrained, classical art, that is, fine art and architecture.

“Dionysian” art, on the other hand, is sensual, violent, intoxicating (Z.M.), it is a romantic art, which is Wagner's music. Nisse attached great importance to Wagner's music, amusingly praising it and considering it as the highest manifestation of “Dionysian” art. In this regard, it should be noted that Wagner's influence is felt in the musical idea of the book.

The admiration for Wagner's genius is also evident in Richard Wagner in Bayreuth by Niesshe (1875-1876). In his fourth “Thoughts of a Nonconformist,” Zero denied even that by this time, despite the fact that they had developed a friendly relationship that later ended in a sharp break, Wagner was so self-centered that he was immersed in his own ideas, even with a friend who had expressed his own independent thoughts and ideas before him. By the end of the 70s, there was a crisis in Nissche's worldview: in his philosophical works, he began to promote irrationalism, individualism,

anti-democratism and omaralism. Later, he also rejected the pessimism of Schopenhauer's philosophy, outraged by his inherent “optimism” in the form of propaganda of a “strong personality” (the idea of a “higher man” in his book “Thus Spake Zarathustra”). Gradually, a large gap formed between Wagner and Nissche.

Niesche's book “Humanity Goes beyond Humanity” was very poorly received by Wagner. After Wagner's own death, in his work of 1888–1889 (“Nissekontra Wagner”), Nisse challenged his former mentor, declaring his music “sick”, “decadent”, tasteless.

The next major German composer was R. Wagner, whose follower was Richard Strauss (1864–1949). Strauss' vast creative legacy was characterized by a variety of genre references to Wagner's operatic legacy.

R. Strauss is the author of several acts of operas (“Solomea”, “Ariadne Naxosda”, “Elektra”, “Day of Peace”), major operas (“Mahbubi of Roses”, “The Love of Danae”, etc. But for the world musical culture, his symphonic poems have acquired great importance, and among them stands out the poem “Thus spoke Zarathustra,” written according to Nisshe, with its deep philosophical reflections. According to Nisshe, the composer defined it as a free composition for a large orchestra. For the first time, a philosophical work became the object of musical interpretation. R. Although Strauss reflected in it some of the images of the poem, in his time this feature acquired the meaning of sensationalism. I really liked the novelty of thoughts, poetic imagery and literary seriousness in the work.

In his youth, Nisse showed great interest in music, but later chose philology and philosophy. He knew music very well, glorified it, following in the footsteps of Schopenhauer, and, as mentioned above, R. Wagner was very interested in his work.

Interpreting Nissche's work in a way that was convenient for Strauss himself, he tried to give a realistic, vital character to a number of abstract and other meaningful characters, which helped the music.

At the stage of creative maturity, composer R. Strauss became interested in Zarathustra and was able to make this prophet viable by going through Wagner's system of leitmotifs, he very successfully reflected a number of abstract concepts in music. In nine movements, namely

in the preface and eight plates, he achieved the manifestation of original and vivid images of a person with generalized features using an orchestral yarang. Titles such as “it’s about the people of the world”, “about great adversities”, “about joys and passions”, “funeral song”, “Song of the Night Traveler”, generalize the feelings and thoughts of the composer, which appeared under the influence of the philosophical views of Niesshe.- poetic language.

The symphonic poem was written by R. Strauss. Nisse did not include in his work such parts as “on the new idol”, “on the market flies”, “on the masses”, “on the old and new quichans”. The main characters are nature and man. In Strauss, man tries to learn the secrets of nature, but the contradictions between them do not disappear, man is not a “higher man” like Nisshen. As for the interpretation of musical themes, Strauss is faithful to Wagner’s system of leitmotifs, which is natural for this philosophical plot. To this day, the Prophet Zarathustra, who lived as Darvesh, makes a covenant to meet people halfway, to enjoy their wisdom, looking at the Sun. On the other hand, a person seeks protection in religion, and Strauss writes the Latin word “Credo” into the score, which is a motif. It serves as the main part of the allegro sonata, and Strauss is also recording a remake of “Magnificat” for organ.

The lyrical themes of the poem are quite vivid, for example, in the funeral song, as in Nisshen’s, these are prefaces - memories of lost love and happiness of a lyrical nature. In the part known as “on science”, the fugue is very philosophical, it first handles the themes that sounded at the beginning, so it’s a binary fugue that develops the theme of first “science”

and then “disgust”, there is a non-polyphonic section in the fugue, some kind of hesitation. In the film, which later became known as “the convalescent,” the hero overcomes the crisis in the same way as in “Niche,” gaining confidence, nobility, and power. Zarathustra says, “They conquer laughter, not ignorance! Go ahead!” In the “dance song”, the Viennese Waltz brings Nissche’s “Higher” philosophy closer to the basis of life. The last part of the poem, “The Song of the Night Traveler”, combines a joyful dance with a gloomy ending. The score begins with a poetic vision of sunrise – Zarathustra’s hymn to the Sun - and ends with a philosophical problem that has not been fully solved. Musicological researchers, especially in their scientific works of the second half of the 20th century, argued that Nissche’s philosophy was inhuman, although Zero in his later works emphasized the idea of a “Higher Man.”

Two great representatives of the German school of composition are R. Wagner and R. Strauss. F. Nisse was interested in philosophy, but his views were the first to have an ideological and artistic influence on the philosopher. Because the whole of Europe was “infected” with Wagner, but not at all by the young Niesset. Later, Strauss replaced the younger Nisse, but by that time Nisse already occupied a higher position as a philosopher and writer, who conquered the composer R. Strauss at that time. He got his first five. On the basis of Nisha’s philosophical poem, he created the great work “Thus Spake Zarathustra,” which had great power of influence and deep content. Philosophy and music have combined. The works of F. The Nisse are ambiguous, but nevertheless they are very interesting and complex.

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STORAGE AND CARE OF THE INSTRUMENT DUTOR

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Abstract: The dutar is one of the traditional instruments of our people, which the Uzbeks treat with love. Being a favorite instrument, the dutar has long occupied a worthy place in folk performing practice. To this day, he is a member of all the groups characteristic of the traditional style of performance. The Dutar has found its place as a leading instrument and has evolved into a traditional solo instrument. This article discusses issues related to the design of the dutar tool and what needs to be done to maintain its “working” condition for many years to come.

Keywords: *musical instrument, dutar, performance, sound, music*

Introduction

The dutar is a widespread and popular instrument not only among the Uzbek people, but also among the Tajik, Turkmen, and Karakalpak people. For representatives of this people, as well as for us, the dutar is a favorite instrument, and each nation has its own characteristics. Nevertheless, these dutars have common features and similarities. However, the dutar is originally a two-stringed instrument that is mainly made of mulberry wood. It consists of two main parts: a bowl (resonators) and a handle.

As a result of connecting 10–12 thin mulberry tree ribs into one, a dutar bowl is formed, and the top is closed with a lid. A special device (hanger) is placed there, on which the silk strings of the instrument are suspended. On the other hand, the length of the dutar handle is determined by the overall size of the tool. There are 14–15 musical notes in the handle, and they are tied with a string from the gut, and in the modern pro-

cess – with a vein. The musical notes of the traditional dutar are in a diatonic sound. Two special lugs are fixed in the initial part of the handle. They are used to tune the instrument and tension the strings.

To ensure a clean reproduction of the sound performance, two pickups are installed on the instrument. The harrak located above the instrument is called the “devil’s harrak” and is placed with the ears through the first note. On the other hand, the lower cover has a special shape and is installed on top of the lid, depending on the tool settings.

Research method

Since the dutar refers to instruments with variable characteristics, its strings are tuned to the necessary tune for playing. Depending on the piece being performed, the dutar varies in performance practice, that is, it is tuned to a quart (tune of a Tanovor), a quint, i.e. to unison, an octave (tune of a Bayot) and an interval of a second. Of these, the tuning of the

quint is widely used in performance practice, that is, in the traditional style of performance, but tuning based on the interval of a second and a third is rare in modern practice.

Scientific sources claim that dutar has not changed its shape. Among the instruments, he has always been distinguished by subtlety, refinement of character, and mysterious sound. This is due to the fact that the dutar has a light and soft sound, its sound is stress-free. These aspects have been preserved to this day. This is also the main reason that since time immemorial, dutar has been widely popular in mainstream female performance practice.

The Uzbek people have always appreciated musical instruments. Since ancient times, every Uzbek house necessarily had a musical instrument. Musical instruments lose their appearance and quality from time to time if they are not cleaned and cared well. Therefore, there are special procedures for the care and storage of musical instruments, the observance of which is the responsibility of each performer.

Any musical instrument is exposed to various factors during use and, if ignored, begins to lose its properties. Constant occupation, carrying, improper storage and irregular, improper use shorten the life of a musical instrument. Just as any musical instrument needs proper care and cleaning, a dutar instrument needs proper handling. Every instrumentalist who wants his instrument to last a long time with its unique sound must know how to properly care for it and clean it properly. In addition, this knowledge is considered knowledge that a teacher should teach to students. The reason is that a future performer who has come to learn to play the dutar instrument should know all the secrets of using the instrument from the very first days. Both the future performer and the professional instrumentalist, not knowing the rules of care for the dutar instrument, where to store it, how to clean and care for it, lose sight of both the beauty of their instrument and the beauty of its sound. Therefore, knowledge in this field is also considered one of the most important.

First of all, let's focus on daily care. Sweat and dirt from the tuner's hands stick to the strings of the instrument during performance. Therefore, it is better to start clean-

ing work with strings. At the same time, each thread is carefully wiped along its length. If the dirt is strongly absorbed into the strings, a special agent or a drop of alcohol can be used during the cleaning process. But at the same time, please note that the cleaning agent should not touch the handle of the dutar. To prevent this from happening, you can put a piece of clean cloth between the handle and the strings. When you clean the strings, you should wipe them along their entire length, because remember that frequent cleaning and wiping of the strings will prolong their service life.

After you have cleaned the strings of the dutar, you must wipe its handle. This process will not take much time. When the strings and handle are cleaned, it's Harrak's turn. Since the handle is not attached to the body of the tool, excessive efforts should not be made during cleaning so that it does not slip off. Otherwise, the intonation of the instrument will change. The harrak can be gently wiped and, if necessary, use cotton swabs. The remaining areas of the dutar are also carefully wiped with a clean cloth. Only after that, the dutar is considered completely purified.

Results analysis

Thus, the dutar tool should be cleaned daily. Although the tool is cleaned quickly in this way, more serious cleaning is necessary from time to time. These cleaning jobs can be done during the replacement of its strings. As for replacing the dutar strings, it should be noted that it is not recommended to remove all the strings at once. They need to be changed one at a time. It is then that the harrak will not budge and will not affect the intonation of the instrument. During the string replacement, the handle can be additionally cleaned of sweat and dirt from the hands. During this process, it is also recommended to wipe with lemon oil again, as this oil will help keep the wood of the tool in optimal condition, preventing it from drying out by then. Lemon oil is applied after cleaning the tool and leave the tool in this position for a while. After a while, the oil is absorbed into the tool body, and the excess is wiped off with a clean soft cloth.

Another part of the dutar instrument, namely the lugs, also requires special attention. In the process of using the tool, its lugs

also begin to wear out. In order for the lugs to move in moderation during the adjustment of the dutar, they need to be treated with a special oil.

The performer regularly participates in various concerts, tours, he has to carry an instrument with him. That is why it is so important to pay special attention to the transportation of the dutar instrument. Because if the necessary precautions are not taken in this process, the tool is likely to fail, break, crack, and the like. Therefore, the dutar instrument should be carried and stored in special containers (cases). It is worth paying attention to the fact that such containers are covered with a special, heat-resistant and moisture-proof cloth. Because sudden changes in humidity and temperature negatively affect the wood from which the dutar is made. Especially when traveling to different countries, there are sharp changes in temperature and humidity. This condition may be the reason for the deterioration of the quality of the dutar instrument. That is, the wetting of tool wood in an extremely humid country or, in opposite cases, excessive drying alters both the sound formation process of the instrument during performance and leads to the fact that it cannot serve for many years. Therefore, it is important to carry and store the tool in cases that are not affected by moisture and temperature fluctuations, and are able to maintain a sufficient level of

necessary temperature and humidity inside. True, such dishes can be expensive financially, but if we want the tool to last for many years, we will have to spend a little. Because both the raw materials and the labor needed to make dishes that can meet these requirements are actually expensive.

Conclusion

There are special procedures and rules for the care, cleaning, storage, and wearing of a wind instrument, which every future performer must familiarize himself with. The future performer should know every detail how to handle the instrument that he has in his hands. So, here is a simpler sequence of the most necessary tasks for the care of the dutar instrument:

- After each lesson, the dutar instrument is cleaned of the skin and dirt of the performer's hands;
- General cleaning is carried out periodically;
- The dutar instrument should be stored and carried only in special cases;
- Constant humidity control in the room where the tool is stored is important.

The performer's instrument, adhering to this order, will last for many years, the original sound and sound of the instrument will be preserved, it will not need repair, which will save money and you will not have to buy a new instrument.

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Section 4. Theater

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CREATIVE SEARCHES OF DIRECTOR BAKHODIR YULDASHEV AT THE UZBEK ACADEMIC THEATRE

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Abstract

The purpose of the research. To study the originality, ideas and artistic aspects of Bakhodir Yuldashev's directing, to reveal how these plays reflected socially important realities, through the analysis of plays staged in the first 10 years of his creative activity.

Research method. The article used such research methods as retrospective analysis, divine analysis, comparative analysis, content analysis.

Research result. Using the example of Bakhodir Yuldashev's work, the artistic process that took place in the Uzbek drama theater in the 70s of the last century was studied, problems of theatrical art and direction were identified. It is noted that many performances are based on the works of writers of different nationalities, and they had a great influence on the enrichment of national theatrical art, the development and mutual enrichment of multinational theatrical art.

Practical application. The practical significance of the research results is that they can be used by the Ministry of Culture of the Republic of Uzbekistan, theaters of Uzbekistan, UzMTRK TV channels to create programs and events designed for an audience of theater lovers, in the practical activities of art historians aimed at studying modern Uzbek theater.

Keywords: *artdirector, theater, art, dramaturgy, profession, repertoire, character, universal themes, artistic interpretation*

Introduction

The artdirector in the modern theatrical process is a central figure, largely determining the face of the creative team. That the performance begins with dramaturgy – a play, is a simple pattern. And that the play truly acquires real life on the stage – also cannot be denied.

Let's turn to history. Thanks to the creative efforts of such outstanding masters of the Uzbek theater as M. Uygur, Ya. Babadzhanov, Uzbek dramaturgy acquired professionalism. The team of the main theater of Uzbekistan named after Hamza paternally nurtured young playwrights, worked painstakingly on each play. And as a result, such performances

as “Honor and Love”, “Alisher Navoi”, “Mukhanna” and many others were shown, which became a measure of artistry, rightfully included in the golden fund of the Uzbek theater.

Such famous directors as A. Ginzburg and T. Khodjaev, who worked fruitfully in the middle of the 20th century, while creating a repertoire, were engaged in searching for new means of stage expression, developing the best traditions of Uzbek and world drama and theater. In those years, the work of the Khamza Theater was a model that many theaters, not only provincial, but also central theaters throughout the theater, Central Asia, sought to follow.

Materials and methods

Researchers D. Geruld, J. Feral, L. Gargagnoli, K. Baiker, M. Billington, M. Fortier, J. R. Castillo, G. Giniannachi, N. Muller Scholl, H. T. Lehmann, K. Schmidt, D. Meyer Dinkgraf, A. Haridi, C. Parrott-Schaeffer, Jose Luis G. Barrientos, J. Lux, F. Nogrette, K. Stanislavskiy, V. Nemirovich-Danchenko, E. Vakhtangov, M. Knebel, A. Efros, O. Efremov, M. Ulyanov, G. Pugachenkova, V. Rtveladze, M. Rakhmonov, T. Tursunov, M. Kadyrov, T. Bayandiev, M. Akhmadzhanova, S. Tursunboev, Kh. Ikramov; N. Saifullaev and others studied theatrical art and others studied theatrical art.

They studied the processes of the stages of formation of an actor as an artist, the problems of harmony between the art of experience and the realistic method in theatrical art, the problems of the formation of modern theatrical art, the problems of dramaturgy and the effective analysis of the play and the role; problems and stages of development of directing art, principles of the relationship between the theater and the viewer.

Result and discussion

With the arrival of the young artdirector Bakhodir Yuldashev to the Khamza Theatre, the activities of the laboratories for working with aspiring playwrights increased. Its tasks included attracting famous masters of Uzbek literature to cooperation. Thus, A. Mukhtar, U. Umarbekov, S. Akhmad, P. Kadyrov came to the theatre. The interest of the artistic management and the youngest director, who later became the chief director of the theatre

B. Yuldashev, his clear position in the repertoire policy, a clear understanding of the ideological and artistic tasks gave life to such wonderful performances as “Samandar”, “Nodirabegim”, “Revolt of the Daughters-in-Law”, “Starry Nights”.

Or, an example of the work of Bakhodir Yuldashev with the then young playwright Mashrab Babayev on the play “Guest from Tashkent”, in the stage version of “Conversations”. “This work was born in the theater, enriched by the experience of the acting troupe, the creative energy of director B. Yuldashev. Plot twists were discussed together, situations were worked out, the psychological state of the characters was monitored. The author argued in some ways, defending his position; in others, he agreed. In a word, a creative atmosphere reigned, in which the performance was born, revealing one of the most acute problems of our time – the struggle of the spiritual principle with lack of spirituality. As a result, the theater won, and even more so the playwright, whose plays are now known not only in Uzbekistan, but also beyond its borders” (Tulyakhodjayeva M., 1987).

It is clear that any theater with only domestic drama will not go far. Like his stage teachers, B. Yuldashev, as soon as he came to the academic theater, began to look for new plays, not only Uzbek authors, but also playwrights of other countries. In 1972, he began working on the play of the Bashkir playwright M. Karim “On the Nights of the Lunar Eclipse”. “Let’s say right away,” writes Ya. Feldman in his article of the same name, “this is not its first incarnation on the Uzbek stage. In 1966, the Khamza Theater already turned to it and invited the director from Bashkiria Sh. Murtazina. Later, the play was shown in other theaters of Uzbekistan” (Feldman Ya., 1972).

One could understand the young director, who, addressing his work mainly to a young audience, puts the theme of Akzhigit and Zubarzhait’s love in the foreground. Despite the director’s efforts, other essential ideological motives of the drama still come to the fore, albeit somewhat subdued. It leads us to the idea of the need to fight such survivals and rituals, which are based on a commitment to prejudices, to such regulations, about which the play says: “An inhuman law is not a law!”

Two years later, in 1974, the director staged the play by Russian playwright V. Rozov "From Evening to Noon". The play by Russian playwright V. Rozov "From Evening to Noon" caused sharp disputes and contradictory assessments at the time of its appearance. The playwright was reproached for deliberately thickening the colors, for heightened attention to people with a distorted fate. Some of the reproaches were fair, but most of them were caused by insufficiently deep penetration into the depth of the images and action of the play, insufficiently correct understanding of the artistic logic of the author. Before that, he staged "The Nesle Tower" by A. Dumas, "On the Night of the Lunar Eclipse" by M. Karim, "Abu Raykhon Beruni" by Uygun. It should be noted that with this performance the young director breaks the established image of him as a director prone to excessive "romanticization" of plot and stage situations and feelings.

"In the new performance," writes V. Ivanov, "he stands firmly on the solid and reliable ground of life's authenticity. However, this authenticity does not become an end in itself for the director; the performance does not turn into a set of pictures of everyday life." (Ivanov V., 1974). Indeed, the external ordinariness conceals above itself, like a tight spring hidden in a watch case, the extreme tension of the dramatic nature of a clearly constructed through action, which leads to an equally clear and unambiguously formulated idea of the performance.

That same year, the theater staged the tragedy of the German playwright F. Schiller "The Robbers." The play was read by the director not just energetically, but even somehow dashing, at a feverish pace, when huge chunks were thrown out of the play, somehow able to slow down the rapid action.

In this performance, Yuldashev brought a whole group of beginning actors onto the stage at once, having just graduated from the theater institute, different in their abilities, but fervently believing in the one who gave them their first major roles.

In his subsequent work, which is perceived as a kind of summary of the initial period of Bakhodir Yuldashev's activity – "He was not listed" – this is the ability to choose his literature and interpret it in a unique way, find

a common artistic language with his actors, refuse unnecessary, albeit effective finds, selecting from the dramaturgy only the most necessary and expressive.

In the reference to B. Vasiliev's novel, a certain sequence of Yuldashev's work can already be traced. He is noticeably interested in the manifestations of an extraordinary human personality in a situation where heroism becomes, as it were, an attribute of the daily work of these people. This was also the case in the next performance.

In 1975, B. Yuldashev stages A. Afinogenov's play "Salute, Spain!" under the title "I Believe in Chile." Many theatergoers know that when the author wrote this play in an incredibly short time, and theaters immediately staged it. With the performance, staged in the Uzbek theater so many years after the play was written, the director, following the author, offers his own stage version, which is quite convincing. "A composition that makes the audience follow with concentrated attention the stormy, dynamic, non-stop and rapidly developing action for an hour and a half" (Feldman Ya., 1975).

In 1976, the director staged the play by the Uzbek writer and playwright S. Akhmad "The Revolt of the Daughters-in-Law". The action in the play takes place within the walls of a house that strictly preserves the traditions of the past. The director and the playwright do not limit themselves to family and domestic conflict. They strive to express a moral conflict in the external clashes that occur between the daughter-in-law and mother-in-law. The style of the play was made up of open comedy and forms of folk performances.

Along with contemporary themes, the director actively turns to the past, to different eras of Uzbek history. When he began to implement T. Tula's "Nodirabegim" at the very end of the 70s, he did not try to discard the romantic tradition. He did not try to revive a historical figure – a poetess before the eyes of the younger generation; but to revive her in a new way, freeing herself from everyday life, excessive melodrama, poetic pomposity. The dramatic material itself was conducive to this. Professor M. Tulyakhodjayeva writes about this as follows: "In the deep psychologism of the poem, in the author's desire to convey the life and fate of a person, the polyphony of the

soul of a remarkable Uzbek poetess of the 19th century, who was thrown by the will of reactionary forces into the whirlpool of violent war and died for the freedom of her dispossessed people, the director of the play B. Yuldashev looked for the key to understanding the poetics of Nodira's work and found it in the figurative system of the tragic lyrics of maqoms" (Tulyakhodjayeva M., 2015).

"What is a theater? For me, this is a temple – a temple of reflection, of self-knowledge, of the human soul." That's what Bahodir Yuldashev once said. It was very difficult to talk to him about his work, about the problems of art in general. He walked away from seemingly useless conversations; focusing on work, expressing himself in performances.

It was possible to talk to him, of course now and of course in the future through his performances, through his stage characters. Every person who understands and loves real art, they immerse their ideas and thoughts in a kind of secret world of their own feelings, and they understand themselves, their soul, their nature more. This happened at the performances of "Zebunniso" by Uygun, "The Tricks of Maysara" by Hamza, "The Black Lair" by Sh. Kholmurzaev, "Iskandar" by A. Navoi (Staging by Sh. Rizayev). Bahodir Yuldashev remained like this until the last days of his life – despite all the trends of fashion. Even when many others were interested in publicistic performances.

Conclusion

1. Thus, developing the experience of previous productions, absorbing the achievements of modern stage art, Bakhodir Yuldashev opened up new paths and horizons for searching artistic solutions in the productions staged in the first decade of his creative activity, marked by the fact that he seeks bright theatrical expressiveness of dramatic material, an original form of stage construction, a new vocabulary of stage language. 2. At the same time, beyond the performances, he strives to see the eternal laws of being, to make the viewer delve into the essential phenomena of life, without forgetting about human destiny and human characters. 3. The creative style, the stylistics of the stage interpretation of the dramatic material of B. Yuldashev's performances are always unpredictable. 4. The director turns to traditions, but revives them, enriching them, saturating them from within with internal psychologism, new unexpected content. The process of revival, strengthening, enrichment of traditions becomes fundamental in his director's art. 5. But what remains constant and unshakable is the art director's fidelity to eternal questions that are connected with the spiritual world of man, his morality.

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Section 5. Theory and history of art

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TRADITIONAL ORNAMENTS AND COMPOSITIONS IN THE ARTISTIC COPPER EMBOSsing OF UZBEKISTAN IN THE XIX–XX CENTURIES

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Abstract

The article analyzes the patterns and compositions of one of the oldest forms of Uzbek applied art – artistic copper embossing, which developed in the 19th and 20th centuries and became a traditional method of artistic expression. The classification of ornaments used in copper embossing, the structure of compositional solutions, the dynamics of their development in this period are presented.

Keywords: *copper embossing, applied art, handicraft, metalworking, ornament*

Introduction

The finds discovered in Uzbekistan belong to different periods and different areas of applied art, reflecting the cultural, political, and economic situation of their time. In this paper, we will focus on the development processes of one of the most common types of applied art – the art of artistic metalworking, its artistic originality, and patterns.

The processing of copper products was relevant in almost all regions and eras. E. M. Peshchereva notes that decorated products were popular mainly among the wealthy urban population. They are both utilitarian and artistic in nature, depending on their function. Copper items were recognized as property (they were saved for minting coins if necessary) and were placed on shelves in

the house, which, in turn, indicated the financial stability of the family. The figurative language of all objects created before the Islamic era was focused on original expression; that is, the objects reflected plot compositions and images of people and animals.

The art school of the 19th–20th centuries was distinguished by its local characteristics. These characteristics are reflected in the form of objects, the nature of the drawing, and the technical solution. Although local schools had their own characteristics, the artistic principles of Uzbek chasing were common. These principles were reflected in the styles of ornamentation, traditional compositional solutions, and the planar transfer of images of the created artistic ornaments. Ancient carved copper items were made with-

out additional painting. The charm of these items lies in the skill of the master carver to create a play of light and shadow using the technique of deep and flat carving. Complex and intricate details – precious stones and silver plates – were included in accordance with strict rules. Sometimes the variety of colors was achieved by using different grades of copper in the product and the technique of bleaching individual parts of the product with tin. When engraving a pattern, the main color of the copper was visible on the bleached part. This process is similar to the “sgraffito” technique, in which the carved pattern is made on a background of a different color, which enhances the expressiveness of the ornament.

The second half of the 19th century was a period of ideological changes. As a result, new artistic features began to appear in the work of masters: the technique and content of the pattern changed, and interest in color increased. The chiaroscuro of carved patterns did not particularly satisfy the masters, and many carvers switched to the technique of coloring the background, sometimes decorating the patterns with sealing wax or colored varnish. Excessive and primitive use of paints not only reduced the artistic value of copper products but also devalued the skillful designs of the master. An example of this are the works of Kokand and Shakhrisabz's masters of the 19th and 20th centuries.

Although new features appeared, the main artistic criteria of minting – the complexity of the decor and the compositional order of the ornaments – remained unchanged. One of the main rules of coppersmithing is that the main circular pattern is complemented by a border – a girdle pattern. The side walls of trays and bowls were always finished with carved borders. Even water vessels such as “oftoba”, “obdasta”, “kumgan” and jugs were divided into sections by thin strips, which were then decorated and used as a frame in the composition. In Uzbek copper embossing of the 19th–20th centuries, there are no cases of the main circular patterns being executed entirely without bands of girdle ornament. This feature is reflected in all types of Uzbek applied art.

The wide and narrow stripes that make up the composition of the pattern consisted of rows decorated in several ways. Some-

times the borders consist of rows of the same width, but usually the central row is wider than the edge rows. Among the widely used compositions: striped – in which the patterns are located on the basis of horizontal and vertical stripes; central – the volume and scale of the ornament increase towards the center of the composition; rapport – the formation of a composition of rosettes, medallions and other geometric figures.

In the art of copper chasing, there are 6 main compositions for tray ornamentation: “gardish”, “davra”, “turundzh”, “mehrab”, “sitara”, “ishkalak” (Abdullaev, T., 1970). The ornament systems are structured and classified according to the placement of patterns on the tray. The motif, located mainly in the center of the composition, was relatively large and complex. The sequence of motifs in the composition is carried out in accordance with the goal set by the master. In the 20th century, Bukharan masters created a composition called “sitara” (Bulatov, S., 1991). In the central part of the tray, a “sitara” star is placed, the circumference of the figure is filled with a floral pattern.

There are four main types of patterns used in metalworking. These include: girih – geometric patterns; islimi – plant symbols; zoomorph – full or partial images of animals and creatures; epigraphy – calligraphic verses, excerpts from sacred books. Patterns and ornaments used by Uzbek embossers are divided into types such as floral, geometric and zoomorphic, as well as calligraphic inscriptions. Sometimes, images of household items were used as motifs. At the end of the 19th century, narrative scenes were added. Geometric patterns, or “girih” consist of many figures: squares, rhombuses, circles, six- or eight-pointed stars, triangles, polygons, and figures similar to “mihrab”, which were used less often than floral patterns. Narrow stripes with geometric patterns are used at the joints of objects, form complex compositions on the side walls of trays and bowls, and also as a decorative pattern on the edges and bases of some objects. Many geometric patterns found in embossing are named after architectural terms: “khisht” or “gisht”, “mihrab”, “maddockhil”, “gishti haram”, “zanjira”, “nim zanjira”. One of the most beloved and widespread patterns of Uzbek embossing is the “islami”

pattern. These types of patterns have the shape of flowers, leaves, branches, and bushes and are also used as a border and a circular motif in the composition. There are many forms of “islimi” patterns, and each carver interprets this pattern through improvisation. Even in the most complex compositions with rosettes and medallions, the inner part of the figures is filled with “islimi” patterns. “Islimi” are divided into types depending on the purpose of execution in the composition. For example, the encircling patterns in the form of leaves and branches that form the final or dividing stripes on the products are called “nimislimi”. Plant patterns are depicted very realistically, so that in complex compositions their names can be guessed by their appearance. These include the patterns “lola”, “bodom”, “kalam-pir” and “buta”. Patterns in combination with “islimi” had complex names: “islimi koshin”, “gul islamiy”, “islamiy gisht”, “islamiy muhja”, “islamiy bulbul”. In addition, plant patterns filling the inner part of geometric ornaments also have complex names: “madohili islami”, “islami turunj”, “islami mihrab”.

In copper-chased items, zoomorphic and anthropomorphic ornaments were widely used. Under the influence of the ideology of the Islamic era, realistic images of ornaments with sacred meaning were limited. Now skilled craftsmen depicted animals and creatures in a figurative sense, sometimes with their parts or distinctive features. Only the names of the patterns refer to the creature to which they belong. For example, “chashmi bulbul” (nightingale eye), “kuchkorak” (ram’s horn) and “sirti balik” (fish scales). In addition, there are patterns that by their appearance indicate belong-

ing to a certain creature: “kirmak” (silkworm), “ilon izi” (snake trail) and “zulluk” (leech). The handles, lids and spouts of the products were cast by foundrymen in realistic forms of animals: birds, snakes and dragons.

Epigraphy – calligraphy – requires high skill from the engraver. Since ancient times, sacred texts, scriptures and poems in Arabic and Persian languages were engraved on copper-embossed products using the styles “suls, naskh, raykhoni, nastalik”. Each master marked the product with his initials and the date of production. In Bukhara, letters and poems related to the consumption of water and food were often used.

A separate motif in Uzbek coinage was the image of household items. Motifs in the form of household items can be traced in other types of applied art such as ceramics and embroidery. Such stylized images become obvious upon closer examination. The names of these motifs are also obvious. For example: “guldon” (vase), “katak” (cage), “naqshi muhr” (seal), “elpugich” (fan) (Abdullaev, T., 1970).

In addition, the arsenal of ornaments of Uzbek copper embossing includes cosmological patterns that imitate natural phenomena: “girdob”, “aylanma” – whirlpool, “guli mavzh” – wave, “oftob” – sun, “mokh” or “oy” – moon, “sitara” – star (Rempel, L. Zatzvornitskaya, V., 1946).

In conclusion, the study of traditional patterns and compositions of embossing will serve to preserve the traditions of Uzbek artistic embossing and will give a powerful impetus to development in the conditions of a market economy.

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