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Section 1. Art history and cultural studies

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DEVELOPING SKILLS OF HONESTY AND TRUTHFULNESS IN CHILDREN ON THE BASIS OF NATIONAL HERITAGE (FOLKLORE)

Abdimuratov Jalalattin Parakhatovich ¹, Seytanov Bayrambay Tajibaevich ²

¹ Karakalpak State University, Nukus, Uzbekistan

² Uzbekistan State Conservatory, Nukus, Uzbekistan

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Abstract

The purpose of the research. Developing pupils' truthfulness and honesty qualities in family and school upbringing on the basis of national customs and traditions in the Republic of Uzbekistan

Research methods. In the process of research, to solve the problems and achieve the goal, the following set of theoretical and empirical methods were used: study and analysis of philosophical, sociological, psychological, pedagogical literature, study of pedagogical experiences, sociometric methods as questionnaire, interview, conversation.

Research results. In the result of research experience children gradually develop skills and habits, ideas and concepts of correctness, honesty and truthfulness skills.

Practical application. Throughout the lesson, children use our national values as poems, stories, fairy tales, epics written and published for children in textbooks have many episodes depicting justice, truthfulness and honesty to develop skills.

Keywords: *honesty, truthfulness, upbringing, pedagogical, education, national values*

Introduction

The implementation and harmonization of education and upbringing has always been an urgent issue and a big problem at the same time. If there is no education that allows you to become a carrier of higher knowledge, society will not benefit from it, if there is no knowledge, then it will not be able to do something creative. Therefore, we consider it

as a sacred task to approach to this important issue in our scientific research.

Thanks to education and upbringing, children embody a set of spiritual and moral qualities, become free able to express their individuality and abilities fully in society, intelligent possessing a variety of knowledge, mentally mature possessing high talent and potential, physically

healthy and creative individuals who can feel the beauty of life.

The example of adults and the imitability of children are of great importance in raising children to be active, honest and proactive. It is said that "Words teach, and examples attract." Nothing is more powerful in inculcating a habit in a child than setting an example.

It has been analyzed from the scientific and pedagogical point of view that the development of initiative in children on the basis of education is a factor of the formation of intellectual and mature individuals, especially, the formation of self-development, honest and fair initiative among primary school students in the process of continuous education and training is considered a continuous national education system.

Our national values as poems, stories, fairy tales, epics written and published for children in textbooks have many episodes depicting justice, truthfulness and honesty. In order to use them skillfully, we should allow the bright image of our great-grandfathers to appear before the eyes of children and create the initiative to be like them.

Pedagogical legacies of great scientists and other great people of the past, scientists, as well as examples taken from the lives and activities of today's Heroes of Uzbekistan, pioneers of labor production, have great initiative power in educating children in the spirit of honesty and truthfulness.

In addition, literary works, heroes, and educational images with great examples have a strong impact on children's thoughts and feelings, encouraging children to take initiative by following their example. Honesty, truthfulness, magnificence and greatness of the positive characters are depicted very strongly in literary works written and published for children. Righteousness is shown to consistently triumph over lying, cheating, stealing, and dishonesty. When children read literary works and watch movies, which instill a sense of initiative to live and work honestly, study well, they choose the bravery, courage, honesty and truthfulness of the positive characters, than mischievous actions.

It is necessary to pay special attention to the issue of education based on positive examples in the development of honesty initiative in students. For this, the example of the

people surrounding the children and setting the children's life on the right path is extremely important. There must be the atmosphere of honesty and truthfulness in schools, every person beginning from ordinary employees to the school management should be honest and truthful in order to educate the children in this way. Only then, the initiative of honesty and truthfulness will quickly enter the daily life and school life of children.

Materials and methods

Positive role models from the classroom and school life should be chosen very carefully and shown to other students. For example, Sadulla, a 1st grader, found a watch while playing in the school yard and ran up and gave it to his teacher saying: "Teacher, I found a watch." At that time, Husniddin, a student of this class who lost his watch and couldn't find it, entered the class crying. When he saw the watch on the teacher's desk, he stopped crying and happily ran to the teacher saying "this is my watch". The teacher shows this event that happened in the life of the class as the following example:

"Sadullah, your sincere honesty greatly pleased your friend Husniddin and all the students in our class. Thank you very much children, we should learn from the good qualities of Sadullah's correct and honest behavior, it will be an honor for us.

Imitation in children manifests itself at every step. Therefore, the personal example of teachers and educators has great educational significance in raising children to be truthful and honest. The influence of the personality of the educator on the young soul is such an educational force that nothing, neither textbooks, nor harsh words, nor punishments and rewards, can replace this force.

From the day they go to school, children look up to their teachers and educators with love. They observe and imitate their behavior, actions, words and deeds. In the eyes of teachers and educators, students, especially elementary school students, personify the noblest qualities of a perfect person. Therefore, children treat them with respect, noting "our teacher", "our teacher". Therefore, teachers and educators must first of all set an example in correct vocabulary. Teachers and educators should be role models for children

always and everywhere: in the classroom, at school, in society and in their personal lives.

The purer, more conscientious and truthful the teachers and educators are, the more the students love and respect them, firmly believe their every word, as a result, teachers receive great satisfaction from their work and their educational influence in instilling truthfulness in children increases.

In turn, children also treat such teachers and educators conscientiously, trying to diligently carry out any of their instructions. This has a positive effect on the correct formation of truthfulness and honesty in children.

The ideological and moral influence of the personality of the teacher and educator is a priority in instilling conscientiousness in students. The honesty of the student is brought up by the honesty of the teacher, the correctness of the student is brought up by the correctness of the teacher. The simplest way to educate a person is through ideology, while ideology can only be influenced through an idea.

An exceptionally conscientious, honest, truthful, articulate teacher who is true to his promise is worth talking about these qualities, and his words and behavior have a great educational impact on children. If a teacher, deprived of these qualities, who does not respond to his duty, whose word does not coincide with deeds, speaks about the harm of the student's moral faith for the state and the people, about lies, deceit and dishonesty, then his word will remain dry chatter. Such reasoning causes great moral harm to children instead of benefiting them; children in this case are raised to be liars, deceivers, unprincipled and two-faced.

If a teacher influences a student negatively, the student cannot imagine the positive aspects of his or her behavior. Students forgive the teacher for his mistake, but never forgive his injustice, duality and deception. In this case, nothing can save the teacher's reputation; the student's love and respect for the teacher begins to weaken.

Therefore, in order to raise children in the spirit of truthfulness, first of all, the teacher himself must be honest with his conscience. Children continue to learn truthfulness in school under the guidance of a teacher. In this case, they rely on the example of the teacher, therefore, in raising children in

the spirit of truthfulness and honesty, their examples in public work and personal life are extremely important.

Result and discussion

Fostering the initiative of truthfulness in children of primary school age begins in the family and develops further at school. The principles of school, family, and education carried out in this area require that the educational impact provided to children from all sides be holistic, goal-oriented, consistent and systematic. The school plays a leading role in this work and directs the work in parallel with the family, carrying out certain activities with them. When working with families, the school can use methods and types of work proven in the school's experience: getting to know the family conditions of children, studying the family education system, joint work with parents, class, parents' meeting, parents' university, experience of family education, exchange, etc.

From the mentioned forms of work, the study of the family education system, during the lesson the attitude of children to study, work, public and personal property is deeply studied. The reasons and motives associated with children's honesty and lies, deception, as well as family education are identified, which makes it possible to begin individual work with parents.

The reasons and motives for lies, deception and dishonesty in the behavior of some children, and the specifics of raising a child in a family require individual work with parents. Every parent loves their child. Some parents are demanding and arrogant. In most families, if you tell such parents about the mistakes and shortcomings of their child, they may become upset and turn away from you. That is why individual work creates great opportunities to work with such parents without affecting their dignity. Only then will they admit the mistakes and shortcomings in raising their child, agree with the measures that need to be taken to correct them, and seriously begin to give the child the right education.

The main goal of individual work with parents is to improve the family's positive experience in raising a child, to study the positive characteristics of parents and children based on the above methods.

Individual work with parents in raising children in the spirit of truthfulness gives good results.

In raising children in the spirit of honesty and truthfulness it is necessary:

1. Study in detail the child's behavior at school and in the family, become familiar with family conditions and the system of raising the child in the family. It is necessary to study the interaction of other members, parents and child.

2. Determine the child's attitude towards his friends and his friends towards the child, find out which of the family members and friends has the greatest influence on the child.

3. Identify positive and negative experiences of the school education system, positive and negative qualities in the behavior of the child, father, mother and other family members.

4. In individual work with parents in the field of raising children in the spirit of truthfulness, it is necessary to rely on the creative experience of family education, positive qualities in the behavior of the child, father, mother and other family members, enrich and develop them. It is necessary to achieve unity of requirements for the child at school and in the family.

Strict adherence to the above requirements in individual work with parents allows you to quickly put an end to the mistakes and shortcomings made by the family and eliminate such negative qualities in the behavior of children as lies and deception.

Working with some parents in the area of educating their children to be truthful also yields good results. To do this, a group brings together parents who have made mistakes and shortcomings in their family in teaching their children truthfulness and honesty and are interested in learning how to eliminate it. A separate meeting will be held for them, at which parents will receive full information about the pedagogical requirements and methods.

In the field of teaching students truthfulness and honesty, public work is carried out with parents, class and school parent meetings are held, parents, together with the school and mahalla, creatively look at the responsible work in educating children.

The role of mahallas in the spiritual and moral education of children is great, since

since ancient times, Uzbek mahallas have become the venue for socio-political, cultural and educational work as a form of self-government. Particular attention is paid to the peaceful and harmonious living of families in the neighborhood and raising children. Accordingly, educational work is being carried out locally, which played an important role at all stages of the historical development of the Uzbek people and has become a national value.

The exemplary role of the family and school in the upbringing of the children of the Uzbek people, their joint activities are part of the national education system as a national value. Our ancestors considered it sacred to protect the reputation of the family in the mahalla and the country and not refer to it, and they tried to raise their children in the same spirit. Since the state and mahalla have a strong influence on the education of children, the principle "seven mahallas are responsible for one child" is passed on by the Uzbek people from generation to generation. In the new historical conditions, based on the "Family-school-mahalla" system, traditions, customs and rituals between them become of great importance. Because they have the spiritual world of the people. His philosophy and aesthetics are reflected. After all, such national values are based on human relations between people, friendship, harmony, love for each other, consequences, loyalty, honesty and correctness. Especially locally, there are values associated with relationships in the mahalla; these values are important for the education of young people, they are built on the basis of honesty, justice, truthfulness, sincerity, dedication and good neighborliness, on the basis of mutual respect.

When we say "mahalla", we mainly think of a place where the strength of good neighborly ties, customs and traditions are realized in unity.

The school provides pedagogical training to the population, especially parents, contributes to the creation of an atmosphere of mutual respect, mutual assistance and human relations in every family, opens up opportunities for raising children to be perfect people, truthful, honest and perfect. The family, in turn, closely supports the school in revising the educational process and closely supports the school staff to ensure that students master

all aspects of learning. That is why the issue of cooperation between family, school and mahalla is becoming increasingly relevant.

Truthfulness and honesty are considered the adornment of human life, a high quality of a person in all periods of his life, be it childhood, youth or adulthood, and everyone dreams that these qualities will be reflected in all people.

Truthfulness is the basis of moral education; it is taught from early childhood in the family, in preschool educational institutions and at school, and this concept is not separated from each other, but is closely connected and subordinate to each other. These concepts are always used in education, social and interstate relations of people. It plays a very important role in personal and family relationships.

The treasure of folk oral creativity collected in folk pedagogy is a great symbol of the spiritual culture of our people. The best fairy tales and epics, proverbs and sayings, songs and riddles, which are preserved in the memory of the people and passed on from generation to generation, educate children, encourage them to be kind, honest and correct. If we want to define truthfulness and honesty, it is justice, people love justice, justice is loyalty to the people, the state and friends, and it occupies a special place as the best human virtue.

Children are simple and honest by nature. Accordingly, they speak with simple hearts about what they and others did, thought, felt and experienced, without keeping secrets when others ask them about it. This situation of children is an excellent basis for raising them in the spirit of honesty and truthfulness.

Our observations show that the emergence of honesty and truthfulness in children is episodic. Children carry out assigned tasks as directed by the teacher or with the help of parents, educators and the children's team, and talk about the completion or failure to complete these tasks. Later, they begin to carry out the assigned work independently, without the interference of others. Thus, children gradually develop skills and habits to treat their responsibilities honestly, to tell the truth, ideas and concepts about honesty and truthfulness.

Conclusion

Everyone in life has a close connection with society, that is, they get on a bus, trolleybus, go to work and school, live with their family and community as a whole. Visits parks, squares, museums, cities, buys various things in stores and markets. In such public places, a person's truthfulness and honesty are as follows.

Fully comply with the rules of behavior on the street and demand this from others. Be honest with public and personal property in public places, do not paint the walls of buildings, sidewalks, trolleybus stops, do not break windows, do not damage trees and flowers, do not tear posters and advertisements on the street, place newspapers and magazines on store windows with caution and ask others to do the same. Take all measures to return lost, forgotten things and objects to the owner and force others to do the same, preserve and protect public property in public places and on the street. This is the basis for conscientiously justifying trust, raising the younger generation to be conscientious, truthful, honest and truthful.

Abdurrahman Jami, the great poet of the East, considers truthfulness to be the best quality necessary for a person, and the expressed thought must be in harmony with words and actions. The poet says that kindness, mercy, an open appearance and cheerfulness give people a good, pleasant mood.

Some scholars say that the noblest qualities of a person are politeness, openness and truthfulness and he has the best initiative qualities.

In order for a child to be raised truthful, faithful to promises, good-natured, and proactive, one must not speak false words and refrain from gossip and slander. Accordingly, when asked about what they and others have done, thought, felt and experienced, they will simply answer without hiding secrets. This quality in children is an excellent basis for developing their initiative for honesty and correct speech.

Thus, children gradually develop skills and habits, ideas and concepts of correctness, honesty and truthfulness.

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Contact: abdimuratov85@mail.ru; bayrambay.seytanov@mail.ru

Section 2. Film, television and other screen arts

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FROM THE HISTORY OF CENTRAL ASIA CHILDREN'S CINEMA KAZAKH FILM DIRECTOR ABDULLA KARSAKBAEV (1926–1983)

*Makhsura Takhirovna Mirzamukhamedova*¹

¹ Institute of Art Studies, Uzbekistan

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Abstract

The article “Kazakh film director Abdulla Karsakbaev” is from the research work “Central Asia Children’s Cinema.” It is dedicated to the work of director A. Karsakbaev, who played a major role in the formation of children’s cinema in Kazakhstan. He began his activities in the 1960s, creating films for children and teenagers. In the article studied films dedicated to the school theme “My Name is Kozha” (1963), “Alpamis Goes to School” (1977), etc. About the relationship between pupil and teacher, working with child-actors, and his methodic.

Keywords: cinematography, film director, image, culmination, tradition, film; information about author

Introduction

The second half of the 1950s and the beginning of the 1960 years are marked by the full-blooded developing and mastering of various genres of Kazakh live-action films. In a short time become widely such films of different genres known as “Botagoz” (directed by E. Aron, 1957), “His Time will Come” (director M. Begalin, 1957), “Our Dear Doctor” (director Sh. Aymanov, 1957), “Traces go Beyond the Horizon” (director M. Begalin, 1963), “The Beardless Deceiver” (“Aldar-Kose”) (director Sh. Aymanov, 1964), “My Name is Kozha” (director A. Karsakbaev, 1963), etc.

“The name of film director Abdulla Karsakbaev, the director of the non-totalitarian

historical-revolutionary film “Anxious Morning” (1966), is associated for many modern filmmakers and viewers, first of all, with children’s cinema in Kazakhstan and film classics: “My Name is Kozha”, “Alpamis goes to school”, – wrote Kazakh film expert, professor Bauirzhan Nogerbek (Bauyrzhan Nogerbek, 2008, p. 190).

Actually, with the creation of such films for adults as “Anxious Morning” (1966), “My Brother” (1972), “Pursuit in the Steppe” (1979), A. Karsakbaev played a significant role in the formation of children’s cinema in Kazakhstan.

A. Karsakbaev, after graduating from Art School in 1946, worked as an actor at a studio

in Alma-Ata and participated in dubbing. In 1950, he entered All-Russian State Institute of Cinematography named after S.A. Gerasimov at the directing department, graduated in 1956. Karsakbaev's thesis "Folk craft of the Kazakhs", which consisted of two parts, was a participant in the decade of 1958.

The work of film director Abdulla Karsakbaev has been almost unresearched. Apart from the thoughts of Doctor of Art Sciences, Professor K.K. Paramonova about the film "My Name is Kozha" and film critic K. Siranov, who positively assessed this film, almost nothing has been published about it in film studies literature.

And a deeply study of the work of the talented director, who directed such films for children as "My Name is Kozha", "Journey to Childhood" (1968), "Hey You Cowboys!" (1974), "Alpamis Goes to School" (1977), "Salt River of Childhood" (1983) would make it possible to identify the traditions that have emerged in children's cinema in Kazakhstan and the patterns of its development.

In the work of A. Karsakbaev children's themes are not randomly. He began his creative career with the first Kazakh feature film for children, "The Winged Gift" (1958) – about the useful deeds of young naturalists on a collective farm, working as a second director. Subsequently, in his independent works, he tries to reveal amazing characters and create images of brave, determined little citizens.

In the film "My Name is Kozha," based on the story of the same name by children's writer B. Sokpakbaev, the director sought to create a bright, unique image of a teenager. The fertile soil that formed the basis of the film gave strength to the screen development of the work of art.

In the film traced the complex relationships of a schoolboy named Kozha with the people around him. He lives with his mother and grandmother in one of the Kazakh villages (aul). He has no close friends at school, and he isn't always on good terms with the girl for whom he has tender feelings; all actions committed with good intentions turn against him; with the lazy Sultans' friendship brings trouble.

The main conflict in the film is the clash between teacher Kh. Maykanova and pupil Kozha. The director introduces the viewer into this clash, which gradually develops into

an acute conflict and creates a tense atmosphere, from the very first frames. The film is structured in such a way that the main events unfold with the participation of Kozha and the events, help to identify some features of the teenager's still unformed, contradictory character. But by loading the film with events, saddled the hero with a mountain of unpleasant stories, in which he was directly or indirectly a participant, the authors were overly carried away by entertainment. In this regard, Doctor of Art Sciences, Professor K.K. Paramonova was right, who noted:

"However, there are so many of these complications that it would hardly be easy for an adult to understand them, and even for a child – much less" (Paramonova K.K., 1967. p. 120).

Complicating events, with each frame the director puts the sixth-grader in a difficult position: his behavior is discussed twice at the Teachers' Council. There is a looming danger of expulsion from school. For what? The viewer doesn't feel major guilt for Kozha, especially since, as it turns out at the teachers' meeting, he studies without "3" grades (GPA= C grade, means "satisfactory"). When the essence of the matter is clear to the viewer, and the characters discuss it for a long time, accuse him of, frankly speaking, no one knows what, the film loses its impact.

However, in the film "My Name is Kozha" touched on an important issue – the relationship between pupil and teacher.

So, what should be like a modern teacher? With the instillation of knowledge,

"...he/she (teacher – M.M.) must help the pupil learn to think independently," – wrote then the master of children's cinema I. Frez, "to find and awaken the dormant abilities in him" (Fpez, I., 1975. p. 56).

On this matter opinions, reflections, discussions are needed. Just as the renewal of generations is a natural process of life, so teaching methods and the relationship between teacher and pupil not a dogma. Only a subtle and careful attitude towards the pupil's personality is always relevant. Only before a teacher who has become a true friend will pupil open his heart and entrust his most secret things. Such teachers, in keeping with the spirit of the times, sometimes appear on the screen.

The teacher of the 1960s in Kazakh cinema is Rakhmanov from the film "My Name is

Kozha”, who went through the Second World War, restrained and wise with life and professional experience. Rakhmanov has his own view on education – to raise a Man with a capital letter, no matter who they become in the future, and his own motto – “To light a torch in the pupil’s heart.” This is the only person in the film who understands Kozha and believes in him.

Kozha has a good beginning in the soul. A good start would be to develop it for an adult, to protect it from the “unpleasant wind.” In the film it is developed by the example of the father – the older generation.

Sometimes human memory is more powerful than visual images. A noble deed, a good deed, and courage live forever in the hearts of human. Kozha’s father Rakhmanov was remembered as a front-line comrade, courageous, despite being seriously wounded, resistant to adversity, and a modest person. The nobility of a fellow villager is still kept in his heart by the school watchman. His story about the person closest to him shakes the teenager’s soul.

Evening. It got dark. A one-story school in one of the villages of Kazakhstan. There is no one in the school yard. But bright windows from electric light bulbs “notify” about something important. There is a Teachers’ Meeting in the teachers’ room. The state of the mother, summoned to discuss her son’s behavior, is understandable.

And there is a conversation no less useful than at the teachers’ meeting in the courtyard, on a bench over a cup of tea. Here Kozha listens with greed and pride to the school watchman’s story about his own father, about his noble deed, which was able to forgive a person.

“Your hair is strong, like your father’s,” stroking the boy’s head, the watchman remembers Kozha’s father. Suddenly the teenager’s eyes light up, he is interested in learning, hearing about his father:

“Did you know him?” he asks excitedly.

Then Kozha will hear from teacher Rakhmanov that he fought with his father, courageous and patient.

Unobtrusively, casually spoken words have a better effect than any kind of moralizing and long discussions.

True, Kozha’s correction does not happen instantly; upbringing requires time, caution and patience. Understanding a person, the ability to get into his position, and identifying talent in time is a subtle art. In the film Kozha has not yet performed any useful deeds or feats. But the viewer believes that next to such a mentor as Usman Rakhmanov will grow from his a man useful to society.

Director A. Karsakbaev through the image of Usman Rakhmanov expressed his life position, cleverly performed by K. Kozhabekov. The performance of adult actors in children’s films requires deeply research.

In the film the actor is the main character; a lot depends on his convincing performance, his merging with the role, and his creative approach to the image. Spent a lot of time of typecasting, choosing an actor for a role only based on external similarity or beauty. At the modern stage, there is a need for a personality actor with rich life experience. If the director’s solution to the image is enriched with new colors, “living blood” – the performance of a thinking actor, then in relation to child actors the situation is different.

A film for children is a director’s film. If in an adult film the actors add their own, individual interpretation of the image, then in a children’s film the performance of a child actor completely depends on the director – on his professionalism and high pedagogical skills. Behind the natural, emotional, lively performance of a child or teenager always lies the director’s ability to work with children. Therefore, the performance of child actors certainly reflects the director’s face.

In this very first independent feature film, Karsakbaev’s ability to work with children, understanding their psychology, and pedagogical knowledge are clearly noticeable. In the game of two non-actor schoolchildren, he managed to create surprisingly bright, original characters. The director’s merit is the children’s transmission of inner feelings, emotions, rich facial expressions, supported by action. In the play of teenagers, the viewer doesn’t notice the falseness or dryness.

If a writer, with the help of artistic words, creates on paper a represented image, then the director of a children’s film expresses his talent, his thoughts, thoughts through child-actors. Charges them with what he

thinks about, transferring the real world into an imaginary one. At the same time, a lot depends on creating a creative atmosphere in the team, high spirits in each participant in the film. And here an individual approach to a child or teenager is very important.

“We shoot children, first of all, having studied their character well,” said director A. Karsakbaev in 1980 in a conversation with the author. – If you criticize, some people will get pouty. Then you know that you need to gradually speak and explain to them. Some children are self-proud, you just need to hurt them. In general, in each case it is necessary to act individually” (A. Karsakbaev, 1980).

The acting of the children was most successful in the film – non-professional actors – Nurlen Segizbaev (Kozha) and Marat Kokenov (Sultan). The image of the Sultan is interestingly resolved – a negative character, embellished with soft irony. It combines elements of the comedy and adventure genres. If in two teachers – Rakhmanov and Maykanova – there is a clear distinction between positive and negative characters, then in the images of teenagers everything is intertwined, as in life. You can find flaws in the character of the main character, and vice versa in the negative. Being carried away by the screen life of the Sultan, it is impossible to predict the schoolboy in him who created this image. The plasticity, spontaneity, and relaxedness of Marat Kokenov gave the image vibrant colors. Twice taller than his “friend” Kozha, Sultan can win his trust with cunning, a romantically upbeat character, and captivating words.

Director A. Karsakbaev made full use of all his professional knowledge in the film “My name is Kozha”. It is difficult to immediately determine the style inherent in this particular director among the many visual techniques. In the sum of visual means, techniques – internal monologue, mirror photography, animation (in the transfer of dreams), one can noticeably feel the director’s inclination towards a poetically sublime style, which later became the main thing in his work. The director did not refuse to show the beautiful landscapes and nature of his native land in the future. They, perhaps, have become dominant among other components that develop action in films such as “Hey You, Cowboys!”, “Alpamis Goes to School.”

The film “My Name is Kozha” was awarded an Honorable Diploma at the Cannes International Film Festival in 1967.

“Alpamis Goes to School” is one of the successful films created during the stagnant years. And in this film, director A. Karsakbaev remained faithful to showing the modern life of children in Kazakh villages. The action of the film, just like in the film “My Name is Kozha,” begins on the start of the new school year. The duration of the action is specified, it ends with the celebration of Teacher’s Day.

The storyline of the film is simple: the interest, desire, dream of a six-year-old boy, Alpamis, to study, who didn’t get into school due to his age. But the dream is eventually realized through the boy’s hard work.

The study of a child’s opportunities through artistic cinematography confirms the right direction of director A. Karsakbaev.

“Twenty years of experience working with them (six-year-olds – M.M.) convinced me: they show a stronger interest in learning than seven-year-old children,” – confirmed the famous at the time teacher, Professor Sh. Amonashvili (Amonashvili Sh., 1984).

It is no coincidence that the problems of the school became the problems of cinema art. Become a friend, an intelligent comrade, cinema in every era created images of young, brave, innovative teachers who sense the psychology, character, and individuality of the modern schoolchild. Children’s cinema, approaching the realities of life, had a confidential conversation with the young viewer not only about school affairs. This is the history teacher Ilya Melnikov from the Russian film “We’ll Live Until Monday” (directed by S. Rostotsky, 1968), whose lessons are “permeated with a creative atmosphere”; this is the literature teacher Marina Maksimovna from the film “The Key Without the Right of Transfer” (directed by D. Asanova, 1976), who became not only a mentor, but also a friend for her students, such is Batirzhan Batirkhanovich from the Kazakh film “Alpamis Goes to School.” This film raises the most pressing issues: problems of modernity and education, upbringing and continuity of generations.

Batirzhan Batirkhanovich, a young teacher, comes to a distant Kazakh village. Passionate about his work, he breathed life into the

empty school with irrepressible energy. The main character of the film is six-year-old Alpamis, who has not reached school age, but wants to learn to read and write. For hours he sits under the classroom window or watches from a tree as the teacher gradually introduces first-graders into the vast world of knowledge.

The viewer looks at the events taking place in the film through the eyes of a little hero who still has neither knowledge nor life experience. In acquiring them, in the course of action, others play a huge role. In a short period of time – a month – events that are difficult for Alpamis happen: and sadness, and separation, and the joy of learning. The cognition of life and the acquisition of knowledge by a little person goes through the work of the soul, through shocks.

The authors convince the viewer that learning is joy, a lesson is creativity. And joy and inspiration are achieved through talent, the search for a teacher, and his care and love for children. The spirit and demands of the time were subtly felt by the actor Zhaksen Kayirliiev, who created a slightly eccentric, spontaneous teacher who has retained a big, kind heart, who sees a good start in every work, in every undertaking of the children. This brings him closer to children. He quickly gains respect, even from the most mischievous Kalikhan, a friend of Alpamis, a year older than him.

Kalikhan is a boy with a unique character, looking for different adventures. In contrast to Alpamis, he is restless, he does not like going to school or doing homework. The ideas invented by Kalikhan turn out in his favor every time, as opposed to Kozha from the first film. For example, in the case of a snake (to scare the teacher), Batirzhan Batirkhanovich saw a good start. Here's how it was: a singing lesson is going on. The guys, led by a teacher who plays the button accordion, sing a cheerful song. The song, like a bird, flies far, far beyond the school. Everyone is in an elevated, elevated mood. At this time, the mischievous Kalikhan pulls out a snake from an iron box. But to his great surprise, the teacher was not afraid, but on the contrary, putting her in the cage of the living corner, he thanks a boy. So, with his sincere, respectful attitude, step by step, Batirzhan Batirkhanovich draws the fidget into his studies.

Some of the character traits of Kozha from the film "My Name is Kozha" are visible in the character and actions of Kalikhan. Apparently, the director needed such a nimble, active mischief-maker to show the teacher in the right direction of his activities.

Alpamis, unlike Kalikhan, is younger, calm, but obsessed with achieving his dreams. In the film he was played by a five-and-a-half-year-old boy, Ermek Tolepbaev.

"He has a good memory," – said director A. Karsakbaev then in a conversation with the author, – "he quickly memorized texts. We constantly played with him, creating in advance conditions that approximately matched the spirit, content, and emotional structure of the script."

This once again confirms the correctness of the developed methodology that work with young children in cinema possible with actively using their inclination to play, their spontaneity.

Talking about his methodic of working with children, the director said:

"We teach them a lot before filming. Even if they know how to swim or ride a horse, we still teach them again and identify their positive qualities."

That is why the characters and negative figures in A. Karsakbaev's films are very attractive. By actually depicting life on the screen, the director, during filming, cultivated moral and ethical qualities in the child actors, and helped them develop the positive qualities inherent in nature. Perhaps, during filming, Ermek Tolepbaev really learned to read, write, memorize the multiplication table and learn to ride a horse.

An important feature of A. Karsakbaev's work should be considered a poetic vision of the world with the identification of the national traits of the Kazakh people, it successfully combines modernity and national tradition. With the growth of professional skills and accumulation of life experience, A. Karsakbaev began to turn more often to folk wisdom. In the painting "Alpamis Goes to School" she is personified in the image of the noble old man Minar-Ata. His permanent place is the highest hill, from where the entire aul in the steppe is visible at a glance. Alpamis often resorts to him here. Minar-Ata gradually passes on his rich life experience

and folk traditions to his young friend. The Kazakh steppe and nature once taught this old man a lot.

– The steppe taught me to hear, think and see, – says Minar-Ata and closes his eyes. The camera films him from below: the proud, noble face of the old man rises up and up, turning him into the greatest image of the people...

In the film “Alpamis Goes to School” attempts to carefully confront a boy with life’s tragedy. It would seem that everything in the world is dialectical: there is no eternity in nature and in life, they are constantly in motion and development, in renewal, the old goes away, the new is born. Confronting the little man with the decline of the life of the mighty Minar-Ata, the sad cries of women can be heard from the screen – traditional elegiac improvisation, characteristic of the East, the director skillfully developing a sense of compassion and empathy, this is how he shows the relay of generations: an old woman with a saddle in a hands, approaches the boy stunned by grief:

– I told you to tell it, – she says in a trembling voice and hands him Minar-Ata’s saddle.

On the two-stringed national musical instrument kobuz sounds a sad melody, increasing the dramatism of happening.

Modernity and national tradition. These two sides of life, not very close to each other, in the film come into contact, or rather, merge in such a successfully found form – continuity of generations.

In films dedicated to a school theme, directed by A. Karsakbaev, pressing problems are raised not only of while time. They are relevant at all times.

The film “Alpamis Goes to School” was awarded the 1st Prize for the Best Children’s Film at the X-All-Union Film Festival in 1978.

Subsequently, the “wind of stagnant time” touched the last film of this director, “Salt River of Childhood” (1983), dedicated to the childhood of the war generation. It cannot be said that the interesting idea was adequately expressed brightly and convincingly in the style he chose. True, the film (written by B. Mansurov) is truly Kazakh, created on local material, the stormy and rapid river – Sirdarya – is the main character of the film. All sorts of adventures with Zeynolla’s

grandfather, his granddaughter Dariga and the boys Mukhtar and Amir take place on the river, in a sailing caique, in which salt, food products and mail are delivered to remote villages.

In the film, the atmosphere of the War Years is present everywhere. On the salt pier it is created on the external attributes of that time, in the climax scene – mourning (lament) in the house of the old woman Kulyash, who lost her husband and son, and now her daughter (Dariga hands her a letter from Amina’s fighting friends), the whole tragedy of the war is expressed by bitter mourning coming from within the human souls. The grief of one woman becomes the grief of all the women gathered here.

The film went unnoticed on the screen, despite such touching scenes and an interesting concept. Various adventures, sometimes dangerous, that happen along the way with the children without adults (they will lose their grandfather, who received an electric shock on the raft. The raft, caught on the wires, cannot break through), looks without tension. Reason: the intensity of events did not match the slow-pace of the film.

In the Kazakhfilm studio, which failed to maintain its previously won positions in the early 1980s, experienced a critical period – a decline in the artistic level of films and the creative activity of directors. According to Kazakh film expert Professor Bauyrzhan Nogerbek:

“The main factor in the creative stagnation of Kazakh feature films in these decades is the untimely death of the leading film directors of national cinema: Sh. Aymanov, M. Begalin, then S. Khodzhikov, A. Karsakbaev” (Bauyrzhan Nogerbek, 2008. p. 223).

The situation changed at the end of the 1980s, with democratic changes in society. Talented youth with a “different worldview” and “a different culture” came to Kazakh cinema. They started talking about a “new wave” in Kazakh cinema. True, it was not born out of nowhere, “the spiritual origins of truthful, free cinema were at one time clearly outlined in the works of the classics of Kazakh cinema Sh. Aymanov, M. Begalin, S. Khodzhikov, A. Karsakbaev...” (Bauyrzhan Nogerbek, 2008. p. 265).

Children’s films created by the talented film director Abdulla Karsakbaev occupy a

special place in the history of children's cinema in Kazakhstan.

A new generation of filmmakers (cinematographers) continues his work in new times and in new creative conditions.

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© Makhsura M.
Contact: nigorahaydarova86@gmail.com

Section 3. High professional education

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DEVELOPMENT OF STUDENTS' CREATIVE ABILITIES IN FOREIGN LANGUAGE LESSONS THROUGH ENGLISH LITERATURE

*Eskaraeva Saule Amangeldievna*¹

¹ Karakalpak State University, Uzbekistan

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Abstract

The purpose of the research. Developing students' creative abilities in foreign language classes at universities in the Republic of Karakalpakstan based on elements of the synectic model using English literature.

Research methods. In the process of studying the problem of developing students' creative abilities based on materials from English literature, theoretical, empirical and statistical methods were used.

Research results. By working with fragments of literary works, students not only improve their knowledge of the English language, but also develop critical thinking and improve their creative skills.

Practical application. Throughout the lesson, students reflect, express their judgments, compare facts, draw conclusions and communicate in a foreign language.

Keywords: *creativity; synectic model; extracurricular activities; English literature; critical thinking*

Introduction

Today, the problem of developing students' creative abilities in the process of learning English is of particular relevance. In modern conditions of the pedagogical process of a university, it is a significant scientific problem, cultural and socio-pedagogical significance. The development of students' creative abilities is impossible without generalizing the experience of using English classes in the system of education and upbringing.

The study of the English language, the history of its development, folk culture and everyday life must be considered not only as an activity of students aimed at learning English, but also as one of the conditions that ensures the teaching of a foreign language and the development of students' creative abilities on specific life material.

"Creativity", "creativity" – these concepts in modern society are indicators of professionalism. After all, it is the ability to create

and create that we consider an attribute of giftedness and talent. Creativity (from the English create – create, create) is the creative abilities of an individual, characterized by the ability to accept and create fundamentally new ideas that deviate from traditional or accepted patterns of thinking and are included in the structure of giftedness as an independent factor, as well as the ability to solve problems that arise within static systems (Kazakevich O. M., 2015. P. 61–65).

Materials and methods

Innovative forms of education are characterized by high communicative ability and active involvement of students in educational activities, activate the potential of knowledge and skills of speaking and listening skills, effectively developing communicative competence skills. This promotes adaptation to modern social conditions. The basis of any innovative activity is creativity. Creative activity involves the development of the emotional and intellectual spheres of the individual, which requires specific technologies that provide a solution to this problem. One of the innovative methods that promotes the acquisition of non-standard thinking skills and the ability to solve various problems of everyday life and professional activity is synectics.

The author of the synectics method, American inventor William Gordon, in the early 50s of the 20th century, in the process of research, proved that individual and collective creativity are similar to each other. The term “synectics” means the unification of heterogeneous elements; it is based on socio-psychological motivation and collective intellectual activity. The scientific works of such researchers as D. Amen, S. Amond, W. Gordon, D. Gamon, N. Doidge, A. Osborne, C. Phillips, A. Hyman, S.A. Petrova, I.A. Yasinskaya are devoted to the consideration of issues of synectics.

The use of synectic model tools in foreign language lessons helps to create a creative atmosphere, expand knowledge in the field of study, activate mental activity, develop students' associative thinking in finding the right solution to a problem, and develop cognitive interest. It should be noted that only a detailed study of relevant topics helps to go beyond the traditional lesson and use En-

glish as a means of developing the student's creative abilities, his communication skills, broaden his understanding of the countries of the language being studied, and cultivate a respectful attitude towards their culture.

In our study, the content of extracurricular activities emphasizes the practice of realizing students' creative abilities through cultural studies material on the country of the language being studied. At student age, the main means of developing cognitive interest among students is texts. Thus, students are offered an overview of the culture of England and especially detailed knowledge of individual outstanding phenomena in the artistic culture of the country. For example, in the field of English literature.

In this article, we propose to use synectic features when working with literary text. The use of synectic features makes it possible to predict the content of the text with which students will have to work, using all kinds of associations. Associations are built on the meaning of words, phrases, expressions. In the process of textual activity, the means of the synectic model help to analyze the problem, question, task under study through the creation of analogies, i.e. during the discussion, students have the opportunity to apply new non-standard solutions to solve the problem (Protasova N. V., 2018. P. 134–137.

The use of the synectics method should be based on several main points:

- 1) Initial presentation of the problem.
- 2) Consideration of the problem and providing students with the necessary introductory information. It is possible to involve various sources of information.
- 3) Searching for ways to solve the problem: consideration of options proposed by students, comments from a teacher or expert considering the possibility/impossibility of using solution options.
- 4) Rephrasing the problem: everyone offers their own formulation of the problem under consideration.
- 5) Creation of figurative analogies: students find metaphorical analogies for the phenomena of a problem situation: direct, personal, symbolic. According to Gordon, in the absence of these mechanisms, attempts to formulate and solve problems are futile. These mechanisms act as unique mental operators

that activate creative processes (Kazakevich O.M., 2015. P. 70–71):

- creating a personal analogy: putting yourself in the place of the main character of the work, transferring feelings, mood, difficulties to yourself (the success of this type of activity directly depends on the empathic abilities of students); with personal identification with the elements of the problem, the student is freed from the mechanical, outside of its analysis; imagining yourself as an object does not mean calling yourself any part of a certain system; what is important is understanding the difficulties and undesirable effects through identification with your difficulties. In other words, one enters the image, which is a rather complex and lengthy process that requires training (an example of using a personal analogy: what the hero of *Oliver Twist* thinks, not just “portray” his hero, but how to become one – to feel and think not for himself, but for your character.

- direct analogy: involves a simple comparison of two objects, a work or characters and a search for commonality between them: For example: a dress is like the foliage of a tree, because in the spring a tree dresses up.

- creating a symbolic analogy – unexpectedly and vividly describing an object or phenomenon from an original perspective; the problem is described using objective and non-personal images. As examples of symbolic analogies, one can turn to linguistics, where these combinations are called “oxymorons.” For example:

- What is fog?

- This is Night during the day.

- creating a fantastic analogy: the use of fabulous, fantastic means and analogies in artistic implementation.

The use of the synectics method in classes imposes certain requirements on their organization: tasks selected for work presuppose the rejection of stereotypes; when creating symbolic images, students are given freedom of choice; the teacher should refuse to evaluate the accuracy of images; ensuring an atmosphere of cooperation and acceptance of the opinions of other group members; activating the mental activity of students through various non-traditional means. The teacher should be focused on using various techniques in order to create a calm and benevolent atmosphere;

at the same time, it is necessary to abandon stereotypical thinking and perception, and motivate creative and innovative analysis (Maley A., 2001. p. 42). Using the synectics method, the teacher must have a certain skill, the ability to stimulate the creative imagination of students, be able to ask questions, clarify, tactfully give remarks that help stimulate the attention and imagination of students.

The selection of literary texts in teaching English can be made on the basis of different criteria. D. Colley and S. Slater believe that teachers should take into account both the cultural significance of the text and its ability to interest students (Collie J., Slater S., 1987. P. 53–54). A. Meili also strongly recommends that when selecting texts, we rely primarily on the interests of students (Maley A., 2001. P. 132–140). As for the age of the texts, N. Zagryadskaya (Zagryadskaya N.A., 2017. P. 21–23) considers it possible to use works from different eras.

We used outstanding works of English literature: W. Shakespeare – “*Romeo and Juliet*”, “*Hamlet*”, “*King Lear*”, “*Othello*”, “*The Taming of the Shrew*”; stories by Charles Dickens, Robert Louis Stevenson, Arthur Conan Doyle, Herbert Wales, Oscar Wilde, Rudyard Kipling and others (Chesterton, Wales, Kipling, Jerome). The *Odysseys* and *Chronicles of Captain Blood* by Rafael Sabatini; Fleming Ian – “*James Bond – Agent*”, Gordon Dixon – “*Wild Wolf*”, John Boyd – “*The Last Starship from Earth*” and others.

In our research work, texts are selected and distributed among students taking into account their individual abilities and practical experience. In some cases, students themselves took the initiative and chose texts according to their interests.

Results

By working with fragments of literary works, students not only improve their knowledge of the English language, but also develop critical thinking and improve their creative skills. Such forms of working with text are used as retelling the content of the text, filling in gaps in the text, discussing what has been read, in-depth analysis of the text, making suggestions about how the story will end, and writing a text that differs from the author’s ending.

The use of synectic features makes it possible to predict the content of the text with which students will have to work, using all kinds of associations on the meaning of words, phrases, and expressions. In foreign language lessons, using elements of the synectics method, the teacher acts as a synector, motivating students to find new solutions and involving them in the discussion process. Throughout the lesson, students reflect, express their judgments, compare facts, draw conclusions and communicate in a foreign language. We consider the use of elements of the synectic method in teaching literary texts as a motive for acquiring new

knowledge through the means of a foreign language.

Conclusion

In conclusion, we note that we consider synectics as a method of cognition, an active method of learning, a tool for developing students' cognitive interest and creative thinking. The significance of the synectics method for the educational process is due to the ability to increase the level of receptivity to new ideas, non-standard solutions, the readiness and ability to support and implement innovations in various areas of life, including the professional sphere.

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© Eskaraeva S. A.

Contact: eskaraeva_77@mail.ru

Section 4. Museology

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THE ISSUES OF STUDYING AND PRESERVING THE ARCHAEOLOGICAL MONUMENTS OF THE KUSHAN PERIOD IN THE OLD TERMEZ

*Abdurahmonov Azamat Ostanakulovich*¹

¹ Department of Social and Humanities, Termez University of Economics and Service

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Abstract

In this article, the history and description of the related archaeological monuments of Kara-tepa and Fayaz-tepa, located in the territory of Old Termiz, as well as quotes from the conclusions of the scientific research of well-known archaeologists are presented. The issues of conservation and preservation of these monuments were discussed.

Keywords: *Old Termez, monument, expedition, kushan, Buddha, Masson, museum, Kara-tepa, Fayaz-tepa, temple*

Introduction

In 1937–1938, the study of the culture of the Kushan period in the Surkhan oasis began with the activities of the Termez archaeological complex expedition led by M. Y. Masson. The main purpose of the expedition was to study the history of the emergence of the Kushan state, as well as the reasons for the emergence of Buddhism in Central Asia (Masson, 1940. p. 8).

The expedition consistently studied the monuments of the Kushan era located in the oasis. To this end, in addition to Old Termez, as a major cultural center of the Kushan period, other areas were studied. As a result of scientific research conducted in the area of Old Termez, it was established that the hey-

day of ancient Termez coincided with the era of Kushans. In the settlements of the Kushan period, located on the right bank of the Amu Darya, you can find high-quality products characteristic of almost that era.

In the center of Old Termez, that is, in the lower cultural layer of the ruins of the palace of the Termezshahs of the 9th-12th centuries, the expedition members found coins of the Kushan era. It should be noted that iron products were found in the cultural layer of the Kushanian period of Old Termez. Finds indicate the development of metalworking in Termez I–III centuries. BC. The main raw materials for these metal products are iron ores found in the Kugitang mountains, which were delivered to Old Termez.

One of the most important finds of the expedition is the achievements of the irrigation economy of the Kushan period. It is known from historical sources that during the Kushan period, the Surkhan oasis was divided into Sherabad, Baysun, Bandihan, Dzharkurgan and Termez irrigation regions. This indicates that ancient canals and ditches along the Surkhan plain were dug 2–2.5 thousand years ago and were widely used for irrigation of fields (Masson, 1940, p. 5).

Although the irrigation system was established during the Greco-Bactrian period, its heyday undoubtedly corresponds to the Kushan period. Archaeological studies carried out in Kara-tepa and Fayaz-tepa in Old Termez show that water supply to Buddhist temples was carried out through water pipes.

Some sources also indicate that a single water supply system connecting the monuments of Kara-tepa and Fayaz-tepa was possible connected by ceramic pipes.

Kara-tepa – a complex of cave Buddhist temples located in the northeastern part of Old Termez, was first opened in 1926–28 by the expedition of the State Museum of Culture of the Peoples of the East in Moscow. Archaeological research was carried out here in 1937 by archaeologists M. Yu. Masson and Yu.G. Pchelina, in the 1960s. – B. Ya. Stavisky.

In the 60s and 80s, a joint expedition led by B. Ya. Stavisky (Eastern Department of the State Hermitage Museum and Museum of Art of the Peoples of the East) excavated on the southern and partially northern elevations of the monument. During excavations, samples of ancient writing found in Karatep were studied by T.V. Grek, V.A. Livshis, Y. Harmatta, V.V. Vertogradova, Kh. Gumbakh.

The monuments of fine art discovered here were investigated by V.A. Meshkeris, numismatic finds – E.V. Zeimal, V.G. Lukonin, B.I. Weinberg and T.L. Raevskaya, ceramics, samples of fine art and architectural decoration – N.S. Sychev and V.L. Sycheva little later, all this was reflected in the study studied and generalized by V.L. Sychev (Staviskiy, 1986. p. 6).

Monuments of the Kushan period (Kara-tepa, Fayaz-tepa, Zurmala), discovered in the area of Old Termez, may have been fed by a single water supply network. Particular

attention during the Kushan period was paid to the Buddhist temple of Kara-tepa.

The Buddhist temple in Kara-tepa was called “Khadevakavihara” in Kushan. According to Stavisky, this word means that the temple was erected at the direction of the Kushan ruler, and Buddhist temples built at that time in Old Termez, including Fayaz-tepa, Zurmala, had a special privilege compared to the Buddhist temple on the northeast side of Old Termez, which did not survive (Albaum, 1955. p. 42).

It is surprising that the Buddhist temple in Kara-tepa was not built according to a well-thought-out project, and the size of the premises is different. Only in size, the palace temple with a large porch has a central square, and the temple could be designed not only for monks from a Buddhist temple, but also for residents of the city and its environs.

According to many archaeologists, Kara-tepa had separate temple caves for women. They try to make the case with a few examples. For example, in the center of the palace of the main temple in Fayaz-tepa, a statue of the Buddha was found, on both sides of which are images of women. A similar picture can be observed in the complex on the south side of Kara-tepa.

On the walls of the porch in Kara-tepa, small architectural reliefs, made in the style of stone carving, depict women holding flowers in their hands. The temples of the monument were built separately, so that women nuns on the way to the main prayer hall in front of the stupa, where the prayer ceremony was performed, did not pass through the men's temple, which was very convenient.

Archaeological research carried out by a joint Uzbek-Japanese expedition in Karatepa in 2003 provides new information. For example, as a result of research, it was established that the architectural and construction style of the temple located in the northern part of Kara-tepa is the highest example of Bactrian architectural art based on the idea of Buddhism (Pidaev, Lerish, 2001. p. 157).

During the same period, local residents made a unique innovation in the construction of Buddhist temples, that is, the upper part of the temple premises was built in the form of a dome. The project for the construction of room domes was completed. Examples of artistic

culture found in the temple also testify to the high skill of those generations.

Sculptors and painters who worked in Karatepa were well acquainted with the achievements of the Hellenistic world and Gandharic Buddhist art and skillfully used them in their work.

Archaeological, anthropological and numismatic objects found in Kara-tepa significantly enrich previous ideas about this temple, that is, the first discovery of the bone remains of people buried around the temple was really new.

Fayaz-tepa Buddhist Temple is a Buddhist temple complex in the north of Old Termez, dating back to the 1st-3rd centuries AD. Buddhists called their monks "bhiksha", and the temples where monks live and study were called "vihara". The monument of Fayaz-tepa was studied in 1968–1976. antiquarian L. I. Albaum.

Fayaz-tepa's monument consists of three parts: in the central part – a temple, in the north-west of it – a monastery, and in the south-east of it – structures of economic importance. The total area of the complex is about 1,500 square meters.

One of the main parts of the temple structure is the stupa, which is located not in the middle of the court, as in other temples, but outside it, around the shrine.

The stupa is the main shrine of the temple. Initially, the stupas housed the belongings of the Buddha and his closest saints. Statues of the Buddha are located in the shrine of the temple, and the walls of the sanctuary are decorated with colorful frescoes. Four-meter statues of the Buddha are placed under the walls. Most of the statues were painted red, then covered with gold. On the south wall of the temple is an image of Buddha in red robes. On either side of it are two people in long outfits. One of them bows to the Buddha. There are also images of people on the east wall of the shrine. On a piece of gypsum measuring 60x80 centimeters, an image was found of two men facing the Buddha. Both figures depict Bactrian Buddha admirers in a position of worship. There are many fragments of ganch sculptures in this hall. Most sculptures are made of clay mixed with straw and then covered with ganch. The head, legs and arms of the statues were cast in special

shapes, and then glued to the body (Albaum, 1990. p. 21).

Among the sculptures of Fayaz-tepa, the head of the Buddha from the ganch is notable. According to academician B. Y. Stavisky, such an interpretation of the Buddha is first found in the monument of the Kushan period. In front of the door of this shrine was found a unique work of art from a single marl – a triad. In the center of the triad, the Buddha, wrapped in a silk robe, sits under the arch and branches of the sacred bodhi tree. Two monks standing next to him are depicted praying to him. Coins of Kushan kings Kanishka and Vasudeva were also found in the sanctuary.

In a northwest part of the yard of the temple the bathtub intended for commission of religious practices and built from marl fragments in the form of a trapeze is located, and in her lower part the opening for a water drain is made. The opening is executed in the form of the lion's head with widely opened mouth. Clear water was stored in such tanks. Was considered that when Buddhist monks turned around a bathtub and read Buddha's sutra, water in it became divine. Now such bathtub is stored in a lobby of the Termez archaeological museum.

To the southeast of the temple is its economic part. It is connected to the temple by three doors. In the economic part, 15 rooms were found, in most of which the remains of foci were found. The walls of the complex were restored with straw, suri was used for their repair, and raw brick was used for platforms and walls in the premises. All rooms are plastered with straw, only two rooms are plastered with ganch. It is assumed that these two premises were shrines of the economic part of the temple. Remains of stoves and ash piles were found in the two rooms. During excavations of stove rooms, many animal bones, hums, bowls, fragments of ceramic goblets were found. All vessels, except hums, are made on a potter's wheel and covered with light red angob. The ceramic surface is decorated with juniper leaves, patterns in the form of discs. There was also a tradition of applying Buddha foot prints to pottery. Among the ceramics there are many lamps and ceramic pots. After the completion of archaeological research conducted by academician L. I. Albaum in

1976, information about the Fayaz-tepa monument was known only to a narrow circle of historians and archaeologists. This is due to the fact that the author of the study published few articles about the temple, and the temple itself was not mothballed at the time of excavation and over the years gradually began to collapse under snow and rain.

The total area of the ancient monument of Old Termez is 500 hectares. At first, the topography of the settlements and their location were studied by the head of the Termez Archaeological Complex Expedition (TAKE) M. Masson (Albaum, 1990, p. 18).

International archaeological excavations were carried out on these monuments during the years of independence. The Uzbek-French archaeological expedition explores Bactria, the Uzbek-Japanese expedition – Karatepa and Tokharistan, Scientists from the Czech Republic, Spain, Russia also carry out scientific cooperation with Uzbek archaeologists. Important parts of the monument were reburied to protect the structures excavated in the Karatepa complex, and in 2000 the upper part of the central stupa, for conservation purposes, was covered with a metal structure.

In 2004–2006, preservation and partial repairs were carried out by the UNESCO Representative Office in the Republic of Uzbekistan and the Japanese trust fund. This

project was the first among the archaeological sites of Uzbekistan. As a result, the monument was turned into an open-air museum, and next to it the construction of a scientific center for the study of Buddhism was completed. In 2008, the grand opening of the Fayaz-tepa Buddhist temple complex and the Center for the Study of Buddhist History and Culture created under it was held.

Conclusion

On the territory of Surkhandarya region there are about 150 archaeological sites of the Kushan period, and while preserving and museum these monuments should be paid attention to the following issues:

- study of mechanical properties and technogenic impact on the durability of monuments;
- constant humidity control and rot prevention;
- biological hazard protection;
- the need will be to use the world experience of museization to preserve the original species and the widespread use of monuments for tourist purposes.

The ideal preservation of monuments in all respects allows attracting international investments to the region and serves as the main tool for the development of the infrastructure of monuments.

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© Abdurahmonov A. O.

Contact: azamat228410@gmail.com

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UZBEK MUSEUMS IN THE ERA OF TRANSFORMATION

Zarina Nuridinova ¹

¹ National Institute of Fine Arts and Design named after Kamaliddin Bekhzad, Uzbekistan

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Abstract

The article deals with the issues of changes in museums of Uzbekistan in the era of transformation. The main aspects of using information technologies in the modern museum space are considered. Nowadays information technologies change not only the means of “presenting” the work in the exposition space, but also transform the museum environment as a whole.

Keywords: museum, transformation, digital technologies, culture, art, visitor, exhibition, multimedia, platform, visitor

Introduction

Recently, the field of information exchange has undergone significant transformations. The most significant processes are related to the digital revolution, which is directly related to the growing number of media platforms that have opened up wide access to a variety of information sources. The practice of information exchange with the help of digital technologies has involved a huge number of people who have the opportunity to actually “attend” events in real time and feel involved in what is happening. Thanks to the accelerated pace of widespread mediatisation, cultural life is moving into the digital space, where it is possible to visit a museum or exhibition virtually from the comfort of one’s home. The changes associated with the digital environment have caused the formation of a new information culture. Globalization and reduction of spatial and temporal frames, transformation of the audience into users able to indicate their position and in-

fluence the content create new opportunities for information exchange in museums. Communication becomes a process of active and equal interaction between the participants of the process with the help of new types of digital technologies (Ivanova S.V., 2022).

Discussion

Museum activity is directly related to communication, as it is originally based on the activity “to preserve, create, disseminate and assimilate cultural values”. Today, in order to meet modern requirements, museums have to look for new forms of their activities and ways to generate interest in their work on the part of the audience. Since digital technologies give museums new opportunities and prospects for further development and transformation (Klementyeva N.V., 2018).

The experience of interacting with digital technologies is in a sense a dividing factor in society, as: those who are able and willing to use such forms of communication in muse-

ums, and those who are still not ready and therefore do not understand why they need to use modern technologies in museums. There is a situation when, on the one hand, museums have to “keep up with the times” and, on the other hand, are not ready to accept the innovations of modern technologies. The “pressure” of digital technologies is reflected, among other things, in the activities of museums in Uzbekistan. For today it is possible to see how big changes have taken place in the museum sphere in the country in recent years. There is a rather serious transformation of the museum environment and museum space. Many working processes, tools, forms of communication and dialog with visitors are changing. And, very importantly, museums in Uzbekistan are becoming more and more open to modern visitors.

Digitalization (digitization) of cultural heritage can be mentioned as one of the directions of using modern technologies in culture. This direction is developing quite actively in many countries. Also, it should be noted that this sphere has begun its implementation and improvement in cultural projects in Uzbekistan. Modern digital technologies make it possible to realize the dream of many artists to collect all cultural heritage.

Digitization of the collection gives the museum a number of undeniable opportunities such as:

- ensuring the preservation of the museum collection;
- wide access for scientific research;
- informational support of the main exposition, obtaining additional and more expanded information about the exhibited items;
- popularization of the museum collection to attract visitors and familiarization with the collection for those who are physically unable to visit the museum;
- providing access to the museum collection for people with disabilities (Mamonтова M.S., 2016).

The study of foreign experience shows that today many museums around the world join the global open data movement and provide unlimited access to their archives, photographs, catalogs and other databases. The goals of these projects are to make “digital cultural heritage” accessible. Also, it can be

seen that there are websites of Tashkent museums, where museum collections are published for open and free access. One of such museums is the Museum of Geology, which has made its collection publicly available on its website. This museum has made an illustrated catalog of its collection in online access, where interested museum visitors can see unique ancient exhibits. The purpose of this Internet resource was to create a unified catalog of the museum in electronic format for distribution to the general public. The site of the Museum of Geology is designed according to the theme of the museum, that is, the used illustrations and color scheme is selected by specialists working in this field. Visiting the site of the Museum of Geology initially you can see a convenient and functional “interface”, where the queries as:

- “Information about the museum”;
- “Home page of the museum”;
- “News Column”;
- “Department with the halls of the Museum of Geology” (where the visitor can select the hall that he wants to see in this museum and familiarize himself with the content of the exhibits);
- “Gallery”;
- “Young Geologist” department;
- “Contact information” for communication with the museum staff.

In the “interface” of the Geology Museum website, special attention can be paid to the column: “department with the halls of the Museum of Geology”, because by visiting this column the visitor will be able to see how it looks like, for example: “Hall of ancient mining industries”. Here you can find full and detailed information about the expositions of the museum and photos of the exhibit. The convenience of using this site is that people who want to see the exhibits of the museum, but who do not have the opportunity to visit themselves because of the location in which they are located (for example, visitors may live in distant regions of the country), will be able to virtually see illustrations of exhibits. Even if at present on the website potential visitors can only see photos of exhibits, but not 3D copies of the originals that can be viewed from all sides, but perhaps in the future an improvement of this concept is being considered.

As a modern transformation of museums and exhibitions in Uzbekistan, the project of the Fund for the Development of Culture and Art under the Ministry of Culture of the Republic of Uzbekistan can be cited as an example. The Fund for the Development of Culture and Art under the Ministry of Culture of the Republic of Uzbekistan is a public institution established for the purpose of improving the effectiveness of the policy of the Government of the Republic of Uzbekistan in the field of culture and art management. This project organized a virtual exhibition of ancient artifacts from the country's museum collection on the Google Arts & Culture platform. These virtual exhibitions allow storing and transmitting a huge amount of information, unlike analog forms. As virtual exhibitions are a digitized form of museum exhibits, which are stored electronically in the database of Internet networks. With the help of digitization it is possible to provide integration of the museum in the information environment, to add interactivity with the help of VR-applications or to analyze user interest to the offered programs. The audience has the opportunity to choose one or another form of leisure organization in accordance with their preferences.

Digital collections and online exhibitions were launched on the platform for the first time in 2019. The Foundation for the Development of Culture and Art became the first partner of the Google Arts & Culture platform from Uzbekistan. The Foundation for the Development of Culture and Art and Google Arts & Culture signed an agreement to host an online catalog of museum collections in Uzbekistan.

The Google Arts & Culture platform offers a variety of tools and content publishing tools to help Google partners share cultural heritage objects online. "Google Arts & Culture" is an online collection of exhibits from 1,200 museums, galleries and other organizations in 70 countries. The service presents an opportunity to visit world exhibitions and study

works of art in the smallest detail. It also features histories and publications on world culture and art, photographs, videos and manuscripts, tours of cities and monuments, and natural wonders.

On the platform "Google Arts & Culture" by searching on the website of the title: Foundation for the Development of Culture and Arts presented – 7 online exhibitions, such as:

- "Saukele and Tobelem";
- "Kurgon Cirog";
- "Civilizations and Cultures on the Silk Road";
- "Uzbekistan: The Road to Samarkand";
- "Makhalla – Urban Rural Life";
- "Backstage of Architecture: State Museum of Arts of Uzbekistan";
- "Aibek House-Museum".

The presence of Uzbekistan's museum collections on Google Arts & Culture will provide an opportunity to expand the boundaries of the multifaceted cultures of the global online platform. With the help of this platform, visitors to museums and exhibitions from anywhere in the world can access the exhibits on display.

Fixing and recognizing the achievements and advantages that Uzbekistan's museums have received to date in the sphere of modern digital technologies, it is also necessary to note the presence of problems that have not yet found their worthy resolution. The most significant of them is that some museums in the country do not have an official website where one can find information about the museum. Also, one can add the artistic design of websites and interactivity, which is very important for museums today.

The above-mentioned aspects have a great impact on the quality of information for museum visitors and interested persons, who certainly have a desire to use Internet resources. Museums of Uzbekistan in the era of transformation have made many innovations that are relevant today.

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- Email: zaranoor@mail.ru

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© Nuridinov Z.
Contact: zaranoor@mail.ru

Section 5. Musical art

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LYRIC-PHILOSOPHICAL CONTENT OF RUSTAM ABDULLAYEV'S ROMANCES TO THE POEMS OF ABDULLA ARIPOV

*L.I. Appazova*¹

¹ State Conservatory of Uzbekistan, Tashkent, Republic of Uzbekistan

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Abstract

The article highlights the lyrical and philosophical elements found in the romances written by Rustam Abdullayev, the Honored Artist of the Republic of Uzbekistan, and Abdulla Aripov, the nation's famous poet. The philosophical poems of R. Abdullaev, which exhibit a great degree of generalization of real facts, reveal the vivid and multifaceted spiritual kinship between the musician and the poet.

The poem by A. Aripov aligns with the philosophical and aesthetic figurative domains, addressing themes such as love, faithfulness, nature, space, and the moral and social implications of human interactions with the outer world. The article based on the use of contemporary methods of musical analysis reveals the metaphorical nature, semantic symbolism, passionate love for his native land, and patriotic pathos of A. Aripov's poetry. Additionally, it reveals the composer's creative approaches to the musicalization of a poetic text, sung with expressive vocal intonation. As a result of the study of the vocal lyrics of R. Abdullaev, the author of the article comes to the conclusion about the productive of the content of the composer and poet, about the high philosophical and aesthetic power of the influence of the power of romances on the listener, and about the spiritual wealth of Uzbek chamber vocal music, appealing to the heart of a contemporary person in the era of globalization.

Keywords: *romance, lyrics, composer, poet, music, philosophy*

Introduction

In the rich and diverse vocal lyrics of Uzbekistan, a special place is occupied by the romances of the composer Rustam Abdullaev and the poems of the people's poet of Uzbekistan, Abdulla Aripov. They attract with the depth of their lyrical and philo-

sophical content, melodic beauty, and colorful piano texture.

The foundation of many years of friendship served as the base for the creative partnership between the poet and composer. "Anglash" ("Cognition"), "Bir qarasam" ("Outlook on Life"), "Xasandoy haqida" ("Envy"),

“Dunyo” (“Universe”), “Omonat” (“Coming into the world”), “Qadr” (“Value”), “Paydo bo`lganda” (“The Origin of the World”), and numerous other gems of chamber-vocal lyrics emerged as a result of communication. “Aripov’s poems ignited Abdullaev’s temperament with their deepest content, amazing poetry, and inspiration, evoking original musical solutions” (Rizaeva M., 2010. P. 6-7). In the process of penetrating into the figurative world of A. Aripov’s poems, the composer comprehended the content associated with sketches of nature, life events, and man’s thoughts about the essence of being and the need to find his place in the world. R. Abdullaev’s romances, based on A. Aripov’s poems, reveal various figurative spheres, each of which amazes with the depth of content and musical interpretation of the poetic text. In this regard, the content of R. Abdullaev’s life position, the poet’s aesthetics, his philosophical understanding and knowledge of the human soul, and the humanistic essence of man are of great importance. Therefore, romances based on poems by A. Aripov in the works of R. Abdullaev represent a very striking example of the synergy between the creativity of the composer and the poet. “A certain artistic form, integrity and completeness of the composition, and proportionality of its constituent parts are always inherent in true works of art and literature” (Popova T., 1981. p. 9). It was these criteria of the romance genre in the work of R. Abdullaev and the poem in the work of A. Aripov that were organically combined in the vocal lyrics of R. Abdullaev to the poems of A. Aripov, providing it with classical perfection, harmony of idea, and style. Both the consciousness and the composer’s understanding of the poet’s poetic lines gave a high artistic result. “The peculiar features of Abdullaev’s creative individuality should be noted: an organic combination of clear logical thinking with bright emotionality and artistic thinking; a finely developed intuition that allows one to accurately and accurately choose an artistic solution, convincing with its expressiveness and originality of sound colors.” (Composer Rustam Abdullaev. *Life in Music*, 2019. p. 3).

The romances written by R. Abdullaev convey his spiritual perspective, attitude toward the outside world, and viewpoint of a

person living in the twenty-first century. Romances like “Shukur” (meaning “Blessing”), “Qadr” (meaning “Value”), “Dunyo” (meaning “Universe”), and “Diyor” (meaning “Incarnation”) stand out in this context because they reveal spiritually majestic pictures of the universe and the philosophy underlying their comprehension.

At the other pole of the lyrical-philosophical imaginative world, there are such romances as “Hasandoy haqida” (“Envy”), “Past nazar” (“Inferiority”), “Yolg`on” (“Lies”), and “Shayton” (“Devil”). They reveal the negative sides of human nature: social vices, aggression, and hostility towards other people. The philosophical constant of romance is aimed at revealing complex psychological aspects associated with life situations, spiritual values, and the meaning of activity.

The romance “**Anglash**” (“Cognition”) introduces the figurative, emotional, and lyrical-psychological atmosphere of knowledge of the surrounding world and self-knowledge. It is intended for high voice and piano and has a two-part form, which is dictated by a poetic text. Musical development forms a figurative lyric-philosophical sphere, embodying reflection on the picture of the surrounding world, the mysteries of nature, and life situations. The andante tempo, narrative melody, approaching speech intonation, diatonic structure, and pronounced piano texture with polyphonic elements create a colorful sound image, not without a certain mysterious mystery.

A piano opening based on the romance’s themes introduces the first part. The vocal section has the impression of someone trying to comprehend the world since it is composed on an ascending half-tone movement that begins in the middle register. A grace note is added to accentuate the distinctively national style of voice intonation.

Individualizing the melodic texture, the piano part is characterized by softly swaying eighth-note figurations. Descending motives in the left-hand part are gradually enlivened and enriched by the movement of voices in the piano texture, the ambiguity of which artistically and expressively conveys the process of cognitive development of musical thought. This romance reveals human stages, at a moment when a person is full of questions about

what a person faces in life and what prospects are in store for him.

In the second part of the romance, the vocal part develops in a high register, acquires a complex rhythmic variety, the texture of the piano part gradually becomes more complex, and a triplet chord accompaniment appears in the left-hand part. In the right-hand part, the motivic formation from the piano introduction of the romance is developed. The romance ends with the rhythmic speech “Alo ham yoqtirmas ekan xech qachon,” which serves as a semantic generalization of philosophical reflection on the knowledge of the world and the self-knowledge of man. In order to understand the depth of the philosophical content of the romance “Anglash,” it is necessary to immerse yourself in the study of the poetic text in order to comprehend the figurative world of music. In this romance, the intonational nature of Uzbek melodies and the close connection with song genres and Uzbek traditional music are clearly felt. Descending intonations with a lowered second degree of the minor scale give the vocal part a special expressiveness of the melody associated with the deep origins of Uzbek traditional song genres.

The romantic song “**Diydor**” (“Image”) is a very quiet vocal miniature. Just five poetic lines with profound philosophical meaning make up the romance’s poetic prose. The melancholy and irreversible loss of a mother are embodied in the romance’s music. A steady build-up of the recitative-declamatory vocal part to a high register climax serves as the foundation for the musical image. The poetic lines of the piece are very laconic, but at the same time reflect the concentration of thought in the lines. Particular expressiveness in musical development is given by rhythmic pulsation, which is organized on the basis of ostination, syncopation, and the use of various types of durations. The composer does not indicate the time signature, leaving the performer to freely interpret the meter-rhythmic side of the music.

Various rhythmic groups are represented by the piano section. Dotted rhythms, syncopations, and ostinato triplets are a few examples. A sophisticated romantic metaphorical world is created by octave movements, unisons, and polyphonic chords. The composition of the

work is logically structured, with the dramatic line developing consistently and being bound together by the funeral march’s triplet leit-rhythm, which has semantic significance.

The dramatic strain of high tessitura subtlety, doubling the vocal part with octave unison and chords, culminates in the work’s second third. The intensity gradually decreases after the culmination, yet the melancholy march beat continues to be heard until the very end of the story.

Finally, the use of recitation by the composer might be understood as a semantic generalization of the romance’s metaphorical substance. From R. Abdullaev’s romances to A. Aripov’s poems, speech patterns are characteristically semantic expansions of the work’s figurative substance. Recitation serves a semantic purpose and adds dramatic integrity to the romance.

“**Bir qarasa**,” (“Outlook on Life”) is a romantic piece composed for piano and high voice. It is a philosophical meditation on the human life, the author’s perspective and outlook, and aiming high. The composer stressed Rubato in order to implement a cross-cutting improvisational approach. Beginning with the piano, the opening is incredibly inventive as it sets up the figurative world of the romance while also foreshadowing the vocal part through vocalization of the vowel A. Preceding the revelation of the infinite flow of life in all its amazing beauty and diversity of forms, the introduction has a significant philosophical value. With its expressive tremolo in the piano part, the higher powers of the mind and man’s spiritual link to the Cosmos are symbolized by sound waves holding the secrets of the universe.

In the introduction, the composer makes use of the complementarity principle, which permits the complementarity of distinct musical fabric elements and creates a sound complex in the piano part by combining different metro-rhythmic cells. This gives musical thought a sense of unrestricted flow. The composer can get a lot of inspiration for improvisational musical material from the introduction. The goal of all of this is to portray the way that human thought processes appear in both piano and voice sections. The vocal section follows the same development principles as the ashula and katta ashula Uzbek song genres.

According to musicologist R. Abdullaev, who has studied the characteristics of these genres' growth, "it is characterized by laconicism and, at the same time, expressiveness of musical means, dynamic musical development, and vivid emotionality" (Abdullaev R.S., 2022. p. 238). As a result, the second third of the musical form contains the highest point, following which there is a slow decrease. The vocal section is composed relatively simply, with no jumps and a smooth ascending and falling movement as the foundation for melodic development.

The artistic and aesthetic significance of Katta Ashula's traditions has been preserved for the inspiration and, most importantly, revitalization of contemporary composers. "What is the distinguishing quality that gives contemporary Uzbek music pieces their distinct originality? Primarily, naturally, in all that associates them with the folk artistic customs" (Vyzgo T.S., 1977. p. 12). In this way, the vocal and song genres of katta ashula provided Uzbek composers with genuinely limitless opportunities to explore for novelties in the country's legacy. This romance differs from other romances in that the melodic line develops in the range of thirds. At the beginning, the theme is more mobile, then it becomes more active and expressed in sixteenth durations. The second and third musical phrases use eighth notes.

The melody line in this romance develops in the range of thirds, which sets it apart from previous romances. The topic is more movable in the beginning, then it gets more active and is expressed in sixteenth durations. Eighth notes are used in the second and third melodic phrases. The fourth phrase resumes with sixteen notes. Consequently, sixteenth notes and eighth notes are the two components used in the rhythmic structure of music. The imagery in the connection alternates between calmer, more balanced, introspective emotional states and frenzied emotional explosions.

Similar durations are used in the piano texture to express rhythmic movement structures. There are steady repeats of an organ bas and an organ point of chords in fifth structures in the piano texture, which octave tremolos sound against. Its structure depends heavily on the romance. The form of the work is open interpretation. The feature of a spon-

taneous and improvisational flow of thinking and range of moods is imparted to musical development through Rubato's instruction.

"Paydo bo'lganida" ("The Origin of the World") is a romantic piece composed for piano and a low male voice. The story behind the birth of the cosmos and the Earth is revealed in this work. The romance is a remarkably minimalist miniature. The piece has just four lyrical lines. The romance "Diydor" ("Image"), which is infused with the notion of the universe's boundlessness, has a framework quite similar to this one. Using musical texture to describe the endless movement based on the toccata genre's application is the primary method of using music to express oneself. Pure fifths alternate in clusters throughout the piano texture. The range of ways in which dispersion, clusters, and harmonic figurations are used to establish the romance's texture. As a result of everything, aspiration is pushed forward. The piano texture, which reflects the title of the romance, "Paydo bo'lganida" (literally, "The Origin of the World"), is the primary expressive domain of the romance. It is vibrant and striking. The primary expressive device used throughout the relationship is a distinct pulse. The work's artistic image is centered on this condensed, end-to-end composition.

The novel aspect of this romance is in the way the composer reveals the toccata of life and movement by utilizing the expressive powers of the piano. One way to understand the idea of toccata is as the dynamic of movement and the infinite nature of life. Because of the shifting rhythmic frameworks, the musical material in the vocal section is constantly moving. As a sort of toccata of the universe's life, romance exposes the continuity of time's passage through space. It is important to recognize that the composer focused on the philosophical, aesthetic, artistic, and creative embodiment of the imagery when analyzing the R. Abdullaev romances and the A. Aripov poems. Romances contain updates on topics pertaining to human life, thinking, the universe, and eternity. Man, and his environment are the primary figurative constants in romances. Tokkata, the infinite duration of time, is the cosmic truth that includes the concept of individual self-improvement in this life. All throughout humankind, this is a

timeless subject that piques people's curiosity. Like time and the cosmos, it is limitless and varied.

A philosophical and artistic attitude toward disclosing musical images—many of which are communicated through the transmission of sentiments and thoughts—is shared by all the investigated romances. Retrospective perspectives, or views of the past, are reflected in the romances; this is especially evident in the romance “Diydor” (“Image”), which is devoted to the mother's image. It is crucial to reflect on the deceased who had a significant influence on a person's spirituality and personality development. Brightness and metaphor, the semantics of musical imagery,

and the profundity of philosophical thinking are all revealed in expressive ways in the poetry of A. Aripov. The poetry of A. Aripov had been a sort of mirror for the composer R. Abdullaev, reflecting the composer's inner world and the ideas, opinions, and life postulates he represented in his compositions. In terms of metaphorical, philosophical, lyrical, and artistic substance, romances to poems by A. Aripov are extremely similar to the author. These romances focused on global themes while also revealing them in spare, small forms that were freely interpreted with excellent artistic judgment and inspiration—a crucial combination for the romance genre, aimed at the human spiritual realm.

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- appazovalenara13011987@gmail.com

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© Appazova L. I.

Contact: appazovalenara13011987@gmail.com

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ON SOME ISSUES OF WORKING ON ORTHOEPY AND DICTION IN THE STUDENT CHOIR OF THE STATE CONSERVATORY OF UZBEKISTAN

*L. Kh. Djumaeva*¹

¹ State Conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

The article discusses the methodological issues of working on orthoepy and diction in choir, based on the example of studying major Western European composers' vocal and instrumental works by students of the State Conservatory of Uzbekistan. The article gives an overview of the student choir's repertoire, and also describes the brightest premieres of recent decades, which were the basis material for analyzing the methodological aspects of teaching correct pronunciation and accuracy of diction. Particular attention is paid to the issues of orthoepy in oratorios in German. Based on many years of experience, the author gives a number of valuable and proven exercises for improving orthoepy and diction in choral performance.

Purpose: to reveal the essence of the concepts of choral orthoepy and choral diction, to provide methodological recommendations for practicing correct pronunciation and clear diction when working on major vocal and instrumental works by Western European composers.

Methods: observation, generalization, methods of pedagogical empirical analysis.

Results: the problems of orthoepy and diction in the choir are characterized, methodological recommendations and exercises are given based on the work with the student choir of the State Conservatory of Uzbekistan on studying vocal and instrumental works by Western European composers.

Scientific novelty: the issues of orthoepy and diction are analyzed for the first time using the example of work with the student choir of the State Conservatory of Uzbekistan.

Practical application: the main provisions of the article can be used in performing and teaching activities.

Keywords: choir, student choir, methods of working with a choir, choirmaster, orthoepy, diction, exercises, oratorios, Western European composers, the State Conservatory of Uzbekistan

Introduction

Over the years of independence, the repertoire of the student choir of the State Con-

servatory of Uzbekistan, of which I have been one of the leaders for 35 years, has noticeably expanded and become more complicated. In

the recent decades, the concert and performing activities of the student choir had intensified significantly, which is increasingly becoming an active participant in the cultural projects of international importance, music festivals, as well as in the first performance of a number of the most complicated choral works by Western European composers. It will suffice to mention the premieres of such masterpieces of world musical classics as “St. John Passion”, “St. Matthew Passion” and “Christmas Oratorio” by J.S. Bach, “The Creation” by J. Haydn, “Carmina Burana” by C. Orff, “Messiah” by G.F. Handel, the musical “West Side Story” by L. Bernstein (in concert performance), “Christmas Oratorios” by F. Mendelssohn, “Requiem” by L. Cherubini, “Stabat Mater” by F. Poulenc, “Requiem” by A. Schnittke, “Bells”, “Spring” by S. Rachmaninov and others.

In preparing these compositions, the student choir and the National Symphony Orchestra of Uzbekistan worked together with such foreign musicians as: (1) the conductors from Germany: Tim Schaschel, Hans-Josef Brings; (2) the conductor of the Royal Swiss Opera Alan Buribayev; (3) the singers from the USA: Daniel Washington, Ira Spaulding, Andrea Baker; (4) the singers from Germany: Bettina Schöller, Erdem Baydar; (5) the vocalist from Kazakhstan Jamilya Baspakova; (6) the piano duet from Israel Sivan Silver and Gil Garburg.

The premieres that took place were held at a fairly high professional level – bearing in mind that preparing and presenting such complex and large-scale choral works on the concert stage requires truly titanic work of choirmaster. All this means a huge amount of accumulated experience, which the author would like to share, paying special attention to some issues of working with the choir, which contribute to achieving high-quality results and increasing the level of the choir’s performing skills.

Main Part

The field of choral music intended for large performing group requires from singers a special approach, accuracy and thoroughness in conveying various shades of thoughts, feelings and moods, choosing performing expressive means to promote revealing the artistic

content of music being performed. It is very important that the interacting binary principle “works” in each performer: “singer-actor, actor-singer”, allowing to freely and emotionally feel in the stage performance zone. The main task for choir director in this case is to provide the performing apparatus necessary for a convincing artistic interpretation and to achieve a sufficiently high creative result from the group. The process of mastering the above examples of world choral literature was associated with a number of difficulties in the performing activities of the student choir. Let us dwell on the problems of orthoepy and diction, which seem to us the most relevant.

One of the key tasks is the correct performance of the work in the original language, that is associated with the issues of choral orthoepy (orthoepy – from the Greek literally “right speech”, i.e. correct pronunciation): “A correctly and meaningfully voiced poetic text is a prerequisite for the disclosure and conveying the artistic intent of the choral composition to a listener” (Ovchinnikova, 2014).

Choral works may be written in different languages, many of which are completely unfamiliar to young student choir singers. With the Russian language, the issues of orthoepy are easily resolved, largely due to the large amount of methodological literature. One of the basic works characterizing the basic rules of orthoepy is the book “Orthoepy in Singing” by V. Sadovnikov (Sadovnikov, 1958). With other languages, a Russian- or Uzbek-speaking singer has many problems. Religious works (mass, requiems, magnificats) are usually sung in Latin; many choral works contain texts in Old German and Old French, including their various dialects, which presents certain difficulties for mastering. An example is the oratorio “The Creation” by J. Haydn, “St. Matthew Passion” by J.S. Bach, in the cantata “Carmina Burana” by C. Orff.

From the history of vocal performance, it is known that the phonetics of a language influences sound production in different ways, i.e. on vocal technique. Thus, Russian and Italian languages recommend singing with a wide wave, a round, large sound. As for German or French, they are very difficult to sing. There are many diphthongs in the German language, i.e. combinations of two vowel sounds (syllabic and non-syllabic) in one

syllable. For example, this is German [ie], French [oi], English [ai], [au]. The phonetic system of a particular language includes all the sound matter of the language, an organized and complex system of means expressing the content of speech. Each language is characterized by a set of phonemes (smallest semantic units of the language) and their phonetic implementations, as well as syntax, i.e. the way of combining words and forms into phrases and sentences. The functions of syntax are manifested in intonation and in the general laws of speech construction.

Speech plays an important informational and expressive role in the emotional and communicative process of comprehending an artistic work and conveying its essence. Therefore, the choirmaster's attention to the word, to the number of stressed and unstressed syllables, to their location provides the performers with significant assistance in the metrorhythmic organization of the musical text and phrasing. I believe it is very important to teach choir singers a logical reading of text and careful attention to punctuation marks that emphasize semantic caesuras. Vocal speech as a type of stage speech performs basic linguistic functions – the function of communication and the function of influence. Clear and distinct pronunciation must be combined with correct sound production and sound reproduction.

A special feature of the German language is the presence of a special kind of vowel phonemes that determine the nature of singing sound in this language. The German diphthongs [ei, au, eu, au] are particularly difficult. The second sound of the diphthong is short and phonetically unclear. The German diphthong cannot be broken into two syllables when pronounced. In singing, the entire duration is filled with an element, i.e. [a], [o], [a]. It is important that the second element does not drop out completely, as this will distort the meaning of the intoned word.

When working on major vocal and symphonic works by foreign composers, great attention should also be paid to the issues of diction, which “is a means of conveying textual content to listeners and one of the most important means of artistic expression in revealing the musical image.” (Kharchenko, 2018, p. 14).

The clarity and accuracy of pronunciation of words and individual syllables depends on the mobility of the singers' articulatory apparatus (mouth, tongue, lips, teeth, soft and hard palate). Therefore, it is very important when working on diction to train the articulatory apparatus, using exercises based on the musical material of the piece being learned when singing in a group. This is how the choir's work on the passion “St. Matthew Passion” by J.S. Bach was structured. For example, to practice clear, fast and impetuous pronunciation of consonants, the following phrase was chosen on ascending semitones: “Huld, Hold, zum kreuze”, “Kommt ihr Tochter”. For vowels, which are the basis of singing, lasting as long as possible, were used chanting in various versions: “Sehet” (ziet), “Erden” (iirden), etc.

According to the tradition, the basis of singing is a vowel sound, but in singing in German, consonants are important, because they give the pronunciation a shock force, with the help of which the word rushes from the stage to the audience. The author of the article often reminds choir students that the support on the syllable and the word is equal to rider's support on saddle, thanks to which he can easily control his movements.

While working on the oratorios of J. Haydn and J.S. Bach, the student choir singers faced significant dictionary difficulties, especially in choral numbers with fast tempos and fractional rhythm, in which each sound corresponds to a syllable of the text. Therefore, it was necessary to clearly calculate articulatory movements. Due to the huge variety of coloristic possibilities of articulation, the attention of students in the choir was directed to studying the sound capabilities of each phoneme, as well as their combinations (either “a” sounds enthusiastic, surprised, then the sound “o” sounds gloomy, or the vowel “i” flows, etc.). This is a very useful technique, it awakens the “actor's” thinking, develops imagination and expressive possibilities.

Conclusions

The methodological research on issues of working with a choir (finding new methods and forms of learning compositions) is becoming especially relevant at the present time, when, along with masterpieces of world classics, student choirs are voicing very complex

modern scores. In the works of foreign, as well as domestic, composers, one can feel a persistent search for new sound layers and colorful expressive means, related incl. with various difficulties in pronunciation and diction.

Working on orthoepy and diction in the works of Western European classics significantly helps students of the State Conservatory of Uzbekistan in improving vocal and cho-

ral technique, which, in turn, allows young singers to more easily cope with the works of composers of Uzbekistan, including such large-scale and complex works as the suite “Bakhoriya” by M. Bafoev, “Rubai based on the poems of O. Khayyam” by D. Amanullaeva, “Faryod” by R. Abdullayev, “In memoriam” F. Yanov-Yanovsky, “Pearls of Wisdom” by P. Medyulyanova and others.

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© Djumaeva L. Kh.
Contact: Lyubochka1947@mail.rus

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HISTORY OF KARAKALPAK NATIONAL MUSICAL INSTRUMENTS

Jumaniyazov Iskander Rozumetovich ¹

¹ Nukus branch of Tashkent State Conservatory, Uzbekistan

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Abstract

The purpose of research: Learning traditional musical instruments of every nation is very important, thus in this article given information about the history, origin and methods of playing musical instruments of Karakalpak people. In this article we focus on the methods of making and materials used for the process of musical instruments as; Dutar, Kobyz, Gidjak, Sunray, Nay, Balaban, Shynkobyz, Ushpelek, etc.

Research methods: The study of origin and classic play of Karakalpak national musical instruments.

Research results: To develop significance of Karakalpak national musical instruments among youth.

Keywords: *traditional musical instruments, Karakalpak people, Dutar, Kobyz, Gidjak, Sunray, Nay, Balaban, Shynkobyz, Ushpelek*

Introduction

Karakalpak people have a number of musical instruments which are emerged in early times, gradually developed over time and met the aesthetic requirements of the nation. In general, they are very similar in shape, construction and performing methods of the instruments of the peoples of Central Asia. However, the technique of performing on Karakalpak folk instruments (especially in the Dutar) is very various. Among typical Karakalpak musical instruments, the Kobyz is evolved in early times. The Shinkobyz must have been created later, because iron is used to construct the instrument.

Materials and methods

The Dutar instrument was created later than the Kobyz instrument, due to the fact that the performance technique in the Dutar is much more complicated than in the Kobyz. Recently the Balaban, the Girjek instruments began to spread among the population. These instruments entered from neighboring Khorezm and Turkmenistan. Except these, the instrument named the Shinkobyz, which is played by women is widely known among the Karakalpak people. Among the instruments mentioned, musical instruments such as the Surnay, the Balaban, the Doyra were common in the 19th and 20th centuries. Below we give information about the history of the origin and structure of these musical instruments.

Figure 1. *The Kobyz*



The Kobyz is considered one of the most ancient musical instruments of the Karakalpak, Kazakh, Kirgiz peoples. In Kazakhstan it is called the Kilkobyz. It is still considered to be the main musical instrument of the storytellers (jyrau). According to encyclopedia sources, the Kobyz is originated approximately in the 6th century. The Kobyz's creation was directly related to the name of the poet, lyricist and creator Korkyt ata, who made a great contribution to the creation of the epic and wisdom words of the written literature of that time, music and melodies, including musical instruments. This can be evidenced by the written poems by Korkyt ata and legends about him that are stored among the people. The Kobyz is considered to be very simple in its structure and limited in technical capabilities. In accordance with the demand of that time, the body of the Kobyz was made of wood in the jaw, the lower side was covered with the skin of a camel or a young calf, and the strings and pulley were made from the horse's tail fin. The Kobyz stands out from the main two pieces: body and handle. The body of the instrument alike a leaf of a tree and the lower side of it becomes thinner. The middle of the body is carved, the lower part of which is covered with animal skin. The skin is pulled in a wet state and tightened after drying. On top of the leather is placed a tiyek (bridge, support) made of 'suw qabaq'. Two narrow pulls are put on the tiyek, which are tightened and adjusted using two ears put on the surface of the handle. With finger presses on the special areas of the strings, and with the vibration of the strings,

sounds of different heights are produced and melodies are played. The bow is a tool that vibrates the strings, it is processed from hard stick (Elaeagnus, apricot). Stick is pulled by one tuft of hair about 1cm thick from the tail collar of the horse. By slightly moistening the hair of the bow and drawing the strings across will bring a vibration. From this vibration, a musical sound is produced, and it vibrates the leather with the help of the tiyek. As the leather vibrates, the body produces a gurgling sound from the carved area. Due to the low (large) volume of the voice of the Kobyz, it causes the listener to experience the feeling of being stately, dangerous, thoughtfulness. Storyteller (jyrau) performs musical fiction by holding a bow with his right hand while playing the Kobyz and pressing the strings with his left hand's fingers. The Kobyz has contiguous and structural types. The body and handle of the structural the Kobyz are assembled by placing the handle in a groove in the body. This type of Kobyz was made to put it in a "khurjun" (bag) when the storyteller (jyrau) roam the distances on a horse.

Figure 2. *The Dutor*



The Kobyz is tuned to a quarto, but the high pitch of the strings will depend on the

high pitch of the storyteller's (jyrau) voice. The range (volume) of the Kobyz is up to one and a half octaves. It is played mainly in accompaniment to songs told by the storytellers (jyrau). However, there are single solos made for Kobyz. Despite of its very simple structure, the Kobyz has been meeting the aesthetic demands of our people for centuries.

The Dutar is a musical instrument used widely among the peoples of Central Asia and the Karakalpak people. If the Kobyz was played only by the storytellers (jyrau), the Dutar was played by the bakhshis, musicians and people who are interested in it. Researchers who have collected and researched Uzbek and Turkmen folk music V.A. Uspensky and V.M. Belyaev cites some legends about the origin of the Dutar. According to their saying, the instrument is reached to us from the time of the Plato, who lived in the 4th– 5th centuries before us, and Noweti Āli, the friend of the Prophet Muhammad, who lived in the 8th – 9th centuries of our era. According to the Legends, it can be assumed that the instrument of the Dutar as the Kobyz has existed since ancient times. There are references to the Dutar in the works of the noble scholars of Central Asia (Dārviṣh Āliy-changi, Kavkavi, Farabiy). The word Dutar is derived from Persian: duw means two, tor means string. Karakalpak people have two types of the Dutar. The first is carved Dutar, the second is structural Dutar. The groove of the Dutar is made of monolithic Mulberry wood. The body of the structural type of Dutar is made from by attaching the ribs which looks like a slice of melon with glue. Dutar's neck is decorated with patterns made of bone. Consequently, such Dutar are called "Āla moyṇak dutar". Dutar's outer wrist is look like a pear. The surface of the Dutar is often covered with Elaeagnus or Mulberry wood. There will be sound-producing holes on the surface. The handle of the Dutar is attached to the body with glue. The handle will have 13–18 lads. The lads are connected from the gut. Two narrow strings on the lower side of the body are pulled into two ears on the head of the handle and adjusted to a quart interval. The tiyek (bridge, support) above the cap holds two strings. The strings are vibrated with the right hand of the performer. The vibration of the strings passes through the "tiyek" (bridge) into the cover and a sound comes out of the

groove of the Dutar. The volume (range) of the Dutar sound will be equal to approximately one and a half octaves.

Figure 3. *The Gidjak*



The Gidjak is considered to be a wide-ranging stringed bowed musical instrument among the peoples of Azerbaijan, Turkmen, Uzbek, Tajik, Uygur and Karakalpak. Researchers of the musical folklore of Turkmen and Uzbeks V.A. Uspensky and V.M. Belyaev reports that the Gidjak entered the Turkmen people from the Azerbaijan people at the end of the 19th century. There is a possibility that it later spread to the neighboring Karakalpak people. The reason is that during the 19th and 20th centuries, Karakalpak, Uzbek and Turkmen "Bakhshi" (storyteller) traveled around the country, exchanging their art and skills through self-contact. It is known, that literature, culture and music develop under the influence of neighboring countries. The Gidjak mostly served as a band performance of music along with other musicians. In addition, there are songs and music special for the Gidjak. In terms of their construction, the Gidjak stands out from two pieces: a rounded body made of pumpkin or wood and a handle. One side of the body is cut off as a hollow inside. It is covered with the skin of the catfish. Three ears are fixed on the head of the handle, and three wires (strings) are pulled into them and the Gidjak is set up. The strings are held by a "tiyek" (bridge) placed

on the leather surface. The strings are vibrated by using a bow. The bow is made of a more curved hardwood and a horse tail is used for it. The length of the bow will be about two clamps. The Mi (E) – Lya (A) – Re (D) strings of the Gidjak are tuned in the quarto interval as follows:

1. Gidjak's first Mi string is octavo-harmoniously tuned to the Dutar's first open Mi string;

2. Gidjak's second Lya string is octavo-harmoniously tuned to the Dutar's second open Lya string;

3. The thinnest string Re of the Gidjak is tuned in octavo-harmony to the Dutar's second string Lya in the fifth lad.

Figure 4. *The Balaban*



All strings are tuned one octave higher than those of Dutar. Such a tuning is convenient when a melody is played by the Gidjak adding the Dutar. The volume (range) of the instrument is about two octaves. Since performance technique of the Gidjak is highly developed, various decorations on this instrument are easily performed.

The Balaban is a blowing musical instrument, which is common among the peoples of Central Asia. This instrument is found among Uzbek, Dagestan, Tajik, Azerbaijan

and the Karakalpak peoples, but there is a hypothetical identity each of them. The Balaban is made from wood, the clip is made of iron, there is also the balaban-made from large reeds. The Balaban of Karakalpak people, is made from wood, and the side that produce sound is thicker, and there are nine holes to change the height of the sound. It sounds soft and pleasant to the ear. The Balaban is often played in conjunction with the Gidjak. There are also solo melodies special for the Balaban.

Figure 5. *The Doira (drum)*



The Doira is considered to be a percussive instrument. It is widely known among

Central Asian people. Karakalpak people started to use this instrument later. It tra-

ditionally has a round wooden frame (although in the modern era it may also be made of metal), jingles, and a thin, translucent head made of fish or goat skin (or, more recently, a synthetic material). The

Doira is mainly used in ensembles, it also can be used as an instrument for solo performances. Furthermore, the instrument is used for various rhythmic works of art for dance.

Figure 6. *The Surnay*



The Surnay is considered a common double-reed wind musical instrument among the peoples of Central Asia. In most cases, it is played by joining ensembles. The Surnay is larger than the Balaban and is made of wood.

The lower part is thicker, where there are holes that change the height of the voices. Its volume is arranged in two octaves in the middle and upper registers.

Figure 7. *The Nay*



The Nay is the most common musical instrument among wind instruments. It is made of bamboo or wood. The Nay has 9 holes to change the volume of the sound. Its difference from other wind musical instruments is the Nay is a transverse instrument.

From the technical side the Nay is a very refined musical instrument. The Nay has a thin and cheerful voice. The Nay is applied in solo performance, in ensembles and in the folk orchestras. The instrument has a volume of around two octaves.

Figure 8. *The Shinkobyz*



The Shinkobyz (scientific “Vargan”) is an iron-reed wind musical instrument found in Central Asia and other nations. It is commonly played by women. The instrument is made of iron and it looks like a horseshoe. On the edge there are two small parts which the performer bites to produce a sound. Between the two small parts is placed a sound-producing tongue made of steel. In order to produce music, the performer grabs the in-

strument with his teeth and lips, and vibrates the tongue of the instrument with the index finger and blows. By changing the shape of the mouth and blowing, the pitch of the voices can be changed. The Shinkobyz’s voices consist of overtones with the volume in the Quinta range. Nowadays, the Shinkobyz instrument is processed and its sound is amplified through a microphone and played with ensembles.

Figure 9. *The Ushpelek (wind instrument)*



Result and discussion

The Ushpelek is one of the wind instrument of Karakalpak people. It has round shape which is similar to a jar. This musical instrument is made of clay and it has two holes to change the sound. It has thin sound which is similar to the sound of the Nay. Mainly, the Ushpelek is used to be played by shepherds. Only several melodies exist which can be played by the Ushpelek. Technically the instrument is very simple and can produce only three sounds, so there are just a few melodies can be produced.

In addition to the so-called Folk Instruments of the Karakalpak people, musical instruments such as the Qashhgar rubab, the Tar instrument from the Azerbaijan, the Mandolina- Bayan instrument from the Russian, the Guitar from the Spanish people, the Dombra from the Kazakh people have been used among the people and meeting its aesthetic requirements.

The reworking of folk musical instruments and improving their technical and performing capabilities began in 1936 in the Hamza musical knowledge country, located in Tashkent. In the same year, the first Folk Orchestra of the Uzbek State Philharmonic Orchestra was formed and its leader was the well –known musician Toktasin Jalilov. In 1937 N.N. Mironov initiated the transition of the orchestra to a note system. In 1943, a special laboratory was opened to re-make national instruments. In the laboratory, he transferred several musical instruments from a diatonic structure to a chromatic one.

In addition, the sound scales of the instruments expanded, the technical capabilities increased. In 1948, the Department of folk music was opened at the Tashkent State Conservatory, and in 1949 it was transformed into a department. Such a historical event gave the opportunity to organize many folk music orchestras in Uzbekistan. Work on the re-development of Karakalpak folk music began in 1956, this work was led by a professor of the Tashkent State Conservatory. A.I. Petrosiants.

Conclusion

In short times, the Dutar of Karakalpak national instrument was remade, following by the Gidjak and the Kobyz. In October 1957, the government made decision to establish the Karakalpak folk orchestra under the Karakalpak Philharmony. The organization of the Karakalpak folk music orchestra was entrusted to Abdireyim Sultanov, who graduated from the Tashkent State Conservatory in 1955. In short period, A. Sultanov establishes an orchestra from musicians and talented young people who graduated from the Nukus School of music, and since the summer months of 1958, the orchestra begins to go to the cities and districts of Karakalpakstan and give concerts. In 1963, the orchestra was moved to the Karakalpakstan radio broadcasting and television committee. In Karakalpakstan, there are now orchestras of different composition in the branches of knowledge of culture and art, in schools of music and ostentatious arts.

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Contact: goodluck_0714@mail.ru

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MUSIC EDUCATION IN UZBEKISTAN

Luiza Kabdurakhmanova¹

¹ Special piano, State Conservatory of Uzbekistan

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Abstract

Musical education in Uzbekistan occupies a special place in the formation of creative personalities who meet international standards in the field of musical art. Regardless of their specialization, students of music educational institutions are involved in a systematic educational process that allows them to acquire knowledge and skills in the relevant field. The spiritual growth of children and their harmonious development really play an important role in shaping the intellectual and cultural potential of the state. And a key aspect of educating a new generation of active and gifted children is school education, which helps them acquire the basic knowledge necessary for adulthood. In this context, the study of music at school is given an important place, since it contributes to the formation of the emotional sphere, the development of creative thinking and social skills, in addition, improves memory, concentration and the ability to figurative abstract, as well as logical thinking, at the same time, the development of systematic abilities, due to the presence of its own structure and rhythm.

Keywords: *music, education, piano, education system, pedagogy*

Introduction

Music education teaches children to work in a team, developing their social skills. When they play in an orchestra, participate in a choir, they learn to listen to each other, cooperate and coordinate their actions, which helps them develop a sense of empathy, tolerance and respect for others, recognize and express their emotions, nurtures imagination and the ability to empathy, causing children to have different emotions in children and helping them better understand my own feelings.

It should be emphasized the important role of music in the spiritual growth and harmonious development of children, the

formation of creative and intellectual potential of students, which helps them become emotionally developed and socially adapted personalities. Therefore, the curriculum, including music, should be given due attention, taking into account ensuring their full development.

A child hears music every day in everyday life and in kindergarten. But it is only at school that he begins to feel, understand, and perform it, and this experience is invaluable for both the general and creative development of the individual. Music helps children develop musical hearing and creativity. They learn to recognize musical instruments, distinguish melodies and rhythms, and create

their own musical compositions, showing a desire for self-expression.

Method

Among the key aspects of music education is a series of subjects related to music theory and history, which helps young people understand the basics of musical structure, develop hearing and analytical thinking, as well as immerse themselves in the rich heritage of world music. Studying the history of music helps students understand the evolution of genres, styles and trends, as well as learn about great composers and their contribution to the development of musical art.

Piano instruction is an important part of music education. Being the basis of musical education, it helps to develop students' skills in reading notes, performing melodies and their accompaniment; promotes the development of musical hearing and technical skills, which are an integral part of professional musical performance.

For those who aspire to become an instrumentalist or vocalist, music schools offer a series of subjects aimed at improving performance techniques, consisting of individual lessons, group classes and regular performances in front of the public. Such an integrated approach allows you to develop unique musical talents on the way to perfection.

Professional musicians who have received professional education are an integral part of the musical life of Uzbekistan, contributing to the prosperity of the country, contributing to the enrichment of the fund and the organization of concerts, festivals, and the education of new generations of musicians. Young people play an important role in this process, and having a firm life position, creative thinking, they become a defining force capable of ensuring the present and future of the country, such as every citizen would like to see it. The key factors and prospects contributing to the self-realization and comprehensive development of young people in our country are providing them with ways, means and opportunities for self-realization.

There are various programs and initiatives in the republic aimed at supporting young talents. Government agencies actively attract young professionals by creating teams

with the participation of representatives of the younger generation. This allows you to develop skills, bring fresh ideas and influence the adoption and implementation of important decisions.

The success of young people in Uzbekistan is also linked to the support of their personal and career growth. The state and society provide them with opportunities for education, professional development and the acquisition of new skills by actively developing the education system, organizing innovation centers and providing scholarships for talented students — in the future highly qualified specialists who can contribute to the qualitative transformation of a modern and competitive state.

Young leaders strive for global interaction by participating in international forums and projects, strengthening ties between countries. Initiatives and ideas in the field of ecology, social life and culture make an important contribution to global cooperation. Providing the growing generation with opportunities for self-realization, support for personal and career growth, as well as active participation in changing the world — all this contributes to the development of youth potential and the creation of favorable conditions for the future of Uzbekistan. A firm life position and creative thinking is the way to reach new heights, to gain leadership in your industry.

Results

Thus, professional music education in Uzbekistan, providing students not only with knowledge and skills, but also the opportunity to unleash their creative potential and become in-demand specialists in their field, is a fundamental aspect of the development of creative personalities and musical culture in general. In recent years, Uzbekistan has decided to include information on the development of a musical instrument in the certificates of local schoolchildren. This proposal of President Shavkat Mirziyoyev, announced at a meeting in Namangan region on June 27, 2020, aroused the interest of many experts in terms of the possibility of its positive impact on the social life of society.

Uzbekistan is one of the few countries where music education is included in the

compulsory system. Great importance is attached to the development of musical culture here. Information about the possession of a musical instrument in school certificates will help to emphasize the importance of this subject for schoolchildren and encourage them to study music. Experts believe that such a decision can have a positive social effect. They believe that mastering a musical instrument will help children develop discipline, patience, concentration and many other skills that can be useful in future professional activities. For example, the ability to play an instrument can open doors to the music industry or become an additional skill when looking for a job.

In addition, the development of music education can contribute to the development of tourism in the country. Uzbekistan is rich in its culture and musical traditions, and drawing attention to music education may lead to an increase in the number of tourists interested in this side of Uzbek culture. This can contribute to economic growth and reduce unemployment. In general, the decision of President Shavkat Mirziyoyev to include information on the development of a musical instrument in school certificates is an important step in the development of music education in Uzbekistan. This solution has the potential to contribute to the fight against unemployment and poverty, as well as to promote the development of children's creative abilities and attract tourists to the country.

Discussion

Music plays an important role in the development of youth, and in the republic special attention is paid to the disclosure of talents among schoolchildren. If a child shows a tendency to play an instrument or sing, teachers in high school notice this and provide him with tasks that contribute to the development of a particular skill. In addition, they inform parents about their child's predisposition to a certain musical direction.

Various competitions for young musicians are also held in the state, and in many institutions there are choirs, between which

competitions are organized. This allows young talents to prove themselves and gain recognition among peers and professionals. One of the main advantages of Russian music education in schools is its fundamental nature and loyalty to traditions. The students gain excellent knowledge about the history of musical instruments, classical music, biographies of composers and their works. This helps them develop a musical ear, understand the basics of composition and learn how to analyze musical works.

In addition, music education promotes the development of creative thinking, imagination and emotional expressiveness of students. It helps them develop musical skills, improve coordination of movements and develop the discipline necessary to achieve success in the music field. Uzbekistan is actively introducing health-saving technologies into the education system, and this deserves praise. However, until recently, one subject remained undeservedly overlooked — music. Well, it's time to reveal the secret: music lessons in secondary schools have a huge therapeutic effect.

Scientists and practitioners have long proven the beneficial effect of melodies on humans. Rhythm, melody and harmony have an impact on the psyche of a person. We respond directly to the rhythm with the help of involuntary bodily and motor reactions, breathing processes, heartbeat and much more. Music can evoke various emotions and moods. It can calm, inspire, amuse or cause sadness. In music lessons, children can immerse themselves in the world of sounds and express their emotions through musical instruments or singing. It helps them to get rid of stress, improves their mood and promotes overall well-being.

In addition, music develops creative thinking and imagination. Music students usually show great creativity and ability to innovate. They learn to work in a team, listen and understand others, and develop their musical intuition. All these skills are important for their future success in both academic and professional fields.

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Contact: kabdurakhmanovaluiza@gmail.com

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MUSICAL AND POETIC MEANINGS IN THE REQUIEM "LUX AETERNA" BY M. SHUKH

S. P. Kadirova¹

¹ The State Conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

The article analyzes the *Requiem* by M. Shukh which is studied in the context of the composer's spiritual music, from the position of interpretation of the genre, as well as the application and understanding of poetic texts. The essay reveals the traditional and individual features, examines in detail the poems of Russian poets included in "Lux aeterna", and also highlights the general character and features of the musical language in this opus.

Purpose: finding the place and significance of the requiem genre in the work of M. Shukh, illuminating the ways in which the genre is embodied, analyzing the poems of Russian poets and their place in the M. Shukh's *Requiem*.

Methods: complex musical analysis, analysis of poetic text.

Results: The traditional and individual features of M. Shukh's *Requiem* were identified, and the poetic meanings of the poetic texts included in this work were analyzed.

Scientific novelty: the work is analyzed for the first time in this vein.

Practical application: the main provisions of the article can be used in performing and teaching activities.

Keywords: choir, requiem, vocal-instrumental music, M. Shukh, compositional creativity of Ukraine, traditional and individual, poetry, symbolism

Introduction

Multifaceted and deep, the music of the composer Mikhail Shukh (1952–2018) is in line with the main modern trends associated with the desire of composers to revive and rethink the spiritual genres. M. Shukh is the author of more than ten major compositions with spiritual themes: These are the concerts "Revive me, establish me" (1993), "Revelations of Blessed Jerome" (2008), "Temptation of the Bright Angel" (2008), as well as the Liturgical doxologies of John Chrysostom

(2005), the musical and visual performance "Pilgrimage to the Land of Angels" (2016) and other works.

The requiem plays a special role in the creative work of M. Shukh: it became the first, and then the last, genre of sacred music created by the composer. The first Requiem – "Lux aeterna" – was written in 1988 and dedicated to the memory of the composer's father; The second – "Mementomori, mementovivere" ("Time to die, time to live", 2016) – is a choral symphony-requiem based

on the poetry of G. Falkovich. This composition was the last in the work of M. Shukh and was first performed in 2018 only after the death of the composer – at the concert dedicated to his memory.

Speaking about the direction of stylistics of M. Shukh's music, the researcher A. Kameneva states "the priority of spiritual themes in his work, which the author himself associates with meditateness, enlightenment, and allusions. In his work, he strived for unity and harmony through spirituality and prayer where "one of the basic principles of his composing method is the tendency towards a synthesis of Orthodox and Catholic traditions" (Kameneva, 2017, P. 88–89). Let's consider the features of the embodiment of sacred themes in the music of M. Shukh using the example of his famous, recognized (S. Prokofiev Prize, 1991) and repertoire work – the Requiem "Lux aeterna", written on the canonical Latin texts and poems by the Russian poets N. Minsky, V. Soloviev and K. Balmont.

Main Part

Requiem "Lux Aeterna" by M. Shukh is a six-part vocal and instrumental composition for choir, soloists, reader, organ and instrumental ensemble. Despite the monumentality of both the concept and its implementation, the overall character of the work tends to intimacy, sincerity, to a lyrical worldview and its reflection in music. This work organically combines the Catholic traditions and the Russian themes, and, in addition, there are elements of oriental meditation, "... especially in the final part, which the composer himself spoke of as an "almost Indian raga", as an "explosion of light" and a gradual ascent" (Komarovska, 2019, p. 19).

The researcher of the requiem genre and its implementation in Russian music S. Studennikova notes that "the 1970–1980s are characterized by the composers' interest in the genre canon of the requiem, the creation of diverse concepts, individual author's interpretations" (Studennikova, 2010, p. 13). It is in this vein that the work "Lux aeterna" by M. Shukh was written. Let us take a closer look at the reflection in this work of the canonical and individual features of the composer's style.

Characteristics that are canonical for the requiem genre are manifested:

- In the classical structure. The composer's Requiem consists of six parts generally accepted for Catholic funeral Mass of the parts: "I. Requiem aeternam", "II. Kyrieelison", "III. Sanctus", "IV. Lacrimosa" "V. Liberame", "VI. Lux aeterna." It is worth noting that, for example, "Liberame" is not always included in requiems. At the same time, parts such as "Dies irae", "Tuba mirum", "Agnus dei" that are often found in composer's requiems are absent in M. Shukh's Requiem. The text of "Gloria", usually arranged in a separate part, was introduced by the composer in this work as a subsection in the part "Sanctus". All this speaks of a creative approach to the canons of constructing the genre, as well as the selectivity of the composer when building the structure of the composition.
- In the general sacred character, the correspondence of the musical mood of each part to the Catholic source. For example, this is the enlightened mood in "Sanctus" or the quiet sorrow in "Lacrimosa", where M. Shukh "seems that the melody is smoothly descending towards us and crying over every passerby, consoling our poor Universe" (Kuralekh, 2000).
- Available in Latin canonical text.

The individual author's interpretation is expressed, first of all, through the introduction of poems by the Russian poets, which are spoken by the reader on the background of the sound of a choir and instrumental accompaniment. The following poems are included in the Requiem, giving additional semantic shades to all parts of the work:

- In the Part I, "The deeds and thoughts of people will pass like a dream" (1887) by the famous poet and philosopher N. Minsky, where he talks about the meaning of human life. Speaking about the transitory significance of heroism, wisdom, love, knowledge, N. Minsky comes to the conclusion that immortality is ultimately possessed only by a creator human who goes towards his

goal, outlined in the form of a “new world”, “non-existent and eternal”. With its mystery, depth and certain understatement, this poem anticipates the poetry of the Symbolists.

- N. Minsky is also known as a religious thinker – he is the author of the work “In the Light of Conscience”, where he outlined his own religious concept of “Meonism” (literally from the Greek “non-existent”), the basis which serves the idea of the paramount importance of human non-existence. That is why M. Shukh’s appeal to the work of this poet to convey the mood of the sacred genre seems to us to be by no means accidental – discussions about the frailty of life and the theory of “meonism” have deep semantic connections with the general concept of the part “Requiem aeternam” (“Eternal Peace”).
- In the parts II and III of his requiem, M. Shukh turned to the poetry of V. Solovyov. “Kyrie eleison” uses the verse “In the morning mist with unsteady steps” (1884). The poem talks about a long journey that passes through the past, present and future – it can be compared to the personification of a person’s life path. The main idea here, according to researcher E. Cherkasova, is “... the mystical (of the author and the involved reader) transition to a new life, to a new, perfect world” (Cherkasova, 2012, p. 91), taking place as if against the background and with the help nature.

In the “Sanctus” part, the reader performs the poem “The Wingless Spirit captivated with the Earth” (1883) by V. Solovyov, which reveals the theme of the unearthly world from which the human soul came, and to which it constantly strives. The poem is given with the most transparent accompaniment – it sounds against the background of the image of “seashore” (the “seashore” mark in the synthesizer part) in the middle of the movement and is, as it were, a link between the sections “Sanctus” and “Gloria”.

- In the Part IV, the composer limited himself to only the Latin text. The Part V contains excerpts from the poem “Will Pass Like Dream” by

N. Minsky, used in the Part I of the Requiem. Thus, certain verbal-semantic arcs are carried out. It is interesting that the Russian text in the Part V is for the first time heard not by the reader, but by the choir, interspersed with Latin prayers – thus synthesizing two traditions, clearly separated and compared in the previous parts. In this one can see a sign that the soul, freeing itself from earthly incarnation, moves away from the conventional boundaries of language and religion, moving into a world where everything exists in unity and harmony.

- In the Part VI, which is a sort of the culmination of the entire cycle, the poem “I caught the fading shadows with a dream” (1894) by K. Balmont was used. In this work by the famous symbolist poet, in the traditional interpretation, the hero ascends to a dream and gradually reaches the heights of creative mastery. M. Shukh rethought the idea of K. Balmont – in the Requiem, climbing the stairs already symbolizes the achievement by a person of eternal light after death as the personification of truth.

The separation from the canonical embodiment of the requiem genre is also felt in the musical language of M. Shukh’s composition, manifesting itself, in particular, in the introduction of modern timbres (for example, a synthesizer which plays one of the leading roles throughout the entire cycle); composition techniques (for example, aleatorics, which is most clearly expressed in the use of aleatoric squares in part VI); the modern texture and harmony with a large number of chord complexes of non-tertian structure, creating a coloristic effect.

In the composition “Lux aeterna” by M. Shukh, the principle of freedom acquires great importance – from metrics, from tonality, from thirds, and also partially from pitch (in aleatoric episodes) and from melody (recitation by the reader). We see a certain symbol in this – in this way the composer shows the liberation of the soul from earthly shackles and rules, which correlates with the religious ideas of N. Minsky: “... the limited space torments and, like the lid of a coffin,

crushes us with its limitations... We rush forward, We are tending forward inspired by the hope that somewhere out there, among the constellations, there will not be found that space that alone is desirable and sacred and would calm the soul... There may be no infinity, but the soul's desire to break out of the shackles of the finite is an endless desire" (Minsky, 1890. P. 181–182).

Conclusions

Thus, "Lux aeterna" by M. Shukh is one of the highly spiritual works that shows the requiem through an individual and deeply

personal vision. Being in line with the canonical traditions of writing the genre, the work goes beyond the scope of Catholic worship due to the modernity of the musical language, timbres, as well as the introduction of Russian-language poetic text, which gives the cycle the new poetic and semantic shades. Written more than a third of a century ago, the M. Shukh's Requiem in many ways anticipated the attitude towards sacred genres in the context of modern composers' creativity, which consists in the revival of spirituality, its deeply personal understanding and reflection in music.

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© Kadirova S. P.
Contact: ksevara@yandex.ru

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S. MUKHAMEDOV AND A. ABDUGAPPAROV: TWO WAYS OF EMBODIMENT THE TIME THE ME IN CHORAL MUSIC

S.P. Kadirova¹

¹ State Conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

The article considers the two new choral works by young composers of Uzbekistan: “Etnos” by A. Abdugapparov and “Time” by S. Mukhamedov. Dedicated to revealing the same imagery – the theme of time – these works differ significantly in style, formation and use of musical and linguistic means. The identification and understanding of these features served as the basis for the comparative analysis undertaken in this article.

Goal: to analyze the ways of embodying the theme of time in the choral works of young composers of Uzbekistan using the example of the works “Etnos” by A. Abdugapparov and “Time” by S. Mukhamedov.

Methods: comparative analysis affecting the parameters of semantics, stylistics, form, as well as the musical language of the works.

Results: The features of the embodiment of the theme of time in terms of formation, style and texture solutions were found out.

Scientific novelty: these works are analyzed for the first time.

Practical application: the main provisions of the article can be used in performing and teaching activities. The facts from this study can also be used as supporting material for a comprehensive understanding of choral writing techniques in the work of modern composers.

Keywords: choir, young composers, compositional creativeness of Uzbekistan, the theme of time in music, minimalism

Introduction

The theme of time, reflection on its transience and, more broadly, an appeal to the meaning of human existence are among the central themes of many composers’ opuses, especially modern ones. The theme is reflected in Western European academic music, where a striking example is “Chronochromie” by O. Messiaen. In it “... the unity of space/

time is achieved and the meaning of the color of time indicated in the name as a synesthetic sign of cosmic unity is embodied” (Starikova, 2016. p. 174). Atmospherically, the semantics of time is presented in the soundtrack “Time” by G. Zimmer from the cult-favorite film “Inception”. In the Uzbekistan composer work, much attention is paid to the theme of time in the work of I. Pinkhasov. On the

electronic music album “Time Helix”, in the piano work “Chasing time” and in his other opuses, the composer “interprets time as something material that you can try to grab, which is physically tangible (understanding the whole convention of this expression), as a regulator of our life, ordering it” (Zakirova, 2021. p. 123).

Young composers – students of the State Conservatory of Uzbekistan – A. Abdugapparov in the composition “Etnos” and S. Mukhamedov in the composition “Time” also presented their vision of the problem of time. Both works were written for choir, have a certain artistic value, and also represent a significantly different approach to the embodiment of the same imagery.

Main part

In the composition “Etnos” of A. Abdugapparov, written for a mixed six-voice choir, the main idea is conveyed using a Latin proverb with more than two thousand years history: “tempora mutantur, et nos mutamur

in illis”, which means “times change, and we change with them.” The work “Etnos” received its name from the middle of this proverb (“etnos” – “and we”), forming a kind of play on words, and adding an additional “ethnic” shade to the theme of time main for this opus.

The composition begins with singing proverbs in the soprano part. The fact of the presence of a Latin text refers to the ancient, pre-tonal times of the development of music, and the monodic nature of the beginning (1–4 bars), in Adagio tempo, fully corresponds to the character of the chosen text.

Further, after the entrance of the remaining voices of the choir, the texture becomes denser and from conventional antiquity we immediately find ourselves in the context of classical harmony, as evidenced by the pronounced tonality (g-moll), the use of functional harmony (authentic turns prevail), as well as the abundance of tritones and augmented seconds. The general character of the movement is melodious, measured, with a gradual increase in sonority (Example 1):

Example 1

Adagio

SOPRANO

tem por - ra mu tan tur et nos mu ta mur in il - lis

5

tem po-ra mu tan-tur et nos mu-ta mur in il-lis tem po-ra mu tan-tur et-nos mu-ta mur in il-lis tem po-ra mu tan-tur et-nos mu-ta mur in il-lis m... et-nos mu-ta mur in il-lis

ppp

cresc.

ppp

cresc.

ppp

cresc.

pppp

cresc.

The second movement contrasts with the first – the melodiousness is contrasted with staccato, the slow tempo Adagio is contrasted with a much faster movement corresponding to Allegro or Allegro moderato. The texture is transparent and light. The alternate introduction of voices in this part sequentially from soprano to bass with the same melo-

dy in tonic-dominant relationships forms a small fugal construction (Example 2):

“Etnos” ends solemnly, in two fortes, in D-dur. But then a small addition of code was introduced (in *ppp* and at the tempo of Adagio) which returns to the original tonality and imagery, giving the form the features of integrity.

Example 2

14 mu-ta-mur in il-lis *fff* *mp* = 120
mu-tan-tur et no-o-os tem-po-ra mu-tan-tur et no-o-os mu-ta-mur in il-lis
mu-ta-mur in il-lis *fff*
tur tan-tur et nos
po-ra et no-o-os
tem po-ra mu-tan-tur et no-o-os

22 lis tem-po-ra mu-tan-tur et-no-o-os tem po-ra mu-tan-tur
mp tem-po-ra mu-tan-tur et-no-os mu-ta-mur in il-lis tem po-ra
mp tem po-ra

The work “**Time to live**” of **S. Mukhamedov** was written for a four-voice choir and soloists. The basis for the composition was the phrase “time doesn’t spare, it only rushes forward, leaving a mark in the history of moments”, initiating the discussions about the transience of time and the frailty of human’s life. The composer notes that “the main character of the composition is time, which, without stopping, only goes forward. In “Time to live” I tried to make an imitation of a printing press, and also add a recitative of a male and female voice, accompanied by the sound of a clock ticking. The work begins in a whisper, when all performers, at their own pace and changing the order of words, say the main phrase in the work. With this technique I wanted to show an outside view of a crowd, where each of the people has their own rhythm of life, their own views. At the end of the essay the words “Time to live, time to die” are introduced, with which I wanted to say that a man’s life is calculated by the period of time from the first countdown to the last, and you never know how much of it is allotted to you and what you will have time to do. I expressed all these ideas in music in the style of minimalism” (From

a personal conversation between the author and the composer (18.02.2024). Turning to this particular style, in our opinion, made it possible to express the composer’s ideas in modern and relevant musical language: “Minimalism as the music of gradual processes, like static music, the music of euphoria from endless repetitions becomes today the only a response to the informational trauma, the only music possible in the post-traumatic era” (Khrushcheva, 2020. p. 222).

In accordance with the minimalism which assumes the presence of simple cell patterns, the composition “Time to live” is, as it were, combined from several textured elements:

1. Aleatoric episode, where the main phrase of the composition is spoken in a whisper. It has copyright indication: “read words in random order and optionally slowly or quickly.” Present at the beginning in all parts, then aleatoric is included in the work episodically, in separate parts (Example 3).

2. Ostinat movement imitating the ticking of clock is the main binding factor in the composition. At the beginning (2–15 bars) the clock ticks in quarters, and then, after a short break (17–21 bars) speed up twice and tick in eighths almost till the end (22–80 bars).

Example 3

(Free), ad libitum (0'05"-0'10")

Make sounds in a whisper
read words in random order
and optionally slowly or quickly

Solo I (W)

(M)

SOPRANO

ALTO

TENOR

BASS

pppp *p*

"Time doesn't spare, it only rushes forward,
leaving a mark in the history of moments."

pppp *p*

"Time doesn't spare, it only rushes forward,
leaving a mark in the history of moments."

pppp *p*

"Time doesn't spare, it only rushes forward,
leaving a mark in the history of moments."

pppp *p*

"Time doesn't spare, it only rushes forward,
leaving a mark in the history of moments."

This rhythmic acceleration, giving a certain dynamic, has an important semantic load – it reinforces the main idea of the transience of time. We also note that imitation of the sound of clock by vocal means can be considered as one of the manifestations of the instrumentalization of the human voice: "One of the main trends in

modern vocal music is its instrumentalization, associated with the introduction of techniques coming from instrumental music into choral writing. Along with this, the role of the recitative and speech principle is great, which determined the emergence of new types of choral texture" (Kadyrova, 2012. p. 102) (Example 4).

Example 4

6

T

B

p *pp*

Tik - tak tik - tak Tik - tak tik - tak Tik - tak tik - tak Tik - tak tik - tak

3. The recitative line of two soloists: a man and a woman, remains as the main element throughout the entire work. It is a declamatory melody with a clearly defined rhythm, which is reminiscent of the Sprechgesang speech singing technique, popular in avant-garde music (Example 5).

4. Chord-interval melodized layer – performed by vocalization and performs the

function of compacting the texture. Consonances are non-functional, the role of dissonances, including tritones, is great. In general, this layer in the composition is perceived as an accompaniment to the recitative of the soloists (Example 6).

The composition has a climax which occurs in bars 36–43, and is realized by thickening the texture, enhancing sonority and

Example 5

6 Example 6

37 **Example 7**

W doesn't spare, doesn't spare, doesn't spare, doesn't spare,

M doesn't spare, doesn't spare, doesn't spare, doesn't spare,

S I to die time to live

S II Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik

A Tak Tak Tak Tak Tak Tak Tak Tak Tak Tak Tik Tak Tak Tak Tak Tak Tak Tak Tak Tak

T

B

example, N. Zeifas, who wrote the essay on dynamic statics G. Kancheli (Zeyfas, 2005), as well as D. Rakhimova, whose article is devoted to identifying the relationship between dynamics and statics in the oriental music of S. Rachmaninov (Rakhimova, 2010).

The selected works represent the two most common modern approaches to writing music: (1) the more traditional one, realized in the composition “Etnos” by A. Abdugapparov, and (2) the more modern one, presented in the opus “Time” by

S. Mukhamedov. In the composition “Etnos”, the traditionalism is observed at different levels: from the choice of clear forms and reference to the tonal system to classical harmonization, the absence of modern composition techniques, interpretation of melodic lines, notation, etc. This work, therefore, can be considered created within the framework of neoclassicism. In another composition, “Time” by S. Mukhamedov, on the contrary,

the composer’s desire to master and implement modern compositional techniques and styles, such as aleatorics, minimalism, coloristic non-functional harmony, recitativeness and instrumental interpretation of the human voice, prevails. In relation to time, two works also demonstrate an opposition – this is classical linearity (“Etnos”) and the presence in a moment, a certain static (“Time”).

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© Kadirova S. P.
Contact: ksevara@yandex.ru

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SOUND AMPLIFICATION PROBLEMS IN LIVE CONCERTS

Kasimkhodjaeva Aziza Abdujabbarovna ¹

¹ Department of musical sound engineering, Institute of national variety art named after Batyr Zakirov at the state conservatory of Uzbekistan, Tashkent, Republic of Uzbekistan

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Abstract

The article is devoted to the basis of some problems and shortcomings arising in live concerts and their solution. In the process of studying these problems, three main factors – technical, psychological and aesthetic – were considered separately. Alternatively, in addition to the main requirements imposed on the sound director when voicing live concerts, difficult situations that occur in some cases – the fact that the performers in the Vocal Ensemble have different character or timbre, and the way out of this situation was covered in detail.

Keywords: *live concert, sound director duties, technical shortcomings, sound director of performance events*

Introduction

Complaints about the sound quality in live concerts are commonplace. Listeners who come to listen to the concert criticize the quality of the sound, while the musicians on the stage are not satisfied with the work of the sound directors: cases in which someone singularly praises the excellent sound of a live concert are extremely rare. Up to this point, one of the highest praise given by appreciators of high-quality Hi-Fi and Hi End equipment was: “it’s like ringing in the Hall!” has been an analogy. This means that the sound of the equipment is very clear and retains naturalness. By now, the opposite concept in concert practice is the analogy that the highest praise is: “it’s like a sound in a studio”. This means ringing sounds are noise and distortion-free. The cause of the problems that arise as sound in live concerts re-

lies on three factors: technical, psychological and aesthetic factors. At the same time, each of these factors is so interconnected that separating one from the other is a difficult task.

Any technical solution that is incorrectly implemented in the process of sound amplification of a musical instrument – becomes the reason for its poor-quality ringing. This, in turn, is the result of the sound director having an inadequate technical competence, or a false idea of how exactly this musical instrument should sound. The main cause of problems with sound quality in live concerts is a significant change in sound from the original sound Hal as a result of sound amplification. Often from the audience, we can hear complaints about the excessive volume of the voice, but the reason for the poor-quality sound is harmonious. Analyzing their complaint when the audience talks about

the volume, you understand that the bottom of the problem is deeper than just excessive pressure.

In fact, an excessively loud sound negatively affects almost all sound sources. That is, the negative effect is manifested here in the loss of naturalness in the ringing of the sound source, in addition to amplitude pressure. Therefore, the main problem goes back to preserving the original timbre of sound sources. If we make a Phonogram of a musical instrument (acoustic guitar or harp) that does not have a loud sound from nature, loud in any room or studio, except for the hush, it will sound uncharacteristic to us. The fact is that each musical instrument has its own AchX (amplitude frequency characteristic) and its own natural spectrum. With a general increase in sound power, some parts of the musical instrument spectrum “bulge” leads to a violation of the overall frequency balance. Each musical instrument has its own pitch limit when amplifying its sound, and the naturalness of the sound disappears if we go beyond that limit. This applies not only to musical instruments with a low sound, but also to any instruments. For musical instruments with a strong sound, the pitch boom is raised accordingly.

The same laws apply to the vowel. When we talk about the “proximity effect” inherent in cardioid microphones, the level of low frequencies in the sound spectrum increases sharply when the signal source approaches the diaphragm of the microphone. In addition, we will never listen to a vocalist in life at a close proximity of several centimeters: therefore, the sound of the voice, taken from a nearby microphone and amplified many times in relation to the height of the natural voice, is sharply distinguished by its timbre and general character from the familiar and natural voice. The Gap turns out to be exaggerated not only in the “proximity effect”, but also in the hearing of the functioning of the muscles of the sound apparatus at close range, articulation of consonant sounds, especially noisy “s” and “sh”. In general, the microphone and Sound Amplification System Act as a kind of “magnifying glass” – they not only increase the benefits of sound, but also brutally open and exaggerate the shortcomings. Whatever it is – it is unnatural for a

person to listen to the sound at a very close distance. Therefore, singing to the microphone is equivalent to singing directly to the ear. Nevertheless, the sound director should work precisely with such a situation, with such tools and equipment.

How to preserve the naturalness of musical instruments and especially sound? At the same time, the next problem with this task is how to combine the provision of sound volume at the concert, which is convenient in terms of sufficient level and subjectivity?

Usually modern pop singers use mainly dynamic microphones on stage, although capacitor microphones of a “handheld” design have recently been developed. Dynamic microphones have a lot of disadvantages in terms of the smoothness of sound transmission, and one of them, the “proximity effect” drawback, is not the only one. In addition, most singers sing very close to the microphone, which also breaks the real timbre of the voice. In its signal, the upper formants increase significantly, so the sound is not only resonant – it remains good, but also sharp and metallic – it is bad.

As for the Variety singer – let’s take as an example a vocal group consisting of three girls and a guy. The difficulty of working with these Guru singers is that the voices of all three girls are very different from each other in terms of timbre. The first singer has a loud, sharp voice of the “folk” type. The second is mezzo (solo) in the direction of variety. The third is a low-pitched, weak, timbre-less singer. In fact, in such a situation, it would be the same provision for the leader of the team to carry out the necessary “personnel changes” in the ensemble. But there is no such thing in the hands of the sound directors. So you have to do something a do from what you have. The task before the sound director is to combine the “colorful” ensemble of singers with the help of all the technical equipment that exists in it and make it even.

In this situation, without processing, it is difficult to adjust the balance of the voices only with a mixer, since the timbre color will not harmonize with the chord, giving a very uneven sound. That is why it is necessary to disappoint the decision of the solo singer to perform “comb” on the floor, sacrificing the individual timbre paints of the remaining

singers to the timbre and character of the voice.

In the process of working with a Soprano, the high frequencies in it are lowered by adding reverberation to the voice. The sound softens significantly, but not due to frequency processing, but as a result of “softening” by adding reverberation to the main signal. In addition, due to reverberation, the vocals are pushed aside and move away. As a result, the tension in the voice of this singer disappears.

As mentioned above, in order to equate it with others due to the weak bottom, alto voice in the women’s group, it is necessary to raise

it much further in the mixer than in the rest of the group. An equalizer cannot correct the density of the Alt party, since in performance shortcomings, The Equalizer practically does not help. In this case, the “proximity effect” – that is, singing from a distance of centimeters to the microphone – significantly increases the level of low frequencies, while affecting the clarity in articulation. Alt is hardly given a reverb and thus retains its clarity. The compressor also performs a great service for alt here-it must be applied to avoid dynamic irregularities when standing close to the microphone of course.

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© Kasimkhodjaeva A. A.
Contact: azizakasimkhodjaeva@gmail.com

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FACTORS FOR IMPROVING THE THEORETICAL KNOWLEDGE OF FUTURE MUSIC TEACHERS

*Mirodil Khakimov*¹

¹ Faculty of Pedagogy and Art History, Department of Music Education, Andijan State University, Andijan, Uzbekistan

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Abstract

The propose of the research: To study sources of development of theoretical knowledge of future music teachers in the process of higher pedagogical education, to recommend general conclusions on this issue to future teachers.

Research methods: The research was conducted based on the results of the last 30 years of the educational system. Mainly, the method of comparing and analyzing the knowledge of future music teachers obtained as a result of different years and different educational systems was used.

Research results: During the research, it was found that the students of different periods do not use modern pedagogic methods in the results of the practical period, and the author's personal advice was presented in the concluding part of the article.

Practical application: In order to apply the results of the research in practice, it is included in the practical training part of the science program created for the subject of music teaching methodology in the curriculum of the Department of Music Education of the Faculty of Pedagogy and Art Science of Andijan State University and is in the process of being applied in practice.

Keywords: *higher education, education system, teaching, theory, music and education, teacher and profession, theory and knowledge, source and basis, development and mechanisms*

Introduction

In the “Uzbekistan-2030” strategy, one of the important foundations for revitalizing the social sphere is the task of achieving quality indicators of music education and art (Marufjon, R., 2022. 4). In this regard, the training of highly educated and professional music teachers in the subject “Musical Culture” is considered as

a factor in ensuring the implementation of the tasks defined in this Strategy.

“Musical culture” is one of the main specialized subjects of preschool, secondary schools, secondary specialized educational institutions and children’s music schools and art schools. In this regard, the task of training music teachers in higher educational

institutions (universities and institutes) in the subject “Musical Culture” is one of the goals of this Strategy. In this regard, we draw your attention to the analysis of the sources of development of theoretical knowledge of future music teachers in higher educational institutions.

Methods

Sources of oriental music that shape the theoretical knowledge of future music teachers. Our country has important musical resources for training music teachers and developing their theoretical knowledge. The most important part of such sources are sources of oriental music.

Sources of oriental music are written in Arabic, Persian and Turkic (Uzbek) languages (Ma'rufjon Mamirjon O'g'li Rasulov, & S.M. Begmatov 2022. P. 6–7). However, here we are interested in important sources of training and professional development for music teachers with higher education and professional performance skills. In this regard, when developing the theoretical knowledge of future music teachers, it is important to develop their knowledge of the following sources of Eastern music:

- 1) providing information about the most important sources of oriental music;
- 2) providing knowledge about the sources of music, which are the basis for the development of professional and theoretical knowledge of future music teachers;
- 3) providing information that is the basis for the development of theoretical knowledge of future music teachers.

The main sources of these sources are “The Big Book of Music” by Abu Nas Farabi, “Sharafiyya” by Safiddin Urmavi, “Durratu ul-Taj” by Qutbiddin Shirozi, “Risalai Music” by Darwesh Ali Changi and “Sawodi Music” by Moyiddin Mojizi (Marufjon, R., & Begmatov, S. M., 2023. P. 41–42). These major works of music make theoretical arguments that music is based on pitch, rhythm, and method. In this regard, future music teachers should know these three principles and be able to explain to students their features and significance in the art of music. Because every piece of music is composed based on pitch, rhythm and method and is presented as a single melody.

These basic musical works define song as an important component of the art of music, and also provide general theoretical knowledge about the composition of basic songs: saromad (beginning), awj (highest point) and income (end). In this sense, music teachers should teach students how to properly and collect their breath at the beginning of singing a song, express the most important content of the song in the climax, and effectively conclude the song in the final part. Through this, students will gain theoretical knowledge about the skills of listening to a song and singing it.

In these primary sources, the art of dance is shown as an integral part of music, and the meanings of each movement in dance are given. For example, the movement of the eyebrows is said to indicate aesthetic taste, and the movement of the face indicates pleasure. In this regard, such information forms the basis of students' knowledge of the basics of dance art and its correct execution, as well as the ability to understand dance.

In addition, these major music sources also contain important theoretical knowledge about the fundamentals of performance. According to him, there is musical performance, musical accompaniment in song performance and musical accompaniment in dance performance. For this reason, musical performance plays a central role in the performance of all musical arts.

This main source of oriental music specifically mentions theoretical knowledge about more than 20 instruments, their types, manufacturing technology, capabilities and sound features. It is important for a music teacher to give students theoretical knowledge about it and introduce them to the skills of playing historical instruments.

Additionally, these primary musical sources lay out the rules of the Master-Apprentice tradition. At the same time, the teacher taught the student the skills of performing traditional music and introduced him to the stage culture of his time. Therefore, in the history of our national musical art, the teacher-student tradition has always manifested itself as an enviable ethic.

Focused on the key resources of Eastern music, it equips future music teachers with

the necessary professional knowledge, skills and competencies in the field of music theory.

1. Western resources for improving the theoretical knowledge of future music teachers. Today in the art of music, the musical heritage of countries located in Europe, Asia and America is considered as Western sources (URL: https://scholar.google.ru/citations?view_op=view_citation&hl=ru&user=UZ7Sh6oAAAAJ&citation_for_view=UZ7Sh6oAAAAJ:Y0pCki6q_DkC/180-181). In this regard, the national musical values of peoples are expressed in Western musical sources and provide important theoretical knowledge about the creation of music, its performance at a high level, and the acquisition of a culture of listening to music. In this regard, it is advisable for future music teachers in higher pedagogical educational institutions to acquire theoretical knowledge about the following characteristics of Western musical sources:

- 1) have knowledge of the main works of Western music;
- 2) acquiring skills in mastering genres of Western music;
- 3) study of Western music performance styles;
- 4) Mastering the basics of Western musical culture.

Results

It should be noted that the main sources of Western music are musical theoretical knowledge contained in the works of Aristotle, Plato and Pythagoras. For example, in Aristotle's work "Poetics" musical creativity is shown as a characteristic of human talent, in Plato's work "The State" the principle "What kind of music sounds in the state is how it develops" is defined. Pythagoras was the first to write down musical works using mathematical numbers. Western music sources focus on such information. Also, starting from the 17th century, works of special genres were created by Mozart and Beethoven, and their performance styles were determined at a professional level. Prospective music teachers are required to acquire such theoretical knowledge about Western music. Because the 7th grade textbook "Musical Culture" of secondary schools includes topics on studying examples of Western musical works and

getting to know their performance. Prospective music teachers should also have knowledge of the major genres of Western music sources. In this case, it is necessary to pay attention to the predominance of such genres as oratorio, aria, ballet. Given that today's students will work internationally in the future, it is necessary to instill in them the skills to work in these genres.

Also worth noting is the emphasis on polyphonic musical performance in Western musical sources and theoretical knowledge. Therefore, it should be noted that orchestral and ensemble performances are widespread in foreign countries. Future music teachers should have theoretical knowledge on this matter.

Note that Western music sources have their own characteristics. During the period of new development of our country, it should be noted that possessing complete information about them is part of the professional competence of the future music teacher.

Discussion

The need for future music teachers to have theoretical knowledge in the field of children's music. One of the most important components of musical art is musical art. Future music teachers will be involved in music education and preparing children for future professional activities. In this regard, they are required to have important theoretical knowledge in the field of children's music. It should be noted that in musical art there are the following types of children's music:

- 1) children's musical works;
- 2) children's songs;
- 3) children's dances.

Children's musical works are characterized by light features, easy and simple techniques of performance (Ma'rufjon Mamirjon O'g'li Rasulov, 2023. P. 58–60). In this regard, children's music has the features of melody, content and cheerful sound. Old music books present children's music in 2- and 4-beat styles. This style showed feelings of enthusiasm, pleasure and joy when performing children's music. Because children's music is created and performed taking into account their mental, spiritual, aesthetic and physical capabilities. Therefore, future music teachers should shape students' musical

taste and understanding based on such theoretical information.

Children's songs are also characterized by a light tone, weight and strength. A big role in this is played by the harmony and harmony of sounds in the lyrics of the song. For example, consider the chorus of a children's song popularized by Oybek's poem in the 1960s:

"Oymomojon pilla,
Qanotlari tilla"

In this chorus, the moon is called momo, its appearance is likened to gold, and the two edges of the new moon are compared to a wing, and its light is called gold, which increases the meaning of the song. Melody, harmony and ease of pronunciation of words are also suitable for children. It is important and necessary for future music teachers to teach children songs based on such analysis.

Children's dances are characterized by a wealth of light movements, active movements of the arms, legs and body, gaiety and fun. Future music teachers must acquire such theoretical knowledge about children's dances, know the methods of teaching them to students, and have the skills to guide talented children into the art of dance.

All this shows the need for future music teachers to have theoretical knowledge in the field of children's music. When the time comes, it is worth mentioning the following problem: in connection with the development of status art in our country, children's interest in performing status songs is increasing. Students try to perform status songs that do not correspond to their physical and age characteristics, and participate in competitions with them. However, maqam songs have a lot of weight, climax and content, and negatively affect the sound range and sound structure of students. Singing maqam songs, especially among teenage students, is known to have serious negative effects on their health. For this reason, future music teachers should know the methodology for selecting, teaching and developing students' performance of maqam songs. According to our approach, the songs "Ufor", "Savt" of Shashmakom and Khorezm makams are suitable for students to perform. Also, the songs of Shakhnozi-Gulnoz of the maqam roads of Tashkent-Fergana are suitable for the students' abilities. With the help of such theoretical knowledge, a music teacher

needs to know how to properly guide students to perform.

Particular attention is paid to children's choral performance in secondary schools, children's music schools and art schools. Therefore, in the process of higher pedagogical education, future music teachers need to have theoretical knowledge of children's choral performance.

At the initiative of the President of the Republic of Uzbekistan, about ten folk instruments are provided by the state to secondary schools. In addition, students must be able to play melodies on at least two instruments, and music teachers must be able to play melodies on at least three instruments. For this reason, music teachers must master the methodology for solving these issues and acquire theoretical knowledge about playing folk instruments.

Conclusion

Musical resources play an important role in improving the theoretical and professional knowledge of future music teachers. In this regard, oriental musical resources are aimed at disseminating professional knowledge in all areas of musical art. In this sense, it is important for future music teachers to impart professional knowledge in the fields of musical performance, song performance and dance performance. At the same time, there is very little information about the ensemble's performance in Eastern musical sources. Because in our musical art there is a tradition of joint performance of music by 2–3 people, and there are relatively few groups in the form of the current ensemble. In this regard, the priority in oriental music is the single-voice style.

It is worth noting that Western musical sources focus on ensemble performance. Particular attention is paid to the transfer of professional and theoretical knowledge about the fundamentals of instrumental performance, vocal performance and ensemble performance. For this reason, polyphonic performance style is a priority in Western music.

Children's musical heritage has recommendations that take into account the physical, aesthetic and mental capabilities of students. There is a common approach in the East and West. Consequently, samples of

both musical arts can be equally used in the study of children's musical heritage.

It is worth noting the following recommendations for improving the professional and theoretical knowledge of future music teachers:

- 1) study of types of Uzbek folk instruments, their features and performance styles;
- 2) acquiring the ability to teach musical instruments provided by the state in secondary schools;
- 3) mastering many works of children's musical heritage;
- 4) mastery by the future music teacher of an individual technique of instrumental or vocal performance.

The implementation of these recommendations will improve the professional training of future music teachers. Therefore, it is recommended to carefully consider these issues.

Thus, these important sources form the basis of the theoretical knowledge of future music teachers. It is worth noting that a music teacher cannot become a mature professional without mastering these resources. For this reason, it is important to emphasize that the publication of the most important musical works and sources in the Uzbek language is relevant today. In this regard, it would be advisable to establish broad cooperation between musicologists, practicing performers, ensembles and specialists.

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Contact: marufjonrasulov92@mail.ru

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KHUSAN NOSIROV IS A REPRESENTATIVE OF THE UZBEK SCHOOL OF MUSICAL INSTRUMENTS, A PERCUSSIONIST FROM THE COUNTRIES OF THE COMMONWEALTH OF INDEPENDENT STATES

*Mirodil Khakimov*¹

¹ Faculty of Pedagogy and Art History, Department of Music Education, Andijan State University, Andijan, Uzbekistan

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Abstract

The purpose of the research: To study the work of Khusan Nosirov, a master performer of percussion musical instruments of different nations, a participant of international music competitions and festivals, and to promote his unusual ideas for the development of science.

Research methods: the main research method is to compare and analyze the unique experiences of Khusan Nasirov with the usual teaching methods.

Research results: An unusual program was prepared for the performance of percussion musical instruments of the countries that are part of the Commonwealth of Independent States by the master musician, how to sound the melodies of Uzbek music and for today's young performers to gain experience.

Practical application: An unusual experimental program prepared on the basis of experiences gathered by Khusan Nosirov was presented to the members of the percussion instruments club.

Keywords: *Uzbekistan, nationality, music, Doira, instrument, performance, art, teacher, student, skill, training, knowledge, experience, skill, qualification*

Introduction

In the conditions of the new Uzbekistan, among all other directions, Uzbek performing art is developing on modern foundations. In this case, the services of Doira's experienced performing arts teachers also serve as a support, because the work of master artists serves as a source of experience in the development of a particular area. In this sense, one of the teachers who is reaching old age today and has made a worthy contribution

to the development of our performing arts is Khusan Nosirov, an artist who served in the Republic of Uzbekistan. Here it is important to remember the contribution of this experienced artist to the development of the school of performing doira musical instruments.

The incomparable contribution of Doira teachers has been made to the scientific, theoretical and practical development of the Doira School of Performing Arts in Uzbekistan.

Methods

The academic aspects of doira are as follows:

- 1) Doira's performance is a derivative of folk art;
- 2) the presence of a history of Doira performance;
- 3) Doira performance is considered one of the structural areas of musical art;
- 4) Creation of scientific research on the performance of Doira.

It should be emphasized that the work of dedicated doira performers was the basis for the formation and development of these scientific aspects. The theoretical aspects of the Doira performing school are as follows:

- 1) Studying the problems of performing the musical instrument doira;
- 2) Analysis of works for the Doira musical instrument and methods of their performance;
- 3) Creation of scientific and practical educational literature on the performing art of the Doira musical instrument;
- 4) Promising directions for the further development of performing arts on the Doira instrument have been identified.

The emergence and improvement of these theoretical aspects is the result of the work of specialists in playing the doira musical instrument, who have scientific potential. The practical aspects of the Doira School of Performance are as follows:

- 1) Learn to play the doira musical instrument and have an individual performance style;
- 2) Follow the tradition (ustoz-shogird ananasi) teacher-student in playing the Doira instrument;
- 3) As far as possible, obtain information about the operation of a professional musical instrument "by doira";
- 4) Professional and social activities.

Results

The performers of the practical musical instrument doira were responsible for the development and improvement of these practical aspects. One of these practitioners is Khusan Nosirov, one of the doira performers. One of these practitioners is Khusan Nosirov, one of the doira performers. According to our concept, the ability to play the doira musical

instrument is formed through a deep understanding of the sound of this instrument, knowledge of the notes of performance, mastery of techniques and mastery of performance skills. In order to understand the sounds of doira, you need to have an internal sensation and feeling. The note is mastered with special education, and to master performing skills it is necessary to take lessons from teachers. Consequently, a skill is a complex of professional knowledge, skills and abilities of a high level. If you pay attention, the essence of mastery of playing the doira musical instrument consists of three things:

- 1) Deep theoretical and professional knowledge;
- 2) Practical training and skills;
- 3) Qualification is formed on the basis of the traditions of teachers.

These basic skills are mastered by doira performers depending on the conditions and levels. Khusan Nosirov mastered these principles through education and individual research. Therefore, the teacher is considered one of the professional doira performers. It should be noted that we must not forget that mastering the basics of skills depends only on a person's own character – actions and aspirations.

In addition, it is important to perform this song at the required level in order to acquire the skill of performing doira at the required level. For example, in this regard, doiras are painted by masters of their profession. Khusan Nosirov says: "In the Kalonkhon area of the Old City of Tashkent there lived a master Yunus, who was engaged in sanding musical instruments "doira" and "nogora". he made this work his profession since 1935. They say that in 1936–1938, Usta Olim Komilov also covered the mouth of Yunus on the musical instruments doira and nogora with leather. Since 1948, famous performers of our country on the musical instrument "doira" Gafir Salikhov, Gafir Inokhomov, Gafir Azimov, Anvar Baraev, Toychi Inokhomov, Abulkasim Toychiev have covered their musical instruments with this person. Master Yunus had three sons and four daughters, and his eldest son Nazrullo Yunusov continued his father's work. He has been closely helping our artists since 1953; in fact, his profession was in the field of agriculture. Master Nazrullo served

musicians from 1953 to 2005. Today his children Omonullo, Orifzhan and Olimzhan continue his profession.” After all, manufacturing a doira instrument at the required level is important for skillful performance. Because even if the performer has a high level of theoretical and practical training, if the instrument is not created at the required level, the performance will not be at the expected level. Unlike other areas, mastering the doira musical instrument largely lies with the performer. To do this, the performer must be talented from a young age, ambitious and active, creative and devoted to his profession. It is talent, determination, action, creativity and devotion that are the criteria and basis of mastery in doira performance. It is no secret that many young performers on the doira instrument are deprived of the opportunity to bring their skills and qualifications to the level of mastery, as a result of which they do not pay due attention to these issues.

Discussions

As is observed when playing all musical instruments, mastering the basics of performing skills on a doira musical instrument also has its own characteristics. The following points are particularly important in this regard:

- 1) obtaining theoretical knowledge on playing the doira musical instrument;
- 2) study and deep mastery of the techniques of the doira instrument;
- 3) take music lessons at a higher level;
- 4) acquiring qualifications to play the doira musical instrument, etc.

Of course, each performer adapts their capabilities and conditions. In this sense, it should be noted that Husan Nosirov received theoretical knowledge of performing arts at a pre-boarding school and mainly at an educational institution in the field of spiritual and percussion instruments. He has enough knowledge and vision in this matter. The training of the musical instrument “Doira”, characteristic of the 70s of the twentieth century, is based on the observation and mastering of the performing skills of the musicians of the foundations. He studied in general education in musical notation, and one of his experienced performers, Rustam Ubaidullaev, helped him acquire performing qualifi-

cations. In this sense, based on the work of Husan Nosirov, you experience reflections and reflections. This circumstance and the idea is that the teacher is responsible for the requests and needs of users of the doira musical instrument, he can be in accordance with the requirements adopted for the state.

First of all, Khusan Nosirov is a talented person; he has been developing this unique feeling since childhood. He practiced his teaching talent in the folk ensemble “Doira Ensemble” “Parvoz”, and participated in intensive and interesting creative work with more than 100 young professional musicians. The teacher’s creative curiosity led to achievements at the heights of his skills. After all, unlike other areas of art, playing the “circle” musical instrument requires a special creative search. What is used in this instrument expresses the creative factor. Because the performance process consists of knowing the techniques, performing them to the required level and making sure the performance is acceptable to the audience. They are the basis of creativity. After all, when Khusan Nosirov began working with this ensemble in 1977, the condition of the ensemble was very poor and even the instruments were in poor condition. Then he remembered the words of his mentor, Hero Dadaev (1936–2013): “There is nothing that a person cannot do, only will, endurance and patience are needed.” Khusan Nosirov, the master’s student, was inspired and himself repaired most of the instruments that the ensemble tested, and handed over the rest to the workshop. At these moments, he had the idea to gather his fellow amateurs from the ensemble into a group of musicians, and he realized it a year later – in 1978. It should be noted that Khusan Nosirov, in acquiring a level of skill, chose the path from theory to practice, based on the practical consolidation of the acquired knowledge and relying on the experience of teachers. Unfortunately, today’s circle artists do not exactly follow this rule of the transition from theory to practice. The meaning of this rule is simple: first knowledge, then practice. It is interesting that recently an interesting situation has begun to be noticed – the transition from practice to theory. It should be noted that this is a difficult path. Because it is difficult for a circle performer with prac-

tical experience to understand the theoretical issues of circle performance.

After all, Khusan Nosirov was able to find Willpower, Endurance and Patience in the hardships of hard work, research and creativity. These qualities manifested themselves in him: step by step he climbed the ladder of mastery. To do this, first of all, you need to love your profession and remain faithful to it even in the most difficult moments. It is love for his profession that creates will, endurance and courage in an artist.

According to experts, Will is a person's conscious desire for a goal, a set of knowledge, experience and abilities, which is the basis for completing the work begun; Endurance is the ability to overcome difficulties and Patience is the ability to be content and work hard.

In addition to these concepts in the performing arts, the musical instrument doira personifies performing skill, Endurance – a focused ability, Patience – the gradual development of performing skills. In this regard, will, endurance and patience are both moral and professional qualities for the artist of the circle. Khusan Nosirov possesses these qualities. In this sense, “the work of Khusan Nasirov,” the press wrote in 1983, “is expanding and becoming more colorful.” The memorable melodies of the fraternal peoples sound impressive and charming even on the doira musical instrument. In fact, the doira musical instrument is one of our national instruments, capable of singing the melodies of our fraternal peoples. For this reason, Khusan Nosirov successfully used this opportunity of the doira instrument.

Indeed, one of the aspects of Khusan Nasirov's performing skills is the study of melodies and techniques of playing percussion instruments of the peoples of the fraternal peoples – the countries that are today part of the Commonwealth of Independent States. He tried to play the percussion instruments of the Kazakh, Kyrgyz, Turkmen, Tajik, Russian, Abkhaz, Lezgin and Azerbaijani peoples on the doira instrument, which is one of his original techniques. In fact, you should not be afraid of such attempts. Because there is harmony in the melody of the instruments “norga”, “dovul” and “doira”. In execution, the methods of these instruments can be com-

bined. In this regard, Khusan Nosirov tried this about 30 years ago, and this is one of the ways to seek mastery of the secrets of mastery. The teacher simultaneously performed this appearance in the play “Five Doira”. In 1982–1983, the press wrote a lot about this “besh doirada besh ohang izhrosi”; newspapers and magazines widely published photographs of Khusan Nasirov among about 40 young men performing in the “circle”. In one of these articles it was written: “His ability to perform the music of five nations (Uzbek, Kazakh, Kyrgyz, Turkmen and Tajik – A. Yu) in five doiras and constant creative search are a sign of great prospects. In each doira he performs a certain folk melody. The methods are varied, but there is harmony between them. For this he trained a lot, mastering the methods is not easy; Abdulkhamid Mirkhamidov closely helped him in this work.” It was a play called «Methods of Friendship.» At the same time, Khusan Nosirov experimented with performing techniques of the Uzbek national circle on the percussion instruments of fraternal peoples. Of course, such attempts are a kind of creativity. In addition, these approaches became a unique recognition of the performing skills of Khusan Nosirov. For this reason, the methods of the Uzbek circle are performed by our national performers in a different style, and at the same time, it is natural that representatives of fraternal peoples perform these methods in a different style. Khusan aka tried to achieve a certain creative innovation by performing the techniques of the Uzbek circle on the instruments of fraternal peoples in the national style. There is no doubt that such experiments sometimes produce positive results. If you pay attention, three aspects of Khusan Nasirov's skill are manifested here:

- 1) Giving melodies characteristic of each folk style of performance on a specific type of musical instrument;
- 2) Ensure harmony of colors and styles of these musical instruments;
- 3) Achieve this skill through individual training.

This approach ensured harmony of colors, tones and techniques, as well as a resonant result. In this work he was assisted by the late Professor Odil Kamolkhodzhaev, an artist who served in Uzbekistan, and

this assistance consisted of explaining the methods of performing the circle of fraternal peoples. Today Khusan Nosirov recalls this incident and says: “You know, when you are young, you have enthusiasm. Therefore, I tried to do more original directions. In this sense, it is necessary to try unique, completely new ways of acquiring skills. Because the desire for originality and experimentation with new directions is one of the foundations of mastering the secrets of mastery. It is appropriate to pay attention to this activity of Khusan Nasirov.

Conclusion

Unfortunately, today there is much less experimentation with new methods and styles, research and creative attempts in performing on the “doira” instrument. It was replaced by formulaic performance, limited to mastering ready-made performance styles, a lack of creative exploration and the vices of risky beats. As a result, homogeneity, consis-

tency and stylistic similarity increase in the performance of doira. Once upon a time, the famous orientalist Shamsiddin Bobokhanov said: “If I hear on the radio that Kakhramon Dadaev or his student Talat Saifitdinov are performing a piece in doira, I can clearly distinguish which of them is performing.” Indeed, the masters of doyra performance had original styles of performance and were not afraid to experiment with new things. In fact, this doira was a great tradition in the performing arts. As a result, completely different, individual and original styles become viable in the performance of doira. The harsh conditions of a market economy, the unlimited freedom of a democratic society and the luxury of convenience of technical development establish a single and simple method of playing the doira musical instrument. This evil has been fought at all times, but this is not enough to cause a “baka-boom”. We must learn from Loakal Usta Olim Komilov or Kakhramon Dadaev.

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Contact: marufjonrasulov92@mail.ru

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DASTAN AND MAKOM

Matyakubov Batir Jumaniyazovich ¹

¹ Institute of Uzbek national musical art named after Yunus Rajabi,
Prof. Dr., At Ardahan University Faculty of Fine Arts Department of
basic sciences of Turkish music. Republic of Uzbekistan

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Abstract

The article describes how ancient folk legends, legends, epics and stories arose from the needs of society in history and served to form the public consciousness of people, their true roots, including musical parts, go back to shamanism. The interpretation of the dictionary and allegorical meanings of the word dastan is also given. Dastans originated in ancient times in the areas of the Black Sea, Rumelia, the Khazar sea shores, the Pre-Caucasus and the Interfluvium of two rivers.

Keywords: *dastan, Makom, Ozan, jirov, ashik (lover, admirer), Bakhshi (a person who performs dastan)*

Introduction

It would not be a mistake to say that ancient folk tales, legends, dastans and stories arose from the need of society for history and formed the public consciousness of people. Our scientists admit that the true roots of the dastans, including their musical origin, go back to shamanism.

Research method

The difference between shamanism and totemism, animism and fetishism is that if in the above a person worshipped all living and inanimate objects, spirits, except for a person, then in shamanism they worshipped only a person, that is, a shaman. In the development of religious ideas, such worship was a huge innovation, which was later considered as the first foundation in

the origin of worship of God, prophets and saints.

It is known from history that dastans originated in the past in the areas of the Black Sea, Rumelia, the Khazar shores of the sea, the Pre-Caucasus and the Interfluvium of two rivers. They were originally pronounced without the accompaniment of an instrument. Ozan, jirov, Ashik and Bakhshi (kobyz, koshtor, dom-bira, dutor, koltuk saz and others), who later became the creators of dastans and musical stories, were sung to the accompaniment of other words. At one time, Abu Rayhan Beruni translated the dastans "Womuk va Uzro", "Ok Sanam va Kizil Sanam" (White Maiden and Red Maiden) into Arabic. The epic "Womuk va Uzro" has reached our time. So, back in the X century, the composition of dastans based on various legends, their translation

and dissemination were actively developing. Such works were called dastans. “Dastan” is a Persian word, which lexically takes on different meanings: 1. “The Persian – duston – legend, history, narrative” (Rubinchika Y.A., 1970. p. 602) 2. “Prose, poem, fairy tale or story told by music based on an edifying text” (Akbarov I.A. 1987. 102 b). 3. “تین دسا” persian – stick, handle of a musical instrument” ((Rubinchika Y.A., 1970. p. 602) 4. Means “the place of the finger on the instruments and the musical note formed in this place” (Matyakubov O. 1983. p. 64).

Results analysis

Dastans of oral creativity of Turkic nations are divided into two types from the point of performative and methodic traditions:

a) Singing accompanied by a kobyz or dombra in poetic form in the style of Alpamysh with an “inner voice”. A more distinctive type of this style of singing can be traced in the ancient dastan performance of the Turkic peoples of Altai, Bashkortostan, Tuva and other regions and is called “ozlov” (“The Musical Encyclopedia”. Edition “Sov. Encyclopedia”, “Sov Composer” – M. 1981. 5 ch. p. 665), (voicing, i.e., sound reproduction), among Bashkirs – “tomok kurai” (voicing from the throat, similar to the kurai).

Figure 1. *It is recommended to watch and analyze the performance, feelings and the ability of inner voice of the Kalmyk Bakhshi boy using the QR-code*



It would not be a mistake to say that the South of Uzbekistan, in particular, the performance of the dastans of Bakhshi-poets Kashkadarya Surkhandarya and Samarkand in the style of the “inner voice”, Chovdir – Turkmens in the style of “alkim sas”, ancient jirov singing styles, the roots of their forms of open and closed voice reach singing in the form of ancient ozlov and create an association.

Figure 2. *Abdunazar Bakhshi*



Researcher Abdimomin Kakhkhorov divides Bakhshi singing with an inner voice into three categories: the first are amateur Bakhshi. These are Bakhshi who did not have a mentor who, in his own way, learned, played and told what he heard from different storytellers. Secondly, imitators of Bakhshi are those who perform dastans and poems that they learned from their teacher, without changing or distorting them in the way their mentor taught them. Thirdly, professional creative Bakhshi who interpret the dastans and poems that they have learned from their mentors, improvising, changing them with a creative approach.

a) in a romantic definition with an open voice (“Ashik Gharib and Shahsanam”, “Ashik Mahmud”, etc.), i.e., with a prose text in narrative form and a poetic text in song form, often performed accompanied by a dutor (later a Tor and an ensemble). The latter is a complete love poem, artistically designed, embodied as a certain poetic and musical path and differing from each other in forms.

In Turkic nations the singer of dastan was called as **Ozans** (outperform, the one that always is ahead, smart poet) (Jirmunskiy V.M. 1962. p. 245).

Mahmoud Kashgari expresses the concept of **jirov** as follows: jirov is a performer, wise, old man who writes poetry and words. The favorite genre performed by jirov is tulgov (tulgov – to think, to reason) (Jirmunskiy V.M. 1962. 248 b). **Ashik**, some Turkologists (A. Nabiev, V. Radlov, M. Tahmasib) scientists believe that the main core of the words “Ashik” and “Ashula” (Ashula – to eat, digest) is one, and the ancient Turkic “Ash” means to digest, assimilate (one’s thought, goal, desire), comprehend, saturate the psyche (Tahmasib M.G. 1965). Bakhshi-Mongolian and Buryat bakhsha, Bagsha-teacher, in Sanskrit – editor, tutor, teacher, educator (У.М.Э. II жилд. Т., 2001. У.М.Е. II-ж.Т.,

2001. O'zME II jild T., 2001y). In our opinion, the educational, mentoring meaning of the word Bakhshi is more consonant with the expression Ashik described above, i.e. to digest, assimilate (one's thought, goal, desire), comprehend, saturate one's psyche than the Arabic meaning lover-loving, in love. In most Turkic peoples, the term Bakhshi comes from the meaning of a shaman engaged in folk medicine, a porkhan (parikhan), a soothsayer, a scribe – scribe of Uighur origin, later in Northern Uzbekistan it was perceived as a Hafiz singer.

Calling people who make dastans Bakhshi was spread in XV centuries Evidence of our opinion can be the fact that Lutfi quotes Bakhshi from the dastan “Gul va Navruz”, saying:

Yanadur o'xshatdim bir yaxshilardin,
Mo'gul savtin bilgan baxshilardin.

(Lutfiy “Gul va Navro'z” O'zSSR Davlat Badiiy Adabiyot nashryoti) among the connoisseurs of the savt, melody and song.

Dastan proficiency can be compared to a **“Theater of One Actor.”** In addition, we will witness how “Alpomish”, “Ravshan va Zulhumor”, “Tahir va Zuhra”, “Ashik Gharib va Shahsanam”, “Aziz va Sanam” and other stage works created by Uzbek composers, their music is masterfully processed on the basis of dastans. In modern composer's art, we can also see an appeal to the melodies of dastans. In particular, Mirsodyk Tazhiyev's Third Symphony in the 2nd movement contained the initial introduction of the melody “Nolysh”, and Rustam Abdullayev's fifth piano concert in the 3rd movement masterfully and artistically used the melody “Ilgor I”.

The Dastan “Timur and Bayezid” was created around 1975, when the despotic regime condemned Amir Timur as an invader and murderous. That's why it was sung so little in public. Years later, after the death of Kadyr Bakhshi, his son Kahkhor Bakhshi Rakhimov recorded him on radio Uzbekistan. This performance was published in Ankara in 2019 in the publishing house “Gece Akadem” in the form of a book co-authored with our professors of the music faculty of the Basic music

of Ardahan University in Turkey, head of the department, PhD Sedat Tamay. It is recommended to listen to an excerpt from the dastan “Timur and Bayezid”:

Figure 3. *Fragment from a dastan “Temur and Bayezid” performed by Kahkhor Bakhshi Rahimov (Duration is 32 minutes)*



Conclusion

It would not be a mistake to say that the above works, created on the basis of dastan titles that served as a source of inspiration, are masterpieces not only of literary and artistic, but also of the musical treasure of our lives. The glorious dastan traditions of Uzbekistan, Turkmenistan, Karakalpakstan, Kyrgyzstan, Kazakhstan, Azerbaijan, and Turkey briefly embody beautiful, attractive national and local musical notes of common Turkic fiction.

At the initiative of the President of the Republic of Uzbekistan Shavkat Mirziyoyev and a number of resolutions of the Cabinet of Ministers, the attention paid to the art of Bakhshi and Makom in our country increased over the next four years. In particular, Resolution No. 304” On the development of Bakhshi art” opens a Bakhshi school in the city of Termez in Surkhandarya region, Bakhshi classes and boarding schools based on local styles are opened in children's music and art schools of the republic. In 2020, the Uzbek National Institute of Musical Art named after Yunus Rajabi began its work. In these educational institutions, along with young Makom singers, it is important to teach Bakhshi and produce musical literacy.

The parallel activities of the Dastan and Makom departments at our institute indicate that they have long been a common field.

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© Matyakubov B. J.
Contact: batirmatyakubov@mail.ru.

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

A. A. Mirzaev ¹

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

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Abstract

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

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

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

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

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

Introduction

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

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

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

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

Results of research

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Conclusions

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

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Contact: zvurej.dij.ok@mail.ru

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IMAGINATIVE WORLD OF THE PIANO CYCLE "DIALOGUE WITH KHAYAM" BY DILOROM SAIDAMINOVA

*Mustafina Ekaterina Ilyinichna*¹

¹ State Conservatory of Uzbekistan, Tashkent, Republic of Uzbekistan

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Abstract

The article studies one of the largest piano compositions of the Uzbek composer Dilorom Saidaminova "Dialogue with Khayam," which is an eight-part cycle of deep philosophical and symbolic meaning. In connection with the unusual composer's plan of the work, its multilevel and semanticity of the artistic concept, the author of the article concentrates his research attention on a set of issues related to artistic content, the embodiment of images of personalities by Dilorom Saidaminova and Omar Khayam in virtual dialogue, and, most importantly, with the analysis of the most complex modern musical language of the cycle. In the process of analysis, compositional and dramatic features of the cycle are revealed, consisting in the principles of leitmotivity, figurative-thematic contrasts, dynamization of musical development from the first part to the eighth. The author of the article reveals the dramatic role of the system of expressive means in the disclosure of the figurative world of the cycle, the expediency of modern composite technologies, such as sonorica, aleatorics, minimalism, pointillism. Particular attention during the analysis is paid to the composer's use of the possibilities of extended piano and unconventional techniques of playing, acoustic effects, composer's comments in musical text. Based on analytical observations, the author of the article identifies the composer's creative approaches to revealing the artistic idea of the composition, such as philosophical, aesthetic, innovative. As a result of the study of the piano cycle "Dialogue with Khayam" by Dilorom Saidaminova, it is concluded about the depth of the artistic embodiment of the image of the great poet and thinker, whose ideas are consonant with the composer's philosophy and aesthetics.

Keywords: *composer Dilorom Saydaminova, poet Omar Khayam, piano cycle, virtual dialogue, innovative view, artistic design, compositional writing techniques, extended piano, leitmotif*

Introduction

The spiritual need of the composer's dialogue with the famous classic of Persian-Tajik poetry, scientist, astrologer, poet and philosopher Omar Khayam was reflected in the

large-scale piano cycle "Dialogue with Khayam" (2010) by D. Saidaminova. The composition presents the composer's imaginary dialogue with the great thinker. The cycle has eight parts that are united by the idea

of finding answers to complex philosophical questions: about truth, the philosophy of life, the essence of being, about God, the laws of the universe. This dialogue reveals the general philosophical-aesthetic, worldview basis of the composer's spiritual world. The figurative world heroes of the Saidaminova and Khayam cycle are part of national history in its broad temporal perspective.

The musical embodiment of the images in the Dialogue with Khayam cycle is given as an entity in different manifestations that complement each other. Throughout all parts, they follow each other and form an imaginary dialogue of creative personalities. "The desire to look deep into the centuries and comprehend the highest culture of my ancestors, – says Dilorom Saidaminova to the author, – the desire to establish a spiritual connection with them is what inspired me and gave me the opportunity to move forward." The plot basis comes from the very concept of the cycle, which is thought of as an imaginary dialogue in time and space. The images in the work differ from each other and each of them has its own intonation, rhythmic, timbre functions, which together create a figurative sphere of the cycle. Speaking about dialogues, E. Nazaykinsky wrote: "Musical dialogue, as well as speech dialogue, depends in its content not only on the compositional large-scale construction plan, but also on the intonation conjugations of dialogue replicas from their syntactic concordance" (Nazaykinsky E., 1982, p. 215). The musical language of the work is close to the intonations of human speech, which play a large role in a given cycle.

The world of musical images of "Dialogue with Khayam" incorporates the imprint of the composer's time and spiritual world. The sound structure of the musical images of the cycle has a complex of certain stylistic techniques that persistently persist throughout all eight parts and are some individual-stylistic constants. These constants have their own features, manifested at the level of compositional-technical, as well as at the level of timbre-coloristic, typical of Saidaminova's work as a whole. The music of the cycle is imbued with a deep sense of human beauty, the inner harmony that exists between him and nature.

The work is a monumental lyrical and philosophical fresco, where the vivid color

is a unifying means and creates an integrity that exists only in sound form and cannot be said in words. The composer in this composition provides the listener with freedom of thought and feeling, without giving a name to the parts, thereby stimulating the listener's imagination. This contributes to the development of listener perception of images in their direct sound specificity. At the same time, we must not forget that sound images in the composer's work always have a deep philosophical meaning. The poetic image of Khayam by Saidaminova is an impulse to create a symbolic storyline for the development of sound realities. "Immersion in sound and at the same time" pushing "new intonation (harmonic, timbre) pulses out of it – this is how, obviously, the process of the new birth of memory music unfolds every time" (Romashchuk I., 2002, p. 179).

Part I is an exposition of images by Dilorom Saidaminova and Omar Khayam. The musical embodiment of Saidaminova's self-portrait is expressed by a combination of ostinacy and chromatically ascending line, and their mixing, where timbre-sonor colors are in the foreground. The thematic complex of the image of Saidaminova connects two elements: ostinateness and the ascending chromatic subvoice. It individualizes and enlarges the image. The complex and ambiguous, mysterious image of Khayyam, is represented by three short chords with foreshlags and sustained sound. The sound here resembles the timbre of the kanun.

The musical images of Saidaminova and Khayam are very different from each other and each of them has its own intonation, rhythmic, timbre function, which together creates a figurative sphere of the cycle. The musical image is the result of the close ties of artistic thinking in the unity of all expressive means. The embodiment of the images of Saidaminova and Khayam affects the development of the cycle and reflects their emotional state in various parts.

In thematic complexes characterizing the heroes of the cycle, imitation of the sound of national instruments plays an important role, thanks to which a kind of timbre effect is achieved. The techniques that are used in playing national instruments acquire a qualitatively new sound. As I. Romashchuk notes:

“Thanks to the specific sound production techniques used by Saidaminova, traditional European instruments begin to resemble national Uzbek ones, such as rubab or dutar (string-plucked), chang (from a string-percussion group), nagara (percussion instrument)” (Romashchuk I., 2019, p. 48). This also applies to the piano.

Part II is the image of Khayyam, with his deep thinking, conveys the feeling of his time. This part introduces the listener into a state of meditativity, which is facilitated by the principle of complementarity. The complementation of individual elements forms a complex, which is built from a dotted rhythm, prolonged notes with a combination of different elements, which creates a feeling of the free flow of musical thought. This part is dominated by improvisationality, which is achieved by a constant change in size and meter, inventive variation of rhythmic groups. All this conveys Khayyam's thought process, the state of his thoughts expressed by music. At the same time, the piano imitates the sound of the Uzbek folk instrument kanun.

The second part has a through development, is built on the constant renewal of the intonation material growing from second conjugations. Three-sound clusters are gradually formed from halftone conjugations. The conventional piano in this movement is gradually supplanted by the extended piano and leads to the third part of the cycle.

Part III. The image of Saidaminova, revealed here from a bright emotional angle. This part consists of two contrasting sections, separated by a general pause. The third part has a two-part structure. In the first section, the composer uses an extended piano, and in the second – the usual one. The first section is characterized by textural diversity, the use of various writing techniques, this is an extensive dynamic image. Modern expressive means are widely used, among them: pointilism, aleatorics, clusters, glissando, glissando on the pedals. As musicologist R. Abdullayev notes: “An essential factor in the structural organization of sound material is the strict selection of expressive means close to Saidaminova's artistic worldview and modern writing techniques, in the application of which her author's voice sounds bright” (Abdullayev R., 2019, p. 36).

These expressive means give rise to interesting timbre sounds, as a result of which a sonorous image arises, which serves as a vivid example of the composer's style, showing his ability to think extraordinary and wide, the ability to reveal the image in dynamic development. “The timbre of the instrument is hearing, as it were, through a small movable window – through the timbre of successive sounds. Developing as a representation of all the features of sound, it at the same time acts in the form of a single sound of a certain height, and this form turns out to be the most natural for perception “ (Nazaykinsky E, 1988, p. 34).

The second section is characterized by the use of a regular piano, and an extended piano applied sporadically. This section is more integral than the first, which involved many billing types. Here the ufar rhythm is brought to the fore, which alternates with coloristic timbre, sonorous techniques of writing.

Part IV is a symbolic image of Zikra. The music is on *ff* and *sf*, it's a zone of clusters that are the main means of expressiveness here. These clusters can be divided into diatonic and chromatic: at first, diatonic four-sounds sound, which then become chromatic six-sounds. Frequent change of rhythm, continuity of development create a feeling of intense pulsation, cycle, continuity. The appearance at the end of long whole notes on fermats can be interpreted as the achievement of nirvana, which is characteristic of the Zikr rite. In this part, continuity of movement prevails, ostinateness, the principle of contrast functions. This part can be considered the first culmination of the cycle, since it develops previously accumulated thematic material that unites the means of musical expressiveness in previous parts.

Part V. This part is interesting for coloristic-timbre, sonoristic expressive writing. The novelty lies in sonorica, rhythmic-timbre combinations that form a new sound quality in their contrasts. The predominance of colorfulness, timbre-rhythmic principle contributes to the expressiveness of the sound. In this part, the principle of augmentation is applied due to which small durations are gradually enlarged. The three-line score recording of musical text makes it possible to trace in detail how the development of

musical material occurs, the game of registers. Of great importance in this part is the rhythm, which creates a feeling of freedom of movement and transfusion of colors.

The **part VI** is a cosmic toccata, the culmination of the entire cycle, where all the drama of this work is concentrated. It is a concentrate of the energy that was accumulated during the previous parts and is the point of higher stress in the cycle. This is a kind of emotional breakthrough, this is an expression of a huge emotional charge, this is an expression of an inevitable, forever rapidly running time. Speaking about this type of culmination, M. Smirnov writes: "The dramatic intensity of culmination is conjugated with the ecstatic orientation of images. Nervous awe, impatience in anticipation of release, resolution, it seems, not only reaching the "last line," but also overstep it" (Smirnov M., 1990, p. 232). Culmination such as this requires a recession, which will happen in the next part. Here is a storm and onslaught, a clash. This part is the quintessential hyperenergy that comes to the fore. The texture of this part is rich in its diversity: dispersal, clusters, harmonic figurations.

Saidaminova's innovation lies in the fact that she opens up new expressive possibilities of the instrument, possibilities of writing in Uzbek music, a colorful sonorous world. Here we can talk about the symphonism of Saidaminova's piano thinking. This part amazes with the breadth of thinking, dynamism and concentration of the climactic field, in the sense of toccatacy as a philosophical category. Toccatacy here is interpreted as the infinity of life, with the dynamics of its movement and the crystallization of the idea in a powerful culmination. Unlike other parts, this part is more monofactual, the development of musical material occurs continuously, similar to "time is transient and infinite." This part reveals the scale of space and time.

VII part. The images of Saidaminova and Khayam resume and the music again acquires an improvisational character. This part uses the principle of film editing. The musical fabric is woven from various elements that are qualitatively transformed and acquire a meditative character. Saidaminova and Khayam's dialogue can be said to be nearing completion, but its semantic ambiguity remains.

As E. Nazaikinsky wrote: "Each replica, itself having several meanings in instrumental music, is phonical, intonational and thematic, acquires another one – dialogic" (Nazaikinsky E., 1982, p. 212). A gradual decline in tension, where a large role is given to imitating the sound of national instruments: canon, chang, chang kobuz, the transmission of the mystical state of soaring spirit.

It should be noted that the composer is characterized by fluency in texture, rhythm, as well as experiments with the sound and timbre of the instrument, the ability to rationally use modern techniques, and all this is the fundamental principle of extensive musical development. Characteristic of the composer's style is the frequent use of melodies that sound alternately in different registers, as if imitating each other, but not completely. The composer's remark "outgoing echo," referring to the ascending octave moves in the highest register in the nuance of *mp > p*, creates a sense of echo, perceived as an echo of those events that once were. Development leads to the same structural elements that opened the product. In this part, the composer introduces reminiscence from the piano cycle "Walls of Ancient Bukhara."

The **part VIII** forms an arch with the first part of the cycle. It uses elements of energetic introduction, improvisational, even chords and dynamic shades reveal the features of community. All this gives the music completeness and integrity. The symbolic "conversation-dialogue" has come to an end. It should be noted that the I and VIII parts form a frame, serve as an arch and create a feeling of infinity. In this work, we found very interesting manifestations of musical language, bringing instrumental intonations closer to human speech. These intonations play a large role in this cycle, forming a dialogue of heroes.

To reveal the figurative world and achieve integrity in the cycle, the composer individually, peculiarly and unusually uses a variety of expressive means, such as: melody, rhythm, accordion. Speaking of theme-forming complexes, it must be said that the musical development of the cycle is based on two intonation spheres: The first, characterizing the image of Saidaminova, is bright, expressive, excited. She embodies the image of a man of

the XXI century with his constant forward movement, tense intonations, toccatoc.

The second intonation sphere characterizes the image of Khayam. It is softer, meditative, calm, attracts with her melodic, rhythmic pattern, imitations of the sound of a canon. It is from these theme-forming complexes that the entire cycle grows. These complexes contribute to dynamic development, are the main thematic grain that permeates the musical fabric. Each part of the cycle is a weaving of these intonations, which give rise to a sense of dialogue between interlocutors with different views, but who have a common understanding of the world "as something more."

Summarizing the analytical observations on the piano cycle "Dialogue with Khayam" by D. Saidaminova, the following points found during the study should be distinguished:

1. **Eight-part.** The number eight is the number of the Universe, the number of Infinity, the symbol of wealth and prosperity, the symbol of death and rebirth, endless transformations in the chains of karma. This is the inevitability of human fate, inscribed in infinity and immortality.

2. **Space and time.** An extension of the sound field is achieved, a new time function appears as conditions for the deployment of the musical space.

3. **Meditativeness, contemplation of the beautiful.** Features of the Eastern world perception are revealed.

4. **Timbre-coloristic richness of musical material.** Sonorics are used as a factor in the extension of the boundaries of the sound world.

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© Mustafina E. I

Contact: yekaterina.mustafina.91@mail.ru

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"PHILOSOPHY OF LIFE" the PIANO CYCLE "DEDICATION TO TAGORE" BY MUSTAFO BAFOEV

Mustafina Ekaterina Ilyinichna ¹

¹ State Conservatory of Uzbekistan, Tashkent, Republic of Uzbekistan

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Abstract

This article studies the musical memorial "Dedication to Tagore," created in 2007 by the modern Uzbek composer Mustafina Bafoev. The work pays tribute to the classics of Indian literature, poet, composer, musician-performer, public figure Rabindranath Tagore (1861–1941), whose work is highly appreciated and revered. The work "Dedication to Tagore" is a reflection of the process of mutual influence of Uzbek and Indian musical culture, which is revealed in this article on the basis of a retrospective analysis method, which reveals the features of an original composer style that synthesizes the characteristic features of Uzbek and Indian music in this composition. Uzbekistan and India connect the bonds of ancient traditions, the commonality of understanding musical art as a philosophy of life, reflected in the Uzbek makom and Indian raga, the mutual influence of cultures on the Silk Road highway. Composer Mustafina Bafoev has been studying Tagore's legacy over the years, discovering rich resources for his work in it. The author of the article characterizes this essay as a detailed poem of the philosophy of life and creativity of the great personality. The semantic-symbolic content of the work is revealed during the analysis of a multi-level and multi-valued concept. The concept of Fasli in Eastern culture symbolizes such dimensions as time, time of year, time of human life, time of self-improvement of personality. The author of the article pays special attention to revealing the problems of meaning, creativity and life, identifying the stylistic features of expressive means, the originality of the imaginative world. The image of Tagore is presented in the aspect of dedication to the great poet and composer through the prism of Bafoev's personal perception. Such a composer's approach to embodying the idea of the work is highly appreciated by the author of the article as innovative.

Keywords: *composer Mustafina Bafoev, music memorial, poet Rabindranath Tagore, figurative world, philosophy of life, peshrav, Fasli, suporish, leitmotif*

Introduction

Music, being an integral part of human culture, in its manifestations acts as a memory of history, a narrative about events of the past and their participants, which is embodied in

complex artistic concepts that contain a memorial essence. The genre of a musical memorial, intensively developing in modern Uzbek music as the personification of the memory of culture. The memorial reflects the appearance

of the one to whom the composer himself is dedicated and expresses the author's position. Memorial works reflect certain emotional aspects of the composers' perception of historical memory. As the researcher M. Lobanova notes: "Memory is aggravated in such genres and in such conditions under which it is obvious to focus on reconstructing the traditions of various layers of memory (in particular, information that has gone into the" subconscious of the genre"), on metaphoricity, compaction of time, on increased dialogue" (Lobanova, 1990, p. 169). In this sense, memorials act as an opportunity to measure life values and a measure of human relations.

The appeal of the modern Uzbek composer Mustafo Bafoev to the personality and work of the great Indian writer, poet, philosopher, playwright, composer, musician-performer, painter of the 19th – 20th centuries Rabindranath Tagore is a tribute to the historical memory that has been observed in the composer's work since the mid-1980s and continues to this day. R. Tagor, as a great representative of the humanistic traditions of the East, is close to M. Bafoev primarily for his high spirituality and philosophical depth of knowledge of the world. At the dawn of the twentieth century, the world community was fond of and admired the art of R. Tagor and saw in it the universality that was postponed in the understanding of historical culture and memory.

Studying Indian philosophy, M. Bafoev discovered for himself interesting facets of R. Tagor's work, related to the reflection of life realities, the spiritual world, the desire for beauty and comprehension of the foundations of being. These valuable qualities were multifaceted in various genres of M. Bafoev's creativity. This is the way from the musical drama "Raja" (1987) through the poem for voice and chamber ensemble "Dedication to Tagore" (2002) to the piano cycle "Dedication to Tagore" (2007).

The piano cycle "Dedication to Tagore" is a large-scale concept work consisting of four

parts, which are called: Fasl I, Fasl II, Fasl III, Fasl IV. The cycle is framed by the introduction Peshrave-Prelud and the conclusion of Suporish-Postlude creating the integrity of the composition. The word Fasl has a deep symbolic meaning. It means on the one hand the name of the parts, on the other – the time of year. M. Bafoev did not accidentally name the parts of the Fasl cycle, laying the philosophy of life in it. Revealing to the author of the article the ideological idea "Dedication to Tagore," M. Bafoev said the following: – "A person lives his life, starting from the time of spring, which is associated in many cultures as a time of awakening, flowering and comes to the time of winter associated with sometimes wisdom, the ability to generalize the way of life traveled". Based on this, M. Bafoev used a philosophical and aesthetic approach to the embodiment of Tagore's personality and revealed in his essay the stages of his life path, perceived by the author as a multi-part poem of life.

Studying the patterns of Indian musical culture, M. Bafoev conveyed the amazing atmosphere of Indian raga and reflected the aesthetics of Tagore's life. The rhythmic elements of the work have roots in Indian thatas, representing the inner pulse of life. Raghava R. Menon writes: "This is also facilitated by the fact that tala is in some way part of the body, manifesting itself in the beating of the heart, the pulsation of tissues" (Menon Raghava R., 1982. p. 44).

The figurative world of the cycle is represented in the mechanisms of the driving force of the spiritual development of the personality of R. Tagor at different stages of ontogenesis. "Everyone knows the direction of movement of these clocks – from birth to death. Their course is inexorable, it is determined by nature itself, and it is obvious that each person obeys this course" (Abramova G.S., 1999. p. 3). A feature of the work is the concentration of various epochal phenomena, semantic ambiguity, philosophical understanding of the life paradigm. Peshraw-Prelud opens the Tagore leitmotif, indicated by the composer:



The leitmotif consists of two elements that characterize the image of the hero. The first element is built on an upward figurative movement, and the second on playing the abutment with a chromatic introductory tone, which creates the colorfulness and ambiguity of the musical language.

Primary thematic education is the source of all further development. The monothematic principle of leitmotivity made it possible to create a surprisingly solid product. In addition, the form of the second plan in the work is variability. Since the same material receives variational development throughout the work, it can be considered as peculiar variations of Tagore's life path in various dimensions.

Tagore's leitmotif has a semantic-semantic and formative meaning in a cycle, passes through all parts of the work. Peshrav Prelud has a single figurative sphere. It lacks contrasts, the melodic development is based on Tagore's leitmotif. This part affects the development of the cycle as a whole and reflects Tagore's life situations and emotional states. Important expressive importance here is the texture, which amazes with exquisite melodic development. FasI I begins with a small Andante introduction based on the second element of Tagore's leitmotif. Sustained octaves in a low register bode well for the difficult mission of a fighter for justice, the poet's difficult life path. These octaves take on the significance of the leitmotif of Tagore's fate:



The main section of FasI I is the image of a cloudless bright childhood. It is based on a rhythmic element, which in the work is associated with the function of tala – the rhythm of life, the gravitation to the energy of creation and overcoming obstacles. “The movement of the tala within the composition is a kind of rotation, it is not linear-progressive in nature and, conversely, building up round by round, as it were, developing in a vertical direction” (Menon Raghava R., 1982, p. 47). It should also be noted that in FasI I, the rhythms inherent in the composer's style of M. Bafoev play an important role. The polyphonic development of musical material reveals features of continuity with the traditions of I. S. Bach in the desire to reflect eternity and the connection of times.

FasI II is distinguished by a change of mood and modification of the Tagore leitmotif, reflects Tagore's search for his “I” in life. Here the image of the hero is given in development. FasI II is a five-part structure expressed by changes in pace, size, dynamics. The first section of the Andante improvisazi-one is based on the first element of Tagore's

leitmotif, which has a character of reflection. It is constantly transformed, overgrown with various rhythmic variants, often changing size and dynamic shades.

The second section of Moderato begins with the rhythmic element from FasI I – the rhythm of life. It is built on the intonation and rhythmic elements of Tagore's leitmotif. Dotted rhythm, special types of rhythmic structures, jewelry convey movements and searches, mental throwing. Colorful melodic figurations reveal the romantic dreams of youth. The octave moves of the leitmotif of Tagore's fate embody the trajectory of an active life position.

The Allegro section brings a vivid contrast to the drama of musical development. The foundation of this section is built on the rhythm of life, associated with the aesthetics of tala, as a pulsation of movement. Low register, frequent resizing, the use of syncopated rhythm embody an internal struggle situation. This is a kind of toccata of life:

Allegro ♩ = 300



The final section of *Fasl II Andante* improvisazione is built on the material of the first four bars of the initial section and frames the part.

Fasl III has a freely interpreted three-part form. The first section of *Andante con anime* is based on the transformed thematic material of the previous part. M. Bafoev reveals here the spiritual world of Tagore, his thoughts and feelings, using ornamental melodic figures, colorful harmony, polyrhythmia, pedals in the bass. In this part, M. Bafoev reveals and affirms Tagore's ideals and correlates them with his own creative principles.

The second section of the *Più mosso* is a statement of ideals. It is built on the unity of the rhythmic beginning, the ostinateness of the melody, the emphasis on various parts of the measure. With these expressive means, M. Bafoev reveals Tagore as a bold fighter for justice.

Comprehending the majesty of Tagore, the philosophy of his life, energy, the composer in

this part comes to the idea of the identity of Tagore's "I" and his "I" and through the prism of accepting Tagore's humanistic beliefs and feeling the unity of views and life positions. This kind of creative approach of M. Bafoev to the embodiment of the image of a historical personality on the basis of identity is in line with the historical, cultural and artistic development of modern art of Uzbekistan. "The desire to identify the processes taking place in art in their complex relationships with social metamorphoses," notes academician Akbar Khakimov, "is a sign of new trends showing the natural convergence of art history and art criticism with cultural studies and sociology" (Khakimov A., 2007, p. 9).

The third section begins with a small introduction by *Lento*, based on arpegged chords and creating a sense of improvisational, reveals Tagore as an improvisational musician, an expert on Indian classical music, a virtuoso performer on sitar, imitating his sound on piano:

Lento ♩ = 40



In *Fasl IV*, a synthesis of images of R. Tagor and M. Bafoev is discovered. This part is a concentrate of the entire cycle, where the organic synthesis of all elements of the musical language occurs, and a dialogue between R. Tagor and M. Bafoev as representatives of different cultures, but at the same time having common ground, is also highlighted here. Their images embody the unity of harmony, peace and the vital relevance of historical memory. The appeal to the great philosopher of the past made it possible for M. Bafoev to show the importance of histor-

ical memory in line with the problems of our time. The dialogue of cultures allows you to trace the connection of times and reveal the high spiritual potential of the composer's innovations.

Suporish-Postlude. *Adagio*, melodically and intonationally, is a variant of *Peshrav Prelud*. Thus, a logical framing of the cycle is formed. The first element of the theme sounds in octave doubling, which is perceived as the movement of Tagore's soul along the stairs leading to the gates of paradise. The theme acquires a "crystal," "aerial" sound. Tagore,

having passed a thorny life path, gets a place in the annals of mankind. This part is characterized by the continuity of the development of musical material, there are no contrasts in it, the composer mainly uses the upper register of the piano. It is also important to note that this part, like all previous cycles, ends with extended arpegged chords, which creates a feeling of the completion of the life story of each Fasl time.

Summarizing the analysis of the musical memorial "Dedication to Tagore," it should be noted that the composer managed to cre-

ate a monumental, majestic work. M. Bafoev used a wide range of musical expressive means of Uzbek and Indian music, demonstrated his perfect mastery of compositional writing techniques. The artistic concept is striking with the depth and logically built concept of the cycle, reflecting the four periods of the life of the great Indian poet and musician Rabindranath Tagore. This work is one of the achievements of modern Uzbek piano music, in which the historical memory and the embodiment of the historical image are organically combined.

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UZBEK CLASSICAL MUSIC AND RHYTHM (USUL)

Ma'rufjon Rasulov ¹

¹ Uzbek National Institute of Musical Art, Faculty of Pedagogy and Art History,
Department of Music Education, Andijan State University, Andijan, Uzbekistan

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Abstract

The purpose of the research: The main goal of the research conducted on the issue of Uzbek national music, including rhythms (usul), is to systematically analyze the rhythms of works in Shashmaqom.

Research methods: The research process is mainly based on the comparison of Shashmaqom rhythms (usul) as a system.

Research results: As a result of the research, it was shown that the rhythms of Uzbek national music are diverse, attractive, and have the character of different accentuation and accentuation. Rhythms (usul) are systematized and tabulated.

Practical application: The results of the research are fully revealed in the author's doctoral (PhD) work, and the main results are included in the practical training part of the science program for the 2023–2024 academic year of the subject "Maqom asoslari".

Keywords: *Uzbeksky, Shashmakom, instrument, song, rhythm, system, Classification, Tarjie, Gardun, Muhammas, Sakil, Sarakhbor, Nasr, Talkin, Ufar, Tarona, Savt, Mogulch, Talkincha, Kakarcha, Sokinoma*

Introduction

It is known that the heritage of Uzbek classical music has been preserved by the people since time immemorial, enriched by the spirit of the time and passed on from generation to generation. It is the duty and duty of each of us, first of all, our intelligence, our entire society, to comprehensively study such a unique and priceless wealth, to convey its meaning to our children. The reforms carried out by our esteemed President to develop the art of status will further increase the interest of young people who are just starting scientific research in their

field. The musical heritage that has reached our time shows the strength of the chain of generations, and since the requirement of our time is to study them correctly, widely apply them in life and pass them on to the next generation, in-depth study and mastery of every piece of our musical heritage, such as Shashmaqom, which is spiritual the wealth of our people has always been one of the urgent tasks of musicology.

First of all, it should be noted that the name of all Shoboi Shashmakoma is associated with the name of the rhythms. Sarakhbor, Talkin, Nasr, Savt, Mogulcha, Kashkar,

Sakinama, Ufar, Tasnif, Gardun, Muhammas, Sakl and others.

The Shashmakom rhythm system is also built on the principle of simple to complex. Each rhythm has its own name, formula and place in the shashmaka series.

Methods

Musicologist Otanazar Matekubov in his book “Makamot” expresses the following provisions about the scale-rhythmic system of works belonging to the paths of Shashmaqom and Uzbek maqom. “In music, if mode is space (place, position of songs), then iiko (rhythm) is a factor of time, the organization of the flow of time.; the time that passes between songs (iiko’) is embodied in the science of status, usually in the concept of rhythm. From the point of view of the sound system, authority forms a certain system of tones. In another dimension, maqamat consists of a certain rhythmic system. The forms of classical music we have are organized primarily in these two aspects; The components of status groups are determined depending on the sound line and rhythms. In a word, Shashmak, Khorezm maqams, Fergana-Tashkent maqam roads consist of this coordinated system of sound lines and rhythmic measurements.

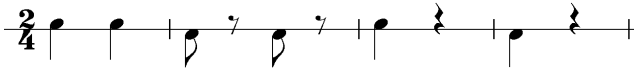
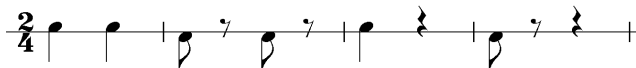
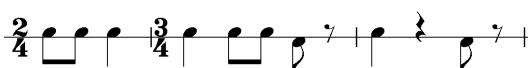

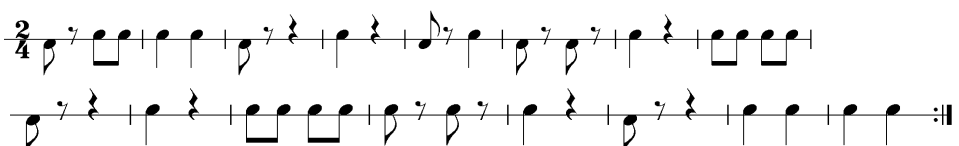
It is known that “Shashmakom” consists of two huge parts: instrumental and vocal. They are usually divided into mushkilot (in-

strumental) and prose (Sinhala). Each section contains components characteristic of the Shashmakom series. The works included in the instrumental tracks of “Shashmakom” consist of simple and complex rhythms. That is, the doira rhythms of the melodic lines in the instrumental part of the “maqom” are different. The melodic lines in the instrumental part are usually named after the rhythms of this doira musical instrument. The instrumental part of Shashmaqom includes the following rhythmic melodies: Tasnif, Tarzhee, Gardun, Mukhammas, Sakil. Music composers in the past also created a style of rhythms based on a certain rule for expressing the rhythms of the musical instrument «doira», and they found their place in classical music patterns or called the rhythms by different names, such as Chapandoz, Chanbar, etc. “Each of the melodic lines in the instrumental sections is an independent instrument and is supplemented with the names of the corresponding “makam.” For example: Tasnifi Buzruk, Tarzhei Buzruk, Sakili Navo, Samoyi Dugok, Muhammadi Irok, Garduni Segok, etc.

Results

“These instrumental tracks of “Shashmakoma” are distinguished by a very complex and thoughtful melodic structure.” writes Ishak Radjabov. Below, we present the system of methods of Shashmaqom’s musical instrument department in the form of a table.

Table 1.

<i>Buzruk is a system of instrumental rhythms</i>	
Buzruk tasnif	
Buzruk tarjee'	
Buzruk gardun	
Buzruk muhammas	
Nasrulloiy muhammasi	

Islimiy saqil

Sulton saqil

Rost is a system of instrumental rhythms

Rost Tasnif

Rost Gardun

Rost Muhammas

Ushshoq Muhammas

Panjigoh Muhammas

Vazmin Saqil

Rak-rak Sakil

Navo mushlikot — rhythm system of the instrumental part

Navo tasnif

Navo tarjee'

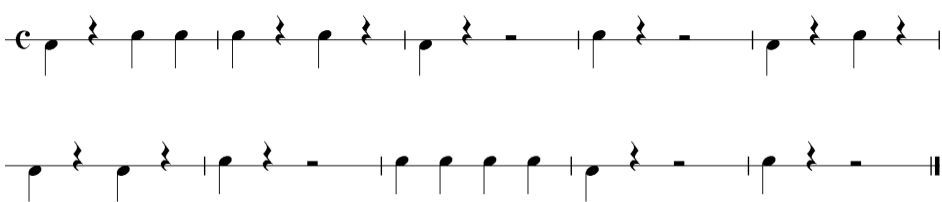
Navo gardun

Orazi nag'ma

Navo muhammas

Bayot muhammas

Husayniy muhammas



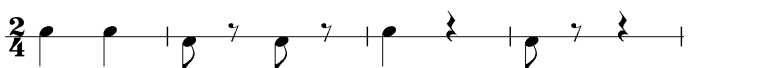
Navo saqil




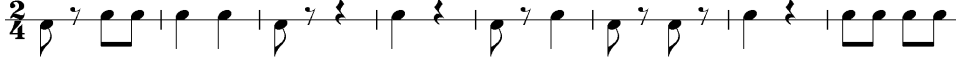
“Dugoh mushkilot” – rhythm system of the instrumental part

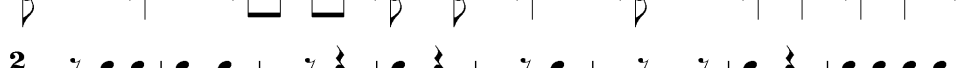
Dugoh tasnif $\frac{2}{4}$ 

Dugoh tarjee' $\frac{2}{4}$ 

Dugoh gardun $\frac{2}{4}$  $\frac{3}{4}$ 



Dugoh peshrav $\frac{2}{4}$ 

Dugoh samoiys $\frac{2}{4}$  $\frac{2}{4}$ 

Dugoh muhammas $\frac{2}{4}$  $\frac{2}{4}$ 

Chorgoh muhammas $\frac{2}{4}$  $\frac{2}{4}$ 

Xo'jiho'ja muhammas $\frac{2}{4}$  $\frac{2}{4}$ 

Chorsarxona muhammas $\frac{2}{4}$  $\frac{2}{4}$ 

Ashkullo saqil

“Segoh mushkilot” – rhythm system of the instrumental part

Segoh tasnif

Segoh tarjee’

Segoh xafif

Segoh gardun

Segoh muhammas


Ajam muhammas


Mirzakarim muhammas


Basta nigor saqil

“Troq mushkilot” – rhythm system of the instrumental part


Irok tasnif

Irok tarjee' $\frac{2}{4}$ 

Irok muhammas $\frac{2}{4}$ 

Irok sakil I $\frac{2}{4}$ 

Irok sakil II $\frac{2}{4}$ 

sakil $\frac{2}{4}$ 

The Nasr section of Shashmaqom is divided into two groups, which are called branches of the first group and branches of the second group. Ishak Radjabov explains this process as follows. "In the early stages of the formation of Shashmakom, branches such as Sarakhbor, Talkin, Nasr, which were included in the first group of the song section, and their tarons and ufars were created. In subsequent ears, the composition of Shashmakom became richer, and composers added new branches to it." Including mukhayar, chapadoz.

The songs included in this section of "Shashmakoma" represent a special sub-series and consist of several works. The works included in the subseries are usually called "tarona". "The works of the first part of the maqams — the Sarakhbors, Talkins, Nasrs and their Tarons and Ufars — will be performed one after another. At first it was performed to the songs of the Sarakhbors, then it was transferred to the Talkins and their songs. Then the lines of Nasr are pronounced with the Tarons and the Ufars are performed. Thus Thus, the first part of the

song section “Shashmak” ends with the last “suporish”.

Usually the basic rhythms of Sarahbor, Talkin, Nasr do not change in the Shashmakoma maqam. The rhythms of the hymns following the main parts of these subcategories differ. Songs have a unique composition in each maqam and are formed in a certain sys-

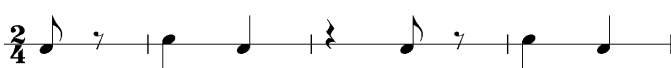
tem of rhythms. Usually, each piece related to the melody and method of singing maqams is called by names based on rhythm and «maqams». Tarons do not have a name and are indicated only by numbers. Taron rhythms are different and colorful. Among them there are simple and complex rhythms. It is presented in Table 2.

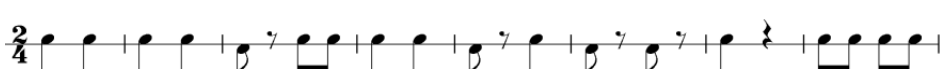
Table 2.


“Buzruk nasr” – rhythms of works included in the first group

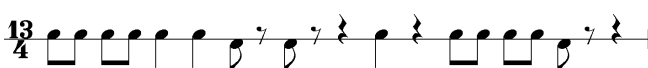
Buzruk sarahbor	$\frac{2}{4}$
Tarona I	$\frac{3}{4}$
Tarona II	$\frac{3}{4}$
Tarona III	$\frac{3}{4}$
Tarona IV	$\frac{4}{4}$
Tarona V	$\frac{3}{8}$
Tarona VI	$\frac{3}{4}$
Uzzol talqin	$\frac{3}{4}$
Tarona	$\frac{3}{4}$
Nasrulloi	$\frac{6}{4}$
Tarona I	$\frac{13}{4}$
TaronaII	$\frac{7}{4}$
TaronaIII	$\frac{3}{4}$
Uzzol nasr	$\frac{6}{4}$
Uzzol ufar	$\frac{3}{4}$
Suporish	$\frac{2}{4}$


“Rost nasr” – rhythms of works included in the first group


Rost sarahbor $\frac{2}{4}$ 

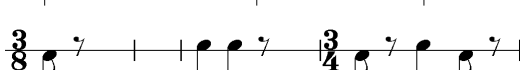
$\frac{2}{4}$ 

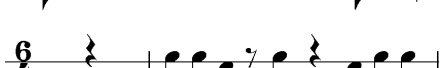
TaronaI 


TaronaII $\frac{13}{4}$ 

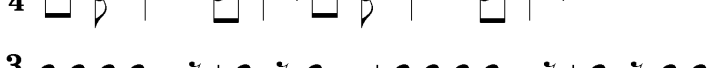
TaronaIII $\frac{3}{4}$ 


Tarona IV $\frac{3}{4}$ 

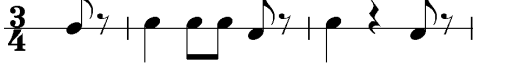
Ushshoq Talqin $\frac{3}{8}$ 


Tarona $\frac{6}{4}$ 


Ushshoq nasr $\frac{6}{4}$ 

Tarona I $\frac{3}{4}$ 


Tarona II $\frac{3}{4}$ 


Saboh Navro'zi $\frac{6}{4}$ 

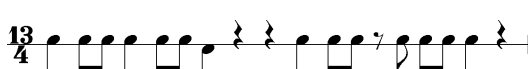
Saboh Navro'zi Talqincha $\frac{3}{8}$ 

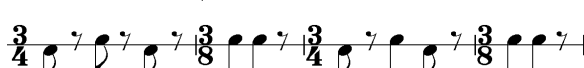
Ushshoq Ufar $\frac{6}{8}$ 

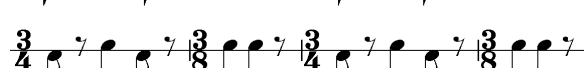
“Navo nasr” – rhythms of works included in the first group


Navo sarahbor $\frac{2}{2}$ 

Tarona I $\frac{6}{4}$ 

Tarona II $\frac{13}{4}$ 

Bayot Talqin $\frac{3}{4}$ 

Tarona $\frac{3}{4}$ 

Bayot nasr $\frac{6}{4}$ 

Tarona I $\frac{3}{4}$

Navo oraz $\frac{6}{4}$

Tarona I $\frac{3}{4}$

Tarona II $\frac{4}{4}$

Tarona III $\frac{3}{4}$

Suporish $\frac{6}{4}$

Husuyniy navo $\frac{6}{4}$

Bayot ufar $\frac{3}{4}$

“Dugoh nasr” – rhythms of works included in the first group

Dugoh sarahbor $\frac{2}{4}$

Tarona I $\frac{13}{4}$

Tarona II $\frac{6}{4}$

Tarona III $\frac{3}{4}$

Tarona IV $\frac{3}{4}$

Tarona V $\frac{6}{4}$

Tarona VI $\frac{3}{4}$

Chorgoh talqin $\frac{3}{4}$

Tarona I $\frac{13}{4}$

Tarona II $\frac{3}{4}$

Dugoh oraz $\frac{6}{4}$

Tarona I $\frac{3}{4}$

Tarona II $\frac{6}{4}$

Tarona III

Suporish

Husuyniy Dugoh

Chorgoh ufar

“Segoh nasr”—rhythms of works included in the first group

Segoh sarahbor	$\frac{2}{4}$	
Tarona I	$\frac{4}{4}$	
Tarona II	$\frac{3}{4}$	
Tarona III	$\frac{3}{4}$	
Tarona IV	$\frac{13}{4}$	
Tarona V	$\frac{3}{4}$	
Tarona VI	$\frac{3}{4}$	
Segoh talqin	$\frac{3}{4}$	
Tarona	$\frac{6}{4}$	
Segoh nasr	$\frac{6}{4}$	
Tarona	$\frac{3}{4}$	
Xoro navro'zi	$\frac{6}{4}$	
Tarona I	$\frac{13}{4}$	
Tarona II	$\frac{3}{4}$	
Tarona III	$\frac{4}{4}$	
Ajam navro'zi	$\frac{6}{4}$	
Tarona	$\frac{7}{4}$	
Ufar segox	$\frac{6}{8}$	

“Iroq nasr” – rhythms of works included in the first group

Irok sarahbor	$\frac{2}{2}$
Tarona I	$\frac{13}{4}$
Tarona II	$\frac{13}{4}$
Tarona III	$\frac{3}{4}$
Tarona IV	$\frac{3}{4}$
Tarona V	$\frac{3}{4}$
Tarona VI	$\frac{3}{4}$
Irok muhayyar	$\frac{6}{4}$
Tarona I	$\frac{3}{4}$
Tarona II	$\frac{13}{4}$
Tarona III	$\frac{3}{4}$
Chambarcha irok	$\frac{5}{4}$
Irok ufar	$\frac{3}{4}$

Following the first group of works (shoba) of Shashmakom, the second group of works (shoba) was compiled. “Shashmakom did not stop at any border, but expanded its structural framework. Thus, several works such as Savt and Mogulcha were created, which were included in the group of works (shoba) of the second part of the song section of Shashmak”.

Savt and Moguls are also a subseries and consist of five specific works (shoba). They differ from tarons in that they are named after their rhythms. They can be performed either as individual works (shoba) or as a series. The second group of works (sho’ba) is based on certain rhythms, and this system is strictly preserved by all Savts and Mogulcha.

Savt and Mughal rhythms are almost identical in terms of rhythms and beats. But in execution it differs in the launch process. That is, there is variability in the place of the starting contribution of the main (theme) melody of the work and the criteria for the order of the strong (main) contribution of the rhythm. What follows is a series of songs performed in the rhythms of Talkinchi, Kashgarchi, Sokinom and Ufar. In practice and in Shashmakom they are considered as the second group of works (shoba) series. The rhythmic system of the second group of works (shoba) of the song section “Shashmakom” is as follows:

“Buzruk nasr” – system of rhythms of works belonging to the second group

UZBEK CLASSICAL MUSIC AND RHYTHM (USUL)

Ushshok Savt	
Ushshok savt talqincha	
Ushshok savti chapandoz	
Ushshok savti qashqarcha	
Ushshok savti sokiynoma	
Ushshok savti ufar	
II Sabox savt	
Sabox savti talkincha	
Sabox savti kashkarcha	
Sabox savti sokiynoma	
Sabox savti ufari	
III Kalon savt	
Kalon savti talqincha	
Kalon savti kashkarcha	
Kalon savti sokiynoma	
Kalon savti ufari	

Navo savt


Navo savti
chapandoz

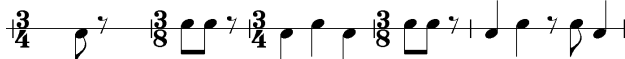
Navo savti
talqincha

Navo savti
qashqarcha

Navo savti
sokiynoma

Navo savti ufar 

Mogulcha navo 

Mogulcha Navo talqincha 

Mogulcha Navo qashqarcha 

Mogulcha Navo sokiynoma 

Mogulcha Navo ufar 

Navo mustazod 

Mustazod Navo talkincha 

Mustazod Navo qashkarcha 

Mustazod Navo sokiynomasi 

Mustazod Navo ufar 

“Dugoh nasr” – system of rhythms of works belonging to the second group

Chorgox savt 

Chorgox savti talqincha 

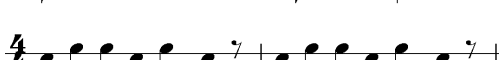
Chorgox savti qashqarcha 


Chorgox savti sokiynoma 

Chorgox savti ufar 

Mogulcha dugox 

Mogulcha dugox talkincha 

Mogulcha dugox qashkarcha 

Mogulcha dugox sokiynoma 

Mogulcha dugox ufar 



“Segoh nasr” – system of rhythms of works belonging to the second group



Discussion

In musical treatises of the 10th– 17th centuries there are many examples of techniques for playing a musical instrument “in a circle”, based on this rule. In this case, syllables are formed from consonant letters, which are the expression of long and short syllables, and the combination of syllables forms columns of measures of the poem and doira techniques of musical instruments. “These columns, which are used in the rhythms of the Doira musical instrument, can also represent the weights in the aruz. In the past, musicians and singers, not knowing the rules of aruz, selected verses to suit songs using rhythmic stops like “tan-ta-nanan.”

In maqams, rhythms are mainly interpreted using the doira musical instrument. In the instrumental section one, nasr and ufar play two or three doiras. The main reason for this is that according to custom, the sarahbors are the main initiator and the main part of the maqams and are performed single-handedly by the mature hafiz.

Ufars and tarons were performed by many people (ensemble) to the accompaniment. The ceremonial aspects of these maqoms and social features are shown. In the nasr section, one of the simplest and most important points is that the rhythm should not be louder than the singer’s voice.

Maqom traditions, which make up a significant part of Uzbek folk music, have historically gone through a long and difficult path of development. Such criteria of creativity and performance were first expressed as a product of the professional activities of court artists, and later its development in the conditions of the oral style took a broad form.

A number of scientific problems in this area were solved as a result of research in the field of musical oriental studies conducted by scientist Ishak Radjabov (1927–1982), one of the founders of the direction of status studies in Uzbekistan. At the same time, the theoretical system of the “Twelve Maqams”, widely used in the 13th–17th centuries, was analyzed in its own way, compared with previous and later methods of maqam, and an

objective understanding of Eastern notation was formed.

Conclusion

It should be noted that Shashmakom, the largest example of the Uzbek classical musical heritage, classified the theoretical aspects of classical musical culture taking into account all its features, and also included simple and complex rhythms in the genre in a certain order.

We see that musicologists I. Radjabov, O. Matyokubov, O. Ibromkhimov analyzed all the historical and theoretical aspects of the Bukhara Shashmakomi, Khorezm makamal and the Fergana-Tashkent makam road, leaving the question of rhythm open.

Separately, it should be noted that maqams are based on two wings of a youth and rhythm balances the consistency of developmental stages in the formation of a certain order and content.

There is a reason why musicologists have not clearly defined the incompatibility of the methodological system. However, it is clear that the official Fergana-Tashkent maqom roads do not have a specific order. At the same time, it is appropriate to recognize that identity has a tradition of forming aspects. It can be admitted that the Shakhnozi-Gulyor maqam road, like other Fergana-Tashkent maqam roads, is unbalanced in the composition of structures and in its rhythmic system.

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Contact: marufjonrasulov92@mail.ru

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PLAYING PIANO CHORAL SCORES WITHOUT ACCOMPANIMENT

Shakhnazarova Barno Abdurakhimovna¹

¹ State Conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

Purpose: Preparation choirmasters and conductors of academic choirs to work on choral scores, sing from notes and independently work on a work and analyze it in all aspects.

Methods: An integrated approach, including theoretical analysis and practical work on the choral score.

Results: Acquisition of skills in reading choral scores without accompaniment on the piano.

Novelty: Analysis and work on choral works without accompaniment by composers of Uzbekistan.

Practical implementation: Practical implementation: The main provisions of this study can be used as auxiliary material for complex work on choral works without accompaniment in the educational process.

Keywords: *choral scores, legato, non-legato, dynamic, crescendo, diminuendo, cantilena, homophonic-harmonic, soprano, alto, tenor and bass parts*

Introduction

Reading choral scores is one of the main subjects in the cycle of special disciplines in the professional training of undergraduate students in the conducting and choral departments. The main objective of the course is to educate the future choral conductor in the process of becoming familiar with a wide range of choral works of national and foreign classics, arrangements of folk songs and mastering the skills of performing them on the piano. At the same time, the student acquires special knowledge and practical skills in the field of working with a choir, as well as in accumulating a repertoire from the best examples of choral literature.

Main part

The program for the course on reading choral scores provides for the study of a cappella works in a four-line presentation. When reading such a recording, the success of the work will largely depend on how well the techniques of reading the scores of homogeneous choirs in two-line presentation were previously mastered. The challenge in reading four-line works is to learn to read the entire score at once, with the sopranos and altos on the top two lines, the tenor part in treble clef on the third line, and the bass voice at the bottom.

One of the first skills in performing a four-voice harmonic choral score on the piano is to ensure that all four voices sound equally

strong. To acquire this skill, you should use choral works in which the voices are identical in rhythmic pattern and form a single dynamic ensemble that does not require the isolation of any one voice. The student must learn to play the score so that each chord sounds full and even, so that the sound of all voices in the chords is uniform in sound strength. It is necessary to learn to maintain such a uniform dynamic fullness of playing chords on the piano with a general “crescendo” or “diminuendo”, with a sharp change in dynamics (*subito f*, *subito p*), as well as in the different nature of the movement of the music (*legato*, *non-legato*).

It is very important for students to master cantilena, smooth sound engineering. It is impossible to achieve a cantilena sound without the correct selection of fingerings, ensuring maximum coherence of the game. Mastering pedaling skills should go in parallel with working on the character of the sound, strokes, and breathing, since all this is an interconnected process.

At the first stage of work, when the main task is to master the skills of coherent performance of all voices, it is recommended to perform the score without a pedal (*finger legato*), which allows the student to hear and eliminate the shortcomings of his performance as he plays. It is recommended to use the pedal only as an auxiliary technical device to facilitate the performance of difficult parts of the work (large leaps of the melodic voice in the middle of a word, choral chords, etc.).

When reading works for a mixed composition on the piano, the female voices are mostly played with the right hand, and the male choir parts with the left however, due to the wide distribution of voices, and also depending on the different type of presentation, there may be a different distribution of voices. Thus, in order to achieve a connection performance with a wide arrangement of voices, often the middle parts of the score (alto and tenor), depending on the voice guidance, can be performed by both the left and right hands. If the intervals between basses and tenors exceed an octave, then in such cases it is convenient to perform the tenor part with the right hand together with a female choir.

One of the necessary skills when playing works of a homophonic-harmonic nature is

the ability to clearly highlight the main melody against the background of the general choral sound. This requires some technical skill and it is suggested that the pieces be played at a slow tempo. Work on mastering the expressive transmission of a melodic line on the piano should begin on the simplest four-voice scores, with a clear harmonic structure, with a melody in the upper voice.

In choral works, the main melodic material is often presented in different parts of a mixed choir in order to create different sound colors. Significant difficulties arise when performing choral scores with a melody placed in one of the middle voices. When performing the work “Венецианская ночь” by M. Balakirev on the piano, it is most convenient to perform the bass part with the left hand, and the tenor, alto and soprano parts are performed with the right. In this case, the main melody in the tenor voice can be easily highlighted.

The execution and choice of fingering are more complex when the theme is performed in one of the middle voices of a mixed choir. In the first three bars of A. Nikolsky’s “Звонили звоны”, it is more convenient to perform the melody in a tenor voice with the right hand, and when the soprano part enters, it should be transferred to the left hand (the second basses from the sixth bar can be omitted). Isolating the main melody in the tenor here turns out to be somewhat more difficult, since it is also necessary to emphasize the parts of the sopranos and baritones, imitating the sound of a bell ringing.

Often in choral scores for mixed composition there is also a presentation in which the main melody is entrusted to the alto part. Sometimes one can observe examples of the simultaneous presentation of two melodic lines in different parts. In the next work by V. Kalinnikov “Лес”, in order to most clearly highlight the melodic lines (in the bass and soprano parts), it is advisable to play only the bass with the left hand, and the tenor, alto and soprano parts with the right hand. In this case, it is more convenient to transfer the last beat of the first bar and the first beat of the second bar of the tenor part to the left hand (the same should be played in the third or fourth bar). This method of performance makes it possible, with a general dynamic in-

crease, to clearly emphasize the melodic lines of the bass and soprano parts of the choir in the ascending sequence.

In some choral works, the main melody may run sequentially in all voices. When playing such scores on the piano, the main task is to emphasize the main thematic material when carried out in various parts of the choir. In the work “Уснуло всё” by Ts. Cui, the distribution of hands is: the male choir parts are played with the left, and the female choir with the right. At the moments of crossing voices in the third and fourth bars, the position of the hands remains the same, since the crossing parts (altos and sopranos) are played with one hand. When performing homophonic-harmonic choral scores on the piano, the bass voice should be slightly emphasized (weighted). This is necessary in order to hear the bass part as a stable basis of the choral chord in the timbre sound of all choral parts.

An important point in working on the works of Uzbek composers a cappella are their specific features associated with meter

rhythm and variation. While working, students are faced with the following questions:

- work on works written in the traditions of folk professional genres;

- work on works based on the use of variant-variation techniques of intonation transformation (works of a homophonic-harmonic nature with elements of imitation)

- work on works based on the use of various metro-rhythmic formulas;

- work on works written for a cappella choir and soloist.

Many choral works by composers of Uzbekistan were written using the traditions of the folk song genre. The technique of antiphonal comparison (female and male voices), works in the form of a couplet, works close to the traditional maqom are reflected in many arrangements, transcriptions and original compositions composers of Uzbekistan.

Conclusions

Playing a coral score without accompaniment on the piano is the main skill of a choir-master.

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Contact: barnosahnazarova@gmail.com

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WORK ON CHORAL SCORES

Shakhnazarova Barno Abdurakhimovna ¹

¹ State Conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

Purpose: Preparation of future specialists – amateurs, choirmasters and conductors of academic choirs to work on choral scores, sing from notes and independently work on a work and analyze it in all aspects.

Methods: An integrated approach, including theoretical analysis and practical work on the choral score.

Results: Development of the following knowledge and skills in working with scores: possession of the theoretical foundations of studying and reading choral scores of various compositions, performing and analyzing works on the piano.

Novelty: Analysis and work on choral works by composers of Uzbekistan

Practical implementation: The main provisions of the article can be used in performing activities. Facts from this study can also be used as supporting material for complex work on choral works in the educational process.

Keywords: choir, texture, score, legato, fingering, literary text, expressive performance, pedalization

Introduction

From the first days of independence, much attention was paid to the development of national culture and spirituality in our country. In this sense, the promotion of musical art in our republic is intensifying, and the activity of young artists is increasing. In recent years, thanks to the development of professional choral art, many professional choral groups based on the academic style of performance have appeared in Uzbekistan. Every year there is an increasing need to teach children musical literacy in schools, to educate children in musical culture, which is an integral part of moral culture.

Working on choral scores introduces students to children's works and helps them improve their performing skills.

Main part

The consonant chord (A chord (Italian: *Accordo* – I agree) is a combination of three or more sounds of different heights and sounding as a single whole) is the main factor in the verticality of the chorus. Every conductor must hear the harmonic structure of the score being performed – its coloring. From the first lessons, the student must learn to read the score horizontally and vertically at the same time.

Of course, the success of mastering the skills of singing in a choir largely depends on the skill of playing the piano. At the same time, performing choral scores on the piano has its own characteristics. Thus, the main method of sound production is “legato”. Therefore, starting from the first lessons, it is necessary to attract students’ attention to mastering the choral cantilena in piano performance.

The optimal selection of application for the execution of the cantilena (Cantilena (lat. cantilena – song) – a pleasant, smooth performance of melody and music in general; the direction of sounds composed by the sequential legato method) is of great importance.

Convenient placement of fingers (Fingering (lat. applico – I press) is the position of the fingers when playing musical notes and the order in which they are exchanged) (fingering) simplifies the work not only from the technical side, but also significantly affects the character of the sound. To achieve full legato and perform a full, coherent and broad musical phrase, it is necessary to use correct fingering. The following technical methods are recommended:

- quick placement of the first finger on the middle sounds of the left and right hands (movement in the direction of a complex melody);
- shifting the first and second fingers;
- switching fingers on an already pressed key, etc.

An important aspect is the division of the musical text into parts with the right and left hands. When reading children’s and women’s choral scores, it is recommended to play the soprano part with the right hand and the alto part with the left, regardless of the number of staves. The distribution of hands is similar to that of women in works written for male choirs: the tenor part is performed with the right hand, and the lower voices (bass) with the left. In works written for mixed choirs, the

soprano and alto parts are performed with the right hand, and the tenor and bass parts with the left. Deviations from the generally accepted norm can also be found in cases where the voices of choral parts intersect.

Choral scores may not always be performed perfectly. In this regard, students should become familiar with some methods for simplifying them, e.g.:

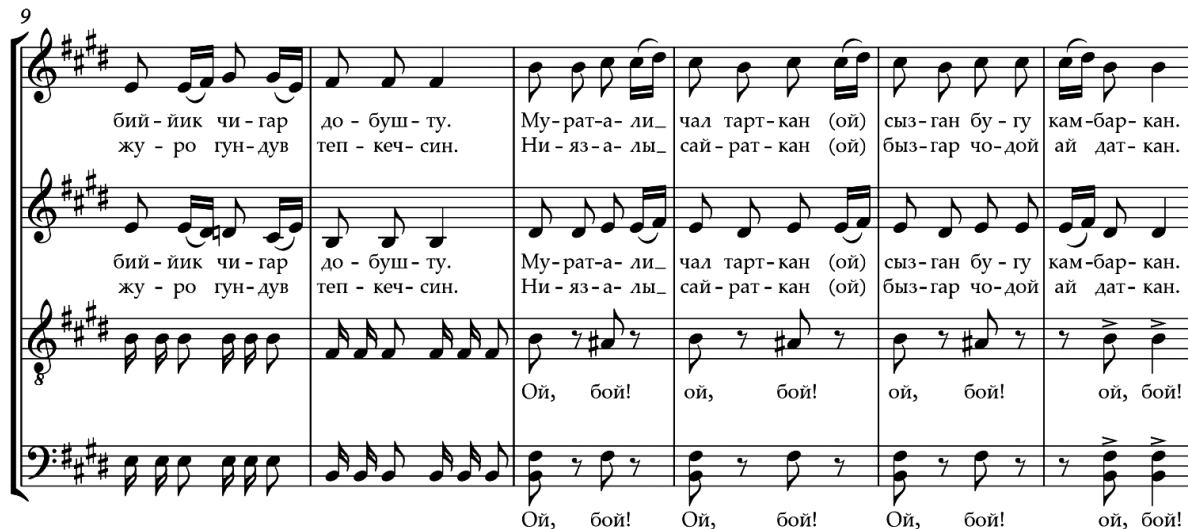
- skipping double sounds;
- omission, when it is impossible to preserve stable sounds in a certain part;
- partial omission of duplicate sounds, when it is not possible to cover all sounds due to the wide arrangement of voices (often in the bass line), etc.

Working on a choral score, like the process of mastering a musical instrument, requires a certain amount of time to achieve high-quality performance. Therefore, from the beginning of the course it is necessary to require serious and thorough independent work from the student.

Choral music is closely related to literary text. But the musical phrases composed by the composer do not always correspond to the phrases of the literary text. Therefore, it is very important to pay attention to the proportionality or inconsistency of the spiritual accents of the text and music and to be able to distinguish, first of all, structures in music – phrases, motives, sentences and periods.

The presence of words (sometimes in prose, but more often in poetic form) is a characteristic feature of all choral scores. Usually in choral works, when there is no meaningful text, exclamations are used (ho, er, hey, la..) or repetition of vowel sounds (a, o, u..): and sometimes oral singing is required. In the example from N. Sharafyeva’s acapella work “Khorezm Tunes,” the female and bass parts sing “Lap, da duppala duppala duppong”; the tenor part uses a contrasting rhythm and different lyrics, for example, “Yor, bo’y, bo’y, bo’y.”:

In bars 11–13 of E. Nechaev’s work “Komuzchu” the syllabic exclamations “Oy, boy” are used.



бий-йик чи-гар до-буш-ту. Му-рат-а-ли чал тарт-кан (ой) сыз-ган бу-гу кам-бар-кан.
жу-ро гун-дув теп-кеч-син. Ни-яз-а-лы сай-рат-кан (ой) быз-гар чо-дой ай дат-кан.
Ой, бой! Ой, бой! Ой, бой! Ой, бой!

In the a cappella “Mushtokdur” by B. Umidjonov, roll calls between male and female choral parts are used, and we see that a literary text is written under each part.



О-лам ах-ли гул ки-би рух-со-ринг-га муш-тоқ-дур,
О-лам ах-ли гул ки-би рух-со-ринг-га муш-тоқ-дур,

If the words in all voices are the same and require simultaneous performance, then for all choral parts you can write the words on one line.

When mastering choral scores using the piano, it is necessary to pay serious attention to the analysis of the works being studied, taking into account the synthesis of notes and the literary text of the work. Careful study of the literary text is an indispensable condition for expressive and competent performance of the piano score. Performers must fully follow all the instructions of the author, approach the choral performance and play together (without a pedal, with the correct fingering), taking into account not only the means of musical expression (tempo, sound control, dynamics, etc.), rather, it is necessary to follow the features of its choral performance (caesura, diction, character, etc.).

The horizontal and vertical structure of the choir is of great importance for the expressive performance of choral scores. The choral horizontal is connected primarily with the sound science of one of the choral scores. It is important to hear the logical development of each voice and be able to comprehend it in the overall choral performance.

The success of lessons in playing piano with choral scores and reading music is closely related to the student’s initial preparation, level of piano technique, pedal control and finger dexterity.

Choral works of a lyrical nature usually require melodic, sonorous performance with the correct fingers, without the use of pedals. Melodic and harmonic phrases are always played clearly and clearly. Correct selection and use of fingers, individual work of each

hand is carried out first under the guidance of a teacher, and then independently.

The pedal can be used in several situations:

- when it is impossible to connect sounds using only your fingers (the pedal is used to bridge the gap between different harmonies),
- if the interval of the bass line is very large, it is played in the form of a short grace note using a pedal;
- it is recommended to use the pedal to achieve legato performance when repeating the same chord, if the work contains jumps at large intervals.

It is important to remember that incorrect or excessive use of the pedal can result in unclear and muddy harmonies.

It must be taken into account that if you have insufficient skills in using the pedal, the direction of the sound will be unclear and the harmony will be disturbed. Therefore, you must first carefully, without pedals, and with the right fingers, learn the choral score.

Conclusions

Work on the choral score is the main factor in performing activity.

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E-mail: barnosahnazarova@gmail.com

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© Shakhnazarova B.A.
Contact: barnosahnazarova@gmail.com

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SCIENTIFIC AND CREATIVE ACTIVITY OF UZBEK MUSICOLOGIST T.B. GAFURBEKOV

R.A. Tursunova ¹

¹ State Conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

Purpose: to reveal the multifaceted activities of the outstanding Uzbek scientist, musicologist, doctor of art history Tukhtasin Gafurbekov and determine the role in the development of musicology in Uzbekistan.

Methods: the research uses a musical-historical and biographical method of analysis.

Results: based on the analysis of musical critical opuses, scientific works of the scientist, the vector and main directions of Tukhtasin Gafurbekov's activity are determined as well as the problems of research in Uzbek musicology at the end of the twentieth century.

Scientific novelty: scientific novelty consists in attracting new previously unexplored materials and historical facts on the object of research

Practical importance: the results of the research can be used in a course of lectures on musical, historical and theoretical disciplines to help fill in the pages of the history of national musicology and the development of musical culture in Uzbekistan.

Keywords: *The art and science of Uzbek musicology; National Arts and its heritage; study of the art and creativity of famous artists and composers*

Introduction

The fruitful and meaningful activity of these artists is worthy of special recognition, as they are the people who contribute to the formation and development of Uzbek musical art and science. The Uzbek scholar, music critic, pedagogue, art worker, doctor of arts, professor of the State Conservatory of Uzbekistan Tukhtasin Batirovich Gafurbekov is recognized as the master of the Uzbek music school for his youthful activity. This year, the master celebrates his 85th birthday, and we have to emphasize the remarkable contribution of the master in this field, focusing on the

only musical-critical activity of the scholar within the limits of our article. Undoubtedly, Uzbek culture, music education, national art, pedagogy and all its artistic faculties cannot be limited to a single article that reveals the country that teacher and scientist T.B. Gafurbekov has created.

Results of research

The creative activity of musicologist-critic T.B. Gafurbekov began in the mid-1960s, as a musician who wanted to answer the big questions of contemporary musical life and express his thoughts on the big problems of

musical art. This point of view is evidenced by the variety of critical objects of musicology, the genre and color of its critical opus: from essays and reviews on the musical life of our republic to analytical articles on individual composers, from the analysis of the works of creators to short annotations to new notes and music books, from the estimates given to dissertations, from reports to critical decisions made in the current way. In each of them, the talent of the music critic T. B. Gafurbekov, who took a strict view of the genre, the inventiveness of the scientist, who was inclined to reveal the essence of each problem, the inventive, analytical and research system was developed to solve the puzzles.

He is the author of 5 monographs: "Folklore origins of Uzbek professional musical creativity", "Creative resources of national monody and their refraction in Uzbek Soviet music", "Sailanma", "Music is my Universe", "Creativity of Bastakors: history, analysis, destiny". A distinctive feature of their author is the tireless movement forward, the discovery of new paths in science. The monograph "Creative Resources of National Monody and Their Refraction in Uzbek Soviet Music" plays a special role in studying the problem of monody in the works of composers of Uzbekistan. This work formulates the principles of the theory of monodyic form formation, analyzes the main features of the line form, showing the typological generality of its manifestation in monodyic genres belonging to the musical culture of Uzbekistan. Monody is assessed by Gafurbekov as a type of development of musical thought on par with polyphony. Uzbek monody is a comprehensive artistic value. Its samples are a universal property, which cannot be arbitrarily dissolved even in the most modern means of compositional technology; rather, on the contrary, this property should become a strong guarantor of subsequent truly national compositions (Gafurbekov T., 1987).

The scope of T. B. Gafurbekov's creative researches and interests is distinguished by its breadth. Critical thinking is embedded in scientific knowledge, journalism, and pedagogy, and these three combined experiences represent a unique blend of creative, aesthetic, and scientific thinking. In addition to the articles, the musicologist took to the field as a promoter of new trends in the music in-

dustry. In particular, he was interested in the national art and its heritage, contemporary events, and studied the art and creations of famous artists and composers, such as Hoji Abdulaziz Abdurasulov, Tukhtasin Jalilov, Mustafa Bafoev, Mirsodaq Tojiyev, Mirhalil Mahmudov. All the works of the pen of the musicologist are written in the spirit of humanity and emotional balance, in the spirit of devotion to the traditions of the critical art and science of musical culture. It should be noted that today T. B. Gafurbekov is a regular participant in all events, creative meetings, concert evenings, complex periodic conversations held by the Uzbekistan Composers Organization, which is very interested in the issues of creators and authors.

His interest in musical theater and concert activities was emphasized in articles devoted to the various puzzles of the composer, ranging from the musical theater, philharmonic activities, the traditions of the national marching band, the national and symphonic orchestra.

T. B. Gafurbekov's ideas extended the range of geographical data from the borders of the republic to the countries of Bulgaria, Romania, India, Japan, France, Jordan. The problems of Uzbek music art are not only national, but also harmonious in the context of other art problems, and the articles and researches of Tukhtasin Batirovich Gafurbekov have earned the reputation of the young singers on the world stage. In these essays, he first explores traditional and hereditary folklore, and later, in a more retrospective manner, the roots of the past and the present, the present and the future. He is one of the first figures to introduce the world of music, the knowledge of Western European compositional art, the East and the West in the art of Uzbek music criticism.

In the 1970s and 1980s, the name of T. B. Gafurbekov was recognized in the prestigious public news and scientific media as a scientist-publicist who became known to specialists and the general public. This is reflected in the official opposition to, and praise for, doctoral and master's theses. Every new study they were given was recognized by the scientific community, and their advice was valuable to the plaintiffs in improving the quality of the research. The first stepman T. B. Gafurbekov

was determined not to compromise in the defense of his ideas, to defend all the ideas that he considered to be true until the end, he wrote a book and an editorial with a number of serious and sometimes controversial views in the circle of critics and scientists.

It is known that a lot of work will be done to establish the historical truth about the bright figure of the outstanding leader, patron of science and art, Sahibgiron Amir Temur, at the first stage of the independence of the Republic of Uzbekistan. Uzbek musicologists and art historians have also created a number of studies to illuminate the culture and art of Amir Temur and the Timurid era. It should be noted that the artistic interpretations of Amir Temur in Europe are among the most urgent issues in world science, and this problem has become extremely important for musicology in the field of Eastern music.

Uzbek musicologist, doctor of art studies, professor T. B. Gafurbekov is the first to pay attention to determining the place, interpretations and position of Amir Temur in European opera. The first lectures of the scientist were published in the collection of the international conference on the topic "Rise of science, culture and education during the Timurid period" held on April 22, 1996 at the headquarters of UNESCO with the participation of scientists from Uzbekistan, France, England, Germany, Switzerland, Pakistan, Japan and a number of other countries. The scientist paid special attention to the fact that the great German composer G. F. Handel dedicated his opera, which he created in his maturity, to the character of Amir Temur, and that this opera will be performed at the opening ceremony of the well-known G. F. Handel festival to be held in Halle, Germany. The richness and depth of the topic revealed by T. B. Gafurbekov became a foundation for future research (Gofurbekov T., 1997).

T. B. Gafurbekov has sixty years of teaching experience. This path of his began back in 1959 at the Children's Music School, then there was a cultural and educational tech-

nical school, after which the Hamza Music School, and in 1967 the Tashkent Conservatory. While still a student, he became a teacher – a truly unique case in the history of the famous music university. After graduating from university, Gafurbekov was left to work at the department of music history, entrusted with teaching two courses – the history of Uzbek music and the history of Western European music, supervising coursework and dissertations in a specialization class. The professor teaches students not just to analyze the work of this or that composer, but teaches them to be real musicians who must be able to delve into the style of each era and adequately translate this into seminar classes on the history of music. At the same time, his deep wisdom is combined with a cheerful love of life and a wonderful sense of humor. But the main thing, of course, is love for students and great joy from their success. His class produced not only certified specialists, but also graduate candidates and doctors of art history, as well as doctors of philosophy (PhD) (Gofurbekov T., 2009).

Conclusions

Today, Thukhtasin Batirovich Gafurbekov's articles published in local newspapers, his editorial work, his scientific articles in books and collections, his scientific editorial work, his doctoral and doctoral dissertations, his monographs, collections and dissertations in the quality of opponents and admirers, his publications in foreign languages, his many publications on television and radio are appreciated not only for his creative work, but also for the quality of his work as a human being, who sacrificed his life to provide an example for young people (Tursunova R., 2015).

Such individuals who are committed to the equality of Uzbek science, art, music criticism, who are committed to the promotion of their strength, talent and creativity, should be given special attention and become a center of research.

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© Tursunova R. A.
Contact: ravshanoy76@mail.ru

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METHODOLOGICAL PROBLEMS OF STUDYING THE PHENOMENON OF MUSICAL DYNASTY

G.A. Tursunova ¹

¹ The State Conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

Objective: numerous issues related to the study of the phenomenon of musical dynasties in science are still not sufficiently researched and developed. As world practice shows, the activities of the dynasties played an important role in the evolution and formation of many European and Eastern musical cultures, as the engines of cultural progress, contributed to the development of national composing and performing schools in many countries and regions.

The purpose of the study is aimed at developing methodological approaches in the study of the phenomenon of a musical dynasty, a comprehensive study of which should be based today not only on research by art historians, but also on a wide range of specialists – geneticists, physiologists, historians, sociologists, psychologists, etc.

Methods: in the study of this issue, the historical and theoretical aspects of this issue are highlighted, the main priority methods of analysis are identified, as well as evaluative, analytical and critical approaches to the study of this issue. Attention is focused on an integrated approach to studying the methodological aspects of the study of the phenomenon of musical dynasties. The material provides an overview of publications and developments of diverse authors, to one degree or another, touching upon issues related to genetics, social continuity, education and musical talent. The role of some dynasties in the history of Uzbek musical art is investigated.

Results: at present, the study of the activities of the musical dynasty in science, the promotion of the professional and moral values of the family institute laid down in the foundation of the functioning of this phenomenon, at a deeper level will give an opportunity to go out in the study of the problem and issues facing modern art, science and education.

Scientific novelty: the article presents for the first time the method of studying musical dynasties.

Practical significance: the main provisions and conclusions of the article can be used in scientific and pedagogical activities when considering issues of succession, upbringing, musical education, as well as in studying in research questions of musical traditions.

Keywords: *musical dynasty; art; genetics; traditions; phenomenon; talent; musical ability; social continuity; specialist; study*

Introduction

The activity of musical dynasties as a unique cultural phenomenon of the past and modernity is connected with the creativity of the play of bright musicians-artists, connected with each other by ties of blood kinship, which, over a long historical period, in their combined creative contribution, have contributed to the formation and development of national composer and executive schools, conceptual directions, the styles of the country. Sometimes the activities of a musical dynasty became symbols of an entire musical era. In this sense, the musical dynasty, as a socio-historical cultural phenomenon, has made a great Many know the fundamental importance of musical dynasties: Bakhov's composers in Germany, Scarlatti in Italy, Mozart, Strauss in Austria, Cabezonov in Spain, Couperenov in France, Bend and Brixie in the Czech Republic, Pipkovs in Bulgaria, Gadzhbeekov in Azerbaijan, and a. Performers and bastacors (creators of monodist music, melodist) from the dynasty of Rajabi, Babakhanov, Sufikhanov, Khatamov, Dzhililov, Kharratov, M, M. in Uzbekistan. contribution to the formation and development of the system of world and national cultural values.

Each member has musical background, abilities (at the genetic level) and talent, and the level of high performing and creative skill is a result of the continuity of a rich family tradition, which includes the experience, knowledge, skills and skills gained over the years. At the same time, each creative dynasty in historical retrospective will form and have its own, peculiar internal code of development, the sum and level of factors characteristic of a certain historical period. In the music dynasties' forge, the secrets of the performing and creative skills of several generations of creative intelligentsia are still "lurking".

Methodology of studying the phenomenon of musical dynasty today requires a comprehensive approach, based not only on research and development of musicologists, historians, but also a wide range of specialists – medical specialists, psychologists, geneticists, sociologists, historians, culturologists, etc. An in-depth, integrated approach is essential to achieving effective results in this area.

Results of research

Dynasty, as a kind of social phenomenon, has an interdisciplinary characteristic of research. In particular, the dynastic heritage within the framework of humanitarian and social disciplines is revealed in the context of the traditions of the succession of the ruling families. If the science of history purposefully sharpens its attention to the study of the genealogical "tree", (Prasol A., 2018), then political scientists investigate this phenomenon from the point of view of the formation of continuity in the field of interstate relations. Economic scientists study the financial results of large businessmen and their family clans and dynasties, analyze the mechanisms of relations that have developed in family conditions (Burde P., 2005). In journalism and literature, the phenomenon of the dynasty is also highlighted in terms of the continuity of artistic and creative traditions. Medical specialists investigate a number of dynasty issues that come into contact with issues of genetics, physiology and hereditary factors (Kalashnikova K., 2012). And major scientists and philosophers have always attempted to reveal the development of world science as a whole by the example of the succession of generations (Lezgina D., 2004; Iseeva E., 2017). As you know, the development of the science of society and its positions opens a wide path to the study of professional dynasties in the context of sociological research. It is noteworthy that in such dynasties the sequence of generations is designated as a consistent and integral phenomenon with direct criteria of race, heredity, principles of education and training. At the present stage, the social success of dynasties is determined not only by the hereditary signs belonging to the dynasty, but also by achievements in the field of education. Such dynasties can be considered as a special category of persons and employees with certain internal resources and potential.

East and in the future, the term began to be applied to representatives of a certain kind of profession, adding the words "family" or "labor" to the "dynasty", thereby emphasizing that people come from the same family and are the successors of the parents' business, follow in their footsteps. It is enough to recall the creativity of folk craftsmen, whose

secrets of mastery of applied folk crafts were passed down from generation to generation and carefully preserved and protected in the family circle. The dynasty principle should traditionally include the following criteria: generations change based on the continuity and duration of three generations of creative activity; origin from one common type (family, common family, common family name); merit of the dynasty and their public recognition; Accepting and confirming the effectiveness, efficiency of experience, skills, skills, schools of a certain dynasty.

Historically, the way of life of many peoples, not only of Europe but of the East, spiritual and cultural values, and socio-economic relations dictated the dominance of dynasty in many spheres of human activity. The musical art of the Uzbek people, long developed on the basis of the oral monodik tradition, remained in various historical stages of traditional education within the system “teacher-student” (Ustoz-shogird), demonstrate in this context the teaching from “father to son” to the successor of the family craft, professions (Tursunova G., 2020; Tursunova G. Karim Zokirova, 2007; Tursunova G., 2018). It is also possible to recall the multifaceted activities of the main musician at the court of Amir Temur Bastakor, Hodzhi Abdulkodir Maraghi (1353–1435), his son Abdulaziz and then the grandson Muhammad in Samarkand. The new political and social changes that took place in the Central Asian region at the turn of the 20th century have given the people certain freedom to choose their future profession and to continue the family business. This has had an impact on the quantitative index and the reduction of dynasties in society as a whole. Members of the dynasty now try their forces in the new contiguous arts and sometimes distancing themselves from them.

A study of dynasty creativity shows that many musical dynasties have followed their own model of development, having their own identification code of development. The propensity for certain types of thinking, cognitive functions, anatomo-physiological positioning of one kind of polished over the years was passed on to the new generation at the genomic level and assimilated with the mother's milk. The dynasty environment encour-

ages the young generation to start their music classes at an earlier age than their peers and move forward faster. Achievements of professional heights are due both to the level of hereditary talent, the propensity to a certain kind of art, diligence, often greater control and attention from the older generation, and external factors not related to the individual.

For the formation of a dynasty, the factor of social continuity, on the example of which the personality is formed, are created favorable conditions for successful realization of professional growth of the professional and continuation of dynastic principle. As we can see, on the example of creative dynasties, a generation of creative intelligentsia raised in families from the very first step is immersed in the environment, creating favorable conditions for rapid and effective growth, the formation of professional qualities and conditions for successful realization of his innate tasks.

In 1575, Juan Harte's 1575 book *The Study of Science's Capacities* was published in Spain, where the author raised a number of questions, such as the qualities of the nature that makes a human being capable of one science and unable to do another or what kind of giving is humanely available, what art and science correspond to each grant in particular, and what kind. Is it possible to find out the relevant gift? The book was banned from publication and distribution by the Inquisition in 1581.

The first scientific publication in this field was the 1875 article by an English researcher, geographer, anthropologist and psychologist; Founder of differential psychology and psychometry, F. Galton, who for the first time put together with the notion of inheritance questions of nature and education, environment and lifestyle. However, in his research, the author was inclined to believe that it was genetic defects that surpass the social prerequisites and conditions of its formation and manifestation (Galton F., 1875). This aspect of the issue now requires further research. So, how does the principle of the heredity of musical talent in dynastic succession manifest in society and what is their mechanism? Musical abilities, in turn, are products of culture or education? What is the level and quality of the factor of education, gene heredity in the work of dynasties? All of these issues are

not sufficiently explored in science, and in this context, the integrated approach, results, and research of experts from other areas of science is important. However, it is obvious that the phenomenon of the musical dynasty and its aspects of its study can be covered in parallel at the level of medicine, genetics, psychology, sociology and culturology.

Since Plato's time, the idea that the ability arises from biological factors has been established and developed, and that their public disclosure depends entirely on the gene pool derived from inheritance. Training and education can only change the speed of their appearance, but they will always appear in one way or another. Today, psychologists around the world argue that the first moments of a person's life prejudice his future and his talent. Indeed, from an early age, the development of human resources and abilities can be stimulated. It is necessary to create a social environment for the development of musical talent. However, the question of how bright musical predisposition can be transmitted along the genetic line is important.

Today's fundamental work in the field of study of musical abilities is the research of the Russian scientist, Doctor of Arts, Psychologist and teacher Dina Kirnarskaya "Psychology of special abilities. Musical abilities" (Kirnarskaya D., 2004). However, to identify the role of the entire dynasty in the "historical" slice, covering three generations of the same kind of activity, sometimes becomes problematic. This is due to the fact that for a comprehensive study, already from new positions, the creativity of the older generation often lacks the necessary information, documentation, archival and historical materials which have "vanished in summer", and for the younger generation there is a lack of time to assess the fertility and public recognition.

Conclusions

The principle of "musical dynasties" (thought, as for many other dynasties in related areas of human life) today must be based not only on the presence of a succession in three generations. This important criterion can

be concluded in some cases by the breath of the single-name dynasty and belonging to the same genus at one historical stage. The frequency of the activity of musical dynasties (relatives not only from one line, but also brothers, sisters, their families, cousins, uncles, etc., taking into account the constant renewal from outside on the basis of new family unions taking the same name) can also provide a basis for observing the transformation processes, also, investigate the "Dynasty code" of a single family. In spite of the importance of in-depth research in this field, the influence of external factors on the life of each dynasty in hotels (i.e., its environment, lifestyle, interests, level of thinking and even a simple "successful attempt" of kinship unions can play a decisive role in the importance of each musical dynasty and its representative in this field). That is why today a wide range of specialists from different fields should be drawn to the study of this problem.

As is known, the world of music art is vast and multifaceted. The musicians include people of different specialties. Most of them express themselves in performing arts (singers and musicians, conductors), others in creative (composers and composers) and scientific field (music, art). In studying ability and hereditary traditions, the physiological aspects (e.g., close and very similar timbral voice in all family members, physiological predisposition (finger length, jaw structure, lip width and similar physical inclinations) are also important. functions, etc.

In this publication, we have covered only a few issues related to the study of the phenomenon of the musical dynasty. The complexity and complexity of this issue encourages in-depth, comprehensive research in other fields as well.

The study of this phenomenon is essential for the study and promotion of the institution of the family in modern society, demonstrating the continuity of high spiritual and professional values and will provide an opportunity to realize the factors necessary both for the development of a harmoniously developed young generation and for solving many issues of modern culture, science and education.

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- E-mail: gulshana75@mail.ru

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© Tursunova G. A.
Contact: gulshana75@mail.ru

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THE FIGURE OF ORIENTAL SCIENTISTS IN THE CHORAL WORKS OF MUSTAFA BAFOEV

G.A. Xaydarova ¹

¹ The state conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

Objective: The article talks about the choral work of Mustafa Bafoev, especially about works dedicated to the life and work of historical scientists.

Methods: analysis, consideration of the use of Uzbek melodies and rhythms in this work

Results: The article talks about the work of composer M. Bafoev “Frescoes”, dedicated to the life and work of the great thinker, scientist Abu Ali ibn Sina. The work describes the difficult life of a scientist and his incomparable service to science. In addition, the musical material of the work is described on the basis of Uzbek melodies and rhythms.

Scientific novelty: M. Bafoev’s choral works are analyzed from the point of view of their composition, harmony, choral texture, harmony of voice and orchestra, embodiment of national melodies, manifestation of status, embodiment of our national traditions and values in the work, as well as its use in performance.

Practical significance: It can be used for studying oriental music, studying the history of Uzbek music, educational presentations, conferences, scientific conferences.

Keywords: choir, composer, poem, cantata, uzbek national music, “Shashmakom”

Introduction

The emergence of choral music in Uzbekistan is associated with the work of composers of the 20th century. In particular, the activities of M. Burkhanov, M. Ashrafiy, S. Boboev, S. Jalil, I. Akbarov, S. Yudakov, B. Umidjonov, M. Bafoev, N. Nokhodzhaev, B. Lutfullaev, D. Omonullaev, A. Mansurov paid special attention to this area. Among them, Mustafa Bafoev devoted a large place to choral music in his work.

The contribution of Mustafa Bafoev, a composer, conductor, and teacher of the Re-

public of Uzbekistan to choral art, deserves recognition, and the fact that he continues this activity today. Mustafa Bafoev (1946) is one of the most prolific and versatile composers of the middle generation. In his work, he turned to many genres that exist in the composer’s work. Among them are opera, oratorio, symphony, and chamber music. Among these genres, the composer paid special attention to choral music. We can see his works on various topics: poem “Frescoes” (1980), poem “Makom sadolari” (words by Uvaisiya, 1982), “Sozlar nagmasi” – imitation of

instruments(1983), “I am looking for you” (poem by B. Boykabulov), cantata poems “Alloma”, “Surprisingly tender” (words by J. Kamal), poems “Tashkent – the torch of the East” (words by B. Boykabilova, 1984); Series “Yurak nidosi” (words by Y. Kurban, 1985); Opera “Umar Khayyom” (libretto by O. Uzokov, 1987), television opera “Bukhoroi Sharif” – epic (libretto by H. Davron, 1997), opera “Ahmad al-Fargani” (libretto by J. Jabbarov, 1998), choral and symphonic cantata for orchestra “The Poem of Hayajonli” (lyrics by T. Tol), 5th choral symphony “Kholati by Alisher Navoi” (lyrics by A. Navoi, 1991), opera “Khamsa”; “Bukharonoma” in the oratorio genre (words by O. Khalil); “Song about Tashkent” (for solo, choir and orchestra to the words of J. Kamal for the year 2000 of the city); “Tears of Roxanne” (poem by H. Olimjon, 1987); 6-part oratorio-ballet “Khajnomat” (poem by A. Oripov), “Zafarnoma” (Z. Obidov), “Zoroastrian Rite”; The well-known works are “Etti Pir” (for soloist, soloist, choir and symphony orchestra, based on the poems of Sh. Suleiman, 2017).

The themes of Mustafa Bafoev’s works are extensive, in which the composer tries to illuminate natural landscapes, the inner experiences of man, and the activities of scientists of the past. Among the figures of Abu Ali ibn Sina, Muhammad al-Khwarizmi, Alisher Navai, Ahmad al-Fargani and other scientists are “Frescoes”, cantatas of the poem “Alloma”, opera “Khamsa”, “Ahmad al-Fargani”.

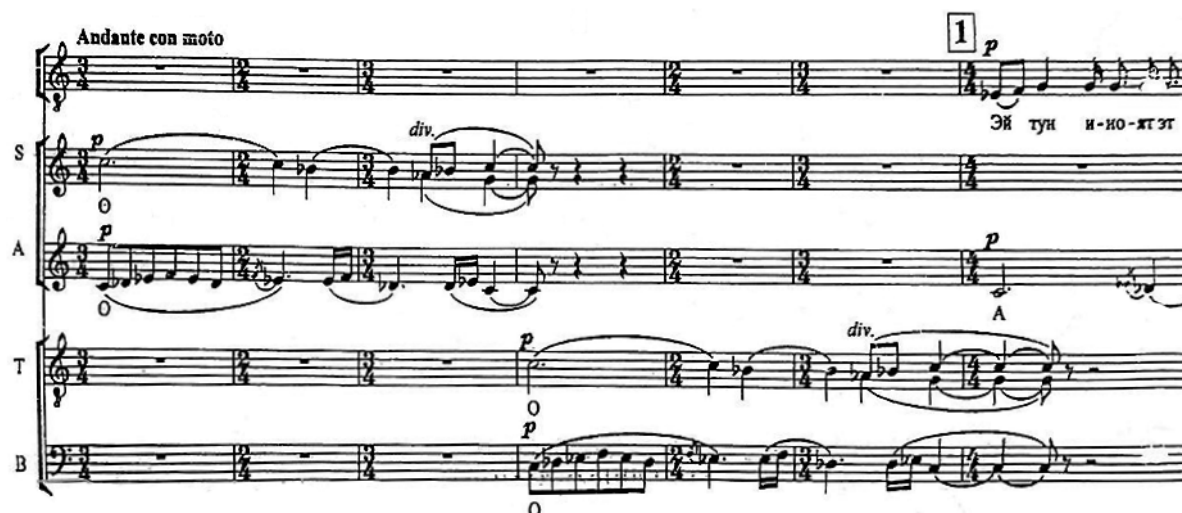
In 1980, M. Bafoev wrote the work “**Frescoes**” (FRESCO (Italian fresco – new) – a method of creating painting; The works are painted with water-based or lime-water paints, which, when dried on fresh wet plaster, form a thin transparent layer of calcium carbonate. M. Bafoev used this term to refer to many miniatures in his musical work), dedicated to the 1000th anniversary of the birth of Abu Ali ibn Sina, who occupied a special place among the scientists of Central Asia. This work was written for solo and a cappella choir based on the Rubaiyat of Ibn Sina and highlights the scientist’s philosophical views on life, his search for worldly knowledge, the world of imagination and thought. It is known that Ibn Sina became famous as a great scientist, doctor and musician. He lived in Central

Asia and Iran, and was a doctor and minister under various rulers. Ibn Sina’s treatises are very popular in the East and West. “The Laws of Medicine,” an encyclopedia of theoretical and clinical medicine, a compilation of the views of Greek, Roman, Indian and Central Asian doctors, served as an indispensable reference for several centuries, even in Europe.” (National Encyclopedia of Uzbekistan, 2000–2006).

M. Bafoev describes the artist’s work in the form of a series divided into 7 parts in the work “Frescoes”. In the musical presentation, the composer mainly turns to the technique of using quartet intervals suitable for the Uzbek melody, using instead lamentations that reveal the main content and artistic image of the work.

We see that the intonation expressiveness of the work “Frescoes” is taken from the tunes of the Bukhara shashmakom, which is the national treasure of the Uzbeks. “It should be noted that the cycle consists of solo and separate choral numbers. A similar compositional technique follows from statuses that include individual and ensemble numbers (Djumayeva L., Baxritdinova N., 1987). The musical theme, which constitutes the most important role of the soloist, has a more complex and unique melodic-rhythmic pattern, in contrast to the choral part. Choral structure, division into parts, echo, homophonic-harmonic and polyphonic imitation, dissonant chord texture, recitative, oral recitation, cluster textures served to reveal the artistic text. Each part uses different tempos and rhythms. To illuminate the content of this work, the composer skillfully used the forms of lapar, dialogue (aytishuv), tarons and prose in the structure of “Shashmakom”, characteristic of Uzbek national music. We can see the texture change from a horizontal to a vertical view of the chorus part (3 miniature).

It is worth noting that the series consists of solo and separate choral numbers. A similar compositional technique follows from statuses that include individual and ensemble numbers. The musical theme, which constitutes the most important role of the soloist, has a more complex and unique melodic-rhythmic pattern, in contrast to the choral part. The first miniature in the work is an introduction to the series.



The choral texture of the **first miniature** is polyphonic and has a varied metro-rhythmic structure. First, the women's choir goes through a melodic theme. The theme is linear and serves to reveal the artistic image. Thanks to this, the listener penetrates into the content of the work. The solo part is followed by the main melody, based on the theme of the introduction. The remaining sounds serve as background and

imitate the theme of the solo at the end of the theme with phrases that reinforce and confirm the musical idea.

The second miniature is written in a more lyrical manner than the first. The shape is a simple tripartite, the size is 6/4. The main melody of the first part was formed on the basis of the initial miniature. While the main theme is associated with the T part, the B part represents the rhythm (usul):



Additionally, at the top of the theme, the tonic organ is an imitation of the circle method against a dot background. The theme is narrated by a male and female choir. In the middle movement, the polyphonic development of the thematic material of the first movement uses imitation between male and female choirs.

The third miniature musical theme is distinguished by deep philosophical penetration, its own character and texture. The composer also manages to convey the greatness and philosophical views of the scientist through the melodic theme. Sizes vary: 2/4–3/4–4/4–2/4. The opening theme begins with an imitation of the parts (B–T–A–S, moving up from the lower register):

Andante molto

Пир ўл - динг

The main theme is heard in the soloist's part. Here the choir is given several tasks: both background and confirmation in the form of a request sound, and the main theme.

The theme of the **fourth miniature** is revealed in a completely different way. The form is simple, three-part, at a fast (allegro) tempo. Uzbek musical instruments are used

to imitate circles and trumpets. Party T is an imitation trumpet with a second interval and has a division. And for part B, the circular tool and method are retained in the interval of the fourth step. The main theme is written in c moll and is performed at intervals of one fifth. At the end, the initial reception is heard under the fading speaker.

Хар нар - са-ни-ким за-мон бу-зиб хор ай - лар Дун

The fifth miniature has a deep philosophical idea and a heavy, restrained character. It is distinguished by the intensity of the musical theme. The scientist's theme formed the basis of the musical theme. This theme is presented as a canonical imitation of the S and A parts of the female choir. The soloist's declamatory speech sounds against the background of Leittema. The male choir repeats after the soloist in a row. In this case, the composer was able to show the pain of the people through the soloist's part. A simple two-part form, the details are similar, but contrasting.

The sixth miniature is lyrical in nature. The main theme reflects the tone of the themes of the second and fourth miniatures. It has a simple shape consisting of three parts. The theme has the character of a dynamic dance. As a result of the voices imitating the circle and the speaker, the melody sounded with a more vibrant character. In the first part there is a dialogue between male and female choirs. When recording the middle part, polyphonic imitation was used. The composer was able to show that one theme passes through different timbres and gives it different colors.

At the same time, he took as a basis the form of *lapar*, unique for Uzbek music.

The seventh miniature is the final part of the series. The scientist's philosophical view of life and unfinished scientific ideas are described. The opening theme begins with the A part, then the C part imitates the third. It is against this background that the solo theme sounds. The male choir repeats the soloist's theme. The background theme then transitions into a male chorus. In the first part it is written in imitation, and in the second part the chorus takes on a harmonic form. Dissonant chords appear. This is brought to a climax. The climax is when the choir sings in unison in a high register tessitura, the dynamics are high. In this final part, the main image, that is,

the leitmotif of the first, third and fifth miniatures of Ibn Sina, is confirmed.

Conclusion

One of the remarkable aspects of Mustafa Bafoev's choral music is the revival of national values in his works. Through these works we study past scientists, their lives and work, and their contributions to education. No less important is the work analyzed above, in which at the same time we feel the high attention paid to the figure of Abu Ali ibn Sina, who occupies a special place among the scientists of the East, and his work. At the same time, you can gain experience in using national melodies in choral music and the ability to use important styles of choral music.

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© Xaydarova G. A.
Contact: gavhar.abdujabborova1996@gmail.com

Section 6. Theatre

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THE ROLE OF GRIM CULTURE IN THE THEATER

*G. Smaylova*¹

¹ National Center for Teaching Pedagogues to New
Methods of the Republic of Karakalpakstan

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Abstract

In the article, the appearance an/d type of makeup should be chosen based on the characteristics of the play, the thoughts and concepts of the actor, the director's conception, and the style of decoration of the play, by learning external appearance of the hero will help to study the inner appearance and open content.

The purpose of the research: In this article, the art of grime and its important role in the theater scene, its importance, other and specific history of grime, is the main tool for revealing the character of the characters and the historical environment in all stage works, especially in historical plays. information is provided.

Research methods: Unique processes in the art of grime, methods of working with grime, learning, activities of a makeup artist.

Research results: Unique processes in grime art, methods of working with grime, training, activities of a makeup artist.

Practical application: To develop the art of make-up in our republic, to introduce students to the work of make-up artists in theaters, to interest the younger generation in art.

Keyword: theater, make-up, decoration, color, painter, stage, wig, maker-up

Introduction

From the day that people have appeared, they always try to live their life better. By increasing their life experiences, lots of news and changes have appeared. In the past, one of the color which appeared naturally stuck to someone and interested in this color the found them and made some experiments. Step by step the people of another group started to exert their influence. In the begin-

ning a simple play or decoration of the body increased day by day. Just now it serves to differ the group from each other, to determine their position and to reward them.

Then with the help of these colors they started to paint pictures to the mountains, stones and caves. Over time by using these colors people started to do make up for themselves. Step by step with the help of these simple colors they were able to create mod-

ern types of grim. Over time people learnt to make different types of plays in order to make their life better and they used different colors. As a result the different types of grim like actor's skill, stage artist have been created. In fact, each of these types of culture and grim brought necessity to learn them very well. In fact, as a result of tested materials and practical works from life experience and usage grim it is important to teach young generation. Grim comes from France word, "grime" and means "Happy old man". In old Italian language "Grimo" means "wrinkle face". Grim is a thing that helps to actors to change their outward appearance with the help of different grim colors, with hairs, wigs, hairstyles, hats, different masks and etc. Unique types of characteristics and appearance of grim will be chosen based on the peculiarities of the plays, thoughts and opinions of the actors, the concept of the director and the style of the play.

Materials and methods

These colors also called grim. For example, we use frequently in the theater the words like "I'll paint grim on my face", "I have to clean or remove the paint from my face", "clean the paint spots", "now I will use the grim", "when I have to do the grim?" "The history of the grim originated from different countries culture, their wedding ceremonies and different types of plays. Software and grim colors peculiarity which are based on China, Koreya, Japan and some West countries dependent on the past military culture and rules. Actors of the Middle Ages painted their face to the colors which obtained from plants. From many years ideal, enriched and developed version of grim created by classic theater. Coming to XVIII century people started to strive personal types of grim. For instance, France actors like A. Lek-en, F.J. Talma and Great Britain actor D. Garrik are examples for it. It should be noted that the role of the grim in people's life especially in the theater is very important. As with the help of grim we can change our favorite old actor to young powerful boy and old woman to the young beautiful girl. Usually maker-ups create different appearance with their hand. In the theater the playwright director, actor, Goddess, make-up artist, musician create literature play together.

Creating together amazing play is very important. Grim is a mastership and it has its own peculiarity. But it works with equipments. Working on the grim mentions painter's works or sculpture works. Maker-up's responsibility also the same: they must enter actors' inside and describe their characters looking their outside. The aim of the grim is to describe their outside appearance looking to their inside. And so grim is the thing that fit the actor to their character in the theater. Grim is chosen based on literature, plays, scenario, actor's characters, appearance, actors and directors aim and so on. According to that, grim is the method which help playwright, scenarist, director, actor and painter to describe their ideas. If an actor's play is difficult and takes more responsibility, grim should be simple and in different shape, also come out from actors characteristics. It would be very useful to think about those important sides. This process should be seen from the beginning of the play and during plays also.

Result and discussion

In which way the painter should seen the play like author? If only painter describes people faces with cloth or sheets, grim maker could do people's outside appearance lively. Grim process investigate people outside appearance from their inside characters. It will help to know more about their inside characters. Experiments have shown that with the help of grim unimportant face of the actor can give audiences lots of information about the character of the actor. Grim is very important to show actor's inside characters. We all know that K.S. Stanislavskiy who created theater methodology paid attention theater painters also grim makers' works, working together with colleges, attended to repetition and watching actor's roles. And so if actors play their roles, their first helpful person will be grim maker. Grim maker works together with painter. Apart from this he must learn and feel the play. It is necessary grim maker to follow up each of their actions and repetitions. The painter should paint images and clothes. Creating these pictures- sketches in specific way is grim makers responsibility and duty. This responsibility is very difficult so grim makers are demanded more knowledge and mastership.

Grim maker should know the following:

- 1) History of grim
- 2) History of the country, culture, clothes, style of life.
- 3) Development of the theater
- 4) Types of mastership
- 5) the ideology of the period, policy and types of mastership
- 6) Clothes
- 7) The materials of the grim
- 8) Techniques of preparing colors
- 9) Hairstyles
- 10) Places and time, in which country

Theater actors V. V. Samoylov, A. P. Lenskiy, V. N. Davidov, opera actors F. I. Shalyapin, I. V. Ershov and others were popular grim masterships. K. S. Stanislavskiy paid his great attention to grim that influence to actor's play. In the theater life in Moscow grim is one of the way that reveal director's ideas in the play. From that period in the theater appeared "Painter-grim maker" rank which was director and painter's partner and helper. In every professions has its own masterships, its own personalities and individuals. There are so many grim makers and painters who added their shares to grim. By now they have been developed and in each country and culture you can see lots of new grim types. West countries say a lot about previous grim makers. These grim makers are M. G. Faleev, N. M. Sorokin, P. B. Livshic, I. V. Dorofeev and others. In this period grim maker and painter R. D. R. D. Raugul worked very hard in theoretical sides of grim and achieved many results, also opened a new grim school.

There will be talented people, founders, historical figures who brings any profession to the level of creativity. We have several make-up artists who have contributed to the development of make-up art. They exist in the art of every nation and they will be exist so.

In Eastern, it is generally said of the make-up artists of the past. Some of them are M. G. Faleev, N. M. Sorokin, P. B. Livchik, I. V. Dorofeev, etc. In that times, R. D. Raugul engaged in the basic theories of make-up art, he got loads of achievements and created an unique style.

In any pies or drama performed on the stage, the biggest responsibility for creating live scene are the make up artists, of course.

It is the preson who know the characters' face and body structures better than themselves.

The audience watch with interest actions of characters which made by make up artist. They have fun with them, cry when actors cry.

There is one question. Any spectator thinks about the make up artists which create the amazing atmosphere? They are aware of the labour of them? They generally know about make up artists. According to the analysis, there were so few make up artists in Uzbekisatn and Karakalpakstan before.

Theatre – is the place where teach people to be kind and helpful. Authors write the plays which developed good skill like above. Theatre provide the people these plays.

Bazarbay Sharipov, the deceased, devoted himself to the development of Karakalpak theatre. There was given some information below:

Life is beautiful with its surprises. Daily troubles, hustle and bustles determine our life way. Someone will get the most desirable and necessary profession in this life and forever. The life of the Bazarbay Sharipov, one of the courageous karakalpak men, can be said is not by accident. He found his way of life in theatre and remained faithful to it. Honoured art artist of Karakalpakstan, make up artist B. Sharipov was one of the professionals.

He was born in 1927, Kungrad, and he was fourth child in the family of Sharip cooker. He was influenced by his uncle Yuldash Sharipov, The National Artist of Uzbekistan and Karakalpakstan. They emigrated to Turtkul in 1940, and had to live in theatre for some time. At that time, the repetitions, plays, and the actors who wore casual clothes jn daytime and evening changed into various heroes played a special role in the future of young Bazarbay. He intersted in the role, the clothes, make up of actors, not the playing in street in free times. As a result, when he was 15 teen, in summer 1942, he started to work as an assistant make uo artist. I. G. Panis was the make up artist of the theatre at that time. He taught him the secrets of this job. He also learnt how to kneet the artificial hair, mous-tache and beard.

The master taught that before make up an actor, he must learnt the work, biography of character, the time they live. He also learnt how to use the colours, how to create

an image and the methods of creating artistic harmony from masters, directors and actors. Then he began to draw the sketch and made an image of characters. He try to express the feelings of personage through make up.

There were put on stage some plays like: "Maysaranin' isi" by Hamsa, "Tartyuf" by J. B. Molier, "Revizor" by N. V. Gogol, "Aviriv tislir" by A. Kahhor, "Tabiyat sazasi", "Kozi-Korpesh Bayan Sulu" by G. Musrepov, "Aygul-Abat" by J. Aymurzaev, "Baxit" by S. Xojaniyazov. B. Sharipov contributed to the success of these plays. At the end of 1950 and the beginning of 1960, there were staged more plays about the problems after war, relationship among people, duty to the motherland, loyalty and so on. They are: "Tiklengen tuw" by T. Jumamuratov, "Da'slepki dawis" by P. Tilegenov, "Russian people" by K. Simonov, "Aral qizi" by J. Aymurzaev, "Qirli soqpaqlar" by S. Xojaniyazov.

G. Tyugay, who interested the life of B. Sharipov, wrote an article "sya jizn-v teatre" "in the newspaper" "Vesti Karakalpakstana". According to that, B. Sharipov as a guard.

His uncle worked as an actor. That period, there were staged plays about the courageous men of the nation (e.g. "Alpamis"). Furthermore, plays which about brave uzbek men who went war against fascists (lieutenant Elmuratov, Kurban Umarov). On May 5, 1942, his uncle Yuldash took Bazarbay with him to the play "Alpamis". Bazarbay, who has never been in so many spectators, looked for his uncle among actors. But he could not find. After play he asked for his uncle: "Which role did you play?" In that way, he first found out about the make up that completely changed his uncle. After some time his uncle suggest teaching as a make up apprentice. Bazarbay agreed happily and began to work. For the purpose of gaining his knowledge, he studied at State academic theatre named after Khamza for 2 years during 1946–1947, especially, in the laboratory of experienced make up artist V. P. Luchikhin, soon he became one of the popular make up artist in the Republic. While he was working, he also graduated NSPI, the faculty of chemistry and biology.

During the war, loads of theatres evacuated inner territory of the country. Belorussian

academic theatre evacuated to Karakalpakstan. As a result, Isak Grigorevich Panis became the first teacher of Bazarbay. He taught both doing make up and kneeling wig. In order to kneel that, hair should be "planted" to the special string, thus is called "tresirovanie" and it is the first step of the wig preparation. Only those who have done it know how to difficult it is. "Only after looking the process of making wig for the play by J. B. Molev, I know how it is hard" said G. Tyugay.

As he knew what the make up artist's main job was, Bazarbay prepared for each play. "we looked through the face of actors," said B. Sharipov, – and we decided what should have been hidden or shown. After that, we created the image for personage".

B. Sharipov also made up movie actors based on the role they played. e.g. in the films "Gum-gum", "Qaytiw", B. Sharipov used this method. According to B. Sharipov, there is so many differences between making up styles of the theatre and movie. e.g. in the theatre, there is a bit freedom in creating the image of artists who play a role in the theatre. But, in the films do not so. All of them in it should be real and clear.

B. Sharipov led the Karakalpak State make up shop, and devoted himself to develop the Karakalpak theatre culture. During his 60-year-activity, he contributed to succeed classical, historical and modern plays through creating a lot of images.

B. Sharipov worked for many years in Academic musical theatre named after Berdakh and made loads of friends. He was respected among people. He made several disciples and they all work in republic theatres. His daughter-in-law Shaxsanem Abdullaeva lead the make up shop now. Janagul Aytnazarova, one of his disciples, works as a make up artist in the Karakalpak Republic young audience theatre.

Conclusion

In conclusion, make up is very important in creating a recognizable image among the people and is the result of tireless research and hard work. Therefore, skillfully done make up for each image, whether historical or modern, serves to vividly reveal the character, appearance and internal experiences of the historical person and the environment of that time.

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© Smaylova G.
Contact: gulmari_yuldashevna@mail.ru

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IMPROVISATION IN PERFORMANCE

Yusupova Marina Rimovna ¹

¹ State Institute of Arts and Culture of Uzbekistan, Tashkent, Uzbekistan

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Abstract

Purpose of the Article: Analysis of the emergence of productive improvisational self-esteem through the experience of Maskharabaz-Kizikchi in Uzbekistan in training traditional theater actors, focusing on stage transformation issues.

Research Methods: The research employs observation, comparison, experimentation, and the historical periodization method.

Research Results: The study has identified the primary stages in the development of a creative personality within the performing arts, including the requirements for an improvisational actor and techniques for fostering creative self-esteem.

Practical Application: The article emphasizes that the spontaneity of stage presence results from the integration of psychophysical actions that guide actors toward transformation. It highlights the importance of consciously mastering imaginary realities during practical classes to foster the interaction between conscious and subconscious creativity.

Keywords: *improvisation, identification of circumstances, role, character, personality scale*

Introduction

The discussion of creating an artistic image on stage naturally commences with defining the author's "proposed circumstances." Only after grasping the tone of the material's presentation, the author's main idea, and the logic of the character's life does the actor begin selecting expressive means for the role. These means dictate the manner of existence within the fictional setting. The issue of complete reincarnation is highly complex and multifaceted, with many actors never reaching this pinnacle of artistic creativity. By solely defining "proposed circumstances" without delving into their origins, the actor is left with only one option: adapting all material to

adjust all the material to your own "I". While this approach may work for performers with distinctive personalities, it poses a challenge when that isn't the case. Such a situation not only leads to poor performance but also risks the degradation of the art form itself.

American teacher Sanford Meissner (1905–1997), who founded the Acting School in Hollywood, emphasized the importance of various elements in preparing for a role, including the "identification of circumstances and relationships, emotional preparation, specification, paraphrasing, determination of actions and goals, and, finally, ensuring that the role and character are developed in a cohesive manner without

one aspect replacing another” (Bartou A., 2015).

It's worth noting the significant influence on Sanford Meissner's work from the Stanislavsky System and the Moscow Art Theater, which toured in New York in 1923. It is Konstantin Sergeevich Stanislavsky who “teaches not how to play this or that role, but how to create organically” (Melik-Zaharov S.V., Bogatyrev SH.SH., 1963. p. 122).

In this process, improvisation stands out as a key phenomenon of artistic creativity. In Uzbekistan, improvisation plays a vital role in training actors for the traditional Maskharaboz-Kizikchi theater. It enriches the artistic form with a plethora of sounds, words, intonations, movements, gestures, poses, and facial transformations.

According to (Tolshin A.V., 2011. p. 10), improvisation originated as one of the original forms of artistic creativity, contributing to the development of various arts such as plastic, musical, dramatic, poetic (lyric and epic), and folk arts.

Moreover, improvisation necessitates that an actor in traditional theater be a creator who can perceive and interpret the world around them. The training of such actors involves a lengthy process of learning perception, analysis, developing special sensitivity, and paying close attention to the events on stage. Saadi Makhsum's “acting skills” school, which spanned from 5 to 10 years, comprised two stages. The first focused on imitation and parody, while the second emphasized the art of language, joke (askia), crafting stage narratives, and delivering monologues. (Yusupova M.R., 2022. p. 35) notes that an actor-improviser needed in-depth knowledge of society and nature, the themes and plots' sources, classical poetry, professional and folk music, dance, folklore, and the ability to incorporate these cultural riches into their creativity.

Drawing from the traditional Maskharaboz-Kizikchi theater, Mannon Uygur, a renowned master of Uzbek performing arts, employed trial and error to develop his unique approach to training new actors.

The term “improvisation” originates from the Latin word *Improvisus*, which means unexpected. According to Patrice Pavié's “Dictionary of the Theatre,” improvisation refers to “a technique of dramatic acting where an

actor performs something spontaneous, unplanned, and created in the moment during the performance” (Pavi P., 1991. p. 122).

In contemporary performing arts, improvisation encompasses various approaches, particularly focusing on the “expressionist theory of the body in art.” However, many directors and educators have demonstrated through their works that improvisation should not be an uncontrolled expression of acting, as noted by M. Lobanov (1900–1959), director of the Semperante theater. Peter Brook also explored improvisation to move away from static theatre, aiming to integrate sound, gesture, and movement into his directorial language to transcend the limitations of verbal-centric theatre.

Improvisational theatre such as *Del Arte* has revived ancient mask techniques in actor training. Aristotle in his “Poetics” acknowledged that both tragedy and comedy evolved from improvisational roots (Aristotel' “Poetika”. 1957. p. 55).

The Polish director Jerzy Grotowski (1933–1999) pursued a path toward acting freedom through plasticity. His theory focused on a heightened readiness to perceive sounds and space not as actions but as reactions to external influences (Bartou A., 2015. p. 277). Grotowski emphasized that the essence of improvisation lies not just in the potential for spontaneous action but in its ability to unveil a deeper truth on stage and inspire active engagement with existence. As Grotowski articulated, “When we talk about the score of a physical action, we are not discussing gestures or external attributes like staging. Physical action merges impulses with intention” (Bartou A., 2015. p. 278).

Emphasizing the points above, we refer to Stanislavsky's insights from “The Actor's Work on Oneself,” where he discusses the technique of achieving the main artistic goal: “the more complex the task and conveyed feeling, the more vibrant and nuanced the methods should be, with a diverse range of functions and types” (Stanislavskij K.S. 1985. p. 323).

Conscious mastery of imaginary reality fosters the interplay between conscious and subconscious creativity. In this context, “meaning” becomes a crucial element of an

actor's consciousness. The selection, development, and transformation of significant experiences into emotional structures that resonate with the audience reflect the actor's attitude towards a given phenomenon. This meaning is inherently tied to the performer's values, raising questions about the scale of the actor's personality and their responsibility to culture, its preservation, and further development.

Improvisation doesn't emerge spontaneously; it arises from a unique state of creative readiness, facilitated by the Stanislavsky System. This system delineates the initial steps on the intricate and lengthy journey of shaping an actor's persona. It's not a rigid doctrine but rather the fundamental and paramount task for any aspiring actor. Stella Adler's aphorism "Your choice is your talent" underscores this notion, aligning with her esteemed career in theater, film, and television.

Teacher Korogodsky Z. Ya. (1926–2004) distinguishes between improvisation and implementation. He posits that improvisation involves intelligence, while implementation pertains to execution (Tolshin A.V., 2011. p. 37). During rehearsals, improvisation serves as a means of exploration and experimentation to refine the artistic portrayal, evolving as a result of ongoing work on the performance itself.

The spontaneity of stage presence embodies the fusion of psychophysical actions that guide actors toward transformation. Bringing a character to life physically demands specific psychological preparation. Therefore, numerous scientific works and monographs by esteemed teachers and researchers in theatrical art focus on cultivating a distinct sense of improvisation in students. Noteworthy figures in this domain include K.S. Stanislavsky, Vl. I. Nemirovich-Danchenko, V.L.E. Meyerhold, E.B. Vakhtangov, M.A. Chek-

hov, G.V. Christie, M.O. Knebel, B.E. Zakhava, I.V. Radun, K. Khodzhaev, T.T. Azizov, D. Makhmudov, R. Usmanov, M.A. Khamidova, M.T. Tulyakhodzhaeva, and others.

Consulting these sources reveals the practical essence of these studies and an insider's comprehension of these challenges. For instance, Mikhail Chekhov, renowned for his improvisational prowess, argued that developing compositional thinking and grasping the law of polarity and contrast of opposites were essential. He emphasized, "An actor must sharpen his imagination and nurture his inspiration" (Bartou A., 2015. p. 181).

Chekhov's method paid special attention to the performer's physicality, aiming to activate gestures as a means of preparing the body for the stage. He believed in uncovering latent potential within each individual, with improvisation in actor training serving as a potent tool for this purpose. Chekhov described the spontaneity of actors as the ability to elicit an unconscious impulsive response to an imaginary situation and object, resulting in the creation of a productive action image that corresponds to this reaction (Tolshin A.V., 2011).

The theatrical space serves as the fundamental "proposed circumstance" where the body's interactions and sensations unfold. It is within this space that the performer's consciousness comes into play, facilitated by the connections established. Hence, it is imperative for improvising students to actively engage with these "proposed circumstances" and substantiate their presence within them through a vibrant imagination. The role of the teacher-artist is not to rush, prompt, or transfer tasks hastily to other performers but rather to patiently cultivate a sense of individual freedom, awakening emotions and creativity in the process.

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© Yusupova M. R.
Contact: marinayusupova1103@gmail.com

Section 7. Theory and history of art

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FASHION IN UZBEKISTAN: HISTORICAL EXCURSION

*Abdullaeva F.S.*¹

¹ National Institute of Fine art and Design named after
Kamaliddin Begzod, Tashkent, Uzbekistan

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Abstract

The purpose of the article: This article is about a brief historical excursion into the history of European trends in clothing modelling in the Central Asian region. In the article the analysis of stages of development of the European tendencies of designing of a suit, and also processes of origin and formation, mass production of clothes in Turkestan is given.

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

Research results: Analysis of the scientific and practical aspects of costume trends in fashion of the periods mentioned in the article is of great importance as a creative source for designers. Forming the skills of the correct approach to these processes will become the basis for creating fashion collections and related creative directions.

Keywords: *European fashion, “design culture”, systematic analysis, Europeanization of the Central Asian regions, fashion industry of Uzbekistan*

Introduction

The field of fashion design is one of the current areas that currently operate in interaction with global factors in the development of art, industry and economics within the framework of creative, practical and innovative processes.

A systematic study of the achievements and problems of the principles of fashion development in Uzbekistan based on an interdisciplinary approach in the field of art history and design; It becomes clear that the formation of road maps and practical strategies that reflect the experiences and achieve-

ments of costume design from the late 19th and 20th centuries is one of the main requirements for the development of this field.

Materials and methods

After the vast territory under the rule of the Kokand Khanate was turned into a colony of the Russian Empire, in 1865 the system of the General Government of Turkestan was formed on this territory. Tashkent was chosen as its official center. On socio-economic changes in this area: “At the end of the 19th – beginning of the 20th centuries, the processes of Europeanization of the Central

Asian regions began. The region's entry into the Russian Empire and inclusion within the framework of capitalist relations led to changes in the traditional way of life, culture and art of the people. This was especially reflected in the Europeanized part of the cities of Uzbekistan, in particular, new vehicles, industrial enterprises, banks, printing houses, shops, photo studios, European schools, gymnasiums, etc. began to appear in them. All these innovations were of a European nature, or more precisely, the style of Russian culture of the late 19th – early 20th centuries. This can be seen not only in the form of architectural structures, but also in people's clothing, industrial products that fill local markets, photographs and printed publications" (Akilova K. B. 2016. 81).

Discussion

The fact that the city of Tashkent has acquired great importance in the region in the integration of the socio-economic, spiritual and educational spheres characteristic of Europe in this region has proven to be extremely effective for the development of transformation processes consisting in the synthesis of Modern requirements for costume design: "During the period of colonization clothing styles have undergone significant changes. The simple shapes and styles preserved in dresses are becoming more and more complex. "In the early 90s of the 19th century, European fashion began to influence the designs of the traditional costume of the Uzbek people" (Istoriya Narodov. 1947. 314). The results of these processes can be understood from the photographs of the early twentieth century in the monograph "Window to the Past" (Golender B., 2002), prepared by local historian B. Golender.

During this period, a domestic industry for the production of textiles and clothing was created in the regions of the region: "Different types of products were produced in the sewing workshops of Uzbekistan. ...Russian manufacturers have released new products taking into account the types, patterns and colors of fabrics that meet the requirements of Central Asian consumers.

The design of Russian and European costumes began to influence the design of clothing made in these workshops: "Starting

in the 1980s, women's outerwear, especially the traditional mursak, fell out of use and was replaced by tight-fitting vests (Maksudova I., 1981).

In areas inside the province: "By 1910, 53 factories were operating in Tashkent." (Chursina V.A., 2020. p. 314). When private enterprises are formed, a layer of young Uzbek bourgeoisie and merchant class appears: "As a result of the penetration of Russian capital into the economy of Turkestan, the growth of trade and economic ties was a factor in the formation of the Uzbek bourgeoisie" (Maksudova I., 1981. p. 351). As a result, workshops will appear in Tashkent, as well as in the cities of Samarkand and Kokand, producing custom-made products that meet the needs of European-style costumes. When we analyze through photographs the processes of trends in the clothing culture of the regional population under the influence of the province at the beginning of the twentieth century, our attention is attracted by the images of intellectuals and scientists. From the photographs in B. Golender's monograph "Window on the Past," (Istoriya Narodov, 1947) one can understand that the intensification of mutual dialogues with Turkey in the spiritual sphere during this period began to influence the costume trends of the intelligentsia of our country.

The fashion trend of the men's suit of the Uzbek people that emerged as a result of these processes can be characterized as the first stage, based on the European traditions of costume design: "New types of clothing began to become part of the tradition within the regions, which primarily created the need for European clothing for merchants who had established trade relations with Russia" (Maksudova I., 1981. p. 314).

Also, in the silhouette of women's dresses, trends in Russian and European costume design have become traditional: "Yokes, stand-up collars and turn-down collars appear in Uzbek dresses, the use of pleats and fitted vests appeared after the annexation of Central Asia. Asia to Russia, or rather, they arose under the influence of Russian and European design trends."

The spread of fashion trends typical of these historical periods in our country was greatly influenced by participation in fairs of

merchants and Uzbek craftsmen in the Russian cities of St. Petersburg and Moscow, as well as the world's largest international trade fairs – in 1878 in Vienna, and these processes continued in subsequent years, i.e. in 1888 in Copenhagen, in 1893 in Chicago, in 1897 in Stockholm, in 1904 in St. Louis, in 1910 in Munich., in 1914 in Berlin and in 1900 and 1910. especially at exhibitions and trade pavilions of fashion centers – London, Paris, Milan, Bordeaux (Chursina V. A., 2020).

In the last decades of the 19th century and the first decades of the 20th century, attention was drawn to the costumes of the Uzbek intelligentsia, who traveled throughout the largest and most developed countries of Europe and spoke several foreign languages. Through the costumes they wore, they contributed to the introduction of Turkish fashion traditions, influenced by European principles of costume design. It is noteworthy that they formed their own clothing style, introducing Uzbek national accessories into European trends. For example, in the figures of Mahmudhodzhi Behbudi and Abdulmajid Kadyrov, a synthesis of traditions formed on the basis of European costume under the influence of Turkish fashion is clearly visible. "...Jadidism had much in common with the Egyptian revolutionary movement called "Nahda" ("Awakening") of the late 19th – early 20th centuries, the Young Turks and Tatar Jadidism. Due to the fact that representatives of the Jadidism movement are famous people of Turkestan and their constant communication with Turkey, they have become an object of imitation for many intellectuals (Akilova K. B., 2016. p. 81).

In 1907, a sewing production association was created in Tashkent under the joint-stock company "Louis Zalm and Sons", specializing in the production of men's, women's and children's clothing and outerwear. These historical processes are one of the first and important stages in the formation of Uzbek fashion in this region, which includes the design features of costume forms created in imitation of European clothing samples.

During this period, a vest (in uzbek: *nimcha*) and a skullcap in a woman's costume naturally acquired the qualities of a "brand" in the dressing culture of women of the Uzbek people. You can analyze women's dresses

that embody these trends based on the photo of the "Group of Uzbeks" of the 1910s in B. Golender's photo album. In the dresses of the middle-aged women in the photograph, one can observe a clear influence of European and Russian clothing design traditions.

In the men's costume, boots and a skullcap made up the Uzbek version of the European costume. In this regard, it is also worth noting that ankle trousers are widely used in the costume of Uzbek men. Uzbek men's clothing can also be analyzed from photographs in the album. In the suit of the middle-aged man in the photo, the cut of the outerwear, made on the basis of European trends in costume design, the national accessory-skullcap, golifa pants, along with a pair of boots, indicate a trend with a mutually integrated image based on the traditions of nationality and Europeanization in these historical periods.

In the first decade of the twentieth century, the introduction of European fashion elements into the regions of the country had the following features:

1. Elements of middle and lower class costume found in Western European Edwardian fashion, promoted by local tailors;
2. Clothing culture formed under the influence of Europeanized Turkish fashion;
3. Clothing style based on the elite fashion of the Edwardian era of local merchants operating in the Europeanized part of the cities of Uzbekistan;
4. Elements borrowed from French fashion – the use of frills and double hems on the collar and hem of dresses, as well as their fitted silhouette, formed clothing styles created on the basis of a synthesis of Russian-Tatar dress and Uzbek national dress.

Conclusions

In conclusion, it can be said that despite the fact that design traditions in Uzbekistan in the late 19th and early 20th centuries gradually began to influence the direction of artistic design in the industrial spheres of our country, it is difficult to assess that their aesthetic and technological aspects were at the level of world requirements. However, these periods are significant in that practical activities in the field of fashion design were able to provide a solid basis for costume design processes in our country.

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© Abdullaeva F.S.
Contact: fotima_asadiy@mail.ru

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ABOUT 24 SHU'BA IN TREATISES OF XV–XVI CENTURIES

D.A. Amonov¹

¹ State Conservatory of Uzbekistan, Tashkent, Republic of Uzbekistan

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Abstract

This article reveals the origins of the famous 12 maqams and 24 shu'beh in the treatises of: unknown author “Siratu asrori il-ilahiya”, Kawkabi, Husayni and Jami. The theoretical views of these authors are compared.

Purpose: In addition to studying the science of music that developed in the fifteenth and sixteenth centuries through the example of the treatise “Siratu asrori il-ilohiya”, it consists in identifying the theoretical works that contributed to the development of the art of music.

Method: Such methods of research and analysis as classification, comparative-historical method were used to cover the topic.

Result: By comparing the scientific heritage of medieval scholars, a number of theoretical views of Eastern musicology are clarified;

Scientific novelty: The manuscript “Siratu asrori il-ilohiyya” and the treatises of Qawkabi, Jami and Husayni were compared for the first time.

Keywords: *Maqam, mode, treatise, Kawkabi, Jami, Husayni, horoscope, author, manuscript, Ushshak, Rast*

Introduction

Musicological sources and rare manuscripts directly or indirectly related to them occupy a special place in the world scientific heritage. These works take various forms (a separate chapter may be devoted to musicology) or as an independent treatise (from the 7th to the 20th century) in Persian, Arabic and Turkic languages. Scholar A. Djumaev “In the evolution of maqamat in the Middle Ages, three main historical periods can be distinguished: the VI–VII centuries, from the XIII to the XVI centuries, and from the XVI to the beginning of the XX century. The system of ma-

qamat is relatively stable at all times” (Dzhumaev A., 1987).

The text of the manuscript does not give any information about the time of its writing and the name of the author. However, at the beginning of the treatise the author says that it was written from the mouth of the teacher Darvesh Fazlullahi Noya “(date of birth unknown, died in Samarkand, 1511, Herat). So, if approximately, it corresponds to the end of the 15th – beginning of the 16th centuries (it should be noted that the author of the manuscript may have been a contemporary of Qawkabi (147x-1533)). The text of the manuscript has survived in relatively good

condition. The text of the treatise shows that the author not only limits himself to theoretical knowledge, but also expresses his practical views in the manuscript.

The Main part

But know that the teachers consulted among themselves from each maqom and took two shu'ba (divisions) from each maqom. One was from the top and the other from the bottom. And they are as follows: The first is Dugah, the second is Segah, the third is Chargah, the fourth is Panjgah, the fifth is Buzruk, the sixth is Isfahan, the seventh is Haft, the eighth is Humayun, the ninth is Sakiy, the tenth is Ajam, and the eleventh Ashiro is also read as Ashuro. The twelfth is Muhayyir, the thirteenth is Raqb, the fourteenth is Ruyi Iraq, the fifteenth is Burqa, the sixteenth is Mohur, the seventeenth is Makorak, the eighteenth is Maglub, the nineteenth is Awj, the twenty is Zawil, the twenty-one Navruzi. Khora, twenty-two Navruzi Arab, twenty-three Navruzi Sabo, the twenty-fourth is Nishapurak" (Author unknown, No. 8739/III: The title of the treatise is also unknown. Manuscript, F.A. Abu Rayhan Beruni Institute of Oriental Studies No. 8739/III).

The author of the manuscript provides information that qualified masters consulted among themselves and received two shu'ba from each maqom (i.e. from 12 maqoms), one from the upper fret and one from the lower fret. If we turn to other sources of this theory, D. Rashidova states that "Kawkabi as well as Jami shows that the division of each maqom into upper and lower harmonies resulted in 24 shu'bae" (Dilbar Rashidova, 1981). In Changi's treatise "In general, each maqom consists of two subdivisions (shu'bae); one consists of the lower harmonies of the maqom and the other of the upper harmonies" (Semenov's A.A., 1946) – the above opinion is also confirmed.

Hussaini in his treatise wrote: "Know that practising musicologists call some sound harmonies (jam'), intervals and tones shu'beh. The total number of shu'be is twenty-four and they are as follows: Dugah, Segah, Chorgah, Panjgah, Ashira, Nowruz-i Arab, Mohur, Nowruz-i Hora, Nowruz-i Bayati, Hisar, Nuhuft, Razal, Auj, Niriz (Nairiz), Mubarka.

Rakb, Saba, Humayun, Zawula, Isfahanak-i, Rui Iraq, Bastanigor, Nihovand, Khuzi (Muhayyir)" (Semenov's A.A., 1946) think of shu'ba as a sound harmony and interval. They approach the maqams from a mathematical point of view, they describe them as derived from lower or higher maqams, as in the manuscript. Each is described by schematic drawings with tones and intervals. Before direct interpretation, we felt it necessary to show the letter schematic structure of the oud and how it was shown in Hussein's letter system. This musical instrument was used by medieval musicologists to describe the structure of the famous twelve maqams.

Scholars used this method to record the maqams because it was not possible to record maqam melodies and songs more conveniently, so the authors of the treatise were only able to show the justified fret of the maqams. The scholars drew the strings and fret of the oud on paper and labelled the maqams with the letters used to define them.

In Kawkabi the first is Zavuli, the following are Avj, Navruzi Horo and Mokhur. In the manuscript the name of the fifth shu'ba is Buzruk. If we look at the sixth number, here comes Isfahanak, and in Jami and Husayni Navruzi Arab, in Kawkabi Navruzi Sabo, then comes Haft, which, it should be noted, also does not appear in the above treatises. Humayun goes number eight, Navruzi Horo in Jami and Husayni, Royi Iraq in Kawkabi. In the treatise the next number is Sakiyyah, in Jami and Husayni's Navruzi Bayat, in Kawkabi's Nayriz. Ajam is tenth in the manuscript, Hisar in Jami and Husayni, Nishoburak in Kawkabi.

Ashiran is the next shu'bah, Raqb at Kawkabi and Nuhuft at Nayriz, Jami and Husayni. The twelfth shu'beh is Muhayyar, Ghazzal in Jami, Razal in Husayni, and Nishaburak in Kawkabi. The next shu'beh in the manuscript is Rakb, the same number is found in Kawkabi, Awj in Jami and Husayni. The fourteenth number is Royi Iraq, Nuhuft in Kawkabi, Nayriz in Jami and Husayni.

The next in the treatise are Burka', Mubarka' in Jami and Husayni (Mubarki' is given in Boldyrev's translation), Chorgoh in Kawkabi. Mokhur is sixteenth in order, Uzzol in Kawkabi, Navruzi Horo in Jami and Husayni. The next shu'beh in the manuscript is Makorak, Sabo in Jami and Husayni, Nowruzi Arab

in Qawkabi. In the eighteenth issue, the author cites the shu'beh of Maghlub, Ajam in Kawkabi, Humayun in Jami and Husayni.

The next number in the treatise is Avj, in Jami and Husayni Zovuli, in Kawkabi Dugoh. In the twentieth shu'bah of the manuscript, Zawul, in Qawkabi Ajam, in Jami and Husayni the next is Isfahanak or Royi Iraq, in Qawkabi Muhayyar. The next shu'beh by number is Navruzi Horo, Segoh in Kawkabi, Bastai Nigor in Jami and Husayni.

The twenty-second number is Navruz Arab, in Jami and Husayni Nihovand, Kavkabi Hisar. Next in the manuscript is Navrozi Sabo, in Jami's Jawzii, in Husayni Semenov's translation goes Husii, there may be suppositions that it could be Jawzii, Araban, and in Kavkabi Segoh. The last twenty-fourth number is Nishapurak, Jami's Muhayyar and Husayni and Khisar in Kawkabi.

"But Khoja Kamoliddin Abdulqadir Hawzi is known among many teachers and mentioned him for his unity. And others have recited the messages of Ruyi Iraq in different places, particularly (minbaram), Dugohi Rost and Nigori Yaq. And its melody (mood) is such that the voice of Roeya Iraq should sound higher than the voice of Iraq on the instrument of dutar. And some people call "Zovil" "Garramon." And this is because "Zovil" is between "Ushshak" and "Nawo". So it is correct to call it "Garramon". They say "Nowruzi Arab" as "Garramon" (Author unknown, No. 8739/III: The title of the treatise is also unknown. Manuscript, F.A. Abu Rayhan Beruni Institute of Oriental Studies No. 8739/III).

Discussion

If we directly analyse the practical and theoretical views given in Husayni's and Jami's treatises on the twenty-four shu'ba, it becomes clear that the scholars lived and worked almost at the same time (Jami 1414–1492, Husayni 1463–1519) and Jami's treatise was written directly at the request of Alisher Navoi, "Navoi himself in his book "Khamsatu-l-mutaxayyiriin" says that Kulmuhammad during his apprenticeship was very talented, that he learnt everything and played the instrument well, and that four

musical treatises were written for him, four great teachers, but these treatises did not satisfy him and then he asked Mulla Jami to write a fifth treatise" (Fitrat A., 1993).

In a short preface to his treatise "Kanun" (i.e. Guidelines)Husseini wrote: "This treatise contains both the practical part and the musical theory (Hussaini wrote: "This treatise contains both the practical part and the musical theory. I have compiled this work at the request of some of my friends and I present this treatise to that sage by whose grace the world received a sweet melody (Navoi) (the author alludes to the poetic pseudonym of Alisher Navoi, and then the author gives a poem glorifying Navoi)" (Zainulabidin ibn Muhammad bin Mahmud ul-Husseini.1a).

Both treatises are directly or indirectly related to Alisher Navoi. It is evident from the above that the capital moved from Samarkand to Herat, and people of art moved towards this centre, and several treatises were created under Navoi's patronage.

In the treatise "Kitab al-Adwar" by Safiuddin al-Urmawi there are a lot of similarities regarding the terms 24 shu'ba listed by Jami and Husayni, and his predecessor and one of the main sources of that time, the author of the treatise "Jome ul-alhan" and "Maqasid ul-alhan" by Abdul Qadir Marogi also met these terms.

Conclusion

In comparing Husayni's and Jami's treatises, similarities in their general orientation have been observed, but their partial differences in some theoretical or practical views are also found. The creation of these treatises is a clear example of the fact that the demand for music theory was extremely high during the period when scholars lived and worked. In addition to music theory, scholars have also scrutinised practical knowledge. It can be said that there are opinions of scholars that deny each other and the difference that arose in the elucidation of this theory. It should be recognised that both treatises were written in the time of Alisher Navoi, directly or indirectly, with his support and patronage or dedicated to him.

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Contact: diyor005@gmail.com

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TOPICAL ISSUES OF STUDYING THE CREATIVITY OF MINIATURE MASTERS AS A MEANS OF DEVELOPING THE CREATIVE ABILITIES OF STUDENTS OF HIGHER EDUCATIONAL INSTITUTIONS

Rasulov Murad Absamatovich ¹

¹ Department of Fine Arts, Tashkent State Pedagogical University
named after Nizami, Tashkent, Uzbekistan

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Abstract

Purpose of the study: The study of the life and work of the great artist who created a leading and unique school in the oriental miniature art is more important than ever for the nation that is rebuilding its identity, and the scientific analysis of Kamoliddin Behzod's long and fruitful life.

Results: It is not for nothing that we pay special attention to the genius, creativity of Kamoliddin Behzod today. The study of the life and work of the great artist, who created a leading and unique school in Oriental miniature art, is becoming more important than ever for the people who are reviving their identity. The study and interpretation of the essence of the content of the work of the great muse Kamoliddin Behzod serves as another stage in the development of Miniature Art of Uzbekistan and the world.

Scientific novelty: It is known from history that sahibqiron paid great attention to the development of culture, science, art during the reign of Amir Temur. Therefore, several times more manuscript works were created in this period than in previous times. In the second half of the 15th century, the work of poets, artists, scientists grew even more gorky. The need to embellish, decorate and enrich the manuscripts they have created with paintings has increased more than ever before. This is the period when the figure of Kamoliddin Behzod appeared on the stage of history, and by the present time, the study of his imagination, creativity and activities has an important value in the education of young people who are getting special in the directions aimed at artistic education in the higher education system.

Practical application: Kamoliddin Behzod's work has influenced not only Uzbek as well as Asian and European art and culture. Allows you to further comprehensively study the development and transformation of miniature art. Based on the classification of the main directions of the studied period, it can be used to create albums on the work of miniature artists, educational and methodological manuals on the miniature art of Uzbekistan, textbooks and monographs.

Keywords: Collection, Muse, workshop, Oriental Raphael, painting, Movarounnahr, miniature, real, master, composition, Renaissance, aesthetic, sculpture

Years, centuries pass, the Kishi of every time repeatedly turn to the spiritual treasure of the great talent Kamoliddin Behzod. At the time of independence, the study, promotion of this muse's work fully acquired a new meaning and essence.

The unique painted works of Kamoliddin Behzod, which contributed to the development of the world of Fine Arts, still amaze the world. The works created by the great artist have always served as a source of inspiration and an example for many art figures. Artist-scholars such as Sultan Muhammad, Qasim Ali, Mavlonov Darvesh Muhammad made a worthy contribution to the development of the Oriental miniature school. The work of Kamoliddin Behzod will have an important place not only in the development of our national art, but also in the further spiritual development of our people.

The National Institute of painting and design named after Kamoliddin Behzod held an international scientific conference on "the work of Kamoliddin Behzod through the eyes of World Scientists". It discussed the contribution of Behzad, the great muse of the East, an outstanding representative of the Timurid Renaissance, to the jahanshumul heritage, to World Culture. The conference was attended by prominent scientists and specialists of our country, guests from Turkey, Iran, Azerbaijan, France, the Netherlands, India.

— Behzod is considered a mature muse who created a large miniature school in his time,— he says. The head of the Timurid assumption in France is Frederick Bressand.— The world society, as always, has engaged in a very good deed. The book included extremely rare, valuable pictures. I am glad that another significant work has come to the world for scientists, specialists, lovers of miniature art.

XIV–XV centuries—we are not mistaken to say from the golden pages of the history of the Uzbek people. Due to the high level of creative and comfortable historical atmosphere of the Renaissance, which arose in the kingdom of Amir Temur, many great scientists, philosophers, poets, artist-artists such as Mirzo Ulugbek Abdurahman Jami, Alisher Navoi, Kamoliddin Behzod have created effectively. Among them, Kamoliddin Behzod has been a powerful, cultured, creative people, not only the love of the culture and art

of the Turonzamin peoples. Fireworks were created during Buddhist periods.

Kamoliddin Behzod (1455–1535) was a Persian miniature painter, who created at Herat in 1468–1506, and is regarded as one of the major masters of Herat's School of drawing. In the West it is recognized as "Rafaeli of the East".

There is no exact information about the life of Kamoliddin Behzod. It is widely accepted that Behzod was born into an artisan family, as no information has been found about his background.

Magnificent palaces in varakhsha, Panjikent, Sopollitepa, Karatepa, Chiliktepa huge pictures on the wall, stone and ceramic sculptures testify that our ancestors created perfect art monuments as early as ancient times. With the spread of Islam, elegant art forms began to manifest themselves more in the form of manuscript books, separate muraqas (albums). As a result, paper, books increased, the literacy of our people rose to a high level.

In his formation as an artist, Alisher Navoi has incomparable service. In terms of contemporary interpretations, Behzad, the "nodiri of the century, the pioneer of the Artist", took a complex path as a creator. During his life full of contradictions, he created under the hands of such rulers as Sultan Husayn Boyqaro, Shaybani Khan, King Ismail Safawi, King Tahmosip. The bulk of his life was spent in Herat, the second capital of the Timurid dynasty. At a certain point, at the invitation of the Safavid dynasty, he lived in Tabriz and created works. There is speculation that the artist was born in Samarkand. Until now, 1455 year in Herat the Craftsman is said to have been born in his family.

Herat was one of the most beautiful cities in the East at that time. Behzod divorced his parents early. He is brought up by Mirak Naqqosh, a famous muse in Herat, the head of the Royal Library. Mirak Naqqosh had led the "famous forty artists" Convention and established the works of Nigoristan, the Academy of Arts, in current terms.

The famous English Orientalist Edward Brown writes about this; "the noble princes, such as Behzad and Shoh Muzaffar, who gained great fame in that time, undoubtedly matured as a result of the support of Mir Alisher Nawai". Kamoliddin Behzod gets acquainted with the famous calligrapher Sultan

Ali Mashhadi, with whom he collaborates. Abdurahman goes to Jami. When his hard work, talent, hard work is revealed to Alisher Nawaz, he calls Behzod to his presence and engages him in court work. Sultan introduces Husayn Mirza. The ruler will build him a creative house in his garden and provide for all the conditions for creativity. Sultan Husayn Boyqaro appoints him head of the Royal Library in Herat. Behzad now spreads throughout Khurasan, head over all the naqqoshs, musavirs here. It was during this period that Behzod's most sara works were created. The series of works on Sharafiddin Ali Yazdi's "Zafarnoma", depicting the Majlis of Husayn Boyqar, muraqqa (album) dedicated to the history of Temur, "Solomon and Absol" by Abdurahman Jami, "Boston" and "Gulistan" by Muslihiddin Saadi, paintings on Nizami Ganjavi's "Khamasa", the image of "Garden Behisht", portrait of Abdurahman Jami, "Party at the Palace of Sultan Husayn Mirza", "Malik Daro and the Horsemen", "Yusuf and Zulaiho" the discussion inside the mosque.

King Ismail Safavi also takes Behzad to Tabriz — his court-among Herat's prominent artisans, naqqoshas, calligraphers. It provides a favorable environment for the muse. With the artist history Zaili, who created the National Uzbek miniature school in Herat, Tabriz also lays the foundation for the elegant art school. He created a huge number of classical works in the same period together with a group of disciples. In particular, the works "Portrait of a Prince of a Century", "Portrait of Murad White Sheep", "Battle of Camels", "Portrait of Shah Tahmasib", "Official Perspective" — from this sentence. While the great artist lived and worked in Tabriz, he did not forget about his homeland at one point, going to Herat from time to time.

The fact that he lived in spiritual isolates in Tabriz can be noticed from the references in some of his works. For example, the fact that he signed on the edge of the image of King Ismail Safavi "Faqr Behzod", "Camel battle" to the edge of the image "Pencil, Nomurod, Faqr Behzod, touched this work when his life exceeds seventy" can be evidence of our opinion. Behzad gave thanks to the artists from different places like Sultan Muhhammad, Oqa Miraq Mir Saeed Ali in Tabriz. In particular, he taught Mir Saeed

Ali, who grew up in Termiz, his skills and the secrets of painting without ayamay. They, in turn, successfully continued the tradition of the teacher in the famous cities of the east of the XVI century — Tabriz, Kabul, Delhi, Bukhara after the death of Behzod. As a result, New-new schools were created, influenced by Uzbek miniature art.

Sharafiddin Ali Yazdi's "Zafarnama" was reproduced by the famous Calligrapher Sultan Ali Mashhadi. Behzod decorated it with rare miniatures. The book was taken to the Khumoyun Palace. It was kept for several years at Akbarshah Palace as the rarest manuscript. He is then taken to Iran by a rare King in the form of a valuable loot. Muraqqa (album), which depicts the Majlis of Sultan Husayn Boyqara, was specially made for Sultan Husayn Mirza's Royal Library in Herat. More than 40 beautiful miniatures in it belong to Kamoliddin Behzod moose. Muracca was bought by the French art scholar Muse Foshe in the early 20th century and handed over to the Louvre. Abdurahman Jami's "Solomon and Absol" was copied by the famous Calligrapher Sultan Ali Mashhadi. Kamoliddin Behzod decorated it with his miniatures. This work was also kept in Afghanistan until the beginning of the 20th century.

The miniature work "Garden Behisht" in Herat is considered one of the most beautiful and rare works of Kamoliddin Behzod. But the year of the work in question and the place where it is now kept is unknown. All 33 shots of Amir Khusrav Dehlavi's "Khamasa" were made by Behzad and his disciples. This work is kept at the National Library in Berlin. In 1567, the "muraqqa of the history of Temur" was made by running silver and gold water. It contains several miniatures by Kamoliddin Behzod. They are all dedicated to the life and work of Amir Temur.

Miniatures such as "Temur's accession to the throne", "Welcome ceremony in Timur's kingdom", "Attack of Timur's armies on the fortress", "Construction of a mosque in Samarkand" are kept in Boston, USA, as real high works. The poet Saadi's "Boston" was copied by Sultan Ali Mashhadi in 1487 for the famous library of Sultan Hussein Mirzo Boyqaro in Herat and decorated by the talented artist master Muzahhib. The work is now in the Cairo Museum.

According to the information published by the French art scholar Rens Gruze, each of the miniatures in this collection, in which Kamoliddin Behzod is worked, impresses a person as a separate work of Fine Art. A famous miniature depicting a party in Sultan Hussein Mirzo Boyqara's Garden in Herat is included in this work "Boston". These were published in Arabic in the fifties with commentary by the Egyptologist Dr. Muhammad Mustafa. And the original image of Hussein Boyqaro was made by the Swedish art historian F.P. Martin is in his private collection. In many countries of the world there are copies copied from this portrait. In this image, Sultan Hussein Boyqaro as a man with a graceful oblique-eyed yapasqi face with royal robes was vividly expressed.

As we observe the painting, Hussein Boyqaro and Kamoliddin Behzod are commemorated by the eyes of Contemporary Zahiriddin Muhammad Babur. "Sultan Hussein was Andam boyluq man of oblique eyelash poetry. Belidin was lower thin. Bo vujudkim lived a great youth and was white-bearded, dressed in a cheerful, red Abyssinian. The Black Lamb would wear a bulge, or a cap... Mafosil (joints) could not pray in terms of hard work, would not fast. What was more beautiful than the Holy One, and his eyes were like the Holy One... for forty years he was king in Khorasan." The image of Kamoliddin Behzod Hussein Boyqaro fits perfectly into this definition.

A certain portion of the miniatures that Nizami worked on a copy of the Ganjavi "Khamasa", French scholar Mi John the Turkish scholar Aramnokbeklar added that Kamoliddin Behzod worked the rest of the pieces with Kasim Ali Chehrakusho by Oko Mirak. The work is now in the UK museum. One manuscript, the author of which is unknown, was transcribed in Herat by Calligrapher Muhammad ibn Attor to the White. Elegant miniatures in which Kamoliddin Behzod worked come to him, leaving specialists lol. Among them, such famous beautiful miniatures as "Dance of dervishes", "Welcome of Shirin by Khusrav" will captivate a person. This rare collection is also in the UK museum.

The manuscript of Amir Khusrav Dehlavi's epic "Layli and Majnun" was copied by the unknown calligrapher. This epic includes miniatures such as "The time of Layli and

Majnun studying at the madrasa", "Beautiful view of the garden", with its naturalness, vitality. The manuscript is housed in the Salnikov-Shchedrin library in St. Petersburg.

"Tuyalar jangi" was created by Kamoliddin Behzod in Tabriz in 1525. On white and black camels there are various closed utensils. Camel owners pull out the "jaws" of their camels on both sides and "accelerate" them into battle. Standing at one end, muysafid watches a camel fight. The view of camel extraction is particularly vividly reflected. This condition, in turn, is clearly felt to be "infected" even with the people depicted in the picture. On the top-side corner of the miniatures are inscribed: "this image is a fragment of the muraqqa of creation, a verse from the Quran," do they not look at how the camels were created?", referring to the fact that qalami shikasta faqir and nomurod Behzod entered this work in the experience of gaining an extremely rich experience after his life reached the age of seventy". The work, along with other works by Behzod, was first exhibited at the 1931 exhibition of Oriental Art in London.

According to the "History of Iranian art" (Tehran), the original is now kept in the Gulistan Palace in Iran. The poet Abdurahman Jami siymasi, who was drawn by Kamoliddin Behzod, has been acknowledged as an outstanding achievement of World tasiviri art. "In the work of King Tahmosib, the childhood of the prince is depicted in the bosom of nature. This work can be said to be one of the most representative examples of the work of a great artist. At one end, the "Behzod" epistle is finished, which is kept in the famous Louvre (France).

Another copy of Nizami Ganjavi's "Khamasa" copied by the famous Calligrapher Sultan Ali Mashhadi was decorated with Kamoliddin Behzod miniatures. This work is kept in the library of Mohammad Naim Khan of Afghanistan. In addition to these, the works "Scientists' guesses", "An Old Woman and a Young Man", "Bahram Goor on the Hunt", "Party at Sultan Husain's Palace" and the portrait-images of Muhammad Shaybonihan poet Abdullakhan Hotifiy, poet Abdurahman Jami Jami Jami, which are now in the museum and private collections of various continents of the world, have already become a universal cultural property.

Behzod created a special school “Behzod school” in the history of miniature art. He took miniature art to a new level with his style of depicting real life phenomena and nature, means of using paints, ways of representing the events being painted in thin lines, mastery in being able to reflect human mood and movement, the breadth of painting composition and covering various phenomena, evoking incredible aesthetic pleasure, creating a new era in its history. Behzad’s miniatures were recognized as the highest achievement of this art even in the Muslim East and West while he was still alive and especially after him, and became famous as the most valuable works of art. According to experts studying Behzod’s work and legacy, his works, known to date, consist of about thirty series of paintings and Paintings.

Conclusions

In the 15th–16th and recent centuries, the disciples of Kamoliddin Behzod could be found in Herat, Tabriz, Bukhara, Samarkand, Sheroz, Isfahan, Istanbul, India, as well as in many other cities of the vast East. Sultan Muhammad Qasim Ali Chehrakushoy, Darwish Muhammad, Ustad Muhammadiy, Muzaf-

far Ali, Yusuf Mullo, Rustam Ali, Shaykhzoda Khurosani, King Muzaffar, Mir Saeed Ali, Mahmud Muzahkhib, Abdullo, among others, more than a dozen outstanding musawwires have continued The Behzad school, his style with excellent success according to their modern times. Contemporary followers of Behzod school can also be seen in Afghanistan (Ustad Muhammad Said Mash’al), Iran (Karim Tohirzoda Behzod), Uzbekistan (late Ustad Genghis Ahmarov) and the eastern regions of Bashkortostan. Now, in the study of the history of art, painting in the countries of the East and Ovroopo, the history of miniature drawing, in particular, the Behzod miniature school, is studied and studied separately and taught in special schools. Behzad’s skill and school as a muse is highlighted as a remarkable achievement of the art of his time in all studies on the history of the culture of the Timurid period. Behzod is a great and zabardast artist, who has made an indelible mark not only in the history of the museology of the peoples of the East, but also in the history of World painting, who, with his magnificent and valuable miniature masterpieces, has gained a significant place in the history of World Culture.

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Contact: murad.rasulov.84@inbox.ru

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SOCIAL PROBLEMS OF WOMEN IN URBAN AREAS: SYSTEMATIC RESEARCH, CAUSES, AND SOLUTIONS

*Rustamalieva Shakhnoza*¹

¹ Uzbekistan State Institute of arts and Culture, Tashkent, Uzbekistan. Basic Doctoral Student of the Specialty, Theory and History of Culture, Cultural Studies

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Abstract

This article focuses on a systematic research study that examines the social problems faced by women in urban areas. By shedding light on the causes and proposing solutions, the study aims to address the unique challenges encountered by urban women. Key issues explored include gender inequality, access to resources, violence, and disparities in education and healthcare. The article emphasizes the importance of targeted interventions, community engagement, and policy reforms to empower urban women and create more inclusive urban environments.

Keywords: *social problems, women, urban areas, systematic research, causes, solutions, gender inequality, access to resources, violence, education, healthcare, urban environments.*

Introduction

During the transition to a market economy, a huge number of factories occupied by women labor, as a result of the closure of manufacturing enterprises, many of the women were left without work and forced to do things that did not require various professional qualifications for the economic support of the family. These, in turn, negatively affected the healthy lifestyle in the family, women's health, child rearing and women's reproductive status (Ganiyeva Gulnora Jamoliddinovna 1991–2005).

On March 23, 2023, the law on “Amendments and additions to certain legislation of the Republic of Uzbekistan in connection with further improvement of the system of reliable protection of rights, freedoms and legitimate

interests of women and children” was adopted. Its adoption was desperately needed today. According to the Information Service of the Supreme Court, in 2022 alone, 469 people in Uzbekistan were punished for sexual violence against minors. Of these, 23 individuals were punished with substances to satisfy the sexual need in an unnatural way in relation to the person who was revealed to be guilty of not reaching the age of 14 and more than four times – 99 under the age of fourteen. 249 individuals were punished for having sex with a person under the age of 16. 7 persons were punished for having sex with a person between the ages of 16 and 18 by giving material values or by obtaining property interest. 91 individuals were punished for indecent acts against a person under the age of sixteen (Nemolchi.uz.

Anti-violence community project. Available from: <https://t.me/SukutSaqlama/2689>. (Accessed 20 November 2023).

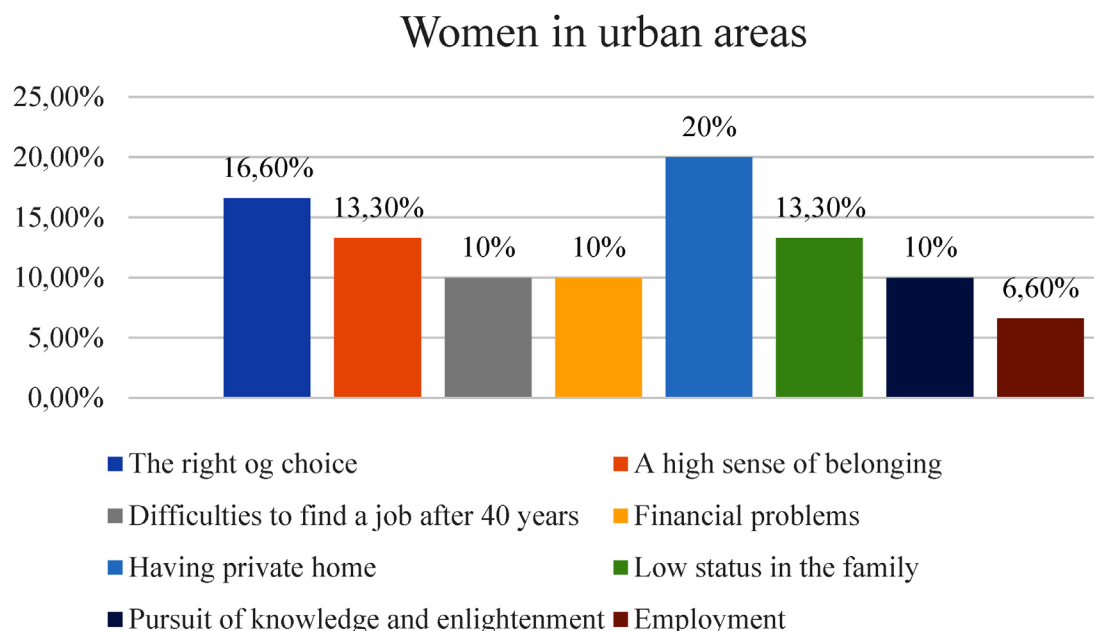
The law increased penalties for violence. For instance, the law introduced administrative and criminal liability for “domestic violence” (article 1261), which is relevant today (Sociological study of the research institute “family and women”. April-September 2022). In particular, based on the most modern international norms for the protection of the rights of women and children and foreign experience, administrative and criminal liability was established for physical violence, as well as economic and psychological violence. New penalties were also introduced on issues seen as an urgent problem, such as “forcing a

person to have sex” (Art. 121), “disclosing information that belittles the honor and dignity of a person and reflects the secret aspects of human life” (Art. 1413), mandatory involvement in paid public works (Art. 281) as a measure ensuring the fulfillment of alimony obligations (Konstantinova V. 1998).

Problem Identification Through Questionnaires.

We conducted social surveys for the purpose of systematic research of women’s problems. A survey of a total of 300 women between the ages of 35–55 and 300 girls between the ages of 15–18 in the Mirzo Ulugbek district of Tashkent city were asked what the problems that plague women today are.

Figure 1. *Opinion of women’s in urban areas*



The problem that afflicts women living in an urban area the most is that it is having a private home. 20% of respondents noted that it was that was the biggest problem that is transverse in front of them today. For comparison, this rate in rural area was 6.6 percent for women. Next is that they do not have the right to choose. Women said that they do not always have the right to choose when it comes to working or not, making decisive decisions in the family. 13.3% of women argued that their status in the family was at a low level, especially the situation of discriminating them by their mother-in-law, humiliating them in treatment, limiting the freedom of

choice by the mother-in-law even in small matters, that this attitude of the mother-in-law to the bride in most cases leads to the women of the rural area had not mentioned the issue. It is possible that they don’t look at it as the biggest problem that torments them. We also touched on this question separately during the research work to get an answer to this question. According to him, 300 women living in the Namangan region, Mingbulak district were asked “Does your mother-in-law respect you and your opinions in the family?” 71% of respondents said yes and 29% said no. It is said that the relationship of the bride and mother-in-law in this area is

relatively good, and the cowardice is higher between them.

13.3% of women in the urban area say that one of the main problems today is the high feeling of women's immortality. One of the participants in the survey was entrepreneur Zukhra Khusanova "women are getting lazier, I am an entrepreneur. When I set up my sewing shop, I first invited the women of my near neighborhood to work. However, many of them did not come to work with different excuses. As long as they needed both – work and money. I think they got used to the help being given from the neighborhood, from the state, this is my personal opinion. Of course, not all women are like that. Our women who are on the poor list and receive government assistance but are also in constant motion are blind, but unfortunately these aids help them stand on their feet, so at the same time, they are constantly trying to be financially self-sufficient. there are those who do not understand what they should do. This surprises me", – she said.

10% of women claimed that finding a job after the age of 40 was difficult. One of the respondents, Svetlana Mirhalikova, said "I am a makeup artist and now I am 52 years old. But, you know, finding a job after 40 is a problem for our women. This is an crystal clear reality. Personally, I myself have been denied several times, saying that my age is not right. I know this is prohibited by law but for some reason I have not complained to the relevant authorities. Maybe later I thought that I would work in the organization and it would have a negative impact on the relationship," she says. It means that some women may not consciously use their rights even when they know their rights. As long as Article 6 of the Labor Code of the Republic of Uzbekistan provides that all citizens, regardless of race, nationality, gender, as well as age, have equal opportunities to have and use labor rights. Any restrictions in the field of labor relations are not allowed depending on the ability of employees to work and other aspects of their work that are not related to the results of their work, and these are marked as discrimination (Article 6 of the Labor Code of the Republic of Uzbekistan). As mentioned above, in the case of Svetlana Mirhalikova, it was concluded that it is necessary to ensure the rights of the woman first and

help her to get a job in another organization. But for this, first of all, it is necessary to teach the rights of women in the society through extensive propaganda work, and to make sure that their rights are guaranteed in such cases.

Another interesting piece of information from the survey was that 10% of women in urban areas said that the pursuit of science among women was low. One of the respondents, Feruza Nurmukhammedova, said: "in my opinion, most of our women have forgotten to live their lives. There are many cases of analyzing the lives of others. Reading a book, going to a movie or theater, doing some kind of sports are more beneficial to both – their health and spirituality". In such cases, the actions of a woman who has a higher education at the age of 71 by the end of the 2023 academic year should be shown as an example to other women. In 2023, Chinnigul Dostkhojaeva studied at the Nukus branch of the Uzbekistan State Institute of Arts and Culture, and at the age of 71, graduated bachelor's degree in "Musical Instrument Performance. "My dream was to get a higher education. I have reached my dream. I devoted 50 years of my life to the field of art. My dream now is to enter the master's degree," says Chinnigul Dostkhojaeva.

As it can be seen from the survey numbers, our broad-minded women who work on themselves, believing that spiritual growth and knowledge acquisition are always important, want not only themselves and others to live an active lifestyle. Increasing the number of such thinking women in the society is an urgent demand of today.

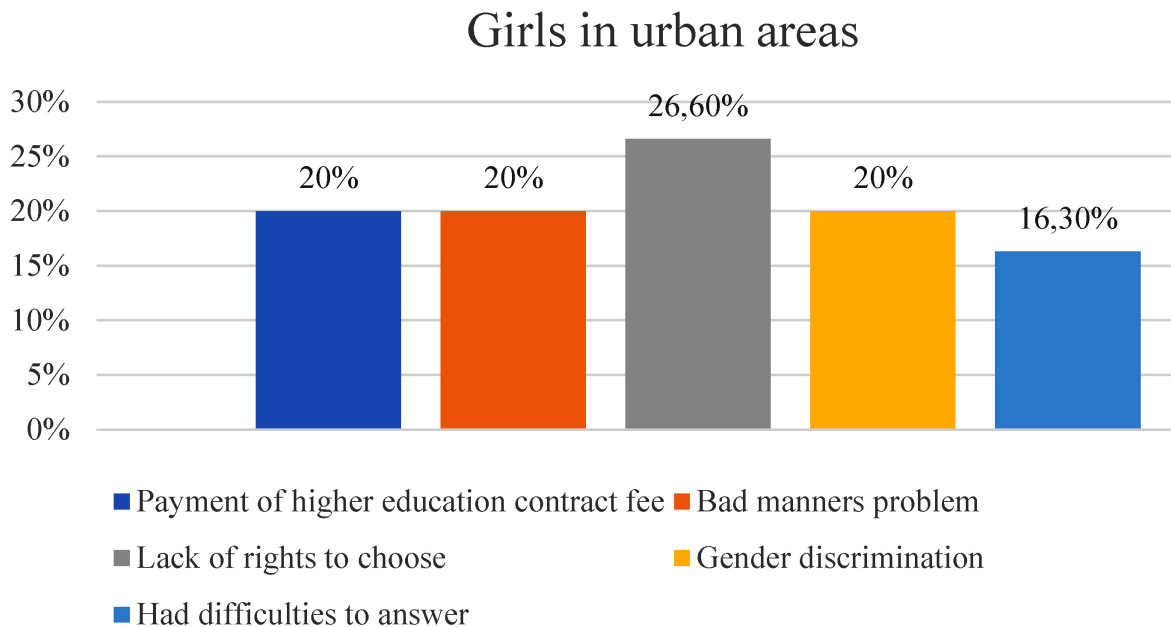
15–18-year-old girls in the city were also asked, "What problem do you think is common among girls of your age?"

Most of the girls, 26.6%, said that they do not have the right to choose. They made it clear that their opinion is not taken into account when it comes to choosing the type of education and studying at higher education, choosing a profession, when and whom to marry. 20% of them are thinking about paying the contract fee for higher education. One of the interviewees says: "That's why I have to take into account the amount of the contract fee when choosing a higher education institution", another says "I can't study if I sign a contract". The same percentage of girls said that lack of

education and immorality are becoming the main problem among their peers today. 20% of girls in the rural area gave this answer. 16.3%

of respondents had difficulty answering. In comparison, 23.3% of girls in rural areas had difficulty answering the question.

Figure 2. *Opinion of girls' in urban areas*



According to the survey, most of the problems reported by women are employment and financial stability and the right to choose. The education of women and girls, becoming a specialist in a certain field, and having a permanent job will provide them with both mental peace and financial freedom.

Conclusion

In conclusion, in solving the problems related to women, joint cooperation of the general public and law promotion bodies is necessary. Studying it in sufficient scientific and practical detail, Society should understand that violence against women is violence against humanity. Because women are physically and mentally fragile due to biolog-

ical reasons. They should be protected from violence and abuse.

Based on the above problems, the following recommendations can be made:

- to prepare social roles and establish their continuous promotion, promoting the holiness of the family, the spiritual pillar of the female family;
- to conduct more spiritual and educational conversations in the cross section of families;
- increase media activity against the vices of violence;
- strengthening the protection of property and material rights;
- strengthen the process of scientific study of the roots of the origin of cases of violence against women.

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Contact: murad.rasulov.84@inbox.ru

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THE PLACE AND SIGNIFICANCE OF N. N. MIRONOV'S CREATIVE ACTIVITY IN THE HISTORY OF UZBEK MUSIC CULTURE

*M. F. Tashpulatov*¹

¹ The State Conservatory of Uzbekistan, Tashkent, Republic of Uzbekistan

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Abstract

This article describes the work of N. N. Mironov, a Russian composer and ethnographer who performed musically in Turkestan at the beginning of the 20th century. Some opinions were also expressed on an article by a scientist called "Uzbek folk music", published in the journal "Izvestia" in 1938.

Purpose: to determine the place and significance of N. N. Mironov's creative activity in the history of musical culture of Uzbekistan. Also, the purpose of the work was to interpret the scientist's scientific articles and draw appropriate conclusions.

Method: to cover the topic, such research and analysis methods as classification, comparative historical, etc. were used.

Result: N. N. Mironov became not only a witness, but also a direct participant in the development of Uzbek music for 35 years. Like many musicologists, N. Mironov characterizes the Uzbek maqam as an epic "poem" and says that Uzbek music is divided into two main types: classical and folk.

Scientific novelty: Opera recitatives, which are an integral part of European operatic art, were considered a great novelty for Uzbek performers of that time. N. Mironov suggests using only some other forms of oriental style recitative as a solution to this problem. Recognizing that the Georgians, Turks and Tatars solved this problem by introducing dialogues in the form of dialogues or dialogues against the background of musical works instead of operatic recitatives in their musical performances is undoubtedly the most suitable image for the Uzbek national opera. N. Mironov is not only a performing musician, but also an ethnographer, teacher, and music director.

Keywords: music, history, research, ethnography, musicologist, note

Introduction

N. Mironov, People's Artist of Uzbekistan, ethnographer, conductor, skilled pedagogue and organizer, composer N. Mironov served for the development of modern Uzbek pro-

fessional music art from the founding of the Republic of Turkestan until the end of his life. N. Mironov organized a choir and symphony orchestra and gave concerts in Tashkent, Samarkand, Fergana, Andijan. He created

romances and tunes for solo instruments, operas such as “Boyarín Orsha”, “Tsygane”, “Korobeyniki” (Jabbarov A. Kh., 2004).

In 1922, Uzbek artists formed the “Ethnographic Musical Ensemble” and gave many concerts in major cities of Central Asia and in 1926 in Moscow. During these years, he again organized folklore expeditions to Tashkent, Samarkand, Bukhara, the Caucasus, Siberia and Mongolia, and took part in recording more than 2000 songs and melodies.

The Main part

In 1928, professors A. Fitrat and N. Mironov were entrusted with the task of establishing the “Research Institute of Music and Choreography” in Samarkand. The activity of the institute was implemented in three directions.

1. Teaching Uzbek folk and European musical instruments,
2. Teaching national and European dances to students,
3. To study and promote music heritage as a researcher.

From 1928 to 1931, N. Mironov was a teacher at the Research Institute in Samarkand. Mironov trained many young Uzbek composers and performers during his 4-year tenure at the institute.

N. Mironov's article “Uzbek folk music” was written in 1938 and contains a number of valuable information. After all, during the period when the article was written, the author became not only a witness, but also a direct participant in the process of development of Uzbek music for 35 years.

After all, at the beginning of the 20th century, Uzbek music was enriched with elements of European culture while preserving its own national musical traditions. These processes are full of incomparable complexity and difficulties, and N. Mironov said that at that time “... there were many people who said that Uzbek singers will never be able to master polyphonic choral music, and that symphonic orchestra instruments will always be alien and unpleasant for an Uzbek” (Mironov N., 1938).

The main reason for the formation of such thoughts and views is that Uzbek music has been developing orally based on oriental values and teacher-disciple traditions for centuries. Classical music performance also

had different styles and forms, and it was common for even the same song to be performed differently across regions. In this, the musical works were fundamentally different from the European performance in that there were creative changes within the framework of strict laws, due to the lack of clear notation, depending on the human factor. On the other hand, Uzbek music developed in a monodic way of thinking, and concepts such as polyphony, polyphony and harmony were considered a great innovation at that time. The performance styles of Uzbek hafiz and singers have also developed more on the basis of the laws of specific teachers and schools of performance.

This musical commonality of the East and the West faces certain obstacles, especially in the creation of the first Uzbek operas, in presenting new European musical genres to the audience. That is, although Uzbek singers have the qualities necessary for a performer to perceive the sound and timbre of music, it is considered an impossible task to master European academic vocal performance techniques in a short period of time.

N. Mironov observes these processes, moves slowly, and emphasizes the necessity of first training personnel and says: “... some modern composers claimed that they can learn and master the music style of any nation in one day. Such brave people tried to create modern works on national music themes on the basis of two or three tunes taken separately from different collections or hastily recorded by ear. By introducing modern Stravinsky-Prokofiev harmonies and complex counterpoint combinations, which are completely alien to the music of the peoples of the East, they tried to “closer” the Eastern melody to the modern listener” (Mironov N., 1938).

Like many Russian musicologists, N. Mironov describes Uzbek music as a “poem”-epic. In 1928, V. Uspensky published the Bukhara Shashmaqom under the name “Shest muzykalnyx poem” in Moscow. According to N. Mironov, Uzbek music is divided into two main types: classical and folk music. “Uzbek folk songs have been performed by “maskharaboz” (traveling folk comedians), bakhshi (storytellers), “hafiz” (singer-poets), mashshakhs (musicians) since ancient times.

Musical epics were common in many peoples of the East. Each of the maqams is divided into three parts: the first – “mushkillad” (difficulty) is only an instrumental-instrumental part; the second – “Prose” vocal part and the third – “Ufar” (dances) instrumental-vocal and choreographic” (Mironov N., 1938).

Discussion

Almost all Russian scholars who wrote at the beginning of the 20th century testify that Uzbek classical music consists of 3 components. 1-Mushkilot – instrumental part 2. Prose-saying 3. Ufar – choreographic dance parts. Unfortunately, although the music of Ufar-Ufors exists today, it can be said that we have lost a clear idea of what their dance elements were. Russian scientists such as N. Mironov, V. Uspensky, S. Semyonov also mentioned this in their articles. But until now, specific scientific works about these dances have not been formed and require to be studied as a separate research work.

This article of N. Mironov emphasizes that in ancient times in the palaces of Central Asian khans and emirs, certain conditions and execution times were set for the execution of Makams, N. Mironov said that the Makams of “Buzruk” was performed during the battle and the performers should be in red clothes. The Makams of “Navo” was performed after one o'clock at night and the performers were allowed to wear dark clothes. The makams of “Iraq” was performed at dawn and the performers should be in white clothes.

Valuable information on the issue of makams and colors was also reflected in research written by V. Uspensky 10 years before the publication of N. Mironov's article. Uspensky relies on Fitrat's data in this. “According to Fitrat's report, there are actually information about sounds and colors in ancient manuscripts. According to his information, if the makams of Rost corresponds to red color, Iraq corresponds to turquoise (blue), Buzruk corresponds to golden color, Segoh corresponds to turquoise color, and Navo corresponds to sandal color (Uspensky V.A., 1927).

If we compare N. Mironov's data according to V. Uspensky's classification:

Buzruk – golden color

Rast makam is red

Nava – suitable for sandal color.

Segoh – turquoise,

Iraq – corresponds to the turquoise (blue) color.

It can be seen that the two authors' information on the classification of colors does not intersect at one point, and on the contrary, they are completely opposite to each other.

In the same section, that is, academician Semyonov also gives some information about the execution time of the maqams:... the first Rahovi makam is performed in the morning – before sunrise, after that Hosseini – during the first day guards, then in the first half of the day, Iraq and the same afternoon – the performance of the Rost makam in the choshgoh done. In the 3 articles of the above scholars, we can see that the opinions of the above-mentioned scholars on the circumstances, colors of clothes, and time of Makams are in some respects consistent with each other, but in some places they are radically different.

Conclusion

N. Mironov may have received information from expeditions and interviews with musical personalities of that time. In the following places, the author of the article provides information about the development and problems of the special genres of Uzbek music, in particular, the opera genre.”The deeper penetration of the influence of Western music into the music of Uzbeks, in particular, the introduction of operatic forms of music, should undoubtedly be an extremely important stage in the development of Uzbek music. However, the most difficult elements of opera, for example, recitatives, require both special musical knowledge and special technical skills from the performers.

N. Mironov suggests that as a solution to this problem, it is necessary to use only some other forms of recitative in the Eastern style. Recognizing that Georgians, Turks, and Tatars solved this problem by introducing dialogues in the form of dialogues or dialogues in the background of musical works instead of operatic recitatives in their musical performances, this way, he emphasizes that it is undoubtedly the most suitable way for the Uzbek national opera.

It should be said that Russian scientists faced a number of difficulties in their

activities in Turkestan. In particular, their ignorance of the local language caused certain conflicts. For this reason, our national enlightener had to be in close creative contact with intellectuals and make observations.

In short, N. Mironov, like all Russian scientists, is a versatile creator. He is not only

a performing musician, ethnographer, pedagogue, music director, but also an artist. He is considered one of the Russian devotees who dedicated his almost half a century of life to Uzbek music. The issues raised in his articles are important as historical documents.

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© Tashpulatov M. F.

Contact: muzaffar-tashpulatov@mail.ru

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THE UNIQUE CHARACTERISTICS OF SYNCRETISM IN UZBEK ETHNOMUSIC CULTURE

Yuldashev Izzat Ikramovich¹

¹ Uzbekistan state institute of Arts and Culture

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Abstract

This article discusses the phenomenon of syncretism in Uzbek ethnomusic culture, the internal characteristics of syncretism in ethnomusic culture, the compatibility of various folk-musical tunes and rhythms, the role of rhythm in syncretism, and the syncretic relationship between words and musical tunes.

Keywords: *ethnomusic culture, syncretism, ethnoculture, rhythm, musical tune*

Introduction

The syncretism in Uzbek ethnomusic culture is a process that can harmonize ethnic-specific musical practices with ethnic values, ceremonies, traditions, customs, folklore, language, mythology, and other types of ethnic art. On the other hand, ethnomusic practices intricately align with ethno-pedagogical, ethno-aesthetic, ethno-ethical, and ethnic-domestic processes. The “Philosophy Encyclopedia” defines “syncretism” (from the Greek “syncretism,” meaning to unite or to join) as a concept that denotes the indivisibility of any phenomenon (Encyclopedic dictionary of philosophy, 2004). This syncretism also ensures the social and spiritual integrity within the ethnocultural and national-cultural reality. M. Nurmatova states: “The harmony found in nature, phenomena, and processes represents the genesis of aesthetic harmony. The first painting drawn or song sung by ancient humans is also a product of this harmony” (Nurmatova M. A., 2011).

Literature Analysis and Methodology

In ethnomusic culture, syncretism is expressed through a holistic state of practices such as the performance of musical tunes (compatibility of rhythm and tunes), the performance of folkloric vocal pieces (syllables, verbal-semantic expressions, compatibility of rhythm and tunes), and musical-performative spectacles (singing, instrumental performance, rhythm, dance, mimicry, and improvisational performances). In this context, the individual and collective syncretic styles of performing folk tunes and songs in Uzbek ethnomusic culture also exist. However, in the current context of postmodernistic, national, and ethnic cultural integration and relationships, processes of diffusion and interference in the syncretism of folk music culture are also present.

According to musicologists, the sequences of tunes and vocal pieces of the earliest humans are based on a downstream motion (Ibrohimov O., 1996; Alekseev E., 1986;

Ibrohimov O.A., 1994). According to O. Ibrohimov, downstream tunes in traditional ceremonial music samples of various peoples retain their strength, starting from a certain height relative to the lowest fundamental pitch (third, fourth, fifth, and other higher pitches) and moving downward (Ibrohimov O.A., 1994). Researchers emphasize that the natural weeping inherent in humans freely and expressively vocalizing melancholic tunes indicates the compatibility of these tunes with downward sliding motions (Alekseev E., 1986; Ibrohimov O.A., 1994). The “yor-yor” tunes in Uzbek folk songs also manifest as downstream motions, often indicating a crying state where the words and tunes are in harmony (Panjiyev Q.B., 2010; Toshtemirov N.B., 1993.). In musicology, the movement of voice tones expressing the crying mood in humans is a concept that corresponds with the “downstream” movement in the system of musical tunes.

According to ethnomusicologists, the major second interval in music that reflects the verbal expression by humans is elevated by the same amount, and through another major second (speech-pronunciation), it merges, resulting in harmonious or synonymous tones (Toshtemirov N.B., 1993; Ibrohimov O.A., 1994). In Uzbek folk songs, these synonymous tones come together with a major second, operating within the range of a fourth and fifth through the harmonization of a major third scale (Toshtemirov N.B., 1993; Ibrohimov O.A., 1994). Ethnomusicologists have indicated that the sincere expression of human inner feelings and personal experiences through musical tunes leads to the compatibility of synonymous and melancholic downstream tone patterns, i.e., the emergence of mixed or “heartfelt” tones (Toshtemirov N.B., 1993; Ibrohimov O.A., 1994).

In wedding ceremonies, the folk songs sometimes performed in a sorrowful manner by women have also been observed as deeply emotionally and psychologically engaging in the ceremonial context. In such cases, the melancholic moods of the bride and her parents giving her away are deeply absorbed by the women performing the songs, aligning their own spiritual-human views and internal emotions with the melancholic, crying (downstream) musical tunes. Furthermore,

in mourning ceremonies, the sorrowful, separation-oriented moods and states affecting the relatives of the deceased correspondingly align with the internal human experiences of the performers, bringing forth their crying (downstream) tunes.

Results

In Uzbek ethnomusic thought, downward-moving tunes have been shaped and refined as ethnocultural archetypes and ethnoartifacts, undergoing innovation and integration with the ethnomusical-cultural practices of various ethnicities. In the Uzbek ethnomusic culture, the tunes and songs that have been created; the tunes initiated by artists who have emerged among the people (in a folkloric mood) come into harmony with a variety of rhythms and different stylistic patterns. They sometimes also play a central role in ensuring the artistic-aesthetic integrity of musical works.

In folk games, festivals, and labor processes, the playful, spirited, and uplifting moods and states of individuals align with their speech and pronunciation, resulting in the emergence of synonymous tones in folk songs and tunes during this syncretic process. In Uzbek ethnomusic culture, synonymous tones have been well preserved in folk songs and tunes as ethnocultural archetypes and ethnoartifacts. The role of synonymous tones in ensuring the artistic-aesthetic integrity of the state of folk tunes is distinctive.

It is worth noting that rhythm and style have also played an extremely important role in regulating and harmonizing the synonymous and downward-moving tones. Researcher L. Podvoyskaya has emphasized that rhythm is inherent to harmony, artistry, and aesthetic views, as well as to society and its components, and that rhythmic sequences are also reflected in the exchange of generations and elites (Podvoyskaya L. T., 2000). Rhythm is a phenomenon that organizes relationships within the initial community and is considered the starting point for the perfection of certain individual or collective actions (Egina N., 1927; Nazarov A., 1995; Aesthetics: Dictionaries., 1989.). According to art scholars, concepts such as rhythm, symmetry, proportion, practical form, various actions, measurement,

and harmony have been studied as ideas about universal order and were examined in the context of ancient cosmology (in integrity) (Barboy I. M., 2008; Zolkin A. L., 2008; Lukács, D., 1989; Petrukhinsev N. N., 2001). Renowned musicologist O. Ibrohimov emphasized: "Syncretic vocal pieces that share common rhythms between musical tunes and poetry" (Ibrohimov O. A., 1994). It is important to highlight that in ethnomusic culture, rhythm (as a method) plays a crucial role as a connecting element between words and tunes, ensuring a syncretic state. Through rhythm and method, the harmonization of synonymous and downward-moving tones has been occurring as inculturation within the ethnos. Here, the harmonization of the ethnomusical, ethnoartistic, and ethnohumanistic practices of the ethnos through cultural syncretism and eclectic differentiation has also become apparent.

Discussion

From ancient times to the present, the interchanging sequence of human experiences and states, ranging from playful, lively, and uplifting moods to sorrowful and tearful conditions, has facilitated the harmonization of downward-moving and speech-related tones. The complex psychological processes of internal experiences influenced by various states sometimes enable individuals to systematize and order their needs and perspectives associated with their internal world's sad, spirited, and uplifting moods in a spiritual, emotional, and artistic manner. Through this systematized and ordered perspective, indi-

viduals express and sing their pain through musical tunes. People matured in an ethnocultural environment sometimes creatively, integratively, innovatively, and constructively absorb the sequence of musical tunes in folk songs into their consciousness.

Conclusion

Ethnomusic practice not only assimilates artistic and ideological views from ethnic-cultural life but also studies extensive social-cultural life while conducting inculturation processes. The phenomenon and immanence of ethnocultural-syncretic integrity also become apparent through the operation of inculturation within the syncretism of ethnomusic culture. It is crucial to implement the assimilation of general cultural and universal human values in Uzbekistan and educational processes within the education system based on the inculturation typical to ethnomusic culture.

In summary, there are opposing relationships of eclectic processes within ethnocultural syncretism in ethnomusic practice. More specifically, the distinction and opposition of syncretism from eclecticism play a significant role in the general and complex pursuit of social-cultural processes, culturalization, and humanization. According to the context of Uzbek ethnomusic culture, there are also necessary aspects and needs to appropriately direct the internal, external, and higher inculturations of ethnocultural syncretism based on the domestic and international capabilities and resources of the country, aligning them with national and universal cultural standards.

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© Yuldashev I. I.
Contact: azamjonmagistr1991@gmail.com

Section 8. Visual art

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INNOVATIONS IN MODERN ANIMATION: AUTHOR AND EXPERIMENTAL PERSPECTIVES

*Suleymanova Kamola Alisher qizi*¹

¹ Uzbekistan State Institute of Arts and Culture, Tashkent, Uzbekistan

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Abstract

Purpose of the study: This article explores the development of original and experimental animation in the context of the modern animation industry. The authors analyze key aspects of these two forms of animation, including their characteristics, production techniques, goals, and impact on the development of the art of animation. Important trends and innovations that define the modern paradigm of original and experimental animation are discussed, including new technologies, approaches to content creation and the impact on the cultural environment, noting that children's animation has its characteristics and laws directly related to psychology.

Research methods: Study of creative processes in Uzbek animated films, creative styles in animation directing, originality of characters, plot and technology.

Research results: Creation and development of Uzbek animated cinema, which has been working continuously since 1964.

Practical application: Further creation of new styles in Uzbek animation, creating opportunities for the creation of national works and taking measures to increase the creative potential of the animator-director.

Keywords: *original animation, experimental animation, creative process, creativity, innovation, technology*

Introduction

Contemporary animation is experiencing a period of rapid development and distinctiveness, taking advantage of the possibilities of original and experimental animation forms. These forms of animation play an important role in expanding the boundaries of traditional animation art and allow

artists to express their creative ideas, find their signature, style and experiment with new technologies. For many years, talented Uzbek original animation directors Damir Salimov, Kamara Kamalova, Mavzur Mahmudov, Nozim Tulakhujayev and Dmitriy Vlasov have shown the possibilities in the world of animation and created new styles

in national animation (Mirzamukhamedova M., 2016). Today's industry is in dire need of a new style, direction, and new talent. To find a solution to this problem, this article examines the key aspects of original and experimental animation, as well as their impact on the modern animation industry. Scientific research on original animation often focuses on aesthetics, stylistics, themes, meaning, and psychological, cultural, innovative, and technological aspects.

Materials and Methods

In his work, the researcher relies on general scientific methods: historical, analytical, comparative, typological, experimental. The history of the author's animation is rich and varied. It begins with the early experiments of individual artists such as Emile Reynaud, Georges Méliès, Sergei Eisenstein, Emile Cohl and Winsor McCay who created new technologies in cinema with their discoveries in the early 20th century (Eisenstein S. M., 1964). Their novelty led to the creation of large studios by many talented authors in the history of cinema and animation. Subsequently, there was a real surge in original animation, when animators began to create original works that differed from the cartoons of large studios. To a large extent, this interest was connected with the processes of the "aesthetic revolution", changes in artistic concepts, stylistic and genre-thematic directions, as well as the emergence of new centers of animation (Asenin S., 1974). During this period, animators such as Norman McLaren, Yuri Norstein and Alexander Petrov introduced innovative ideas into animation and used various techniques and methods to convey their ideas and feelings. They often worked on short films that have deep meaning and are appreciated as works of art. Krivulya N. G. writes "According to the founders of Russian animation M. Tsekhanovsky, Vl. Starevich, N. Khodotaev, A. Ivanov, this was a consequence of the fact that the viewer began to distinguish not only the genre of the film or the names of the movie characters but also the individual, that is, the director's style" (Krivulya N. G., 2009). Famous Russian authors of original animation include Yuri Norshtein and Alexander Petrov. Y. Norstein is recognized as one of the greatest an-

imation directors in the world, known as the creator of such works as "Hedgehog in the Fog". A. Petrov was awarded the Oscar in the nomination "Best animated short film" for the work "The Old Man and the Sea". He is known for his unique technical style known as "oil painting on glass". This is a small list of Russian authors whose works have had a significant impact on the world of animation.

Hayao Miyazaki (Japan) Known as the founder of Studio Ghibli in Japanese animation, Miyazaki created many famous full-length animated cartoons, including "Princess Mononoke", "Howl's Moving Castle", "The Wind Rises", and "Spirited Away". In January 2024, Hayao Miyazaki won his first "Golden Globe Award" and was nominated for an "Oscar" for the animated film "The Boy and the Heron" (URL: <http://bbc.com>). His work is full of imagination, colorful worlds, and deep themes.

Result and Discussion

The world's original animation creators continue to create new talent and innovative projects using the possibilities of original and experimental animation. Experimental animation is an important part of the animation industry and continues to inspire and excite with its innovative research and creative approach to animation. Experimental Animation provides a laboratory for creative experimentation and exploration of new techniques, technologies and concepts in animation. We will explore different approaches to creating experimental animation, including using abstract shapes, symbols and metaphors to convey ideas and emotions.

First, we need to note the animated film of Uzbekistan "Gonchar" (Kulol) directed by Dmitry Vlasov, released in 2002, won 4 awards at once – in 2003 – a special diploma from the KF in Hiroshima, in 2004 – a prize at "the Krok Festival" in Kyiv "For fidelity to traditions in Animation Art", in 2005 – the Gold Prize of the Tehran IFF "For the Best Philosophical Film", in 2006 the film received a special diploma in Uzbekistan "For the Best Screenplay". The director's talent is evident in the following works: the animated film received a diploma from the hands of Andrey Hrzhanovsky for the animation experiment – the animated film "A White Chicken". This

film is about a person who is looking for a unique harmony of life in his homeland and who goes to another country and returns to his home. The film tells about a person who went to another country in search of harmony, but realized his mistake and returned to his homeland. According to the director, this 12-minute animation is intended for a more adult audience. This philosophical film tells the story of man's constant pursuit of perfection at the expense of what is most valuable. But when the goal is achieved, he realizes that nothing can be returned and memories of the past haunt him for the rest of his life. In (URL: <http://gazeta.uz>), as the author of the idea himself noted, it is the white chicken that personifies a person's past life. In recent years, prize-winners at international festivals have been the cartoons "Echogram" directed by S. Alibekov (prize "For the best visual solution"), "Bor Baraka" ("Been there or not") directed by D. Vlasov, "Qush" ("The Bird") directed by N. Tulyakhodzhaev, "Ur, to'qmoq!" ("Hit, cudgel!") directed by S. Chufarnov, "G'ildirakli uy" ("A house on wheels") directed by A. Mukhamedov (URL: <http://bbc.com>).

Conclusions

Experimental animation is a form of animation that differs from traditional animation in its approach and creation techniques. Unlike commercial cartoons, the purpose of experimental animation is often to explore form, movement, color, texture, and other

aspects of animation in an abstract or unconventional context. Here are some key features of experimental animation:

- Abstraction and Symbolism: Experimental animation often uses abstract shapes, symbols, and metaphors to convey ideas and emotions, and to evoke reactions from viewers through visual and audio stimuli;

- Exploring movement and form: Experimental animators may focus on exploring different ways of representing movement and form, from abstract swirls and ripples to anthropomorphic objects and geometric structures;

- Innovation in Live Animation: Some experimental animators are making attempts to expand the boundaries of traditional animation by incorporating elements of painting, sculpture, dance, music and other arts into their work;

- Personal Expression: Experimental animation often becomes a platform for artists' expression and self-expression, allowing them to explore their ideas, feelings and worldviews without the constraints of standards or commercial goals.

Author animation covers a wide range of styles, techniques and themes that reflect the individual artistic visions and creative concepts of the animators. Thus, original cartoons play an important role in the development of the animation industry, stimulating creativity, innovation and expansion of the subject matter of animated works.

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URL: <http://gazeta.uz>
URL: <http://mytashkent.uz>
Email: kamolamahmudova1@gmail.com

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© Suleymanova K. A.

Contact: kamolamahmudova1@gmail.com

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