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## Section 1. Industrial art and design

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### ISSUES OF PRESERVATION OF TRADITIONS IN THE CONDITIONS OF MARKET RELATIONS (EXAMPLE OF WOOD CARVING OF KHORAZM)

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#### Abstract

Legal documents created for the development of applied art in the republic, opportunities and privileges granted by the state are noted. Khorezm woodcarving is distinguished from other regions by its uniqueness, non-repetition of ornaments, and processing style. The article describes the types of woodcarving products, their use, decoration, master's skills and specific aspects in the context of market relations.

**Keywords:** *Khorezm wood carving, pillar, door, chest, applied art, architecture, household and souvenir items*

#### Introduction

The market economy opens up a wide path for the development of all sectors. Private property encourages people to work harder and get more out of their labor. The abolition of private property in the Soviet era led to a crisis in crafts and applied arts. The favorable conditions created during the years of independence, the opportunities and privileges provided by the state led to the revival of many types of applied arts and forgotten traditions, and the re-establishment of the master-apprentice system.

#### The main part

Preservation of types and traditional methods of applied art in the conditions of

market relations is an urgent issue. Because the master-craftsman works based on market demands for economic benefit. It's no secret that the quality of the works created today is decreasing, they are moving away from the traditions and trying to make innovations in the field, producing cheap marketable, small, non-practical products.

State support for the development of the industry is of great importance, and the Government pays special attention to supporting artisans. First, let's consider the legal framework created to support handicrafts and applied arts. In our republic, 1991–2016 In 2017–2023, 4 regulatory documents (3 decrees, 1 resolution of the Cabinet

of Ministers) were adopted in the sector. In the years 15 legal documents (3 decrees, 3 presidential resolutions, 6 Cabinet of Ministers resolutions, etc.) were adopted. This is a clear proof of the great attention and state

concern paid to the handicraft sector in the following years. Each document created the basis for hundreds of thousands of citizens to find work, improve their lives, and look to the future with hope.

**Figure 1.** *Porch ceiling at the entrance of the building.  
The work of the folk artist of Uzbekistan H. Bogibekov*



In the early stages of independence, handicrafts were primarily viewed as a national treasure and a means of attracting foreign tourists, but in recent years they have been viewed as a direct economic pillar and a sector that improves people's well-being. The President of the Republic of Uzbekistan 2017 year 17 The adoption of Decree No. UF-5242 "On Measures for the Further Development of Crafts and Comprehensive Support for Craftsmen" in November opened up new opportunities in the sector (Decree of the President of the Republic of Uzbekistan No. PF-5242 dated November 17, 2017).

The decree established the following issues: comprehensive support for citizens and families engaged in handicraft activities, especially for craftsmen who have just started their activities; improvement and increase the efficiency of the "Ust a Shogird" schools, and on this basis the creation of new jobs; assistance in state registration of handicraft entities, allocation of land and buildings for them, connection to engineering communication networks, uninterrupted provision of them with equipment, facilities, raw materials and materials, and granting them preferential loans; establishment of handicraft development centers in cities and districts with widely developed folk crafts and creative traditions; restoration and further development of unique types of handicrafts; formation of

a market infrastructure for supplying handicraft products to consumers; encouragement of the export of handicraft products, assistance in the presentation of national handicraft products at exhibitions and fairs held in foreign countries (Decree of the President of the Republic of Uzbekistan No. PF-5242 dated November 17, 2017).

One of the important documents in the field is the recently adopted Decree of the President of the Republic of Uzbekistan for 2023 year 12 Decree No. PF-91 of June 2018 "On measures to attract the population to handicrafts and create favorable conditions for the development of handicraft activities". The purpose of adopting the decree is explained in its introduction as creating favorable conditions for the development of handicrafts in our country, in particular, improving the system of taxation of craftsmen, providing them with the necessary raw materials and financial resources, creating infrastructure and expanding markets for the sale of handicraft products, and widely attracting the population to handicrafts. Appendix 1 contains a list of 34 areas of handicraft activity and types of handicrafts (Decree of the President of the Republic of Uzbekistan No. PF-91 dated June 12, 2023).

The purchase of works of art by craftsmen reflecting national values, ordered by

the Cultural Heritage Agency and based on the needs of state museums (item 15), is of great importance. Indeed, during the years of independence, almost no attention was paid to the purchase of traditional handicrafts for museum collections. The implementation of this item will not only increase the prestige of folk craftsmen and dynastic masters, but will also encourage them to create exquisite works of art.

Using the example of Khorezm woodcarving, we will talk about the state and development of applied arts in the conditions of market relations. Woodcarving is the most developed type of applied art in Khorezm, the only type of applied art that has survived in all historical periods, not only survived, but also preserved its unique characteristics and further developed. Other types of applied arts could not withstand the ravages of time during various invasions and years of depression, some of them disappeared altogether, some stopped for a certain period, and still others faded away.

Woodcarving was widely used in architecture and household items. According to their function, Khorezm woodcarving items can be divided into 3 groups: 1) construction equipment; 2) household items; 3) tools.

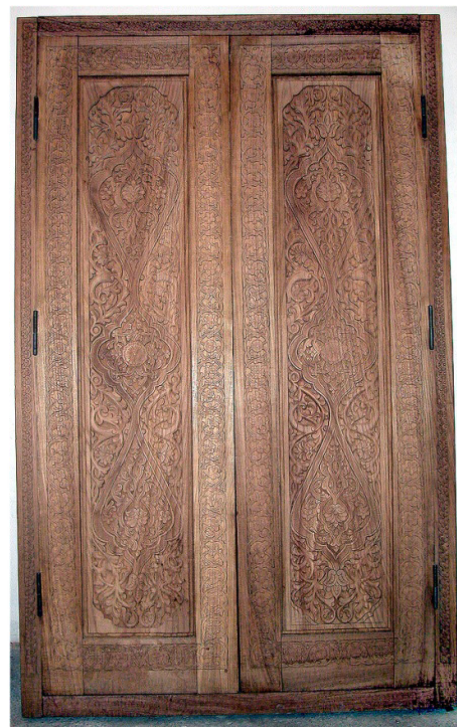
In Khorezm woodcarving, architectural decorations have been widespread since ancient times. Architectural decorations are also considered the main part of the structure. In Khorezm woodcarving, such items as pillars (*ura*), *basha*, capitals (*kosh*), *poystun* (*uratosh*), gates, doors (*kopi*) are widespread. A gate is a wooden device in architecture that covers the entrance, opens and closes. Gates are widespread in Khorezm, in addition to palaces and large courtyards, in ordinary houses. This is because the Khorezm people built houses in a closed way and the doors faced the corridor. The corridor was a large and long corridor, and large gates were built in them. Gates can be called a special panel in Khorezm woodcarving, because due to the size of the gates, large compositions are created in them. The gates are mainly made of wood, in a paired style. During the khanate, the main customers of the gates were the khan, state officials, and wealthy people. Even now, large carved gates are installed on buildings of state im-

portance, but these are very rare, and only orders are placed by major craftsmen. Businessmen and wealthy households also order gates, but this also happens rarely. Since the gates are a large-scale work, they are made only when an order is received. Masters do not want to risk preparing them in advance, because this is a big expense and takes up a lot of the master's time, and besides, a buyer is not always found.

The door is one of the most common items in Khorezm woodcarving. Doors come in one or two-panel versions. Previously, they were mainly made of *gujum* wood. Currently, due to the problem of finding raw materials, that is, large tree trunks, in Khorezm, walnut wood is mainly imported from the Fergana Valley, and almost all products are made from it. Today, the decoration of state and public buildings with carved wooden doors has almost ceased. The main customers for doors are mosques.

A pillar is a structure used in construction to support beams instead of walls. Pillars are used more widely in Khorezm than in other regions, which is due to the open verandas built taking into account the Khorezm climate. Almost every house had a large veranda (or *yazayiván*, *ters ayiván*) built, and it was considered a comfort in the summer.

**Figure 2.** *The door. T. Sapaev*



**Figure 3.** *Koshk. T. Sapaev*



In most houses, the courtyard is smaller, and the main part is covered with a large (ulu) porch and a small (ters) porch. The porches are set on large and small carved wooden pillars, marble benches decorated with small patterns. In castles, palaces, and even ordinary buildings, the formality of Khorezm porches, and the fact that they are necessarily equipped with high pillars, has become a factor determining the art and skill of woodcarving. The pillars are made of guzum, mulberry, and apricot trees, and are carved with Islamic carvings. However, nowadays, the construction of traditional porches in public houses has greatly decreased, which is due to the widespread use of modern cooling devices.

A minbar is a platform in the corner of a mosque, according to Islamic beliefs, used for delivering sermons after prayers. Minbars are made of brick, covered with tiles, or carved from wood. In recent years, the granting of greater religious freedom to the population has led to the construction of many new mosques in places and the reconstruction and renovation of old ones.

Household items are used to make a lawh (Quran tablet), a pen case, a chair, a khandakhta, a staff, a chest (orja), and various boxes. Lawh is a special tablet for reading books. Manuscripts were previously written on leather, and later on specially prepared thick paper, and their covers were made of thick leather for quality and long-term preservation. The weight of manuscripts and lithographed

works, and the need to read them in a group, usually at one gathering, required that they be placed on a special tablet for reading. Masters created special tablets – lawhs, which were foldable, taking into account the convenience of reading a book and the fact that the reader could carry the tablet with him. Currently, tablets are made from one layer to 16 layers. However, tablets are mainly made as souvenirs for foreign tourists and their artistic qualities are not taken into account.

Pencil case – a box for holding pens and pencils. Pencil cases are mainly made in the painting style in the Tashkent, Fergana, and Samarkand-Bukhara regions, while in Khorezm, carving is widespread.

Boxes are made for storing various small items, such as jewelry and perfumes. Pencil cases and boxes, such as lavh, are also a favorite product of tourists. Because they are very compact, relatively light, elegant and beautiful, they are unique items that are almost not found in other regions. They can be used for practical purposes, both in their function and for storing other items. Making pencil cases and other boxes is also convenient for craftsmen. Since such items are small, they are mainly made from small parts cut from large products, it takes little time to make the item and they are sold in a short time.

Tables and chairs are less common in Khorezm than in other regions. Currently, they are made only on order. Customers are large entrepreneurs, who mainly place orders for exhibitions in the lobbies of large hotels.

A couch (bed) is a device with a backrest designed for sitting outdoors in the summer. Beds are ordered and purchased relatively often by residents. Khontakhta – four-legged, rectangular, made in different sizes. Served as a dining table. In the houses of wealthy people, Islamic motifs are carved on their heads, legs, and glasses. Islamic patterns are placed only on the bedspreads in some ordinary houses.

Chest (orja) – a rectangular wooden box. Chests were used to store various items, usually valuables (books, various documents, weapons, gold items, clothing). They are made in various sizes, small chests were used to store gold items and manuscripts. Large chests were used to store weapons, clothing. The chest has a lid. The lid is fastened with an iron hook, and a lock is installed on the front with a screw. The front of the chests is mainly carved, and traditional Khorezm patterns,

mainly Islamic patterns, are used in decoration. It is also common to carve, cut, draw, and paint metal patterns on the front of the chests. Initially, chests were made to order and formed the basis of the bride's dowry. Currently, orders for carved chests are rare.

**Figure 4.** Six sided table.  
*O. Khayitmetov*



**Figure 5.** *O. Masharipov with his products*



Before tools, saddles, yokes, whip handles, and chitgar molds were made in the carved method. Nowadays, due to the lack of demand for these items, they are not used at all. Chitkar mold is a tool used to print flowers on fabric. Over the past 2 years, in the process of restoring Khorezm chitgar, the author has managed to make more than 40 molds based on samples from museums in order to craftsmen. The most beautiful Islamic patterns were used precisely in chitgar molds and transferred to fabric through the mold. The molds were mainly made from gujum, mulberry, apricot, and pear trees. In some cases, knotted patterns were also used in chitgar molds.

### Conclusion

The following activities serve the development of crafts and applied art in our republic: 1) Creation of legal foundations; 2) Tax benefits; 3) bank loans, subsidies; 4) Conducting various festivals and competitions; 5) Development of tourism.

### Existing problems

Legal documents provide for the same opportunities, privileges and incentives for ordinary artisans and masters of applied arts. This is also the case at various events, festivals and pageants. Formation of state orders for the products of the masters of applied art, especially the permanent purchase

of modern works of art for museums, has not been established.

### **Recommendations**

The creation of a solid legal basis for the development of the industry will play an important role in increasing the number of craftsmen in our republic, further increasing the level of employment of the population, enriching museum treasures, expanding tourism, and educating the younger generation in the spirit of national patriotism.

Organizing training seminars and trainings in cooperation with industry specialists in the regions will be very useful for young craftsmen. At the same time, it is recommended to develop a scientific basis for the development of the industry.

Special privileges and places for artisans and masters of applied arts should be considered in legal documents and in various events. That is, if the master of applied arts is given more opportunities, he will focus on the artistic aspects rather than the economic aspects.

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## ARTISTIC SOLUTION OF HI-TECH STYLE MOSQUES

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### Abstract

This article discusses a new type of construction and decoration of mosques – the hi-tech style, new mosques built in this style around the world and in Uzbekistan, and their unique artistic aspects.

**Keywords:** *Islam, mosque, hi-tech, Doha mosque, Shakirin mosque, Ayman Kadyrov mosque, Tepa mosque, Hasankhan Qori mosque, R. Alimov, minaret, mihrab, minbar (a pulpit), ablution room*

### Introduction

The development of Islamic architectural structures and their decoration in the world, the improvement of types and technologies of decoration, the distinction between traditional and innovative methods of construction and decoration increase the importance of studying this issue separately. The harmony of decoration and patterns in the architecture of modern mosques, the uniqueness in determining the norms of proportion, and the principles inherent in traditional practice require separate research.

### Research methods:

Comparative, analytical, analytical methods of art history and theoretical approaches were used, as well as descriptive, as well as comparative-typological methods.

### Results:

Hi-tech style mosques can be said to be a product of the 21st century. Especially in the

last decade, a number of new mosques have been built in an ultra-modern style throughout Islamic countries. It is appropriate to mention some of the most famous mosques here. A mosque in the form of a space structure, which is considered one of the achievements of modern architecture, was opened in the capital of Qatar, Doha. The minarets of the Education City mosque have an unusual appearance, and these minarets, stretching into the sky, are inscribed with verses in Arabic script in golden letters. The height of these minarets is 90 meters, and both extend towards the city of Mecca. When looking at the mosque from the qibla, the word Allah in Arabic spelling appears.

Tourists and worshippers note that this building resembles a spaceship from afar. Construction work on this mosque began in 2013. Currently, the mosque, built in a complex architectural style, with internal and external buildings, is open to worshippers. The mosque has 5 main pillars, which represent

the 5 pillars of Islam. There is a fountain in the courtyard of the mosque, which flows water from four streams. The main feature of the interior of the mosque is the harmony of light and shadow. The uniqueness of the lighting system is that the light enters through holes of various shapes and creates the appearance of a starry sky. The mosque can accommodate 1,800 people at a time. It has separate halls for women and men. In addition, rooms for education and a library have been built here. The interior walls of the main building of the mosque are decorated with patterns and verses using the art of calligraphy. The walls of the mosque are decorated with verses from the Quran, and the altar is made of gold.

Kadyrov Mosque, also known as the “Mother’s Heart,” was built in 2014 in the city of Argun, Chechnya, and is the first high-tech mosque in Russia. The mosque was inaugurated on May 16, 2014. The mosque is named after Ayman Kadyrov, the wife of the first president of the Chechen Republic, A. Kadyrov. Construction of the mosque began in mid-January 2011 in the center of Argun, on the site of the former city mosque. It was designed by Turkish architect Deniz Baykan. The Ayman Kadyrov Mosque is the first mosque in Russia to be built in a high-tech style and designed in an ultra-modern way. During the day, depending on the weather, the domes of the mosque change color – from light gray to turquoise blue. At night, the mosque and the surrounding area are illuminated with colorful LED lamps and projectors. Its appearance resembles a huge Muslim turban. The prayer hall is located under this turban-like dome. The surface of the dome is completely decorated with Islamic gold water ornaments. The walls of the mosque are decorated with marble. The oval domes of the main prayer hall are covered with a dome 23 meters high and 24 meters in diameter. A separate decoration of the mosque is the central chandelier. Its weight is seven tons and its diameter reaches thirty meters. Thousands of light bulbs that make up one composition are painted with verses from the Holy Bible. Three minarets 55 meters high are erected. The mosque is designed for 15 thousand people and has 26 entrances. Two streams with fish flow down the stairs leading to the main entrance.

The Shakirin Mosque in Turkey follows the structure of a classic Ottoman mosque. It consists of a dome with a diameter of 39.6 meters and two minarets with a height of 35 meters. The dome was designed by British architect William Pye and is made of composite aluminum alloy. The main difference of the Shakirin Mosque from others is the abundance of glass: it has glass walls on three sides, so the interior is visible from the outside. The total area of the structure is 10 thousand square meters, the prayer hall is designed for 500 people. Modern materials were used in the interior: the pulpit is made of acrylic, the altar is reminiscent of a seashell, and the turquoise is made of composite material. The chandelier in the shape of a flowing drop is made of plexiglass, metal, mirrors and glass. It contains 99 names of Allah.

Faculty of Theology, Marmara University, Istanbul “Marmara İl o hiyat” Mosque (2015). Classical Ottoman Turkey based on the traditions of architecture, but incorporating modern technologies It was built by hand. It has a diameter of 35 meters and a height of 35 meters from the floor. The prayer hall is shaped like a nautilus shell, typical of Turkey. covered with a dome. The dome structure is made entirely of steel Under the dome are 2 prayer halls with a total capacity of 4,500 worshippers. This mosque has 4 floors, most of which are underground. It houses a car park, classrooms, lecture halls, a conference hall and shops. The mosque building has two stylized A tall minaret is attached. Light enters the mosque halls from the roof and through latticed windows on the walls.

Such modern mosques have been built and are still being built in many countries, such as Turkey, Malaysia, Qatar, Egypt, Lebanon, Germany, Croatia. Changes in world architecture are also observed in mosques in foreign Islamic countries. For example, in the basement of new mosques built in Malaysia, a huge supermarket and household services are located, creating comfortable conditions for worshippers who come to the mosque, that is, the mosque building has been transformed into a large socio-religious educational center for the city’s population. It has 4 tall minarets, which not only serve as a landmark from afar, but also turn into huge clocks that tell the time of the 5 daily prayers.

The first Hi-tech mosque in our republic was opened in the Valley of Legends complex in Namangan in 2021. The project of the mosque was prepared by Turkish specialists. Construction began in 2017. The area of the Yusufkhan oglu Qosimkhan mosque is 1.8 hectares, and the khanaqoh is 2000 sq m. The internal capacity of the mosque is 4.5 thousand seats, and the outer courtyard can accommodate 9 thousand people. The minarets of the mosque are 45 m high, the dome is 36 m high, and the circumference is 24 meters. Brick, granite, and white marble were mainly used in the construction. The Yusufkhan oglu Qosimkhan mosque is designed in a unique circular shape, in the style of modern Arabic architecture. The roof and minarets are blue, one large and two small domes are made of gold. Two non-spiritual minarets with three circular rings, sharply narrowing upwards, rise from the domes. The top of the minarets is decorated with a crescent moon, the sacred symbol of Islam. The mosque has two floors, extending upwards in the shape of an umbrella. There are 4 windows in the main building, and a large gate in the center.

The first Hi-Tech mosque in Tashkent – Tepa Mosque – was opened on March 10, 2023. It is a prayer hall located on Tepamasjid Street, Munavvarqori neighborhood, Mirzo Ulugbek district of Tashkent city. The mosque was first completed in the last quarter of the last century by hashar, and in the last years of independence, it was rebuilt with the help of sponsors due to the need for repair.

By 2021, work on its complete reconstruction began. Over the course of two years, the mosque was built in a modern Hi-tech style, and the nave was renovated to a state of unobtrusiveness and beauty. Currently, the mosque, which can accommodate more than 2,000 worshipers, has a main nave, ablution rooms, a library, administration and other technical rooms, all of which are equipped with modern equipment. Another aspect is that, based on the demands of today, solar panels were installed in the mosque. This not only provided the mosque with free sources of electricity, but also connected the water and building heating systems to these renewable energy sources. Now the mosque has an energy source without unnecessary expens-

es. The chairman of the Muslim Board of Uzbekistan, Mufti Nuriddin Domla Kholiknazarov, attended the opening of the mosque and performed the first Friday prayer with the congregation. Before the Friday prayer, the mufti congratulated the gathering on the newly built mosque, which was comfortable and cozy, and emphasized that it was a worthy gift for the month of Ramadan. Then, he spoke about the need to prepare properly for the month of Ramadan, and for this, to refrain from various sins, backbiting, and reproaching. In particular, he called for avoiding harmful habits such as backbiting, lying, and harming others with both tongue and hand, and emphasized that a believer should make the most of the virtues of the month of Ramadan. At the end of the Friday prayer, the mufti prayed to Allah Almighty for peace in the country, prosperity in the people, and for our compatriots who contributed to the construction of the mosque.

The Hasankhan Qori Mosque in Chilanzor was built in an unconventional, hi-tech style. It can accommodate 4,000 worshipers at a time. The foundation stone for the construction of the mosque was laid in 2021, and it was completed with the support of generous sponsors and volunteers. The mosque opened on March 10, 2024. The building also includes necessary rooms such as an administration, a library, an ablution room and a prayer room for local and foreign tourists. The mosque project was developed by local designer R. Alimov. So far, 4 hi-tech mosque designs have been developed based on his design. In addition to Tashkent, hi-tech mosques have been built in Samarkand and Gazalkent. Hi-tech projects have also been prepared for the Chaqich Imam Mosque in Chorsu and the neighborhood mosque in Sijjak. Designer Alimov Ramziddin Bakhodirovich graduated from the P. Benkov Art School (1995–99) and the Kamoliddin Behzod National Institute of Art and Design (1999–2004). In 2000–2003, he received advanced training in Malaysia and worked as an architect-designer. He is engaged in the design of not only mosques, but also hotels, private houses and other structures. He has designed many buildings in Tashkent, Tashkent region and regions of the republic, and also has a number of author's works in

foreign countries. In particular, he designed mosques in Malaysia.

The Bek Baraka Mosque in Zangi Ota district is being built in a high-tech style. Its dome is made of glass, and the decorative windows in the building are made of iron bars. The building includes several parts, a special prayer room for women, classrooms, special rooms for marriage ceremonies, and a lobby. It is 2-story. The decorations under the dome have calligraphy inscriptions with verses in the Kufic style. The doors are made of metal and plastic. Plexiglas. MDF. Gypsum cardboard. He worked with a mosque in Samarkand and designed 6 mosques in Tashkent. R. Alimov noted that the color issue is very important when decorating the interior of mosques, especially the altars. Because in traditional mosques, cold colors, especially blue, are often used, and there are too many decorations, which tires worshipers. In hi-tech style mosques, light colors, white, and yellow are used, which leads to spiritual relief for worshipers. Khojaev Fayzulla Fozilkhonovich, trained in Malaysia. His teacher is Osim aka. Since the 1990s, he has been working on creating decorative works for buildings. Since 2010, he has been working on muqarnas in mosques in Tashkent. He worked on decorating the Hasankhan Kori mosque in Chilanzor. He works on decorating the interior of the building. Designer Abdurashid is working on the Khai Tek mosque in Yalongoch. This neo-classical mosque is planned to be completed in 2025. Work has begun on the reconstruction of the Sheikh Ziyovuddinkhan mosque in the Mirzo Ulugbek district of Tashkent in a new style. Also, three mosques are being built in the Hi-tech style in the Mirzo Ulugbek, Chilanzor, and Shaykhantakhur districts.

In recent years, along with mosques built in the traditional style, modern Hi-tech style mosques have also begun to be built. This is especially evident in the reconstruction of existing mosques in situ. There are a number of reasons for the increase in Hi-tech style mosques:

1) In recent years, as a result of increased religious freedom, the number of worshipers has increased. This places demands on mosques to accommodate more worshipers. In a market economy, every square inch of land in the city has its own price. Therefore,

mosques built in the traditional way can accommodate fewer worshipers. In hi-tech schools, the efficient use of available space is of primary importance. Hi-tech mosques, based on available opportunities, are expanding their space by using convenient solutions such as basements, 2<sup>nd</sup> floors, and verandas to accommodate more worshipers.

2) In planning Hi-tech mosques, cost-effectiveness is also a top priority. Because decorating traditional mosques with traditional ganchkar, painting, wood carving, huge pillars, muqarnas, domes increases the cost of construction. Since most mosques are built with the funds of the population and sponsors, the design of mosques in the less expensive Hi-tech style is being chosen.

3) Another reason for the increase in hi-tech style mosques is the demands of customers. Currently, sponsors and wealthy people are visiting abroad a lot, especially Islamic countries such as Saudi Arabia, the UAE, Kuwait, Qatar, Malaysia, Turkey, Egypt. Seeing the designs of hi-tech style mosques in these places, they are sponsoring the construction of new style buildings, including mosques, in our republic.

4) Relatively cheap products are being used in the construction of new mosques, in particular, MDF, plexiglass, gypsum cardboard, and foam plastic are being used more for decoration. Doors are made of profiles and metal, and windows are made of plastic frames. Carpentry work is done on machines, and gluing is much cheaper than manual labor.

5) One of the main reasons is that it takes less time to build hi-tech style mosques than traditional style mosques.

The use of relatively light materials in hi-tech mosques also leads to the lightness of the building. In the artistic decoration of hi-tech style mosques, various colored lights and colored stones are used. In hi-tech style mosques, examples of ganchur, painting, and calligraphy are also used, but new forms and decorations are used based on the requirements of the author designers. That is, traditional masters work based on the designer's patterns. In hi-tech mosques, decorations are made in the style of minimalism, and a large part of the ceiling or walls is left undecorated. This is also due to the fact that in the decoration of traditional mosques, excessive, overly

grandiose construction and modest decoration, gilding, and the entire surface of the domes and walls are objected to by believers. In hi-tech style mosques, modern technology and equipment are also used effectively. In particular, solar panels, water heating equipment, and electric charging equipment are installed on the roofs of mosques. Once mosques are built and put into operation, the issues of their preservation are also relevant.

### Conclusion

Hi-tech style buildings also outperform traditional mosques in terms of preservation efficiency. No matter how modern and unconventional the hi-tech style mosques are, they follow the basic rules: a minaret, a mihrab, a pulpit, and ablution facilities are built. The main difference between hi-tech style mosques and traditional mosques is clearly visible in the minarets.

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## Section 2. Museology

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### THE EVOLUTION OF MUSICAL TUNINGS AND THEIR INFLUENCE ON INSTRUMENTAL CULTURE: HISTORICAL, THEORETICAL AND CULTURAL ASPECTS

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#### Abstract

This article is devoted to a comprehensive study of the evolution of musical tunings and their role in the formation of instrumental culture. Based on the analysis of researchers' works (Lobanov, Garbuzov, Kharlap, Barbour, Lindley, Korykhalova, Lebedev), the key stages in the development of musical tunings, their influence on the design and tuning of instruments, as well as the connection with the aesthetic, cultural, and philosophical ideals of various eras are considered. Special attention is paid to the transition from meantone temperament to equal temperament, which became an important stage in the history of music, influencing composition, performance practice, and the development of musical instruments. The article also touches upon the issues of pitch perception and its relationship with musical tuning, as well as the role of folk traditions in the formation of musical systems.

**Keywords:** *Musical tuning, instrumental culture, meantone temperament, equal temperament, acoustics, performing practice, zonal hearing, folk music*

#### Introduction

Musical tuning, as a system of organizing pitch relationships, plays a key role in the formation of musical culture. Its evolution is closely related to the development of instruments, compositional techniques, and performance practices. This article examines the main stages in the development of musical tunings, their influence on the design and tuning of instruments, as well as their connection with the aesthetic, cultural, and

philosophical ideals of various eras. Special attention is paid to the transition from meantone temperament to equal temperament, which became a significant milestone in the history of music, influencing composition, performance practice, and the development of musical instruments.

The history of musical tunings spans several millennia, starting with ancient systems such as the Pythagorean tuning, based on pure fifths. This tuning, developed in An-

cient Greece, was based on mathematical ratios and was considered ideal for monophonic music. However, its limitations in using thirds led to the search for new solutions during the Middle Ages and the Renaissance.

### Materials and Methods

The research is based on the analysis of historical, theoretical, and cultural aspects of musical tunings. The study employs a comparative analysis of different tuning systems, their influence on instrument design, and their role in performance practices. The works of prominent researchers such as Lobanov, Garbuzov, Kharlap, Barbour, Lindley, Korykhalova, and Lebedev are used as the primary sources for this study.

### Results and Discussion

During the Middle Ages and the Renaissance, the meantone temperament dominated, allowing for pure thirds, which was crucial for polyphonic music. As noted by M. Lobanova, the meantone temperament was adapted for harpsichords and organs of the Baroque era, enabling pure sound in certain keys. However, the limitations of the meantone temperament in using various keys led to the search for new solutions (Lobanova, M., 1994).

The transition to equal temperament in the 18th century became a revolutionary stage in the history of music. This tuning, based on dividing the octave into 12 equal semitones, allowed for free modulation between keys and expanded the technical capabilities of instruments. As noted by S. Lebedev, equal temperament became the standard for keyboard instruments, influencing the development of Western music (Lebedev, S., 1987). J. M. Barbour emphasizes that the introduction of equal temperament opened new possibilities for modulation and chromaticism, which became an important step in the development of musical language (Barbour, J. Murray. 1951).

Musical tunings significantly influenced the design and tuning of instruments. During the Baroque era, harpsichords and organs were adapted to the meantone temperament, allowing for pure sound in certain keys (Lobanova, M., 1994). The transition to equal temperament required changes in the design

of instruments, such as the piano, which became more versatile and suitable for performance in different keys.

M. Lindley highlights that luthiers and viol makers took into account the requirements of various tunings when creating instruments. For example, the scale and fret placement on the neck were adapted to specific tunings, which influenced the acoustic characteristics of the instruments. In particular, the meantone temperament required specific instrument tuning, which affected their design and playing technique (Lindley, Mark. 1984).

N. Korykhalova notes that changes in tunings directly influenced performance practices (Korykhalova, N., 2000). For example, during the Baroque era, the use of meantone temperament required performers to pay special attention to intonation and expressiveness. The transition to equal temperament opened new possibilities for modulation and chromaticism, which influenced composition and playing techniques.

N. Garbuzov introduces the concept of "zonal hearing," explaining that human perception of pitch is not absolutely precise but occurs within certain "zones." This allows for some degree of freedom in tuning instruments, which is especially important for vocalists and string players. The zonal nature of hearing also explains why musical tunings based on precise mathematical ratios are perceived as harmonious (Garbuzova, N., 1955).

Musical tunings are not only a technical but also a cultural category, reflecting the aesthetic ideals of their time. As noted by J. M. Barbour, each tuning required certain changes in instrument design, reflecting the needs of musical practice and composition. For example, during the Baroque era, the desire for expressiveness and contrasts influenced the design of instruments, which were created with these ideals in mind (Barbour, J. Murray. 1951).

M. Kharlap emphasizes that folk music systems, based on natural acoustic principles, were formed under the influence of cultural traditions. For example, Russian folk instruments such as the *gusli* and *balalaika* were tuned in a diatonic scale, which corresponded to the modal organization of folk songs. The author also notes that folk craftsmen intuitively took into account acoustic laws when creating instruments, reflecting

their connection with nature and the environment (Kharlap, M., 1972).

Folk musical traditions played an important role in the formation of musical tunings. M. Kharlap explores the unique features of Russian folk music, including its modal organization and rhythmic structures (Kharlap, M., 1972). He emphasizes that the folk musical system is based on natural acoustic principles, which are reflected in the tuning of folk instruments. For example, the *gusli* was often tuned in a diatonic scale, corresponding to the modal organization of folk songs.

The author also draws attention to the connection between the rhythmic structures of folk music and its tuning. For example, irregular rhythms and polymeter were often accompanied by specific instrument tunings. M. Kharlap shows how elements of folk tuning and modal systems influenced the development of Russian classical music. Composers such as M. Mussorgsky and N. Rimsky-Korsakov used folk motifs and tunings in their works.

Of particular interest is the work of A. Petrosyants, dedicated to the reconstruction of Uzbek folk musical instruments (Petrosyants, A., 1951). His research and practical activities in this field demonstrate how traditional musical tunings and acoustic principles influence the construction and tuning of instruments. Petrosyants, relying on historical sources and ethnographic materials, reconstructed instruments such as the “*doyra*,” “*rubob*,” and “*nay*,” taking into account their authentic sound and traditional tunings.

The reconstruction of Uzbek instruments involved not only restoring their appearance but also accurately reproducing their acoustic characteristics. For example, the “*rubob*” was tuned in accordance with traditional

modal systems characteristic of Uzbek folk music. This required a deep understanding of both acoustic laws and cultural traditions associated with the use of the instruments.

Petrosyants also paid attention to adapting instruments to modern conditions, which involved making changes to their construction to improve sound quality and playability. However, these changes did not compromise the authenticity of the instruments but rather enhanced their functionality. For example, during the reconstruction of the “*doyra*” (drum), traditional materials such as wood and leather were used, but the acoustic properties of the instrument were improved through more precise tuning of the membrane.

Petrosyants’ work demonstrates how traditional musical tunings and acoustic principles can be preserved and adapted in modern musical practice. His contribution to the reconstruction of Uzbek folk instruments not only helped preserve cultural heritage but also enriched contemporary musical culture, providing musicians with the opportunity to perform traditional music on authentic instruments.

### Conclusion

The evolution of musical tunings has played a key role in the development of instrumental culture, composition, and performance practice. The transition from meantone temperament to equal temperament was an important milestone in the history of music, influencing the construction of instruments and the expansion of musical language. The study of musical tunings helps to understand how musical traditions have developed under the influence of technological and cultural changes, which is significant for both music historians and contemporary performers and craftsmen.

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## FAMILY NEURAL NETWORKS: PRESERVATION AND TRANSMISSION OF MUSICAL HERITAGE OF DYNASTIES

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### Abstract

The article addresses the problem of preserving and transmitting the musical heritage of family dynasties in the context of digital transformation. The author proposes an innovative approach based on the use of family neural networks – technologies that integrate genealogical data, multimedia materials, and machine learning methods. Family neural networks are presented as a tool for creating digital archives, analyzing musical creativity, developing educational programs, and establishing virtual museums. Particular attention is given to ethical and legal aspects, including the protection of personal data and intellectual property. The article highlights the significance of family neural networks for strengthening intergenerational ties, preserving cultural identity, and promoting musical art. Recommendations for further research and practical applications of this technology are provided.

**Keywords:** *family neural networks, musical dynasties, cultural heritage, digital technologies, machine learning, artificial intelligence, digital archives, virtual museums, ethics*

### Introduction

Musical dynasties, passing down unique knowledge, skills, and traditions from generation to generation, play a key role in preserving and developing musical culture. In the era of digitalization, when traditional methods of transmitting cultural heritage are becoming less effective, modern technologies such as artificial intelligence (AI) and machine learning (ML) open up new possibilities. Family neural networks, combining genealogical data, multimedia materials, and intelligent algorithms, represent an innovative approach to analyzing and preserving cultural heritage. In the context of musical

dynasties, such networks can become a powerful tool for creating digital archives, analyzing musical works, developing educational programs, and promoting creativity.

In the modern world, where technology is advancing at an incredible pace, information technology (IT) plays a key role in all areas of life, including art and culture. In particular, IT can become a powerful tool for preserving and developing musical dynasties, which are a unique cultural heritage. Information technology permeates all aspects of musical art, from the creation and performance of music to its distribution and consumption. Modern musical instruments and software allow

composers to create complex and original works using various techniques and effects. IT is used to create virtual concert venues, organize online broadcasts of performances, and create interactive musical installations. The internet and digital platforms enable musicians to share their work with a wide audience, bypassing traditional distribution channels. Streaming services and digital libraries provide access to a vast amount of musical works, allowing listeners to choose music according to their taste and create their own playlists.

Virtual neural networks (VNNs) are a special type of IT that mimics the functioning of the human brain. VNNs can learn from large volumes of data and solve complex tasks such as pattern recognition, information classification, and data generation. In musical art, VNNs can be used to analyze musical works, create new musical compositions, and train musicians. VNNs can identify patterns and features in musical creativity, analyze harmony, melody, and rhythm, and determine the authorship of works. Trained on music of a particular style or author, VNNs can generate new musical works that align with that style. VNNs can be used to create interactive educational programs that help young musicians master the technique of playing musical instruments, study music theory, and develop their creative abilities (Grigoryev V.YE., 2024).

Musical dynasties are a unique phenomenon where talent and skill are passed down from generation to generation (Tursunova G. A., 2019). Preserving and developing the traditions of musical dynasties is an important task, and IT and VNNs can assist in this. IT allows for the creation of digital archives containing information about members of the dynasty, their works, awards, and achievements. These archives can include audio and video recordings of performances, sheet music, photographs, letters, interviews, and other materials related to the musical activities of the dynasty. VNNs can be used to create interactive educational programs that help young musicians master the traditions and secrets of the musical dynasty's craft. Trained on the music of a particular dynasty, VNNs can generate new musical works that continue the family's traditions. IT and VNNs can be used to create multimedia projects

that tell the story of the musical dynasty to a wide audience.

Imagine a musical dynasty that has been creating unique musical instruments for several generations. Using IT, a digital archive can be created containing information about each instrument, its history, construction features, and sound. Using VNNs, an educational program can be developed to help young craftsmen master the secrets of making these instruments. Additionally, VNNs can be used to create new models of instruments that combine traditional craftsmanship with modern technology.

Thus, information technology and virtual neural networks play an important role in the modern world of art, particularly in musical art. They can be a powerful tool for preserving and developing musical dynasties, ensuring the transfer of knowledge and skills from generation to generation, creating new musical works, and promoting musical heritage.

The goal of this article is to explore the potential of family neural networks for preserving and transmitting musical heritage, as well as to discuss the ethical and legal issues associated with their use. All family dynasties have long passed down their knowledge and skills from generation to generation. These could be secrets of craftsmanship, medical knowledge, musical practice, artistic skills, and much more.

Family neural networks can become a powerful tool for preserving and transmitting this knowledge and skills, especially in cases where traditional methods of information transfer are difficult or impossible. Preserving a musical dynasty through a neural network takes on special significance, as it involves not only music but also the preservation of family history, traditions, and values.

### **Main Part**

Family neural networks, as a technology capable of combining and analyzing vast amounts of data, represent a unique tool for preserving and developing cultural heritage, especially in the context of musical dynasties. In the modern world, where technology plays an increasingly important role, such systems can become a bridge between the past and the future, allowing not only for the preservation but also the revitalization of traditions that might otherwise be lost.

A family neural network is not just a set of algorithms but a kind of digital twin of a family or dynasty. It learns from data related to a specific family, including musical works, personal records, memories, interviews, photographs, and other materials that form the family's cultural code. In the case of musical dynasties, such as the Bach or Richter families, the neural network can become a repository not only of sheet music and recordings but also of emotions, style, and unique performance techniques that have been passed down through generations (Peter M., 1991). This allows for the creation of a digital "personality" of the dynasty, capable of not only storing information but also generating new knowledge based on accumulated experience.

One of the key functions of family neural networks is the preservation of cultural heritage. In a world where many traditions are being lost due to globalization and changing lifestyles, such technologies can be a lifeline for unique cultural phenomena. For example, in the case of musical dynasties, a neural network can analyze performance style, instrumental techniques, compositional features, and even the emotional aspect of music. This is especially important for cultures where learning occurs through oral tradition, as in the case of the "Ustoz-Shogird" principle in the East (Tursunova G. A., 2020). Here, the neural network can become a digital "mentor," passing down knowledge to younger generations while preserving not only technique but also the spirit of the tradition.

However, preservation is only one side of the coin. Family neural networks also open up new horizons for creativity. They can create new musical works in the style of a particular dynasty. Imagine a neural network trained on the works of the Bach family generating music that sounds as if it were composed by a member of that family. This is not mere imitation but a continuation of the tradition, offering modern musicians the opportunity to interact with the heritage of the past and create something new based on it. Such technologies can breathe new life into classical music, making it relevant for contemporary audiences.

The educational potential of family neural networks is also difficult to overestimate. They can form the basis for creating interactive educational programs that combine

traditional teaching methods with modern technology. For example, a virtual AI-based mentor can analyze a student's level and offer personalized exercises based on the techniques and style of a particular dynasty. This makes learning more effective and tailored to individual needs. Students can not only study theory but also "communicate" with digital versions of great musicians, receiving feedback and advice that would be impossible in a traditional learning system.

Digital archives and museums created based on family neural networks are another step toward popularizing cultural heritage. Virtual and augmented reality (VR and AR) technologies allow visitors to "immerse" themselves in the history of a musical dynasty. For instance, one can attend a virtual concert where works created by a neural network in the style of the dynasty are performed or explore archival materials in an interactive format. Such museums can be of interest not only to the descendants of musicians but also to a wide audience, promoting classical music and preserving cultural heritage.

However, the use of family neural networks raises a number of ethical and legal issues. First, it is necessary to ensure the protection of personal data, especially when it comes to living members of the dynasty. Second, it is important to consider copyright and intellectual property, particularly when using archival materials. Third, there is a risk of information manipulation, which requires the development of strict standards and protocols. For example, how can we be sure that music created by a neural network truly reflects the style of the dynasty and does not distort it? These issues require careful discussion and regulation.

### Conclusion

It can be said that family neural networks represent a powerful tool for preserving and developing cultural heritage, especially in the context of musical dynasties. They allow not only for the preservation of unique traditions but also for the creation of new forms of art based on these traditions. However, their use is associated with a number of ethical and legal challenges that require careful consideration. In the future, such technologies may become an important part of cultural and ed-

educational infrastructure, promoting classical music and preserving cultural heritage for future generations.

Family neural networks are not just a technology but a new way of interacting with the past. They allow us not only to remember but also to continue traditions, cre-

ating something new based on them. This is especially important in a world where cultural heritage is often under threat. Family neural networks can become a bridge between generations, allowing us not only to preserve but also to revitalize the traditions that make us who we are.

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## Section 3. Musical art

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### ON SOME ISSUES OF CONDUCTING ART

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#### Abstract

Mastering the conductor's position is a continuous process, during which students learn not only the correct hand position, but also such concepts as hearing, memory, control through gestures, control of complex unity of movements. This also implies learning to use conducting techniques and purposeful and precise distribution of their actions.

The conductor communicates with the orchestra through movements of the head, hands, and gestures (facial expressions). During the "conversation" a certain content is expressed. The "conversation" occurs freely, without mental and physical strain, and with the correct use of hand technique, the conductor clearly conveys his thoughts to the performers. The accuracy of the language of movements depends on the conductor.

**Keywords:** *conductor, hands, body, legs, head, facial expressions, conducting technique, image, width, depth*

Conducting posture does not mean standing in one place, but a whole complex of movements and mental states. Therefore, when the teacher explains the conducting posture – not just telling how to hold the legs, arms, head, body, but, on the contrary, during communication with the orchestra, he teaches the student to distribute his movements appropriately, towards the goal. As a result, the conductor's "conversation" with the help of his hands does not raise unnecessary questions in the orchestra musicians.

Free movement in the conducting posture is the first required stage of correct communication. During the conducting, attention

is paid to the correct distribution of muscle freedom and the work of the muscles, sensing the point.

The formation of the conducting posture lasts up to a year of the training process. During the year, it is necessary to be under the constant supervision of the teacher. During this time, the basic manual (hand) technique and the internal mental state response (reflex) of the person to it are formed.

We begin by relaxing the apparatus (the whole body) of the correct conducting position. It is much more difficult for a person to relax his body than to compress it. Only when we physically feel and understand the differ-

ence between the two positions can we work on ourselves. If we do not feel the differences in our own physical position, it is impossible to understand what is being said.

Connecting our exercises with breathing is a natural thing. Physically, when we inhale, we tense up, and when we exhale, our muscles relax.

It is also impossible to conduct by completely relaxing our muscles. When we conduct, the muscles contract and lose tension – this is understood as freedom of movement.

The question arises. Even today, there are doubts about “should we assume the position of a conductor? Should the conductor be able to explain his thoughts to the performers?”.

It is the same in conducting. The only difficulty and difference is that his instrument is a living team of skilled performers. He cannot affect the instrument with his own hands and produce sound. Rather, he describes and explains his wishes through hand movements, and the team performs in harmony. To work with an orchestra, the conductor must “speak” through clear, simple and ordinary movements. If there is economy in hand movements, it will be easier for performers to accept.

The position of the legs in conducting. The position of the conductor begins with the feet. The feet are the conductor’s support points.

In the standing position, we pay attention to the fact that our legs are divided into two parts – the toes and the heels. During conducting, the main support point is the toes of the hands. If the support point is shifted to the heels, the balance is lost when moving the body. The strength of the support point in the conductor’s orchestral management ensures the free movement of the body.

It is also not recommended that our legs be in a too open position and stick together. The stronger the legs are, the more confident our body moves. One leg is slightly forward, the knees are not bent. When turning to the left and right sides, the legs change their position unconsciously.

**The position of the hands in conducting.** Correctly placed hand position is the basis of free movement. The freedom and naturalness of the movement process depends on the hand positions. There are three different positions in conducting. They are used

based on the speed of the piece, the content, and the interaction with the instruments.

1. High, 2. Medium, and 3. Low.

Hands placed too high limit the conductor’s amplitude (arm span), and therefore we are forced to work in a small range. Raised shoulders, on the other hand, impede the freedom of the muscles.

The high position is used to depict light, clear and quiet sounds.

The convenience of the middle position for work has been physically proven by many years of practical experience of our conductors. Therefore, in orchestral conducting, our permanent working position is the middle position.

In the low position of the hands, it is difficult for all musicians to follow the point in our conducting movement. Movement with a large amplitude leads to a distortion of the musical phrase.

The low position of the hand helps in legato, marcato strokes in “deep”, “deep” sounds.

It is also advisable to use the high and low hand positions in episodic resonances.

**Parts of the hand and their functions in conducting.** It is known from anatomy that our hands consist of three parts.

1. Shoulder, 2. Wrist, and 3. Palm.

The palm (cist) is the part of the hand that moves the most among the parts of the hand and serves as the main controller. It itself is divided into several parts. Therefore, it is the most flexible, and the sound is also located in the palm. It comes in various forms and describes how the sound performance sounds. It can slide, break, press, invite, call attention, move sharply, jump, hit (etc.). These forms have a certain meaning in relation to the performance. The forms such as a round fist, open up, directed down are used depending on the expression of the sound. Since the sound is located in the palm, we can also describe its weight, timbre (color). For example: deep, heavy, light, soft, wide, hard, etc. Because the palm is the only part of the hand that has the ability to reveal the character of the performance. Throughout the movements, the performance echoes the conductor’s personal interpretation, based on the essence of the work.

The fingers, which are considered parts of the palm, serve as expressive parts.

However, they remain almost motionless when setting the beat. They take on only the most expressive movements. Breaking, placing, collecting, distributing the sound, deep and light reproduction fully fulfill their functions. Their movements further clarify the meaning of the palm movements. Generally speaking, they reflect the “appearance of sound”, and other parts of the hand are an exception to this. The functions of the palm include showing performance strokes (legato, staccato, etc.), performing dynamic performances of *p*, *pp*, mainly setting the beat at high speeds. To be able to perform these tasks, our palm must move in an uncompressed, unstrained, and relaxed state. By nature, we observe that some people have a loose palm movement, while others have a tight one. Before conducting, it is advisable to relax our tight palm.

### Head position

The conductor’s head, when held upright with the orchestra, is ready for communication. The face and gaze are the window to the conductor’s soul.

Therefore, these gestures should have sufficient content. The movements of the eyebrows, eyes, lips – give a lot of information about human behavior and morality. The human face is not for nothing compared to an “open book”. There is even a separate science that deals with such studies, which is called physiognomy.

When the conductor goes to the helm, he begins to work after making sure that the orchestra is ready for practice.

The expression of a person’s inner feelings is, first of all, in the gaze. The conductor demonstrates control and emotional experiences through his eyes with his movements.

The head is practically motionless. When pointing to the musicians, it can change its position. A head tilted down, looking down at the orchestra – requires a thoughtful, sad, deep sound, while a head slightly tilted

back – is characteristic of a triumphant, solemn, affirmative sound. Every movement of the head and facial expression has its own meaning, like a song without words.

Performers in a team (regardless of the number of participants) must feel the control of the conductor’s gaze, and the conductor must look each performer in the eye. Sometimes the players receive more information from the conductor’s eyes than from his hands. Therefore, the conductor’s head on the floor or on the score, as well as a meaningless gaze, dampens the players’ enthusiasm for the performance and creates apathy.

One of the shortcomings of our young conductors is repeating the measure with the head and hand movements or singing in the mouth. Excessive movements with the head indicate a lack of confidence in the conductor, while when singing with the mouth, we only listen to the direction of the melody. The harmonious performance of harmonic structures and polyphonic flows are out of control. Such control is not the control of collective performance, but rather “mono” control.

During the performance, auditory and visual control are carried out simultaneously. The conductor’s gaze falls on each instrument and follows the direction of the phrase.

As we have said above, the position of the head is important in the art of conducting. Sometimes our conductors, without any mood, are limited to only technical expressions. The reason for this is the conductor’s lack of imagination and shallowness of the performing fantasy.

The conductor’s ability to influence the orchestra depends on his ability to perfectly convey his hand movements and mental state (emotion). The timely execution of these tasks (physical hand movements, gaze, gestures and the conductor’s communication with the orchestra) depends on the level of his internal culture and knowledge.

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## QUESTIONS ABOUT PLAYING THE ROLE OF CARMEN BASED ON THE OPERA OF THE SAME NAME J. BIZET "CARMEN"

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### Abstract

Carmen is the role of my life. Work on this most difficult opera part began in my student years, during my studies at the Novosibirsk Conservatory named after M. Glinka. The role of Carmen was entrusted to me during my studies in the opera class, and the student of Walter Felsenstein himself, director E. Titkova, worked with me on this image.

The article discusses the issues of playing the role of Carmen based on the opera of the same name by J. Bizet "Carmen". Based on the analysis of the opera genre in the work of modern performers, expressive means aimed at educating the younger generation through the art of opera are identified.

**Keywords:** *Opera, theater, art, tradition, development, vocals, composer, education*

In accordance with the aesthetic principles of the famous German director, the dramatic, passionate, sensual and fatal elements were brought to the forefront in Carmen. As V. Felsenstein asserted: "If we examine what is closest to the hearts and ears of the majority of Carmen admirers, it turns out that this worship is based on the singing interpretation, which, with a few exceptions, Bizet did not want at all. Lovers of the arioso singing image will probably be disappointed if, when reading the names of the musical numbers, they encounter the word aria only once." All other numbers in the original are designated as "chanson," "couplets," "scene," and "melodrama." The unusually numerous rhythmic, dynamic and characterological

designations introduced by the composer into the original score also often diverge from the interpretations of even the most famous singers and conductors" (Felzenshteyn V., 1984, 165).

This statement by an authoritative stage director calls on the artists to embody the opera's images as the composer intended them, bringing them as close as possible to Bizet's intentions. Naturally, this also presupposes creative search, individualization of images by the artists of the opera stage, but on condition that they do not diverge from the composer's concept, do not run counter to his intentions.

It was in understanding the authenticity of Bizet's heroine that my teachers worked with me on the role of Carmen. And there-

fore this image became my diploma work at the conservatory. Fate worked out in such a way that, having arrived in Tashkent, I was accepted into the opera theater troupe and again met the image of Carmen, which is still my favorite role. Working on the image of Carmen is a long-term search for the truth of the character, the fruits of long reflection. I returned to this search many times throughout my life. Each performance added new features and strokes. And it seemed that the image had already been found, the right key to interpretation was acquiring convexity and completeness. But again and again new perspectives opened up, and I moved on, revealing more and more new perspectives in the image of Carmen.

I cannot help but remember the interesting director, Honored Artist of Uzbekistan Alla Kuchkarovna Miralimbaeva, with whom I had the opportunity to work on the image of Carmen at the Bolshoi Opera and Ballet Theater named after A. Navoi in the very first years. Later, when a new version of the production was being implemented, I communicated with interest and pleasure at rehearsals with A. E. Slonim, a searching and original director, in working with whom new facets of the image were revealed. Today, without passing on my experience to students, I advise them to look for a new stage embodiment of the image, without stopping at I cannot help but remember the interesting director, Honored Artist of Uzbekistan Alla Kuchkarovna Miralimbaeva, with whom I had the opportunity to work on the image of Carmen at the Bolshoi Opera and Ballet Theater named after A. Navoi in the very first years. Later, when a new version of the production was being carried out, I communicated with interest and pleasure during rehearsals with A. E. Slonim, a searching and original director, in working with whom new facets of the image were revealed.

Today, without sharing my experience with my students, I advise them to look for a new stage embodiment of the image, without stopping at what has been achieved. Based on my own many years of experience working on Carmen, I want to emphasize the need for a meaningful approach to interpreting this image. The study of the image of Carmen should begin with immersion in the era

in which she lived, naturally, familiarize yourself with the novella by Prosper Merimee and learn the fundamental difference between the aesthetics of Merimee's novella, approaching the verismo style, and the romantic essence of Bizet's heroine, entering into an irreconcilable struggle with fatal forces and circumstances. The singer must familiarize herself with the history of opera productions in various theaters around the world and in Uzbekistan, where the opera "Carmen" was the first Western European opera staged in the theater in the Uzbek language. This memorable event took place back in 1944.

It is necessary to analyze the recordings and video recordings of famous performers of the part of Carmen. The first performer of the part of Carmen was Celestin Gallimarie, then followed M. Slavina, E. Azerskaya, M. Figner, L. Delmas, N. Velter, M. Gai, F. Mukhtarova, N. Obukhova, V. Davydova, M. Maksakova, V. Borisenko, I. Arkhipova, E. Obratsova and the remarkable performer of Carmen on the stage of the Tashkent Bolshoi Theater named after A. Navoi Oinik Kulikova. It should be noted that O. Kulikova's interpretation of the image of Carmen is close to Felsenstein's. "Kulikova's vocal mastery allowed her to create a captivating image – the embodiment of beauty and charm, passionate love of freedom and courage" (Yuldashbayeva T., 1985, 65). The singer's wonderful vocal and artistic abilities – rich timbre colors, wide range, strong voice – all this corresponded to the image of the opera's heroine. At the same time, O. Kuchlikova's full-sounding voice is filled with great warmth and humanity. All these qualities impressed me very much when I first saw O. Kuchikova on stage in the role of Carmen. All this was close to my own performing concept of the image.

I repeat once again that the role of Carmen, as indeed the whole opera, is extremely complex. Under the influence of cliches, theatrical routine and bad taste, Bizet's opera seething with passions can turn into a cold, melodramatic performance stylized as a conventional Spain, where eclecticism and chaos reign. "Carmen" is an opera whose dramaturgy is built on tense contrasts. Sometimes conductors, stage directors and actors see the solution to the problem in the grounding of feelings and passions, reducing the scale of

the image in favor of everyday “truth”. Such a position is fundamentally wrong, because everything primitive leads to vulgarity and staged vulgarity. Very important in understanding “Carmen” is the desire of the performers to emphasize the internal expression embedded in the opera’s score, which was interestingly and in their own way revealed by the wonderful conductors with whom I was fortunate to work on the stage of our theater – M. A. Ashrafi, A. A. Abdukayumov, G. A. Tulganov and a number of other conductors from different countries.

In the depths of the heroine’s character, the singer must find the logic of psychological chiaroscuro and vocal colors, revealing the endless variety of transitions from joy to tragedy.

One of the main components of the image of Carmen is the scale of the impulses of the soul. As soon as the artist excludes this category from her field of vision, the logic of the motives and actions of her heroine will immediately be violated. Carmen will appear – a fatal woman, the personification of a base instinct or a conventional mask, equipped with features of stencil gypsy exoticism. Carmen must be sincere, spontaneous and natural in her every movement, in her every action. This is the special complexity of the image. Carmen strives for complete freedom, but her desire to be free ruins the destinies of people. The artist must carefully think through the exit scene with its recitatives, lines, which are a kind of approaches to Habanera. The singer’s task is to show the image of Carmen in development. Habanera is a hymn to the freedom of the spirit, the desire not to depend on anyone’s will. Habanera creates a portrait of a seductive and willful gypsy beauty, her indomitable nature, her charm and sensuality, addressed to everyone and everything.

The same bold challenge and confidence in the irresistibility of her charm sound in the Song and Melodrama. At first, Carmen only strives to get out of a difficult situation with dignity. She sings the song about her formidable husband as if through her teeth, mockingly and secretly. She begins Segedilla as if from afar, luring the hero with promises of a sweet date in Liljas Pastia’s tavern. Joyful rays sparkle in the intonations of Segedil-

la, uncontrollably developing in the dance rhythm. The inspiration of passion fascinates Jose: short passionate phrases invade the song-dance. It is worth remembering that the poetic subtext of the image of Carmen was subtly and artistically revealed by outstanding singers N. Obukhova, V. Davydova and M. Maksakova. Therefore, in their performance, Carmen was passionate, impulsive, but not rudely vulgar. There was real tragedy in it, not melodrama.

In the Gypsy Song, which opens the second act of the opera, Carmen infects all the visitors of the tavern with unbridled joy. The song is performed passionately, with rapture, very freely and plastically. The folk, playful character of the music is emphasized by the ringing timbre of the triangle, tambourine, and cymbals. Here again her brilliant temperament, fervor and openness to the souls of people are revealed. But, perhaps, it is in the duet in the scene of the meeting with Jose, struck by the sincerity of his feelings, Carmen begins to realize that love is blossoming in her soul, against her will. Love is completely new, unusual for her and unlike anything that Carmen has previously encountered in her life. It seems that not only by fulfilling the request of her smuggler friends, Carmen strives to captivate Jose to a new life. At this moment, she sincerely believes that a free life in a world where neither rules nor laws rule will be just as close and desirable for Jose. But this harmony is not destined to be realized, and the difference in the natures of Carmen and Jose is the key to the main tragic conflict.

The central place in the development of the image of Carmen is occupied by the fortune-telling scene. This is the dramatic culmination of the performance. The singer’s task is to convey in the arioso the awareness of the tragic predetermination and inevitability of death. In this arioso there is hopelessness, and rays of hope, and hot expression, and hidden pain. The arioso is performed on a strong support, with a full chest sound. Particular attention should be paid to the timbre saturation and even, steady breathing required to perform this scene.

The most important thing in revealing the image of Carmen is her duet with Jose in the last, fourth act, which is the denouement of the drama. Carmen is unyielding and proud,

decisive and courageous. The recitatives in this scene are especially expressive. The actress's task is to convey the unyielding nature of her character, her unwillingness to humble her pride. Carmen's love of freedom is stronger than her fear of death. The phrase "Carmen is free – and she will die free!" sounds against the background of triumphant fan-

fares coming from the circus and the music of a jubilant march.

Carmen is life itself, full of events and impressions, passionate love and bright sunlight, shaded by the darkness of tragic inevitability. Every time I turn to this leitmotif image of my stage destiny, I relive Carmen's life, her history, her destiny.

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## K. MUKHITDINOV'S CONTRIBUTION TO THE DEVELOPMENT OF UZBEK OPERA ART (IN MEMORY OF THE OPERA SINGER)

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### Abstract

K.Mukhitdinov made a great contribution to the development of national opera art and, above all, to the creation of exceptionally bright and original images in the operas of Uzbek composers. It is enough to recall such original stage images as Babakhan in "Takhir and Zuhra" by T. Dzhallilov and B. Brovtsyn, Arastu in "The Leopard from Sogdiana" by I. Akbarov, Hadji Dargi and Kazi in "The Tricks of Maysara" by S. Yudakov, Sultan in "The Magic Lamp of Aladdin" by S. Varelas. The beautiful expressive voice of the singer sounded uniquely bright in Uzbek operas, captivating listeners with his ardent temperament, instantly captivating stage charm, a huge range of timbre-rich voice, and the widest amplitude of emotional experiences.

The article analyzes the opera genre and the work of Korkmas Mukhitdinov. Expressive means aimed at educating the younger generation through the art of opera are identified. The issues of performing bass parts are considered.

**Keywords:** *Opera, theater, art, tradition, vocals, composer, education*

On January 6, 2007, People's Artist of Uzbekistan, head of the department of academic singing and opera training of the State Conservatory of Uzbekistan, Professor Korkmas Mukhitdinov passed away. He was born in 1946 in the city of Yangiyul in the Tashkent region. K. Mukhitdinov graduated from the Tashkent Music College named after Hamza, where he studied in the vocal department in the classes of the remarkable teachers Igor Petrovich Bryzgalov and Natalia Ivanovna Kalinkova. From 1972 until his last breath, Korkmas's life was connected with the Bolshoi Opera and Ballet Theater named after Alisher Navoi.

K.Mukhitdinov received his higher musical education at the Moscow Conservatory, studying in the solo singing class of Professor David Aleksandrovich Gamrikeli. After graduating from the conservatory in 1975, Korkmas Mukhitdinov returned to Tashkent and continued his creative work at the A.Navoi Bolshoi Opera and Ballet Theater. Korkmas was a natural artist and had an amazingly bright, powerful voice (bass) of an unusually wide range, which allowed him to perform both bass and baritone parts. 35 years of K. Mukhitdinov's performing activity in the opera theater is a living history of Uzbek

musical art. The singer was a favorite of the public – a truly people’s artist, he served his people and art (Parsegova A. G., 2006). The artist’s amazing stage endurance delighted fans of his talent. The huge repertoire allowed the singer to perform on stage almost every day, to take part in many performances – this was his life, he could not imagine his existence without the theatre.

Korkmas Mukhitdinov created uniquely bright, unforgettable images of such heroes on the opera stage as Boris Godunov in the opera of the same name by M. Mussorgsky (it should be noted here that Korkmas was the first Uzbek singer to perform this difficult role), Mephistopheles in “Faust” by Ch. Gounod, Peter the Great in the opera of the same name by A. Petrov, Rene in “Iolanta” by P. Tchaikovsky, Galitsky in “Prince Igor” by A. Borodin, Aleko in the opera of the same name by S. Rachmaninov, Porgy in “Porgy and Bess” by J. Gershwin. In the work on creating stage images, the singer’s acting talent was revealed and the artist’s vocal culture was formed. The stage images created by K. Mukhitdinov brought the singer nationwide recognition and success abroad, in particular in Germany and Finland. K. Mukhitdinov performed with great success in the Column Hall of the House of Unions in Moscow.

But the very name of Mukhitdinov for all who knew him is firmly connected with the “cheerful and light” (according to Blok) name of Alexander Sergeevich.

Korkmas Kuchkarovich himself once expressed this, as usual, in an unshakable, weighty and convincingly simple way: “Since the Pushkin Society was created in Uzbekistan, it could not do without me!”

People’s Artist of Uzbekistan, laureate of the State Prize of the Republic, one of the leading soloists of the Bolshoi Theater named after A. Navoi and the great singer Korkmas Mukhitdinov had the right to say these words. And it is not only that Pushkin images: from the first appearance on stage in 1972 in the costume of Zaretsky in “Onegin” – to the pinnacle of the bass repertoire – the role of Boris Godunov – accompanied and permeated all the work of this amazing artist. Creativity is a huge, but still only a part of human life. And how many of us can say quite sincerely that “Pushkin’s bright gaze” illu-

minates and sanctifies their entire everyday life? In the mouth of Korkmas Kuchkarovich, not only a “theater man,” but also a “library man,” such a statement meant a lot. He himself even half-jokingly spoke of some kind of mysticism, the highest predetermination of his path to Pushkin (Pekker Ya., 1984).

I was lucky to be Korkmas’s partner on the opera stage for a long time, for over 20 years. These were such performances as “Peter the Great” by A. Petrov, where K. Mukhitdinov performed the parts of Peter and Macarius, and I–Martha–Ekaterina, “Optimistic Tragedy” by A. Kholminov, where Korkmas was the Boatswain, and I – the Commissioner, “Samson and Delilah” where Korkmas played the role of Abumelech, and I – Delilah. In “Aida” by G. Verdi, Mukhitdinov performed the part of the high priest Ramfis, and I – Amneris.

More than 50 parts – this is the result of the creative activity of Korkmas Mukhitdinov, the path of a great artist, for whom vocal and stagecraft were inseparable almost from the very first roles. That is why the roles in which the singer demonstrated a subtle sense of style remained indelible and were forever remembered. Korkmas Mukhitdinov did not part with the parts of Basilio in “The Barber of Seville” by G. Rossini, Monterone in “Rigoletto” by G. Verdi, Gremin in “Eugene Onegin” by P. Tchaikovsky, Mephistopheles in “Faust” by Ch. Gounod, Boris in “Boris Godunov” by M. Mussorgsky, Khodja Darga and Kazi in “The Tricks of Maysara” all his life. Performing opera parts in classical operas, world-famous performances, the singer was able to avoid cliches and find original solutions in the interpretation of images, revealing them from a new, sometimes unexpected side. This demonstrated the artist’s exceptional skill, his individual talent.

The creative activity of K. Mukhitdinov in the theatre was unusually multifaceted. The social temperament of the singer fruitfully manifested itself in his talent as an organizer and administrator, a sensitive leader. For many years he was the director of the State Academic Bolshoi Opera and Ballet Theatre named after A. Navoi, headed a huge creative team, coordinating and directing the activities of all its departments, maintaining a healthy moral climate in the team, contributing to the creation of a creative atmosphere,

pursuing a relevant and interesting repertoire policy.

From 2002 until his last day, Korkmas Mukhitdinov was the head of the department of academic singing and opera training at the State Conservatory of Uzbekistan, where his organizational talent received a new application. He trained a galaxy of remarkable singers, allowing us to speak with pride about the Uzbek vocal school. K. Mukhitdinov fruitfully worked as a jury member in international and national vocal competitions, took an active part in holding the International Vocal Competition “Romansiada” in Moscow and in the Kazakh city of Shymkent, as he was a passionate promoter of chamber vocal music of various styles, including the old romance.

Korkmas Mukhitdinov performed in concerts a lot, revealing a rare talent as a concert and chamber singer. His repertoire included a huge list, including vocal cycles, songs and romances by F. Schubert, A. Dargomyzhsky,

M. Musorgsky, P. Tchaikovsky, I. Brahms, S. Rachmaninov, M. Burkhanov, S. Dzhilil, R. Abdullaev, H. Rakhimov. K. Mukhitdinov carried out extensive educational activities, taking part in cultural events of the Ukrainian, Russian, German cultural centers of the republic, performing songs of the peoples of the world, arias and romances of composers of various national schools in concerts. The singer performed Ukrainian folk songs magnificently, as well as the Sultan’s aria from the opera “Zaporozhets za Danubeem” by S. Gulak-Artemovskiy, deeply feeling the nature of Ukrainian music.

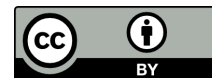
Korkmas Mukhitdinov was an unusually kind, generous and sympathetic person, an artistic, temperamental and inspired person, a person passionately in love with life, an unshakable optimist. The art of Korkmas Mukhitdinov is unforgettable. The singer will forever remain in the memory as a person with a broad, open and kind soul, as a talented artist, infinitely in love with his work.

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## DEVELOPMENT OF ACADEMIC SINGING SKILLS AMONG STUDENTS OF HIGHER EDUCATIONAL INSTITUTIONS

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### Abstract

The article focuses on the development of academic vocal performance skills in university students, emphasizing technical aspects. The study provides a detailed examination of key elements of vocal training, including the development of breathing techniques, improvement of sound production, work on intonation accuracy, dynamic transitions, diction, and articulation. The importance of an individualized approach, regular practice, and pedagogical guidance in shaping professional vocal abilities is highlighted. The article underscores the significance of a comprehensive approach that integrates physical training, the study of musical material, and the development of psychological resilience to achieve a high level of performance mastery.

**Keywords:** *academic vocal, development of breathing techniques, mastery of voice, breathing, diction, articulation and musical interpretation, music education*

### Introduction

Academic singing occupies a significant place in music education, forming students not only technical skills, but also an artistic worldview. One of the key tasks of training is the development of performance techniques, including mastery of voice, breathing, diction, articulation and musical interpretation. Despite a significant amount of research in the field of vocal training, the issue of effective formation of academic performance skills among students remains relevant. This article discusses the main aspects of performance technique and approaches to its development in the context of the educational process.

Vocal exercises have been introduced into the learning process, simplifying the student's path in expanding the vocal range. These exercises, in turn, solve several other important problems, such as: low posture, poor closure of the vocal cords, short breathing, tightness of the jaw and larynx. With proper performance of these tasks, the future vocalist-teacher will be able to increase his vocal capabilities, including providing competent performance and academic vocal training.

Most often, it is not enough for a student to describe in words the anatomy of the vocal apparatus and respiratory system. It is necessary for the teacher to simultaneously visualize his lectures with the help of media

materials for a more competent presentation of his knowledge. This combination of information delivery brings more effective results.

### Method

The following methods were used in the course of the study:

1. Literature analysis – the study of modern methodological approaches to vocal pedagogy and performance techniques.

Literature should be selected individually for each student. In particular, the student's capabilities and abilities should be taken into account. The situation implies taking into account the age, vocal training, vocal range, physiological characteristics, as well as psychological aspects of each student.

After selecting the literature, the stage of in-depth study begins. If this is a particular aria, it is necessary to read the libretto of the opera where this aria is performed. After that, the audio and video analysis of this opera begins. It is necessary to listen and watch several dozen of the best variations of this aria and systematically listen to them during the learning process. It is of particular importance to follow all the rules and instructions of the composer when performing.

1. Observation is the fixation of pedagogical methods and learning strategies used by vocal teachers.

During the training process, the vocal teacher must demonstrate all the vocal techniques that the student cannot perform on his own. The student needs to carefully observe the process of performing a piece of music and perform vocal techniques, and in the future assemble the entire "puzzle" into a single piece and perform a piece of music. In the learning process, the teacher, in turn, must continuously point out the nuances of performance that the student cannot independently determine.

2. Student survey – identification of the most common difficulties in mastering vocal technique.

By no means does this technique generalize the problems of students in singing and does not imply putting them in one frame. But there are moments that 80% of the time occur to students, and they have one root of the solution. It is necessary to survey such problems and find common

solutions for them. In the case of a vocal teacher, the solution to such problems is vocal exercises (singing), a detailed anatomical description of the vocal apparatus using visualization of the respiratory organs and respiratory tract.

Breathing is one of the most important processes in our lives. Throughout the day, throughout our lives, we inhale air to provide oxygen to the cells of the whole body, and then we remove carbon dioxide from the lungs to rid the body of waste generated as a result of cellular activity. In addition, breathing is the source of energy that sets the vocal folds in motion, creating sound. In order for this to happen, we do not exhale normally, but change our breathing so that we can reproduce stable speech and song sounds. Although by breathing we often mean the flow of air entering and exiting our body, in reality we breathe not by doing something with the air, but by changing the size of the chest. By increasing and decreasing the space in the chest cavity, air enters and exits the chest through the nose or mouth. This simple exchange of air is what we call breathing.

3. Practical approbation – the implementation of the proposed methods in practice and the analysis of their effectiveness. Taking into account the individual characteristics of the vocalist, his technical level and artistic interpretation, which allows us to identify the strengths and weaknesses of the techniques, as well as identify ways to optimize them to improve vocal skills.

Practical testing of academic vocal techniques allows not only to test their performance, but also to adapt them to the individual characteristics of each performer. After all, the same technique can work in different ways depending on the age, physiology and level of training of the singer.

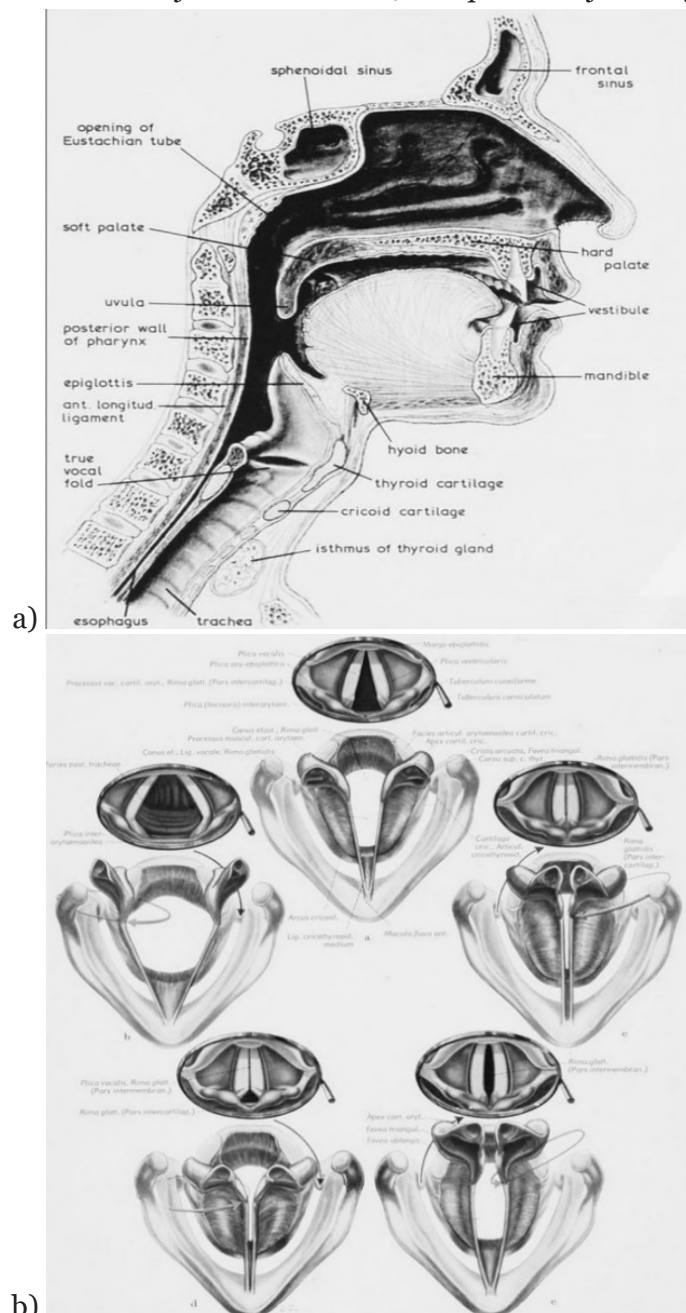
It is important not only to study the methodology theoretically, but to test it in real conditions. This is the only way to objectively assess how much it really helps to improve breathing, resonance, articulation, and other aspects of vocal performance.

In addition, practice allows you to identify the weaknesses of the methodology and make adjustments, making it more effective. In academic singing, not only technique is important, but also artistic expression. Therefore,

approbation helps to understand how a particular technique affects the interpretation of

works, the emotionality of the performance and the overall stage presentation.

**Figure 1.** a) The structure of the voice box. b) The process of closing the vocal cords



It is also worth considering long-term results. Sometimes the technique has a quick effect, but over time it may not be as useful or even harmful to the voice. Therefore, it is important to monitor the development of vocalists in dynamics to make sure that the technique really contributes to their professional growth.

### Results

The study revealed the following key aspects:

1. Breathing technique. More than 70% of students face difficulties in mastering breathing exercises, which leads to tension of the vocal cords and a decrease in sound quality. The proposed method focused on the combination of diaphragmatic and thoracic breathing, which improved respiratory control in 85% of students.

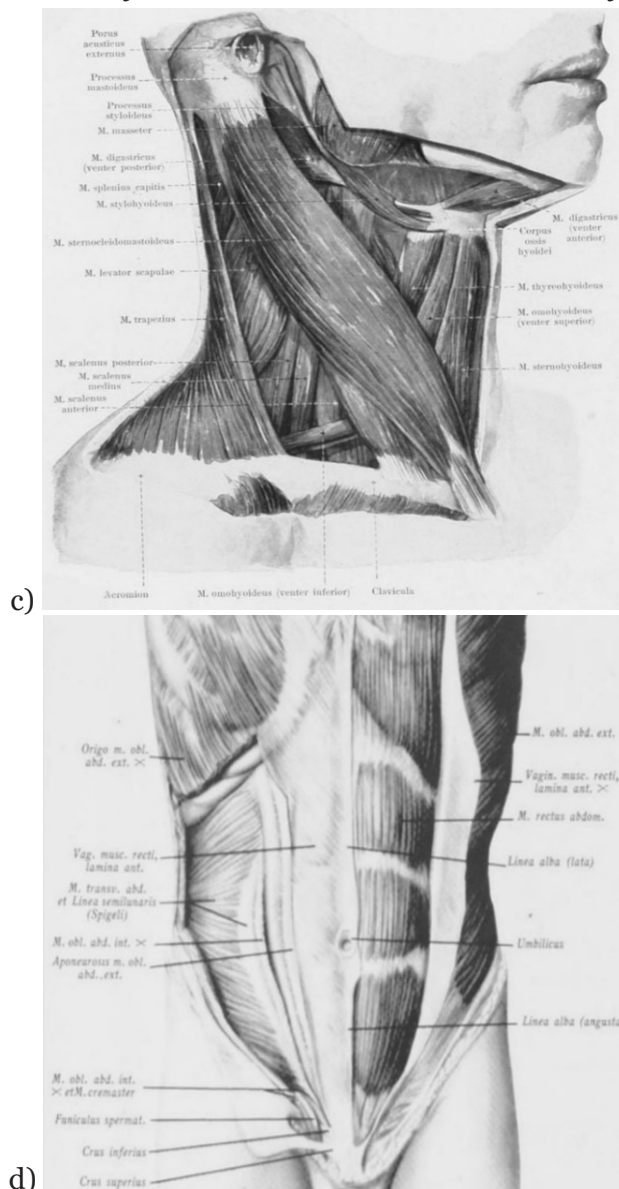
2. Diction and articulation. Fuzzy diction caused a decrease in the expressiveness of performance in 65% of the participants. The introduction of articulatory gymnastics

helped to increase the clarity of pronunciation.

3. Singing and vocal flexibility. Daily chants, including scales, arpeggios, and in-

terval jumps, allowed students to expand the range and improve intonation accuracy.

**Figure 2.** c) *The structure of the neck muscles.* d) *The structure of abdominal muscles*



Musical interpretation. The work on the interpretation of the text and the dynamic palette of the works improved the performance expressiveness. 90% of the students noted an increased interest in interpretative tasks.

Musical interpretation plays a key role in revealing the artistic image of a work. Deep work on understanding the text, intonation and dynamic palette allowed the performers to better convey the emotional content of the music. As a result, 90% of the students noted that their interest in interpretative tasks had

increased significantly, and their performing expressiveness had become more conscious and expressive.

This indicates that conscious immersion in the artistic intent of the work not only develops the musical taste of the performers, but also forms a deeper connection with the performed material. Working on the nuance, phrasing, and emotional content of the performance, the students became more attentive to the details, which had a positive effect on their stage confidence and ability to interact with the audience.

In addition, an increased interest in interpretive tasks indicates an increase in motivation for independent work. Students began to show more interest in finding their own artistic solutions, experimenting with different approaches to presenting a work and striving for a more expressive sound. This process not only develops performing skills, but also forms an individual style and artistic freedom for vocalists.

### Discussion

The results showed that an integrated approach to the development of performance techniques contributes to a significant improvement in students' singing skills. Special attention should be paid to the gradual complication of exercises and an individual approach. Comparison with previous studies confirms that the integration of breathing, diction, and interpretive elements is the most effective strategy. However, there remains the question of introducing digital technol-

ogies (for example, vocal simulators) to further improve the learning process.

### Conclusion

The development of academic singing skills requires a systematic approach focused on improving breathing techniques, diction, articulation and interpretation. The proposed methods, based on an integrated approach, have proven their effectiveness in the context of music education. Future research may focus on integrating new technologies into the learning process, which will create even more flexible and personalized approaches to teaching academic singing.

The best sayings, and despite the most and not the most educated people, they could not and could not predict the most spiritual progress and not only. They just couldn't predict it, despite the most cultured rules. Extracurricular reading tells us what, and despite the most productive thinking and despite such moments, we will not be able to do it.

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## SEGAH MAQAM AND ITS EQUIVALENTS IN BUKHARA AND KASHMIR

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### Abstract

This scientific article explores Maqom melodies and songs, as well as the new artistic works created based on them, which continue to serve as a beautiful, unique, and valuable spiritual nourishment for all of humanity today.

Building on this idea, this section examines and analyzes the common aspects of the “Segoh” maqom, which holds a special place in the music of Eastern peoples. Despite having shared roots, this maqom has developed in two different cultural spheres – Uzbek and Indian traditions – while embodying the most exquisite musical traditions of both regions.

**Keywords:** *Shashmaqom, Sufiana kalam, khona-bozguy, sthai-antara, Segah, Hijaz*

Shashmaqom and Sufiana Kalam are two grand traditions that form significant parts of Eastern musical culture, each possessing its own unique style, content, and structure, encapsulating a rich cultural and historical heritage. While Shashmaqom developed among the peoples of Central Asia, particularly in Bukhara and Samarkand, Sufiana Kalam is closely associated with the Sufi traditions of India and Pakistan, especially the Chishti order and the principles of classical music.

This scholarly analysis aims to reveal the similarities and differences in the structural composition of Shashmaqom Segah and Sufiana Kalam Segah. The Segah section in both musical genres exhibits distinct melodic, rhythmic, and thematic characteristics, playing a crucial role in understanding the logical and aesthetic foundations of these traditions.

From this perspective, the study examines the structural composition, performance style, and essence of these genres, identifying musical commonalities and distinctive features between Shashmaqom and Sufiana Kalam while exploring their significance as musical and spiritual heritage.

Research on the structural composition of the Maqam traditions in Kashmir and Bukhara can provide intriguing comparisons and parallels in terms of their musical systems, historical development, and formal structures.

The Maqams included in Shashmaqom represent a large cycle encompassing several smaller branches. Segah also consists of more than 50 melodies and songs. The instrumental section of Segah in Shashmaqom comprises eight independent parts: Tasnifi

Segah, Tarjevi Segah, Hafifi Segah, Garduni Segah, Mukhammashi Segah, Mukhammashi Ajam, Mukhammashi Mirzakarim, and Saqili Bastanigor. Each of these is considered an independent instrumental piece.

The instrumental compositions feature a complex and well-crafted melodic structure, similar to the lyrical nature of melodies found in Ushshaq Maqam. When listening to them, one can hear echoes of longing and separation.

The genres of classical folk creativity consist of instrumental and vocal forms, each possessing a specific structure. The instrumental section of Shashmaqom is composed based on the khona-bozguy principle. These sections can consist of one or several melodic phrases. As I. Rajabov writes:

“Khona” means “house”, symbolizing a ‘space where sounds that form melodies are arranged.’ It represents the developing part of a musical piece. Bozguy, on the other hand, is the recurring section of the melody, functioning as a “refrain”, typically repeated after each cycle of the khona”.

In the development of the main theme within instrumental compositions, the musical structures known as **khona** and **bozguy** play a crucial role. Apart from their stable definitions in musicology, these terms also bear conceptual significance related to the philosophy of perception. O. Ibrohimov highlights the symbolic nature of the term **khona**, pointing out its connection to Sufi traditions:

“In Persian, “khona” means “house”, and in Sufism, this term extends to concepts such as “sama-khona”, “khanaqah”, and “khonagoh”. Historically, khanaqahs were significant in the lives of Sufi practitioners, providing spaces where disciples engaged in intense spiritual training, overcoming physical hardships, and directing all their thoughts and meditations toward the remembrance of God”. Additionally, large khanaqahs served as venues for murshid-murid (spiritual master-disciple) gatherings, religious-philosophical discussions, and sama ceremonies. These events often incorporated music, poetry, and dance, as documented in historical sources. This suggests that khona not only refers to musical structures but also symbolizes the spiritual elevation of Sufi practitioners.

Y.N. Plakhov notes that the khona and bozguy structures in Shashmaqom instrumental compositions correspond to the refrain-episode structure found in rondo form in Western European music. However, rather than acting as contrasting sections, khona and bozguy function as complementary elements, reinforcing each other within the composition.

After the instrumental section of Shashmaqom, the vocal section known as “Nasr” follows, comprising a diverse array of songs ranging from simple to complex forms. This section consists of two groups of shuba (subsections). According to I. Rajabov. “The first group includes Sarakhbor, Talqin, Nasr, and Ufar, which form the core vocal melodies of the Shashmaqom tradition”. The second group comprises Savt, Mug‘ulcha, and other unique vocal styles associated with different maqoms. The analysis of the vocal pathways in Shashmaqom reveals that the Nasr section embodies grandeur, upliftment, and a striving for victory. In this regard, scholar O. Ibrohimov discusses how the inner philosophical essence of maqoms often conveys the idea of triumph and success.

The first group of shuba includes Sarakhbori Segah, Talqini Segah, Nasri Segah, Navrozi Xoro, Navrozi Ajam, and Ufari Segah. Each of these sections is performed in a suite-like manner, with multiple melodic compositions. Among them:

- Sarakhbori Segah contains seven melodies,
- Talqini Segah, Nasri Segah, and Navrozi Ajam each have one melody,
- Navrozi Xoro consists of three melodies.

The three Nasr-designated subsections – Nasri Segah, Navrozi Xoro, and Navrozi Ajam – carry specific symbolic meanings. I. Rajabov explains:

“Xoro in Arabic refers to mountainous or rocky places, while Ajam signifies non-Arabic Eastern peoples”.

The vocal section begins with Sarakhbori Segah, which is performed with an eight-verse poem, structured into sixteen melodic phrases and introduced by a ten-measure instrumental prelude. Sarakhbor is the core and logical foundation of the Shashmaqom vocal section. Compared to other shuba

(subsections), it is more complex and requires a high level of performance mastery. The principles of the Segah maqom vocal section can be concisely analyzed using Sarakhbori Segah as an example. The term Sarakhbor comes from Persian and Arabic:

- “Sar” (سر) – head, main
- “Akhbor” (أخبار) – news, information

Thus, Sarakhbor represents the main musical theme and tonal structure of the maqom. Sarakhbor pieces are typically performed with ghazals of 15 or 14 syllables, following Muzore, Mujtass, Mutaqarib, and Ramal poetic meters. They are sung by solo vocalists or vocal ensembles, accompanied by an instrumental ensemble. The poetry of Alisher Navoi is frequently used in Sarakhbor performances.

Ghazals of 13, 15, or 17 syllables fit the rhythmic structure of Sarakhbor, creating a harmonious and melodious composition. According to I. Rajabov, historical Sarakhbor performances were often accompanied by specialized poems describing maqoms, adding a didactic and descriptive layer to their performance.

The structure of Sarakhbori Segah consists of the following sections:

1. Instrumental introduction
2. Daromad (Entry)
3. Miyonxat (Middle Section)
4. Namudi Segah in Dunasr
5. Namudi Navo
6. Namudi Oraz Avji (Climax of Oraz)
7. Descending from Avj (Climax)
8. Furovard (Conclusion)

These sections seamlessly transition into the following taronas (melodic pieces).

Historical Recordings & Notation Issues

The 1954 transcription of Sarakhbori Segah (V 664–671) was recorded from maqom master Borukh Zikriyev, using a poem by Alisher Navoi. In traditional maqom performance, singers often accompanied themselves with a doira, while instrumentalists performed on the tanbur. Ota Jalol Nosirov maintained this tradition in the Bukhara Maqom School. Zikriyev’s version of Segah was sung in a simplified melodic style, without ornamental flourishes like nola (melodic wailing) or qochirim (melodic leaps). However, due to challenges in fitting the poem to the melody, errors occurred in the notation process. The piece was originally transcribed in 2/4 time signature. During 1962–1963, when Maqom Ensemble was taught this piece, previous notation errors became evident. As a result, significant melodic corrections were made, and the revised version was performed by several renowned singers. The official edition of Shashmaqom (Vol. V, pp. 26–31) recommends learning from this corrected version.

Musical Structure & Tonal Foundation

The Segah scale is based on three main notes (three pitches or frets):

- do → re → mi (Shashmaqom Vol. V);
- re → mi → fa (Uzbek Folk Music Anthology).

The core melodic motif of Sarakhbori Segah is centered around these three notes, which are prominent from the very beginning (daromad section).

This structural breakdown of Sarakhbori Segah provides an overview of its vocal (ashula) and instrumental (cholg’u) sections, along with the corresponding takt (measure) numbers in the composition:

**Table 1.**

Section	Function	Measures (Takt)
Introduction	Daromad (Entry)	1–11
Middle Part	Miyonxat (Middle Section)	12–28
Main Development	Dunasr Namudi Segah	38–58
	Namudi Navo (culmination Navo)	95–108
	Namudi Oraz Avj	114–143
Descending	Tushish (Descent from Avj)	147–166
Conclusion	Furovard (Final Section)	180–202, 219–238, 241–261

*This table illustrates the logical and sequential flow of Sarakhbori Segah, reflecting its gradual build-up, climax, and resolution*

The performance of Saraxbori Segah is followed by seven taronas, with the final, seventh tarona also referred to as “suporish” (handover or submission). This final tarona serves as a transition into the next section, Talqini Segah, which is performed with a doira (frame drum) rhythm, ensuring a seamless connection between Saraxbori Segah and Talqini Segah. The continuity between these sections maintains the structural flow of the composition. Subsequently, Talqini Segah transitions into Nasri Segah, and then into Ufari Segah, where the Turk avji (a climactic melodic passage) is introduced to enhance the development of the piece.

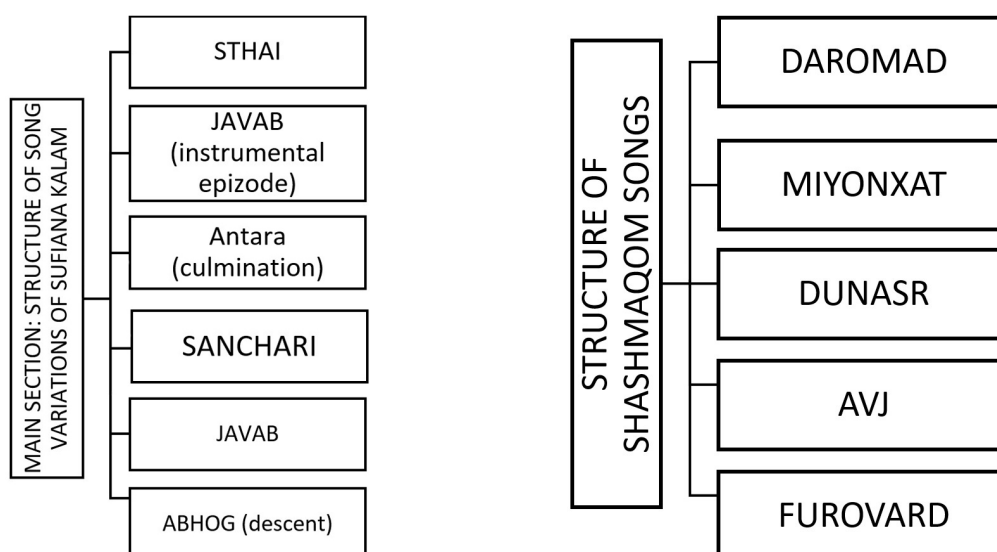
When discussing maqom cycles of the Kashmir Valley, it is important to note that they are generally simpler and shorter than Shashmaqom, yet structurally they follow the maqom principles. The Sufiana Kalam tradition, specifically within the Segah cycle, consists of three parts, allowing for improvised interpretation and providing performers with great flexibility. It is also worth emphasizing that Kashmiri maqoms are not large-scale compositions like Shashmaqom, which is a macro-cycle. Instead, they are micro-cycles composed of smaller sections. Their structure consists of:

- Shakl (Introduction),
- Nazir (Connecting poetic section), and
- The Main Section, which serves as the focal point of the performance.

Each of these sections holds a specific function within the maqom cycle, defined by its form, theme, and dramaturgical development. They are interconnected parts of a single composition, seamlessly continuing each other in three distinct phases. It would not be an exaggeration to say that they represent three evolving states of a unified musical idea. Typically, Sufiana Kalam consists of both instrumental and vocal elements, with each maqom being performed either as a song or an instrumental variant. The practice of performing vocal lines on instruments has been well-developed, as evident from both literature and performance traditions. The first section of Sufiana Kalam Segoh is called Shakl (شکل). This section serves as an introduction (daromad), setting the tonal and modal foundation of the piece. According to classical music principles, Shakl is primarily an instrumental segment, often improvised, where the maqom’s key pitches and motifs are introduced over stable and neighboring tones, providing a preview of the composition’s overall theme.

Structurally, the introductory section plays a significant role in the maqom’s development. In free rhythm, a part called Nazir is performed, typically led by the main melodic instrument in the ensemble. The rhythmic “usul” (metre) is present in Shakl, but it does not dictate the performance. Instead, it subtly accompanies certain rhythmic phrases in the melody.

**Table 2.**



### Analyzing Shakl – Three Key Aspects

According to Y. Pakholchik, the Shakl section should be analyzed based on three key parameters:

1. Scale (Masshtab) – The scope and range of the melody.
2. Melodic Formula – The underlying motif patterns.
3. Structure – The internal organization of the section.

This section encapsulates all the internal melodic elements found throughout the maqom. The structure of Shakl usually consists of two alternating parts that are performed

in a cyclical manner, commonly following an A+B or A+B+A+B... pattern. This alternation depends on the performer's interpretation and the audience's engagement.

### Segoh's Melodic Pathway in Shakl

In the Segoh maqom, the author's analysis of the melodic framework presents these sections in the A+B form in a non-repetitive and simplified manner.

Research shows that Kashmir and Bukhara maqoms share significant similarities and differences in their structural composition. The following table compares their key aspects:

**Table 3.**

Structural Composition	Shashmaqom (Bukhara Maqoms)	Sufiana Kalam (Kashmir Maqams)
General Description	A part of the Central Asian maqom system, typically structured through formal units such as <i>mashq</i> , <i>nasr</i> , <i>rukn</i> , <i>pe-shrav</i> , and others. It emphasizes the harmony between poetic texts and musical direction.	Developed under the influence of Indian and Central Asian musical traditions. <i>Raga</i> (melodic system) and <i>Tala</i> (rhythmic structures) play a fundamental role. Each maqom corresponds to a specific time or spiritual state.
Melodic and Rhythmic Structure	Bukhara maqoms have a strict rhythmic structure, where melodies progress through complex sequences.	Kashmir maqoms are based on the Indian <i>raga</i> system, often focusing on the deep expression of a single melody. Their rhythmic structures can be more flexible.
Poetic and Spiritual Content	Rooted in classical poetry, primarily relying on ghazals and rubaiyat in Uzbek and Persian languages.	Strongly influenced by Sufi poetry and Islamic mystical philosophy. It uses spiritual poetry to convey emotional and mystical experiences.
Performance Style	Performed by a large ensemble, featuring instruments such as <i>tanbur</i> , <i>dutar</i> , <i>doira</i> , and vocal groups.	Usually performed in a small setting with a limited number of instruments and vocals. Improvisation and individual expression play a crucial role.

This comparison highlights that both Bukhara and Kashmir maqoms follow the fundamental principles of maqom, but their development has been shaped by different cultural and geographical influences. While

Bukhara maqoms emphasize large ensemble performances and complex melodic structures, Kashmir maqoms focus on spiritual expression and individual improvisation through minimal instrumentation.

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## WORLD PERFORMING SCHOOLS AND GREAT PERFORMERS WHO INFLUENCED THE FORMATION OF THE ORGAN ART OF UZBEKISTAN

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### Abstract

By the middle of the XX<sup>th</sup> century, an organ was built in Uzbekistan, creating conditions for the development of this art form. The results of reformist research in composition and performance on a global scale began to take their rightful place in Uzbekistan. The article discusses the great performing composers of the 20<sup>th</sup> century, artists who contributed to the development of the art of organ performance school around the world.

**Keywords:** *organ, instrument, art, composer, performing school, modern music, avant-garde music, organ registration, articulation, dynamics*

The development of organ music in the 20<sup>th</sup> century can be seen as a result of the progress of various performance styles and techniques, as well as the development closely with the work of great composer-performers. This influenced the artistic-stylistic formation of an entire period. In many cases, composers who wrote music for the organ were at the same time skilled performers and masters of the art of artistry. This tradition exists from long historical periods, thanks to which Bright Works have appeared and are emerging.

The great performer-composers of the 20<sup>th</sup> century took place not only as a proud representative in the national culture of their country, but also among the ranks of creators who made worthy contributions to the per-

formance and organ art of the whole world. In particular:

- Germany-Hugo Distler, Gerhard Schröder, Walter Kraft;
- France-Olivier Messian, Jean Langle, Léon Boelman;
- USA-Donald Joyce;
- Switzerland-Jan Gju, Daniel Rogg;
- Latvia-Hugo Lepnurm;
- Poland-Kshishtof Sadowski;
- Hungary-Antalfi Jiros, Zygmunt Sattmari;
- Russia-Oleg Yanchenko, Tatyana Sergeeva, Alexander Gedike, Isaac Braudo.

One important aspect that influenced the evolution of 20<sup>th</sup> – century organ music creativity are performance schools that

represent specific national characteristics. These schools were formed in large temples, churches and educational institutions – conservatories. For example, in the formation of a number of famous organ performers who graduated from the Paris Conservatory, the performance School of the great performer and creator Marcel Dupré (Marcel Dupre (1886–1971)) is of particular note. Each of his pupils are special laureates of the Conservatoire de Paris: O. Messian, J. Alen, J. Demisio, J. Giyu et al.

The German School of composition also has a special place in the development of World organ music culture of the 20<sup>th</sup> century. For example, the great performer-composer Max Reger nurtured many Apprentice-performers during his career as a professor at the Leipzig Conservatory. In addition to being the author of works for a large-scale organ, he also created a school of performance with special characteristics.

In Russia, a.F.Gedike's performance and composing work have been singled out. For 35 years, Gedike acted as a professor in the organ class of the Moscow State Conservatory, leaving behind hundreds of disciples. About the main aspects inherent in his performance skills, the statesman who served in Russia and the former Union, doctor of Arts L. I. Roizman's thoughts are notable: "the ideological concept of the work being performed is clear and clear, the use of extremely simple colors (the choice of a register is implied), distinguished by the ability to play the composer's thought in an intelligible" language" to even the most inexperienced listener" (Roizman L. I., Gedike – organist 1960, 168). With Gedike's work, the organ in Russia shaped his position as a concertbop instrument from religious music. The organ's tradition as a concertbop instrument has also passed from Russia to Uzbekistan. From the beginning of the 20<sup>th</sup> century, church music was banned in Russia, and the promotion of atheistic ideas set certain obstacles for the development of religious music in the former Union states.

A. F. Gedike's as a result of Gedike's reformed research in composition and performance, organ performance schools began to take shape in the 20<sup>th</sup> century. Another performer who made an invaluable contribution to the development of.

World organ Music of the 20<sup>th</sup> century was Professor of the Leningrad Conservatory, doctor of Arts I. A. Braudo (1896–1970), as the founder of a separate School of performance, inherited from himself a tradition with a number of disciples and a distinct performance methodology. In it, the attitude towards the main instruments in the performance of the organ (rhythm, articulation, registrar) changed. Also, work on the proportionality of manual and pedal techniques is formulated with special attention in the Braudo school. Particular importance was given to the execution of legato and nonlegato. B. from the leading musicologists of the last century.

Asafyev in one of his articles I. Braudo's performance was admired by kata: "in my life meetings, I met only 2 people among serious-minded musicians; in the intonation developments of polyphonic music, I listened to a full-fledged, lively interpretation of musical thought only in their performance. One of them was the Basel organist Y. Gandshin and the second Leningrad organ player I. Braudo" (Asafiev B. V., 1957, 191).

This school of performance, which is based on clear rules and spread across the networks through many students, today also forms the foundation of the Tashkent organ performance methodology. Because I. Braudo's disciples included V. S. Alzuskaya, V. N. Bakeyeva and A. N. The kotlyarevskys laid the groundwork for the construction of the first organ instrument and the formation of the Performing Arts in Tashkent. Today's Uzbekistan organ performance art I. Braudo can be said to have relied on the school he founded.

The formation and development of organ music in a country is associated with the possibilities of organ construction in this place. Each organ instrument is an inimitable specimen, unlike any other. Since the 50s of the last century, the construction of new instruments on a global scale and the restoration of organs valued as an ancient monument have risen to the level of art. Well-known organ building companies have installed many instruments in various parts of the world. Professor L of the Moscow Conservatory at the construction of many instruments, restoration work and the appearance of organ concert halls in our country and in all former

Union states, and at the opening of special organ classes. I. Royzman's contribution is unparalleled. In 1969, the Union for the construction of an Organ was established under the Ministry of culture of the USSR, with L. I. Royzman taking over all organizational work. In particular, organ instruments built in Uzbekistan until the years of independence were also used by L. It is noteworthy that it was built with the participation of Royzman.

The development of organ music in the 20<sup>th</sup> century was influenced by many factors related to the principles of contemporary musical art. A sharp increase in interest in the unconventional possibilities of the organ, the timbre potential, began to be evident in the works of European and Russian composers in the second half of the 20<sup>th</sup> century. Advanced discoveries in Organ construction, bold design developments (an update of the principles of structure and control of organs) were in harmony with innovations in musical language and organ composition. The most advanced composition techniques of the 20<sup>th</sup> century had a strong influence on organ music, and radical changes appeared in the perception of organ music. The changes taking place on a global scale, naturally, also began to be clearly felt in the work of composers of our country.

The greatest achievements in modern organ music were made by the great reformed composers of this period, namely D. Ligeti, S. Gubaydulina, V. Rome, M. Kagel, L. Berio, J. Xenakis, V. Stockmayer, J. Cage, G. Zaher, D. It arose with the avant-garde style creativity of Schnebel and others. It is of interest that at the heart of this avant-garde music lies the compositional concept of the distant past. The increased interest of contemporary composers in the music of the distant past began first with their choice of genres of the time. Among the compositions used compositional models and principles of "old styles", X. Eder's "L. homme arme" (1969) organ concerto; K. Heschege's "J. P. Swellink" (1971) – J. Polyphonic post-series variations on Swellink themes, G. Becker's "in memory

of Josken Depre" (1975/76), O. Bochikhina's compositions for organ and ensemble "quintet" (2002) can be said. F. In the work of composers of Uzbekistan. Yanov-Yanovsky's "Idea Fix", D. Examples of Yanov-Yanovsky's plays "Elf and mirror", "borders". In the work of composers of the 20<sup>th</sup> century, the emphasis is also on the musical symbolism of baroque (rhetorical figures and monograms, for example, I. S. Bach). S. Gubaydulina's composition "in sgoce", for cello and organ, is based on a geometric (spatial) "intersection" of two instrumental voices forming a crest direction. The interaction of register and invoice forms rhetorical figures in Baroque, namely anabasis and Catabasis. Through the low pitch movement of the cello and the upward movement of the organ, the intersection of voices is formed.

The finale features a cello with flajolets symbolizing heavenly light in higher registers, while the organ falls into the bass register and is underground, reflecting grave symbolism. Among the composers of Uzbekistan, one of the composers who created the symbolism of the Baroque style in the direction of neoclassicism, reflecting in musical forms, was D. Varelas. For example, the theme in his fugue "Crucifixus" is in the direction of the melody I. S. Crest symbolism is expressed through the intersection of voices, as is the sis-moll Fugue in Bax's "Well-Tempered clavire". Another interesting composition is A. Mirzoev's "in memory of Bach" (1984). The symphony of this organ demonstrates the synthesis of baroque semantic ideas and Bax with ethnic elements of Azerbaijani folklore based on the principles of multi-voice development. This five-part series, which is the basis of neofolchlorism, is based on the themes of mugham, where it was carried out on the basis of variational and polyphonic development. The first movement of the symphony, "theme and 6 ornamental variants", is a polyphonic reworking of mugham. The third part uses the theme of the famous Mugam "Bayoti sheroz" as a quote.

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- Marcel Dupre (1886–1971) was a great French organist who developed a special teaching method for mastering virtuoso technique. He is the author of the following textbooks: "Method d'orgue" ("Organ Method"), "Gammes de pedal" ("Pedal Scales"), "Cours complet d'improvisation a l'orgue" ("Complete Course in the Art of Organ Improvisation"), and several other teaching aids.
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## GENERAL AND INDIVIDUAL FEATURES OF WIND INSTRUMENTS OF UZBEKISTAN AND KOREA

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### Abstract

This article explores the historical origins of one of the ancient musical instruments of the Uzbek people, the “Nay,” as well as the Korean wind instrument, the “Sogeu.” It examines their organology, performance capabilities, playing styles, and techniques of musicians. The study also discusses the compositions performed on these instruments, their functions, applications, and their role in modern musical art. Additionally, information is provided on the similarities and distinctive features of wind instruments from Uzbekistan and Korea.

**Keywords:** *nay, sogeu, daegeum, junggeum, musical instruments, organology, The Great Book of Music*

After the establishment of diplomatic relations between Uzbekistan and South Korea, extensive creative cooperation in the political, economic and cultural spheres was established. Today, cultural ties between the two countries are expanding. In particular, it is becoming a tradition for Uzbek cultural and artistic figures to demonstrate their skills in South Korea, and for Uzbekistan to hold Korean culture weekends. Along with such cooperation, conducting scientific research on topics devoted to the study and analysis of the history of musical art of the two countries, the processes of formation and development of musical instruments, and the similarities and originality of their performance styles is becoming an increasingly relevant issue.

In this regard, it is important to study the progressive development, structural structure and functions of Uzbek and Korean mu-

sical instruments inherited over the centuries, based on the needs of the time, analyze the performance repertoires of skilled musicians and the works of composers in various genres, and determine the commonality and uniqueness of these instruments. In particular, it has been shown that many instruments of ancient Central Asian culture (such as nay, doyra) have a purely local character (Madrimov B., 2018, 18).

The nay is widely used in the musical arts of Uzbekistan and Tajikistan, and is closely associated with their national traditions and everyday life. There is no exact information about the origin of the nay, but according to archaeological finds and historical sources, it was widely used even in the pre-Christian era. Sogdian terracotta figurines depict a transverse nay, which is a cylindrical tube about 450–550 mm long, with a special hole

for blowing air in its upper closed part. On the front surface of the tube there are sound holes controlled by the fingers, and there were six of them, depending on the position of the terracotta musicians' hands. In terms of structure and functional features, this instrument is similar to the modern Uzbek nay, which also has the form of a traditional transverse nay and is based on the principle of creating sound by directing the air flow (Vizgo T., 1980, 25).

The great Turkic scholar, philosopher, music theorist and mathematician Abu Nasr al-Farabi (872–950) wrote many scientific works. One of the most famous of them is the "Great Book of Music" ("Kitab al-Musiqi al-Kabir"). This work had a great influence on Eastern and Western music theory and played an important role in the development

of scientific understanding of music. It includes the following main aspects:

This work by Al-Farabi is one of the highest examples of the scientific heritage of the Middle Ages and is still studied today as one of the important sources on music theory.

The encyclopedist Abu Nasr al-Farabi's "The Great Book of Music" ("Kitab al-Musiqi al-Kabir") provides detailed information about the nay. He included the nay in the category of wind instruments (wind instruments) and explained its sound-producing mechanism, structure, and role in music on a scientific basis (Karomatov F., 1972, 72).

### **Farooqi's definition and explanations of the nay**

#### **1. The structure of the nay and the method of producing sound:**

**Figure 1.** *Nay (uzbek musical instrument)*



– A nay is a long, hollow, tubular instrument made of wood or reed, which is controlled by holes;

– Farabi analyzes how air flows through the reed to produce sound in a nay and explains the effect of air pressure on the pitch of the sound;

– He emphasizes that the sounds produced by the nay are related to the human vocal system.

#### **2. Characteristics of the nay sounds:**

– Farabi stated that the sound of the nay is natural and attractive, and it has a positive effect on the human psyche.

– The nay's ability to produce different tones depends on the air pressure and the technique of opening and closing the holes.

– He explained the pitch of the sound with mathematical ratios and compared it with other instruments.

#### **3. Relationship between the nay and other instruments:**

- Farabi compared the nay to stringed instruments (such as the oud or tan-

bur) and analyzed how the two instruments were acoustically related;

- Explained the melodic structure of the nay's sounds and related it to the maqom system used in Eastern and Western music.

#### **4. The effect of the nay on the human psyche:**

– Farabi emphasizes that music can change a person's mood and explains the nay's ability to create states of calm, joy, sadness, and spiritual relief;

– According to him, the melodies of the nay have a deep impact on the human soul, calming or exciting it.

Farabi considers the nay as one of the most important wind instruments and provides scientifically based analyses of its structure, working principle, and impact on the human psyche. He explained the role of the nay in the musical system philosophically and mathematically, and these concepts later had a great influence on the development of music theory.

The nay is made of bamboo or reed, and the length and diameter of the instrument's

body affect its sound. The main parts of the nay are:

- Joints: The joints of the nay allow it to be played at different pitches and intervals;
- The mouthpiece is called the “Labium” and is the head of the instrument through which air is blown;
- Sound holes: The nay has 6 holes that are pressed with the fingers to produce sound, allowing it to play notes of different pitches.

### Performance possibilities

Playing the nay requires a specific technique and breath control. When playing it, the musician can create different sounds by controlling his breath and opening and closing the finger holes. The sound of the nay is soft and mysterious, and it occupies a special place in the musical traditions of Central Asia. The nay is used to play music of various genres, forms and styles. In par-

ticular, the nay is widely used in folk songs, epics, dance music and even in the works of modern composers.

The pitch and purity of the sound, as noted above, depend on the strength of the air blowing and the degree of closing the holes. Therefore, there may be some variations in its sound range. Since the nay is often included in musical ensembles, it naturally adapts to them and is especially used in combination with stringed instruments (tanbur, rubab, etc.). This situation, in turn, influenced V. M. Belyaev’s writings about the “theoretical sound series”.

Korea’s rich musical heritage includes a variety of traditional instruments. The sogim (소금, 小琴) is a nay-like percussion instrument of Korea, distinguished by its slender structure and high-pitched sound. It is the smallest and highest-pitched of Korean musical instruments, and is used primarily in court and folk music.

**Figure 2.** *Sogim (korean musical instrument)*



### History and Origin of the Sogim

The origin of the Sogim is not known for certain, but it is believed to have been introduced to Korea during the Tang Dynasty (618–907) in China. The Sogim is similar to the Chinese tangsyo (唐笛, 唐簫). The Sogim is mentioned in the 16<sup>th</sup> - century book “Akhakwebom” (악학궤범, “Music Encyclopedia”). However, it later lost its place in Korean musical culture and was replaced by other nays imported from China. However, in the 1950s, Korean national musicians attempted to revive the Sogim. The Sogim was reintroduced into the curriculum of the

National Institute of Traditional Music, and today it is recognized as one of the national instruments of Korea.

### Structure and sound characteristics of the sogim

The sogim differs from other Korean nays in its small size, thin shape, and high pitch. Its structure is as follows:

The sogim is a wind instrument made mainly of bamboo, and is somewhat shorter than the tegim (large nay) and chungim (medium nay), and is considered one of the wind instruments with a higher and thinner

sound range. The 6 main holes used in performance practice are used to play notes. 1 breath hole is used to direct air. The range, that is, the sound range, starts from the first octave B-flat to the third octave C. The sogim produces a bright and resonant tone. The sound of the tegim (대금) is deep and thick, and is distinguished by its bright, clear, and high tone.

The sogim is a delicate and attractive traditional Korean instrument. Although it was forgotten for a while in history, it was revived in the 20<sup>th</sup> century and today it has its place among the national instruments. A comparative comparison of these instruments shows that the sogim is the nay with the loudest and

brightest sound. Currently, the sogim is used in court music, folk music, and modern experimental genres. Its bright and clear sound gives the music a unique beauty and charm.

Summarizing the results of the research, it should be noted that there are certain typological similarities between Uzbek and Korean national instruments. The formation of these instruments occurred under the influence of centuries-old cultural contacts. The identified common features confirm the effectiveness of this interaction. Cultural cooperation ties not only contribute to the enrichment of the cultures of Uzbekistan and Korea, but also create a solid foundation for future creative cooperation.

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## VOCALIZE IN VOCAL ART: ORIGIN, DEVELOPMENT, AND SIGNIFICANCE

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### Abstract

The article examines the genre of Vocalize in musical performance, its origin, evolution, and significance. Initially used as a tool for developing vocal technique, vocalize gradually gained independent importance in academic music, becoming a full-fledged piece performed in concert programs. Special attention is given to the etymological aspects of the term “vocalize” its role in various vocal schools, and its significance in the development of vocal mastery.

**Purpose:** To determine the historical development and significance of the vocalize genre in musical performance, as well as its influence on the formation and refinement of vocal technique.

**Method:** The study employs a historical-analytical method, which includes the analysis of literary sources, musical works, and pedagogical practices related to the use of vocalize in the training of vocalists.

**Result:** Definition and origin of the term “Vocalize”, functions and significance of Vocalize s in vocal art.

**Scientific novelty:** The study systematizes information on the origin and development of the vocalize genre, reveals its multi-level typological structure, and emphasizes its significance not only as a technical exercise but also as an independent artistic work in academic music.

**Keywords:** *Vocalize, vocal technique, musical performance, vocal pedagogy, music history, vocal art*

### Introduction

A Vocalize holds a special place in vocal performance, representing the rendition of a musical piece without words, most often on a single vowel sound. Initially, vocalizes were used as a means of developing vocal technique; however, over time, they gained independent artistic value and became an integral part of academic vocal art. Despite their widespread use in vocal pedagogy and

concert performance, the essence, functions, and artistic significance of vocalize s require detailed study. This paper is dedicated to analyzing the role of vocalize s in vocal performance, their evolution, and their significance in various musical traditions.

### The Main part

1. Definition and Origin of the Term “Vocalize “. “The term “Vocalize “ originates from

the Latin word “vocalis”, meaning “vowel sound,” “sounding,” or “melodious.” Various sources interpret this concept differently: some researchers consider the Vocalize as an exercise for voice development, while others view it as an independent musical genre” (Keldysh.Yu.V., 1973, P. 114). According to encyclopedic definitions, a Vocalize is the performance of music on vowel sounds without words, used both for training and concert performance.

2. Functions and Significance of Vocalize s in Vocal Art. The Vocalize serves several key functions:

- Pedagogical function: Develops breath control, expands vocal range, improves articulation, and enhances intonational accuracy;
- Performative function: Shapes expressiveness in vocal performance and ensures control over the voice;
- Compositional function: Utilizes Vocalize s as independent artistic works.

Various composers have created Vocalize s as concert pieces (for example, “Vocalize” by S. Rachmaninoff, “Concerto for Voice and Orchestra” by R. Gliere, and “Vocalize” by V. Uspensky). These works go beyond mere vocal exercises and demonstrate a high artistic level.

3. Vocalize as an independent musical genre. Vocalize has gradually evolved into an independent musical genre with its own structure and expressive means. It is used both in academic music and in folk traditions, such as Uzbek music (in the forms of “khang” and “zamzama”). Particular attention has been given to Vocalize s in the Italian and French vocal schools, where they have served as a tool for refining vocal skills.

4. Vocalization as an Artistic Device. In addition to Vocalize s as independent musical pieces, there is also the concept of “vocalization”—a technique in which a single syllable (such as “a” or “o”) is sustained over multiple notes. This technique appears in arias and choral works (for example, in the music of Mozart, Glinka, and Tchaikovsky) and enhances the expressiveness of the performance.

Vocalize s in performance practice over the course of history, the concert vocalize has developed distinct typological characteristics. On one hand, it retains the structural elements typical of the genre, while on the other, it exhibits unique features related

to its function as a form of artistic expression in concert practice. A concert vocalize is performed by a professional singer who combines the skills of an interpreter, a stage artist, and a creative performer with high artistic potential. The aesthetic framework of a vocal “concert” is based on the principles of solo performance, making the vocalize an ideal tool for refining a singer’s vocal abilities. The balance between the vocal and instrumental capabilities of the voice is closely linked to the intonational and lexical features of the vocalize, which are revealed through articulation and phrasing. These elements enable the vocalist to shape musically rich and meaningful phrases within the framework of “wordless” music. However, the thematic integrity of the melody complicates the articulation process, making expressive pronunciation of the melody, phrasing, and dynamic nuances particularly important in concert Vocalize s. The diverse and complex combinations of phrasing techniques help to harmonize vocal and instrumental elements, enhancing the overall artistic expression.

In addition to physiological characteristics, the vocal sound must transform into an expressive vocal tone, acquiring intonational and speech-like expression as well as emotional intensity. The absence of words grants the singer the ability to convey their inner state solely through the voice – ranging from the interpretation of the composer’s intent to its artistic embodiment in vocal tone. Most examples of concert Vocalize s are written for a high female voice.

The concert vocalize “Arietta” by Boris Fyodorovich Giyenko plays an important role in vocal pedagogy as a significant didactic piece aimed at developing and strengthening the middle vocal register. The Vocalize is primarily intended for basses and baritones and is composed in the key of C major (C-dur), with a tempo of “andante con moto” and a 4/4 time signature. Its performance contributes to the development of the singing voice not only from a technical standpoint but also in terms of expressiveness.

The choice of key, C major, facilitates work with the middle register and enriches the timbral quality of the voice. Rhythmically, the piece is written in a 4/4 time signature, providing the singer with stability in performance.

However, the shift to 3/4 in measures 13–15, followed by a return to 4/4, enhances rhythmic perception and interpretative flexibility. These changes require the singer's focus and precise rhythmic expression. The dynamic palette of the piece includes markings such as "crescendo" (gradual increase in volume), "diminuendo" (gradual decrease), "mezzo forte" (moderately loud), "ritenuto" (rit., slight slowing down of tempo), and "andante con moto" (moderately fast, with motion). Their application contributes to the development of both expressiveness and technical mastery in the singer's performance.

"Crescendo" and "diminuendo" allow for gradual changes in volume, enhancing the quality of sound production. Dynamic nuances enrich the timbre, while "ritenuto" helps the singer emphasize subtle tonal details and add expressiveness to individual notes.

The Vocalize is rich in "legato" markings, requiring smooth, connected execution of notes. This demands breath control and the development of continuous sound. Proper breath management ensures not only tonal stability but also fluidity in performance. When working with this vocalize, the teacher should focus on phrasing, articulation, and correct breathing techniques, which contribute to the expressiveness of vocal interpretation. B. Gienko's Vocalize is performed with piano accompaniment, which facilitates the harmonic blending of the voice and instrumental support, enhancing the music's expressiveness. The piano part plays a crucial role in shaping the performer's musical taste, enriching the voice with new overtones, and activating timbral coloration. The orchestral style of piano performance supports the

singer, expanding the expressive potential of their voice.

### Discussion

Analyzing the role of Vocalize s in vocal art, several key aspects of their application can be identified. First, the vocalize remains an integral part of vocal pedagogy, helping singers develop technical mastery. Second, it serves as an important tool of artistic expression, as evidenced by the wide range of compositional interpretations of this genre. Finally, as an element of performance art, the vocalize retains its relevance in contemporary vocal practice, acting as a bridge between tradition and innovation.

Thus, the vocalize plays a significant role in vocal art, combining pedagogical, performative, and artistic functions. Its study and application remain essential for the professional training of vocalists and for expanding the expressive capabilities of the singing voice.

### Conclusion

In conclusion, the genre of the vocalize is an integral part of vocal performance art, playing a crucial role in the development of various vocal schools and musical pedagogy. The Vocalize serves as an effective tool for expanding vocal range, controlling breath, and improving intonational accuracy in singers. Moreover, due to its expressive potential, it deserves special attention not only as a means of developing vocal technique but also as an independent artistic work. For this reason, the vocalize continues to be actively used by both performers and composers, making a significant contribution to the evolution of musical art.

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## THE PHENOMENON OF KHAMID ALIMDJAN

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### Abstract

Khamid Alimdjan was a natural talent and a phenomenal artist. The naturalness, unique lyrical spirit, folk melodies and philosophy of Khamid Alimdjan's poetry are expressed in such smooth lines that you understand: this is not just the result of human thought, but a quality that is granted only to people with special and unique abilities.

This article discusses the peculiarities of Khamid Alimdjan's work, the influence and place of folk melodies, epic epics, folk songs and melodies in the poet's poems and dramas.

**Keywords:** *song, melody, folklore, epics, text, dramaturgy, creative laboratory, translation, originality, index, classification, analysis, literature, section*

Creativity is not a product of pure reason, feelings prevail in it, and even later it turns into a beautiful literary phenomenon. Khamid Alimdjan's childhood was spent among bakhshis, akin, ol'chi momos, storytellers, weavers, lofchis, and in a word, folk wisdom. He understood from every bakhshi, epic, folk dance, and hafiz who sang the sorrows of the people not only the words, but also the immortal and inseparable melody of the nation, which was always in his heart and mind. This melody grew and developed him, and his folk words created a unique creativity among the people, which stood out from others with this melody and closeness to the people.

The songs of the nation have been preserved for centuries in a great and immense treasure, like the memory of the people.

Folk songs have been enriched, renewed, and grown over the years, but the

development has not stopped. This memory has opened up the possibilities of a great generation, given the nation a new look and new eyes, and new poets have emerged like springs that have opened their eyes. Khamid Alimdjan is a great fruit of such a folk memory that has emerged on the stage of our new culture. In his work, the great treasure, the incalculable wealth that has been living in the people's soul for thousands of years, has transferred ancient melodies to great lines and caused unique melodies and songs to sound.

The poet's work cannot be imagined without songs. Each of his lines was created as a song, he did not recognize a single line without a melody, he did not consider it a poem. Because the song is a symbol of an inseparable spirit that has penetrated the soul of our people.

During his short life, Khamid Alimdjan managed to form himself as a unique poet, a skilled translator, playwright and statesman who left an indelible mark on Uzbek literature. An unfortunate accident occurred at the peak of his creativity (he died in a car accident on July 3, 1944). His first collection of poems, “Koklam”, was published in 1929, and he was quickly recognized as a talented poet, and his successive collections of poems, such as “Fire Hairs” (1931), “Death to the Wild” (1932), and “Race” (1932), were read with great love among readers. The epic “Zainab and Omon” brought him special fame.

Khamid Alimdjan translated the best examples of Russian literature into the Uzbek language, trying to enrich our literature, introducing new trends and directions into it. He translated the works of A. S. Pushkin, L. N. Tolstoy, M. Gorky, V. Mayakovsky, A. Serafimovich, T. Shevchenko, M. Lermontov, N. Ostrovsky, A. Korneychuk.

He tried to write dozens of unique stories with clear characters and a strong ideological basis and published them. There are many interesting sources in his stories that could serve as an impetus for great works, which shows that Khamid Alimdjan was a person with a high epic mindset.

After the outbreak of World War II, he began to write on the theme of heroism and patriotism. As the head of the Writers’ Union, he oversaw the writing of works that called on all creative people to oppose the war with their pen or defend the Motherland. His poetic drama “Mukanna” made him known as a playwright, and it is still a work of stage art that has not gone out of favor. Today, when we look at the archive documents and manuscript heritage stored in the Alisher Navoi State Literary Museum of the Academy of Sciences, in particular, the manuscripts and versions of the dramatic work “Mukanna”, we can see how much effort the creator put into this stage work.

In addition, he created a number of ballads on modern themes, such as his drama “Crime”, “Warrior Tursun”, “Roksana’s Tears”. The epic poem “Alpomish” was first prepared for publication by Khamid Alimdjan (1938), thereby paying off his debt to the great wealth of folk art. He made a great contribution to the establishment of romantic imagery and lyrical

heroic principles in Uzbek poetry with the collections “Olka” (1939), “Bakht” (1940), and the epics “Oygul and Bakhtiyor” (1937) and “Semurg” (1939). Khamid Alimdjan is a creative figure who left an indelible mark on the memory of our nation with his unique folk, deep, and pure lyric poems, translations that enriched Uzbek literature with his high talent, dramas that graced our stage, epics that became a national anthem, and numerous articles and literary performances.

While we were conducting a textual study of Khamid Alimdjan’s work, his preserved legacy, and his mysterious manuscripts, and paying special attention to the poetic significance of his work, we became convinced of how high and rich the poet’s image was. Khamid Alimdjan is a multifaceted creator, whose works are diverse in terms of language, genre, and scope. This very feature has led to different interpretations of Khamid Alimdjan’s works. Considering that even today our theaters often refer to Khamid Alimdjan’s dramatic works, there is a serious need to study them in a textual and comparative aspect in order to reveal and analyze the original idea of the work.

All works of Khamid Alimdjan, especially his poems, are popular among the people, and our people have accepted these works as their cultural property. The brilliance of folk thinking is more clearly visible in his literature and art. Literature and art show a deep picture of the national spirit and reveal its irreplaceable aspects.

“Poems occupy a special place in Khamid Alimdjan’s work. The themes and ideas raised in many of his poems are more profound than in epics and reflect his love. Khamid Alimdjan’s epics, especially “The Story of Two Girls” (1935–1937), “Oygul and Bakhtiyor”, “Semurg”, “Zainab and Amon” are of particular importance. Using the example of Zainab’s fate, he tells about the era and the image of a girl. Zainab and Amon are one of the beautiful symbols of love”, says professor Abdulla Ulugov.

The role of epics written by Khamid Alimdjan is also incomparable.

His poems and verses grew to the level of epics, and the breadth and romantic spirit of his poems also showed their own unique flavor in the epic lyric genre. With his epics “The Story of Two Girls”, “Oygul and Bakhtiyor”

and “Semurg”, he made a great contribution to the establishment of romantic principles of imagery in Uzbek poetry, and there is reason to say that he made a great contribution. He sang immortal aspects characteristic of our people, such as heroism, love, affection and hatred, and the freedom, liberty, unity, and courage hidden in them, skillfully transferred these values to his works. The lyrical heroes of Khamid Alimdjan’s epics are brave and noble people, patriots, people who sing songs of joy and happiness.

In Khamid Alimdjan’s work, folk bakhshi, olan, and lapar play a large role. The poet Fozil Yuldash ugli, who was in close contact with many bakhshis such as Ergash Jumanbulbul ugli, was instrumental in the publication of many epics as printed books. This preserved many rare examples of folk art. The following thoughts of Academician Naim Karimov show the level of Khamid Alimdjan’s skill: “He mastered the secrets of skill so perfectly that the reader is amazed to see Shakespearean scale, deep thoughts and observations twinkling like stars in the Milky Way in his lyrical-epic works and dramas” (Journal “Jahon adabiyoti”, Tashkent, 2014).

He made a great contribution to the establishment of romantic principles of imagery in Uzbek poetry with his epics “The Story of Two Girls”, “Oygul and Bakhtiyor” and “Semurg”. Khamid Alimdjan’s first collection of poems, “Koklam”, was published in 1929. After that, such collections of poems as “Olov sochlar” (1931), “Ulim yovga” (1932) and “Poyga” (1932) were published. The poet, who kept pace with the times and described the heroism of our people on the labor front in his work, created the epic “Zainab and Omon” in the 1930s, along with a number of wonderful lyrical poems.

Khamid Alimdjan created a strong wind, a free spirit. That is why his creativity is wide, diverse, his views and ideas are diverse. He was forced to adapt to the times, to sing the era, and even to recognize or not to recognize rights, but no matter what power and strength his poetry contains, you see the power of a great and high talent at the heart of it and understand the deep magic embedded in the soul of his poems. This magic is a source of great power that has grown from the pain of the nation and the people, its great folklore and beauty, and will never fade.

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## FROM THE HISTORY OF UZBEK FOLK INSTRUMENTS

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### Abstract

It is known that Uzbek national musical instruments are considered to be one of the oldest and most diverse in the world. We can find valuable information about the origin of these instruments from scientific treatises of our world-famous scientists. Our national culture and values are expressed through the sounds of national instruments, especially the *dutar*, which has long been a favorite instrument of the Uzbek people due to its mournful and melodious sound.

**Keywords:** *science, history, culture, art, instrument, performance, dutar, gidjak*

Common features of the cultural life of the peoples of the Middle Ages are the sharp development of written sources of knowledge, and in general, the book culture. Written sources have always played a leading role in the development of various arts. In Central Asia and the territory of Uzbekistan, located between it, an independent and specialized field of knowledge arose – the universal science of music. It became customary for scientists and musicians, philosophers and poets to express their musical views in written form, in the form of scientific works – musical treatises or sections in the structure of research on philosophical, mathematical and other scientific fields. It is especially noteworthy that dozens of copies of works of this type, written in Arabic, Persian and Turkic languages, created during the 9<sup>th</sup> – 19<sup>th</sup> centuries, have reached us, and most of them were created directly in the territory of Uzbekistan or beyond by scientists who came from this land, in other cultural centers and,

most importantly, in a way that is related to the traditions of the native land.

For example, Abu Nasir al-Farabi was born near Turkestan and studied in Tashkent and Bukhara. However, he served for a lifetime in the palace of the sultans of Aleppo. Abu Ali ibn Sina was born in Bukhara and studied there. As a prominent scholar, he lived and worked in Old Urgench, the capital of the Khorezmshahs. It is worth noting that he had close contacts with Abu Raykhan al-Biruni, another scholar, and conducted scientific discussions there. Ibn Sina's treatise «*Jawomi ilmi musiqi*» in the *Shifa* encyclopedia was written in Urgench. However, the later life of the sage was spent in Khorasan.

From this it can be seen that the classical forms and varieties of musical values that emerged in the urban environment have become the main source of research for science.

Important and valuable information of a popular nature about music is reflected in many comparative sources. Therefore,

thoughts and considerations about music occupy a wide place in literary works, historical books, philosophical, ethical, jurisprudential and other works.

Among the sources on the musical culture of the 9<sup>th</sup> – 12<sup>th</sup> centuries, a special place is occupied primarily by books by encyclopedic scholars on the fundamental issues of musical culture. It was during this period that musicology developed to a high level and rose to high levels. The musical treatises created during this period are significantly different from the musical treatises created in recent times in terms of their quantity and quality, potential, scope and coverage of scientific issues, and unparalleled achievements.

We witness that the classical works of the Renaissance contain a variety of reliable information related to the musical ideology of their time, fundamental issues of musical theory and practice, categories and directions of genres and forms, and the study of performing and instrumental sciences. This information is of unique importance in studying the history and theoretical foundations of Central Asian culture, and Uzbek music in particular. In short, it is difficult to overestimate the importance of the heritage of scholars in preserving and continuing national and universal values.

According to historical data, the dutor was considered a chamber instrument mainly due to its low timbre. For many years, our instrument makers have been experimenting with the aim of increasing this timbre and expanding its performance capabilities. In order to organize various ensembles, the instruments also needed to have a wide range and a sound level that met the requirements. It is well known that in 1927, under the leadership of Yunus Rajabi, an ensemble of singers and musicians was organized under the Tashkent Radio Broadcasting Committee. After the formation of the ensemble, in the process of creative research, Yunus Rajabi began to think about improving the instruments.

Eastern thinkers Abu Ali ibn Sino, Al-Beruni, Abu Nasr al-Farabi, and Alisher Navoi wrote many scientific works for the enlightenment, science, art, and the bright future of humanity, and in their works they deeply analyzed issues such as the science of music, its scientific-theoretical and scientific-

practical foundations, performance styles, national musical instruments, and their use as a means of education.

The history of musical instruments of the Uzbek people goes back to ancient times. From these literary sources and finds, we can learn that musical instruments of various peoples were used in palaces, cultural festivals, festivals, and hunts. Cultural monuments, wall paintings, and ceramic sculptures testify to the existence of musical instruments as early as the 7<sup>th</sup> century AD. According to these sources, percussion instruments first appeared, since ancient labor songs were associated with the rhythmic structure of work. Later, stringed-mizrob and stringed-bow musical instruments appeared, and these instruments were used in palace ceremonies and military campaigns. Uzbek folk instruments have also been shaped over long periods of time, retaining their own unique sound characteristics. The traditional forms of the national instruments of the Uzbek people, such as the flute, trumpet, tanbur, dutor, rubob, gijjak, and qobuz, have survived to our times. Historical monuments found at the archaeological site of Samayli-Tash, dating back to the second millennium BC, depict musicians playing circular instruments (Vizgo T., 1980, 15).

The dutor, which is the instrument of these different peoples, differs from each other in appearance, size, and various decorations. The dutor has long become a favorite of these peoples with its sad and melodious sound.

According to historical sources, the dutor instrument was first mentioned in the 15<sup>th</sup> century. The treatise “The Science of Law and Practical Music” by the musicologist of his time, Zayn al-Obiddin al-Husayni, contains information about the dutor instrument. It is known that the word dutor is one of the ancient musical instruments, and when translated from Persian, “du” means two, and “tor” means a pair of strings strung on the neck of the instrument. This indicates that the dutor is a double-stringed instrument. In ancient times, the dutor was considered an “indoor” (room) instrument and was considered mainly a women’s instrument. In ancient times, instrument makers made the dutor from mulberry wood.

Among the folk dutor players who have achieved a level of mastery in performance, such as Mahmud Yunusov, Gulomjon Koch-

karov, Fakhridin Sodikov, Zakirjon Obidov, Orif Kasimov, Nurmuhhammad Boltaev, Pakhlavon Rasulov, Yusuf Jabbarov, Turgun Alimatov, Sayfidin Yuldoshev, Ismatilla Rahmatillaev, Abdurahim Hamidov, Malika Ziyoyeva, and Ahmadjon Abdurakhmanov have always been in the hearts of our people. The dutor is a naturally unique, technically rich instrument with bars. In Uzbek folk songs and in the works of Uzbek composers for the dutor, we see the variety of bars and their use in their place.

Master Usman Zufarov also conducted several experiments on his favorite instrument – the dutor. As a result of the experiments, the dutor family of instruments was created, and to this day, all instruments in this family are used in practice by amateur musicians, children’s music schools, college, lyceum, and higher education students, both solo and as part of folk instrument ensembles and orchestras. New styles of performance and new styles of the instrument have emerged. Before the dutor instrument was improved, only simple strokes such as P–V, reverse percussion, and rez were used, but later strokes such as pizzicato and tremolo were used in various forms. As a result of changes in the appearance of these dutors, instruments such as dutor prima, dutor secunda, dutor alt, dutor bass, and dutor contrabass were created, each with a different appearance and scale, a unique sound, timbre, and, of course, performance possibilities (Vizgo T., 1980, 15).

Due to the diversity of Uzbek folk instruments, perfecting them was ultimately a difficult task. This ultimately turned out to be a long and complex process, which is why both the improvement of folk instruments, as well as the formation of multi-voice ensembles and orchestras from improved instruments, took several decades. When strings were added to instruments such as the chan and gijjak, this

significantly expanded their range of sound. Matyusuf Kharratov worked on improving the chan. The head of the national ensemble “Xalq Cholgular” under the auspices of the Radio of Uzbekistan, Yunus Rajabi, in collaboration with Master Usman Zufarov, created models of dutor-bass (large dutor), gijjak-bass (large gijjak), and gijjak-alt. This led to the creation of special workshops for the reconstruction and improvement of Uzbek folk instruments. Since the mid-1930s, work on improving Uzbek folk instruments began in earnest. Under the leadership of A. I. Petrosyants, a group of masters, including Usman Zufarov, V. A. Romanchenko, A. A. Kevkhoyants, and S. E. Didenko, began to improve the dutor and tanbur. The basic tone was a tone series that produced pure semitones, that is, a chromatic equal semitone series, divided into two stages of even tempos. Later, a series of quarta and quinta-sounding zithers was created, rubobs were improved, and the prima rubob was invented.

Each instrument has its own unique characteristics, and working on a clearer, more expressive sound on an instrument requires regular work and practice from the student. In order to produce a smooth, clear sound in performance, it is important to have theoretical and practical knowledge of the capabilities of the instrument and master the skills of playing on them.

Like all areas of education, great attention is paid to the field of music, and educational literature, manuals, and textbooks are being created. Educating students in the spirit of humanity, love for the Motherland, striving for knowledge and enlightenment, and encouraging them to appreciate customs and traditions, requires organizing music education based on modern requirements and, at the same time, improving the performance skills of students.

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## FROM WRITTEN SOURCES ABOUT THE HISTORY OF UZBEK MUSIC

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### Abstract

Written evidence of Uzbek classical music, as a type and form of music, is first found in a musical treatise by an unknown author of the late 18th century and bayaz. This is only a certain conditional starting point of its documented (written) observable history. In fact, the roots of the emergence of Uzbek classical music, as a phenomenon of music of high philosophical and aesthetic meaning, undoubtedly go back to much earlier times.

**Keywords:** *music, art, treatise, maqom, bayaz, master, mode, rhythm*

The first images of musical instruments and musical scenes found in Uzbekistan date back to the 1<sup>st</sup>–10<sup>th</sup> centuries BC. First of all, it should be noted that almost all of the scattered information and images from excavations are not complete, but rather fragmentary. There is also very little accurate information about their role and functions in social life. For this reason, the names of musical instruments are derived from their types that appeared in later periods, and the content of musical scenes is based on the customs that later developed in this region or beyond.

To understand the essence of these two issues, it is necessary to dwell on each of them separately. In ancient monuments, images of three types of musical instruments are found: percussion, wind and stringed. For example, five musical instruments are depicted on the facades of the Airtam fortress (1st-2nd centuries) near Termez. In European terminology, they are called drum,

tarelka, aulos, lute and harp. Two of these are percussion instruments: double drum and bell. In Russian, they are called “baraban” and “tarelka”. The first (double drum) is an hourglass-shaped instrument covered with leather on the front and back. The second is a bell made of brass. The Greek instrument aulos is called “double bulamon” in our country. Harp is known in the East by other names: “rud”, “chang” and others. Lute is a Europeanized form of the Arabic word “oud”.

Our motherland, located in the heart of the Central Asian continent, one of the ancient centers of human civilization, as a worthy successor to the heritage of our great ancestors, has been making a significant contribution to the process of world economic and cultural-enlightenment relations. The spiritual wealth of this land, its cultural authority based on the commonality of national and universal values, today attracts the people of the world.

Uzbekistan is the owner of a huge cultural heritage. Its statehood history covers more than three thousand years. In the past, large and small states such as Khorezm, Sogd, Bakhtiya, the Kushan kingdom, the Kang state, the Turkic Khaganate, the Karakhanids and Khorezmshahs, the kingdoms of Amir Timur, the Bukhara, Khiva and Kokand khanates were established on this land and beyond.

This region has experienced both prosperous times in the history of statehood, and times of depression, and periods under the rule of foreign countries. In any case, its original, original basis, firmly embedded in the memory of the nation, has remained stable. The past of the country is formed by organic components of an ethnic, territorial, historical (chronological), and tribal (typological) nature. At a certain stage of historical development, each region, each historical territory, which served as a cultural center, made its own contribution to the development of the state. The musical culture of Uzbekistan is one of the vital parts of this glorious history, based on solid scientific foundations. The living works created by musicians, composers, and musicologists who lived and worked in this region, rare types and forms of classical music, and unique scientific treatises are, in fact, national values of world significance.

Great scholars such as Abu Nasir Al-Farabi, Abu Abdullah Al-Khwarizmi, Abu Ali Ibn Sina, Fakhriddin Razi, Abdurahman Jami, Najmiddin Kavkabi, Darvish Ali Changi, Abdurauf Fitrat, who made a significant contribution to the development of world science, are the pillars of thought of this musical development. In a word, in this land, philosophy, which is the foundation of sciences, mathematics, which is the basis of education, and music, which is an important branch of mathematics, have always been considered honorable fields.

Our national culture and values are determined not only by our traditions and customs, but also by our national words. Along with such words as tanbur, ud, gijjak, chang, kanun, nay, the dutar is a special instrument, which has already become a favorite word of our people with its melancholy and soft voice. The ideas of improving our national instruments, creating new ones and further

expanding the performance capabilities of the formed ensemble did not leave Yunus Rajabi, and he expressed his views to the master Usmon Zufarov. Thus, the master Usmon Zufarov conducts several experiments on dutar, tanbur and gijjak. At the end of the experiments, master Osman created new instruments, such as a large dutar, a large tanbur and a large gijjak. These created instruments have a positive impact on the expansion of the ensemble's performance capabilities (Khaidaraliev D. E., 2022, 97).

The general potential of our musical values and their place in world civilization have always been highly appreciated. In particular, the following aspects of this process are worthy of special attention: This unique musical art, which has been honed for centuries through the hard work and dedication of great soanas, composers and musicologists, skilled songwriters and instrumentalists, and creative thinking, is gaining great fame and attention not only in our country and the countries of the East, but also worldwide. Thus, musical ideology, based on exact mathematical sciences, has been connected to philosophy, literature and other sciences, giving rise to incomparable spiritual values.

The musical values created on the land of Uzbekistan are one of the brightest pages of human civilization. This is a universal musical heritage, a unique incomparable treasure. The ancient fortifications on the following two maps allow us to clearly imagine the fact that the enlightenment of the great centers of Uzbek culture, including our musical treasures, has spread throughout the world and intertwined with the values of other peoples. One of them is aimed at showing the major political, economic and cultural-educational centers of the "Great Silk Road", recommended by the international community. It is noteworthy that almost half of the cultural centers of the great trade route belonging to Central Asia are located on the land of Uzbekistan.

At the very beginning of some lists of musical treatises-bayaz of the 19<sup>th</sup> century, a kind of "definition" of Uzbek classical music – Shashmaqom is written in red ink as a title. And in terms of content, it is presented in the form of an interpretation of some sacred meaning. It should be noted that in written

sources it is called not just Shashmaqom, but “Musical Shashmaqom”. This once again emphasizes that the expression “shashmaqom” in a more simplified form, without the prefix “musical”, has come down to us from oral circulation. And, by the way, it should be noted that the prefix “musical”, that is, emphasizing the musical in high-style music, has a symbolic character. It means the academic, rational scientific and theoretical orientation of the original idea. So, the definition is as follows: “This is the Musical Shashmaqam, inherited from the highly respected and noble masters of previous generations / “Shashmaqami musiqi az ustodoni mutaqaddim va azizoni mukarram mondast, in ast” (IVAN RUz. IVAN Uz. Manuscript № 8827. Sheet 1). If we think about the meaning of these cherished words, then in them we can see the concentration of that initially dual syncretic scientific and practical nature of the “Musical Shashmaqam”. One side is logical, expressed by the syncretic concept of “Musical Shashmaqam” itself. And on the other, the practical aspect is expressed by the words “inherited from the highly respected and noble masters of previous generations”. In other words, what we now call “the current tradition illuminated by practice”.

In principle, bayazs relate to the vocal sphere and, most of all, to the layer that was called the “fundamental core” of Shashmaqam. Nevertheless, they contain very important key information regarding the principles of the internal structure of the entire maqam cycle. Such information in these treatises is presented in the form of separate explanations, and they help in clarifying some of the patterns of structuring the modal and rhythmic foundations of the musical code as a whole. For example, on the last page of the manuscript (No. 8827) of 1793, which occupies a special position among other musical treatises – bayazs, there is a very important postscript that casts a certain light on the basic principle of the modal organization of Shashmaqam. It is necessary to take into account that this manuscript is defective: it lacks a beginning. Therefore, it is difficult to judge the full content of the initial preamble, in which, as is usual in treatises, its goals and

objectives were possibly described. The note on the last page fills in this “gap”. It reads: “The treatise on the six daromad with all its nasrs is completely finished / Tammat tamom shud risolai shash daromad ma’a tamomi nasrkhoyash” (IVAN RUz. IVAN Uz. Manuscript № 8827. Sheet 1., 18).

In conclusion, in the glorious art of maqamat of the peoples of the East, national and regional musical traditions have found their most potent and profound expression. The system of encyclopedic genres that make up it has gone through several stages of development over the centuries and has reached us in the form of perfect examples in form and content. This magnificent classical heritage, passed down from ancestors to generations mainly orally, is the product of folk, yet masterly creativity and performance practice. Perhaps that is why its theoretical laws and issues of perception occupied a leading place in the science of medieval Eastern music. Both encyclopedic scholars who lived and worked in the distant past, and in particular the authors of substantial treatises on music, worked primarily to illuminate the fundamental laws of this art and the common aspects of maqamat. Now these writings have become important musical and historical documents.

The masterful musical traditions that have been widely written in the Asian regions have developed in complex processes, leading to the continuous and complete embodiment of national-local trends in the 18<sup>th</sup>–19<sup>th</sup> centuries, and the emergence of new artistic “structures”. It is impossible to clarify these processes without a comparative analysis of similar and similar layers. In order to clarify the comparative points, we found it necessary to briefly give an initial summary of the concepts of maqom and muqom heritage. When we say Uzbek maqom, our article means three main local types of maqom. Namely, Bukhara maqom ari or Shashmaqom, Khorezm maqom an and Tashkent-Fergana maqom yollari. Although these maqom forms differ from each other to a greater or lesser extent, their fundamental laws and musical forms reveal the integrity of a certain classic Uzbek music.

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## BREATH RATIO IN PERCUSSION INSTRUMENTS

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### Abstract

This article discusses how musicians who plays on the woodwind and brass instruments of control breathing and influence of its performance. The goal of breath control is able to breathe and control breathing. This control can be achieved with the conscious using of individual organs, structures and muscle groups of the body. Each tool stage requires a different amount of air and pressure. Unlike the unconscious breathing people do in everyday life, such pressure can be achieved through controlled breathing. Breath control is a joint product of consciousness and body. This willpower strengthens the bond between person and instrument.

**Keywords:** *Woodwinds, brass instruments, breathing, breathing control, diaphragm, psychomotor skills*

In addition to the vital functions of breathing in everyday life, the control of the breathing of musicians playing wooden and brass instruments have different effects on the functionality of breathing. The sound quality of the instrument directly depends on the breathing technique and breathing of the performer. If unconscious breathing leads to contraction and premature fatigue of the body, this negatively affects its tone and intonation.

Breath control plays a key role for all musicians playing on the woodwind and brass instruments. This is inextricably linked with all aspects of music creation, from physical self-awareness and freedom of moving to the forming of a musical phrase, from the forming of individual consciousness in the process of learning to the naturalness of performance. Although it is a natural process, it is formed during life under the influence of

emotional, mental, physical, spiritual and environmental factors, and it is a very complex system (Gaunt Helena. 2004, 313).

In a study led by Jane L. Vaughan Middlesworth, she talks about the effects of conscious breath control on daily life. According to Middlesworth, ordinary people in daily life unconsciously breathe deeper and slower, and people who plays drip instruments much more than ordinary people (Middlesworth Jane L. Van.1978).

Compared to those muscle groups commonly used for breathing in daily life, musicians differ in the muscle groups used when performing woodwind and brass instruments. The purpose of breath control is to balance the tone and strength of the sound by satisfying the different amount of air and pressure required for each height of the instrument. This control aims to breathe, hold your breath lon-

ger than in everyday life. It therefore requires the conscious use of muscles and muscle groups are active in breathing.

In their studies, D. V. Stauffer, A. Toker and A. Buchuis emphasize that musicians playing on the musical instruments are much larger. In a study of 63 male musicians playing on the musical instruments, Stauffer found that when age and height were taken into account, the number of musicians playing on the musical instruments were 8.7% more than ordinary people (Middlesworth Jane L. Van. 1978, 8).

Each stringed instrument requires a different air pressure. This pressure and quantity are proportional to the overall structure of the device plays an important role in the formation of each sound shell and the determination of nuance values. The oboe and bassoon need medium air pressure and little airflow, and the tube needs higher air pressure and less airflow than the flute and other instruments. However, if sounds in the upper octaves of most vascular instruments require high air pressure, then sounds in the lower octaves of the clarinet require greater air pressure than sounds in the upper octaves (Bouhuys Arend. 1968, 266).

This amount and pressure also plays an important role in creating different sound shades and resonances depending on the place of the instrument in the solo and orchestral orchestra.

Breathing control directly depends on the state of the body and the tension of the body. Standing exercises, which for various reasons were not taken into account in the initial stages of training, can have a negative impact on breathing control and reduce the quality of work.

In a study by Thurman, he notes that the most important factor affecting the respiratory system and causing these changes is the correct position (Thurman L. ve PRYOR A. ET AL. 2000, 331). Wills and Cooper, who have conducted various studies on the subject, talking about the effects of childhood habits on breathing (Wills Geoff ve Cooper Cary L., 1988, 198).

The level of skill of the performer in wooden and brass instruments is proportional to his musical knowledge and skill, as well as his tonality, flexibility in sound, intonation and articulation.

Therefore, in addition to a good breathing technique, a properly selected oral shape, balanced pressure and a well-tuned instrument are needed. If there is not enough air, especially for sounds in the upper octaves of a musical instrument, the pressure in the lips increases and the muscles of the spongy muscles are crushed. It depends on the ratio of air, air pressure, lips and oral cavity required to create pitch on copper musical instruments. With enough air in the device, the pressure in the lips is low, and with insufficient – excessive pressure in the lips, crushing the muscles of the lips and even deformation of the teeth.

Wood and brass instruments have certain physical and psychological factors that interfere with breath control. Hyperventilation is a problem caused by excessively high oxygen content of obtained during performance, especially for interpreting long musical phrases. Hypoventilation – is a decrease in the amount of incoming and emitted air. If you do not breathe for a long time during work, the amount of carbon dioxide in the blood increases, and a person may feel tired. Deep breathing during long musical phrases or reducing the body's need for oxygen can harm natural breathing.

Such problems can be solved by analyzing musical expressions. The Walsalvian maneuver is a problem of musicians playing on the brass musical instruments. The upward movement of the tongue when breathing closes the oral cavity, creates reverse pressure behind on the coin, and the performer cannot control the sound. This problem can be solved by allowing the body to breathe for a while in a comfortable state, but if this happens often, the problem may require physiological and psychological evaluation.

Arnold Jacobs (Arnold Jacobs) in his study notes that some teachers who accepted the idea of controlling breathing and using the diaphragmatic muscles to improve the tone of tools, apply this method today. Jacobs argues that the diaphragm is a muscle that works voluntarily and that her job is to fill her abdomen with air. Jacobs also noted that this incorrect method strengthens the abdominal muscles and prevents free circulation of air in the body (Scarlett William. 1999, 3).

In wooden vascular instruments, the adjustment of curtain opening is directly related to breathing control. The openness of the

sound curtain plays an important role in the correct intonation and newness of the sound, balancing the amount and pressure of air.

In crowded places, breathing is weak. Therefore, a healthy and clean work environment is of great importance. According to Arnold Jacobs, smoking mainly refers to breathing problems, which in his opinion are less than in ordinary people (Scarlett William. 1999, 2).

For musicians playing on the woodwind and brass instruments, breath control requires harmonious use of body and consciousness. Therefore, recommendations developed on the basis of psychomotor skills (coordination of the brain and muscles) and studies that forming of the basis of playing string instruments are of great importance:

- Sitting in a comfortable position, easier to breathe;

- If the chest and diaphragm are inhaled together, the maximum amount of air in the body can be achieved. The primary respiratory control point is the diaphragm. When breathing, the upward movement of the shoulders and the tension of the abdomen push the abdominal organs of the diaphragm and prevent deep breathing. Therefore, when breathing, it is necessary to weaken the shoulders and free the abdominal muscles.

- Deep and slow breathing helps to relax the body and soothes the nervous system;

- By providing a natural opening of the throat, air is easily transferred to the tool;

- Balanced air pressure contributes to the natural sound color of the instrument.

- It is necessary to consume nutrients necessary for healthy breathing. However, playing on the instrument during digestion or after drinking carbonated drinks limits the diaphragm and creates a feeling of discomfort.

For musicians playing on the wooden and copper instruments, the beginning of the formation and completion of a musical phrase depends on the artist's ability to understand the work and on the strength of its expression. This expression is directly related to breath control. Respiratory control is a conscious intervention in the respiratory system. It serves as the basis for playing stringed instruments. This requires harmonious use of the body and consciousness, which can be achieved through prolonged work.

The woodwind and brass playing system is entirely based on the air transmitted to the instrument. It is easy to switch air from the body to the tool. Breath control helps to direct the correct amount and pressure of air to the device and plays an important role in creating pitch and determining nuance values. Therefore, breathing is very important for all musicians playing on the wooden and brass instruments.

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## THE REFLECTION OF MUSICAL ABILITIES IN EPICS: USING THE EXAMPLE OF DILOROM CHANGI

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### Abstract

Uzbek national music and art are very diverse and rich. In addition, she is very much loved by many nations. Dilorom is the female character of dastan Sabayi Sayyor, who played the chang instrument beautifully. In dastan, it is mentioned that with her game she was able to impress not only ordinary people but also the lords of large empires. The bottom line is that people with musical talent were given special attention. The article describes several chapters separately, as well as about the verbal skills of Alisher Navoi.

**Keywords:** *music, chang, Dilorom, dastan, legend, performance, chapter, instruments, Sabbai Sayyor*

### Introduction

The exquisite music of the Uzbek people has always been admired by other nations. The abundance of musical instruments, the variety of musical genres, and the skill of music performers characterize what all nations have long listened to with pleasure. Especially in many dastans, the definition of many musical instruments can be traced, such as rubob, doira, tanbur, dutor, chang. Of the musical genres, suvoriys, lapars, Yallas, orazivors, and makoms are found in almost all dastans. Many myths and legends also talk about artists. One of these dastans is Sbbai Sayyor. This dastan also included fictional legends about events that happened in history.

Many poets and thinkers wrote literary and scientific works about this dastan. The main characters here, Bahrom, Dilorom, and

Moniy, are mentioned not only in this dastan, but also in other dastans. An example of Bahrom is the king of the seven climates, Dilorom is a beautiful girl with an impeccable voice, a skilled performer, Moniy is embodied in our eyes as a wonderful artist. All these people are historical figures, and in dastan their actions are relatively exaggerated.

### Research method

Now let's talk about these heroes: Bahrom is a full-fledged leader of Ajam (Non-Arabic Muslim nations), he is a brave commander, a king who conquered even the Great Chinese Empire. In Dastan, Bahrom is called the king of Iran, but he himself is from the Turkic tribes and takes the Iranian city of Tabriz as his capital. A character rich in special emotions.

Dilorom was orphaned by her parents at a young age and was bought by a trader named Khoja at the slave market in Gurganch. Khoja captivates Dilorom with music and sends her to apprenticeship with good mentors. She learns from her teachers not only music and singing, but also behavior and manners among the nobility of the upper class. Khoja himself was from Khorezm and was a very wealthy merchant and leader of a caravansarai. He brings goods from China and trades in Europe and Arab countries. (Khoja himself is mentioned in many dastanas, about how he sang while playing the rubab.) When Dilorom reaches adulthood, she is taken with them on a long journey with a caravan to enjoy her art. After hearing the description of Dilorom's beautiful voice and performance, the Chinese emperor invites Dilorom to the palace to serve there. Gradually, Dilorom becomes the palace domain of the Chinese emperor.

Moniy, in modern terms, was a spy in a good way, he does not have any relations, he traveled and painted everything he saw and experienced. Going to China, on one of the holidays, he becomes a witness to the music and skillful performance of the Dilorom. From this performance, he understands (Dilorom is a girl who was raised in Muslim culture, she feels that living in the palace where are people with other religions, is hard) that Dilorom is like a nightingale being forcibly held in the emperor's palace by her singing and he paints a beautiful picture.

If we would introduce with the events of the dastan Sabbai Sayyor of the work "Hamasa" by Alisher Navoi, which starts like this:

*Муъбадиқим вараққа чекди рақам,  
Ким не навъ ўтдилар мулки Ажам.*

– the sequence of the events starts from the 12<sup>th</sup> chapter. Here it is explained that Bahrom goes out hunting and meets up with Moniy, he shows him the picture of Dilorom and Bahrom falls in love with her (Look about the Leaders of the Ajam countries: Navoi, "Tarihi Mulki Ajam", Works, 14-book). In some verses, the word "moh" came in the meaning of the Moon and fish. That is, Bahrom, "oydan oyga muttasil" – enjoyed the luxury of royal life, was the Lord of everything from the moon to the fish, from the earth to the sky (in the Middle Ages, there

was a belief that the earth holds a big fish on itself). Navoi played a little bit with the words "Moh va mohi" here. "G'arib umr" – here the word "g'arib" was used both in the sense of poor, lonely, and full of miracles of life.

About both, one of them – tell me about the reason to wander like a poor man, the second, tell me about the interesting events that you witnessed.

Moniy – the legendary skillful artist, Moniy ibn Fatak (216–276) decorated his sacred books with very beautiful miniatures. In Oriental literature, Moniy is a master known as an embroiderer and painter.

The second word is to tell about the most amazing stories that you have seen here.

Mushtariy – here it is in the sense of a buyer.

In the eighth chapter, when describing the beauty of Dilorom, it is told how she was brought to Bedil (helpless) Bahrom. Here, the poet uses literary art techniques, describing her hair (kokil) and night (layl) with words like traps. He compares the dark hair (kokil) to a trap (snare). In the word "layl" (night), the letter "ل" is metaphorically linked to a trap (hook). "Her eyes are like gazelle eyes, their blackness resembles the musk from Khotan (a city famous for breeding high-quality musk deer), as if a gazelle is dropping musk into her eyes." "Her lips are so small that they are hidden between her lips, like an unopened ruby." These lines use a literary technique referring to the vitality of her lips, while the poet also creates magical meaning by writing the letters "nun" ("ن") and "dal" ("د"), forming a circle and deep indentations. "Her eyebrows are joined like the arch of a temple, and between them are two merciless eyes." This describes the dark eyebrows and the black fly on their top. Here, "Dilorom" is used both as a name and in its literal meaning ("one who brings peace to the heart"). In Husraw Dehlavi's poem, Bahrom's beloved is also called "Dilorom". In Nizami's "Haft Paykari", her name is "Fitna", while in Ashraf's "Haft Avrang", she is called "Ozoda".

Results analysis. The fourteenth chapter describes the skills of Dilorom in playing the chang. Agnus is a mythical bird that was believed to have a beautiful voice. There are many holes in its beak (360), from each of which a different sound is heard, as if a mel-

ody was appearing. An excellent description of this bird is given in the dastan “Lisonut-Tayr” (Navoi, Works, 11-book, 226–227 p). In fiction, Agnus is also a symbol of eternal life. Khotan is the name of the city, which in Oriental poetry is interpreted as a city famous for its beautiful women, excellent quality musks and exquisite silk. It hints at the excellent qualities of Dilorom.

The fifteenth chapter tells how Bahrom throws a Dilorom in a desolated desert, under the influence of alcohol intoxication. Kalamzan, a man who records verdicts and decrees at the Lords court and distributes them to the people. In this critical passage, it is said: “dema qo’n tu’ma bo’ldi balki shubon”. In the critical context, the word “uyi” can mean an unfulfilled intention, illusion, or an empty promise. In Nizami’s work, it is said: “fitna deydiya” (fitna says): “o’qing bilan qulonning oyog’ini boshiga tik!” (Tear the snake’s leg off and attach it to its head!). In Khusraw Dehlavi, “Dilorom deydi” (Dilorom says): “kiyiklarning urg’ochisini erkak, erkagini urg’ochi qil!” (Turn the female deer into a male, and the male into a female!). In Nizami, “fitna deydi” (fitna says): “bu kuchning ko’pligidan emas, mashqning natijasidir” (It is not due to excessive strength but the result of training), whereas in Khusraw Dehlavi, “Dilorom deydi” (Dilorom says): “bu hunar – jodu, sehr ishidir” (This skill is magic, sorcery). One of the two key points is that Dilorom does not praise the king, and the second point is that she speaks the truth. In Nizami’s work, “Bahrom fitnani o’limga mahkum etib, hukmni bajarishni sarkardasi-

ga topshiradi” (Bahrom condemns Fitna to death and entrusts the execution of the sentence to his general). In Khusraw Dehlavi, “Bahrom Diloromni otdan tushirib, sahroda qoldirib ketadi” (Bahrom dismounts Dilorom from the horse and leaves her in the desert).

The sixteenth chapter tells how Bahrom, being sober from intoxication and wanting a Dilorom, goes into the desert after her and, not finding her, is mistaken himself. G’orati g’or – here the word “g’orat” means robbery, plunder. That is, the cave invasion. After the absence of the soul, the body turns out to be below (under) the ground, that is, it is buried in the ground. 1) “The sun went down and the stars appeared in the sky,” 2) “When Dilorom did not appear, Bahram began to cry.” This line uses the art of tashbih, expressing two meanings, one of them reads: according to legends, Khizr is a prophet who found “obi hayvon” (Water of Life) and after drinking it, achieved eternal life.

### Conclusion

After Bahrom accurately aimed and shot the deer, Dilorom said that it was just the result of training, not talent. She added that even a person without special abilities, but with a strong body, can achieve this level of shooting if he practices a lot. However, to play the konun and sing beautifully, you need a gift given by Allah. For these words, Dilorom is being punished. From this it can be seen that since time immemorial, special attention has been paid to people with musical abilities. Especially when it comes to wordplay, it is considered an invaluable art.

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## ABOUT THE MUSICAL NOTES OF SHASHMAKOM IN THE SOURCES

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### Abstract

Farabi's "Big Book of Music", Khorezmi's "Key of Knowledge", Narshahi's "History of Bukhara", Firdowski's "Shahnameh", Nizami's "Khusrav and Shirin" and other sources provide information about ancient music and describe the work of such excellent performers, composers and musicologists as Borbad, Sarkash, Azadvor and Nakisa. The names of the musical compositions they perform, concepts and phrases concerning the content and internal structure, as well as performing traditions are mentioned. This article will provide information about the notes of Shashmakom in the above-mentioned sources.

**Keywords:** *Classical music, makoms, musical notes of makom, ancient sources, Borbad performer, singer.*

### Introduction

Even today, there are different opinions among musicologists, performers and singers about Borbad, which occupies a special place in the history of Oriental music. Borbad is a person who in ancient times manifested himself as a performer and composer. There is also an ud-like tool called borbad. Borbad is considered an outstanding figure and a symbol of the ancient musical culture of the peoples of Central Asia and the entire Middle East. In some sources, he is also called Fahlabad, Borbad Marvi. Borbad is from Merv, he was born in one of the cities of ancient Khorezm. There are many legends and narratives about Borbad's skill, which is why some scholars also call him a legendary figure. Firdowski's Shahnameh also contains stories about Borbad.

### Research method

Some classical music terms that exist even earlier than the term "makom" are mentioned in the sources. For example, "navo", that is, a melody, a song, a piece of music, while a note is the place where a finger presses against the instruments and creates a sound or a set of sounds of a piece of music. On the other hand, the meaning of the word "dastan" is close to the word note. The term "roh" means the path, that is, the path of melody, the text of music. "Lakhnkui" is a piece of music, Kavl is a piece of music that is sung with songs and poems. Tasnif (Classification) is a synchronous melody, a perfect piece of music, while Khusravani is royal, that is, the most perfect kind of music. These musical paths are embodied in various categories and cycles. Among the peoples of Central Asia, the Khusravani cycle is one of

the most popular in professional music. This category includes “Ganji Arus”, “Ganji Gov”, “Ganji Faridun”, “Kini Siyavush” and other musical samples. It is noted that each Khusravani consists of two parts and, in turn, subsections, and that these melodies are performed by voices and instruments. Another well-known type of ancient music is Lakhni. The names and order of these melodies are given in the sources in different ways. For example, there are thirty lakhnas associated with the name Borbad. In addition, there were seven Khusravanis, thirty lakhnas, and three hundred and sixty dastans composed by Borbad. In historical sources, the word note is sometimes also called nagma and is referred to as a whole musical structure. Based on these structures, the influence of the views of the peoples of Central Asia on ancient cosmology, that is, the science of the universe, is clearly traced. These constellations were compared with the basis of the chronicle of the lunar year. Seven Khusravanis are seven days of the week, thirty Lakhnas are thirty days of the month, and three hundred and sixty dastans are three hundred and sixty days of the year. Since in the past, Oriental musical notation referred to the music of the oral tradition, they only helped to remember what they had learned. Therefore, the enumeration of these melodies is currently difficult to imagine in an absolutely accurate way.

Beginning in the ninth century, along with the development of social and exact sciences in Central Asia and the Middle East in general, music science also began to develop widely. The process of formation and development of musical art is associated with the names of the great sages Abu Nasr Farabi, Abu Rayhan Beruni, Al-Khorezmi, Abu Ali Ibn Sina and their followers Safiuddin Urmavi, Abdulkadir Maraghi and many other art historians. According to the tradition of that time, musical treatises began to be written in Arabic, and later in Persian. But you should not look at medieval music science from the point of view of narrowly local features. Although Farabi’s “Big Book of Music”, Ibn Sina’s “Jawami Ilmi Musiki”, “Urgench and Hamadan”, “Kitab ul Advor” and “Sharafiya” by Safiuddin Urmavi were written in Baghdad, they cannot be at-

tributed solely to the music of Shom (Syria), Transoxiana or Iraq. Although these works contain information related to specific types of music and local peculiarities of certain localities, they are mainly aimed at studying the fundamental laws and theoretical foundations of music from the point of view of broad scientific thought. That is why this scientific heritage contributes to the scientific study of the samples of professional music of the peoples of Central Asia and the Middle East in musical culture and, above all, in the oral tradition.

### Results analysis

It is worth saying that musical expression in medieval science is a concept related to professional music. In the Middle Ages, there was no tradition of dividing music into folklore and professional, as there is now. The concept of folklore as a whole was introduced into science quite late. According to the classification of medieval sciences, music was part of the exact sciences along with arithmetic, geometry and astronomy. Due to this, musical phenomena, as well as their theoretical foundations, are revealed using mathematical methods. Music is a mathematical science that studies the aspect of the mutual correspondence and incompatibility of nagmas, as well as the time that passes between these nagmas in order to learn how a melody is created. When substantiating musical science, Farabi argues that first there is musical practice, and then there are thoughts about it. Medieval music science is extremely prolific, in which theoretical and aesthetic issues occupy a central and leading place. Aesthetics itself and theory are also not isolated from each other, but represent a single science as different sides of music. Theoretically, the components of music and the laws of its internal structure are studied, and from the aesthetic side, there are discussions about the concepts used in revealing its ideological foundations. In particular, in the 9<sup>th</sup> and 11<sup>th</sup> centuries, which are considered the classical period of musical science, the theory of music in Farabi’s work, in turn, is divided into five sections. The first section examines the foundations and roots necessary for knowledge of the structural fragments of this science, as well as their

applications, various numbers of structural fragments, methods of application of music, as well as what kind of researcher should be. The second section explains the basics of this art. Information is provided regarding the formation of nagmas, the quality and quantity of nagmas, explanations of the relationship of one Nagma to another, as well as evidence of these claims. It also explains the adaptation of nagmas according to the types of arrangement and order, as well as the selection of possible nagmas to create a melody based on this. The third section deals with the use of concepts related to foundation and proof, i.e. about the emergence of all nagmas with the help of various artificial factors necessary for the formation of nagmas, placing them in a predetermined order, i.e. explaining the basics of music. In the fourth section, a conclusion is given on the methods of forming the usules that form the basis of the vazns. The fifth section describes the structure of the melody as a whole, as well as the creation of a perfect melody, which is composed according to a certain order and Charter for poetic speech, ways of applying poetic speech for various purposes of melody, thanks to which melodies become more coherent and sensually expressive.

Here we will talk about the expression of monody. Monody was usually used as a concept in the field of musical storytelling style. Nowadays, in the sense of a one-voice melody, that is, mono is one, and melody is melody. Music is also oriented as a concept representing a style of thinking. Polyphonic musical styles are a style that develops in one direction in relation to harmony and polyphony, for example, melodies played on a dutar are two-voiced on two of its strings, but these voices do not have an independent meaning, but a melody that goes in one direction. Dutar's melodies are works in a monodic style, although they sound on two strings. Since the work of Safiuddin Urmavi in the thirteenth cen-

ture, music theory has focused on the study of monodic music mainly in terms of two main criteria: pitch and sounds, their location, as well as the scale and relationship of sounds over time.

In Eastern musical aesthetics, the emergence of melody, the definition of its essence, was considered one of the most discussed issues. The question of the origin of music is interpreted in different ways, based on mythical, divine and life experience. Some scientists attribute the origin of music to legends, arguing that the sounds coming from holes carved in a Qanus or stone are the most proportional varieties of music and surpass any melody created by man. However, advanced scholars such as Farabi and Ibn Sina associate music with human activity. For example, Farabi argued that phenomena devoid of auditory experience have nothing to do with music, calling music only the tones perceived by hearing. Ibn Sina, on the other hand, understanding music as a means of communication, considered verbal speech to be primary, and proportional singing to be a more perfect step forward in expressing thoughts and feelings.

### Conclusion

The lad-sound system of oriental music consists of the concepts of jam and jeans, intervals-bakiya-komma, mujannab, taniny, quaternary and octal notes, i.e. the theory of bakiya and komm in the half-note interval, makoms and their musical system and methods. Currently, there is not an eight-step, twelve-step system with midnight notes, but a twenty-step system with quaternary notes. The study of Shashmakom notes is based on works by such scholars as "Kitabi musiki" by Al-Farabi, "Kitab Shifa" by Ibn Sina, "Sharafiya and Kitabul advor" by Safiuddin Urmavi, "Magasidul advor" and "Jami Ilhan" by Abdulkadir maroghi, "Murodnoma" by Bedri Dilshad, "Kitabul advor" by Shukurullah, "Fathiya and Zainul Ilha" by Mahmoud Chalabi, are still ongoing.

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## MAKOM MELODIES IN A MUSICAL DRAMA: FARHOD AND SHIRIN

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### Abstract

In this article, we share some innovative features in the musical drama "Farhod and Shirin" of the great composer V. Uspensky. About how the composer managed to find a creative solution to make the symphony orchestra sound like Uzbek traditional instruments. The article also tells how the composer Uspensky found an interesting combination, combining a piece from traditional music Maqom with the traditions of symphony orchestral instrumentation.

**Keywords:** *musical drama; Maqom pieces "Chorgoh IV", "Suvora", "Chorgoh III", Uzbek traditional instruments sato, ghijjak, nay and surnay*

In recent years, our country has seen a surge in attention towards the art of music, particularly the work of composers. This is evident in the Resolution PQ-64 of the President of the Republic of Uzbekistan, dated December 27, 2021, "On measures to further develop the art of opera and ballet." It focuses on further developing opera and ballet, including improving the activities of the Alisher Navoi State Academic Bolshoi Theatre of Uzbekistan, promoting national opera and ballet, and strengthening its place and position in the world of art. Therefore, it can be said that the creativity of theater music is one of the areas that needs to be developed separately. Uzbek composers have created works in various musical genres, including captivating music for theatrical productions, operas, ballets, musicals, musical dramas, and dramatic theater performances.

Music in the world of theater is like another world. You won't find this music any-

where else; it belongs solely to that stage, that specific play. Because music is the life-blood, the inseparable part of a play, its creation, or more precisely, composing it specifically for a play, creating new melodies, is a very complex task. Compared to a composer who simply creates music according to their imagination and inspiration, this is a much more arduous task for a composer who creates music for plays. This is because the composer must understand every nuance of the events taking place in the play, feel the characters, even imagine themselves in their place, understand the director's goals and the audience's desires, and reflect their views in beautiful musical pieces, harmonizing all of these elements. The musical drama composer goes through such a complex process. Using maqom melodies in the process of creating musical dramas also requires special knowledge and professionalism. The musical drama "Farhad and Shirin," created almost

90 years ago by composer V. A. Uspensky, features music that is one of the most invaluable masterpieces of Uzbek art, infused with the melodies of maqoms. It is in this very work that the composer's great skill is reflected.

The task of staging a new musical production of "Farhad and Shirin" was assigned to V. A. Uspensky. This meant that the work would be multi-voiced, and a symphony orchestra would replace folk instruments. To fulfill this task, V. A. Uspensky approached it seriously with high artistic taste and care. Before writing the score (A precise and complete written version of music on pages) for the musical "Farhad and Shirin," he tested himself by harmonizing classical songs such as "Bayot," "Husayni," "Naylaram," "Dugoh Husayni," and "Shahnozi Gulyor" and presenting them to the audience. These songs were performed by Uzbek singers with a symphony orchestra in a special concert and received great applause (Jabborov A., 1999).

In addition, the result was positively evaluated by several musicologists. Inspired by this, V. A. Uspensky began to create the score for the musical drama "Farhad and Shirin." Each instrument in the symphony orchestra was enriched with national melodies. The first group of the orchestra, the woodwind instruments, was enriched with monophonic melodies and textures. The composer especially drew the listener's attention by bringing the flute instrument of the group very close to the nay instrument, which is one of the leading instruments of Uzbek national music, and the oboe instrument to the surnay instrument. The composer paid special attention to the wind instrument group. This group expressed the harmonies of the work. The harmonies of the work were composed close to the spirit of national music. As you know, the melodies of Uzbek national music often use second, fourth, and fifth intervals. Uspensky decided to enrich the score's harmony with such intervals. As a result, very unusual harmonic sequences appeared. This further beautified the Farhad and Shirin drama score. The percussion instruments of the score were enriched with national methods. They sometimes also reminded of the atmosphere of national ceremonies. The string instruments of the orchestra resembled the Uzbek national instruments ghijjak and sato.

In general, the score was very rich in innovations.

It is known that while composing music for the arias of "Farhad and Shirin," the composer invited the singers who would participate in the performance to his home, treated them to a cup of tea, and asked them to perform the new arias live. This helped the composer determine whether these musical melodies could reveal the character of the musical drama's hero and encouraged him to work more deeply on the music (Mamadjanova E., 2020). Such music should reveal the idea of the work in the same way as the text of the play, express the feelings and spirit of the characters of the work in harmony with the performance of the actors, and create the rhythm of the performance in harmony with the overall goal of the director. For this, in addition to professional training, it is important for the composer to understand dramatic art, know the specifics of theater music and take this into account, and demonstrate his individuality.

Of course, this took place as a very large creative process, carried out without departing from the main features of the musical drama genre. The musical performances in the play consist of arias and duets of the heroes, and the solo songs are mainly sung in a lyrical spirit. In particular, the mutual declarations of Farhad and Shirin are expressed with the help of maqam and classical songs. The musical drama "Farhad and Shirin" first appeared on stage on February 25, 1936, accompanied by a symphony orchestra and was a great success (Jabborov A., 1999).

The musical score of this musical drama is mainly based on maqom melodies learned by Uspensky from Uzbek singers. The most solo performances are in the role of Farhad, namely 11, of which 7 are arias, and Farhad's arias are based on songs such as "Dugoh Husayniy", "Miskin", "Bayot", "Dugoh II", "Chorgoh IV", "Suvora", "Chorgoh III". The melodies of "Miskin" express Farhad's feelings for Shirin, which can be described as the love leitmotif of the main character.

Shirin also has rich vocal parts. In composing her arias, the melodies of "Naylaram", "Dugoh V", "Rajabiy", and "Mogulcha" were used effectively. Shirin's central aria and

leitmotif are based on the melodies of “Nailaram”.

The duets of both heroes are harmonized in “Chorgoh II.” When composing the musical drama “Farhod and Shirin,” V. Uspensky was very careful with folk music and maqams. In the harmonization of the work, he tried to preserve the peculiarities of the Uzbek musical modes and to reveal their unique aspects.

Uzbekistan People’s Artist Shohidakhon Ma’zumova wrote in her memoir “Sahna Sururi”: “In 1929, Khurshid’s musical drama “Farhad and Shirin” was staged. The play was directed by Mannon Uygur. Fathulla Umarov directed it. I was entrusted with the responsible task of creating the image of Shirin. I first started by studying Shirin’s arias. Most of the songs included in the musical drama “Farhad and Shirin” were composed based on maqam melodies that had already been sung among the people (by Shorakhim Shoumarov)” (Ma’zumova Sh., 1982).

The expression of negative characters in the musical drama “Farhad and Shirin” is less prominent, enriched with sharp tones and rhythms. The musical performances of the Iranian King Khosrow, his son Shiruy, and the old woman Yasuman are not many. However, it is necessary to emphasize that the duets of Khosrow and Shirin, and the lament of Yasuman are composed based on maqam melodies.

The content of Alisher Navoi’s epic “Farhad and Shirin” is known to everyone. It praises pure love, positive labor, sincerity, and friendship, while condemning evil, war, and betrayal. It raises the issues of human moral and spiritual perfection to universal levels. While remaining consistently faithful to the content and vision of Khurshid Navoi’s work, the playwright, of course, made considerable cuts and partial changes to it while writing the play.

After the premiere of the musical drama “Farhad and Shirin”, prominent art figures

highly praised the work in the newspapers “Kyzyl Uzbekistan” and “Pravda Vostoka”. For example, M. Uygur wrote: “This newly staged performance made a great impression on me. When we compare the previous productions of “Farhad and Shirin” in our theaters with this performance, it is clear that a great creative path has been traversed. The difference is huge. Professor V. A. Uspensky was able to demonstrate the spirit of Uzbek music with the help of a symphonic orchestra. The master’s experience showed that Uzbek music has not lost its national characteristics, but has been polished again.” Muhiddin Qori Yaqubov said, “The harmonization of Uzbek music and its adaptation to the symphonic orchestra by Professor Uspensky yielded good results. While preserving the characteristics of national music, it has been re-polished. This music is of great importance in the future development of our musical culture” (Jabborov A. 1999). The musical text of the musical drama “Farhad and Shirin” was highly praised at that time. Even today, it has not lost its value.

Uzbek classical music, our maqoms, actually reflect any state that exists in the human soul. You can understand and hear joy, sorrow, happiness and grief in it. V. Uspensky, while embodying the heroes of the musical drama “Farhad and Shirin” musically, made productive use of these very characteristics of our maqoms.

V. Uspensky’s musical drama “Farhad and Shirin” was a great novelty for the new generation of composers in our country. The score of this work occupied an important place on the composers’ desks. Composers began to learn from the score of this work how to express Uzbek national music with the help of symphonic orchestra instruments.

Dramatic theater music is not just ordinary music. Their creation is also not just a simple process. Behind it lies great, arduous labor, the goal is to present perfect music.

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## “FROM DRAMA TO THE LIGHT” IN THE FIRST PIANO SONATA BY O. SITNIKOV

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### Abstract

This article analyzes the first sonata by the Uzbek composer Oskar Sitnikov, in which the strictness of form characteristic of neoclassicism is combined with a variety of theatrical images characteristic of romanticism. The figurative world is brightly contrasting, emotionally filled, while the texture of the presentation of the musical material corresponds to classicism.

**Keywords:** Oskar Sitnikov, sonata form, baroque neoclassicism, romanticism, theatricality of images

Contemporary classical music, influenced by trends and time, is often filled with dissonances and sometimes is very difficult for listeners to perceive. In society, even among a narrow layer of lovers of academic art, there is little interest in contemporary music (Borodin B. B., 2023).

Among contemporary composers of Uzbekistan, who set themselves the task of “returning the melodic essence to music”, the very interesting and bright creative personality – Oskar Sitnikov is undeservedly kept in the shadows.

In his piano works, Oskar Sitnikov acts as a zealous supporter of the neoclassical trend. Today, the most relevant form, which gives composers the opportunity to express a various palette of their perception of the modern world, is the sonata form. At the moment, O. Sitnikov has created a number of works that gravitate towards this form. Among them, piano sonatas stand out for their emotional fullness.

The strictness of forms characteristic of neoclassicism is combined in O. Sitnikov’s sonatas with a variety of theatrical images characteristic of romanticism. The figurative world of the sonatas is brightly contrasting, emotionally filled, while the texture of the presentation of the musical material corresponds to classicism. But, at the same time, the emotional saturation is expressed by such expressive means as a variety of chords, virtuoso passages, and the use of polyphonic techniques. A striking example of the combination of strictness of forms and a bright figurative world is the First Sonata, which was created over a long life path and was completed much later than the Third Sonata.

From the composer’s own memoirs: “... The First sonata was written a long time ago. But I was dissatisfied with it. Too straightforward and constructive. At that time, I lacked compositional technique, and I abandoned it for many years. Later, the Second and Third

sonatas were created. I consider the third to be the most successful. By that time, I had become a different person than before. Much had changed in my life, I realized it. Then the time came to rework the First sonata, but here I rather composed anew. In the First Sonata, I did not adhere to any tonal plan. The musical flow itself carried me through the keys. And the last part is written under the “la Vie continue” motto, that is, life goes on, no matter what and, despite all the twists and turns of the previous parts...” (Interview with the composer, December 2024).

The First sonata is written in three-part form. The three-part form refers to the origins of the sonata form, in the Baroque era. Due to the fact that the composer returned to this sonata during a certain period of his life, it is the most thoughtful. In this sonata, the composer revealed his philosophical perception of the world, emphasizing that reflection and contemplation prevail over action.

The first part of the Sonata is written in the form of a sonata allegro, at the same time, in accordance with romantic images, the musical presentation of the material is built on

the principle of monothematic. The main figurative sphere of this part is the creation of the world. Thoughts about the role and place of man in this world, his mission in comparing the external and internal world.

Exposition. The sonata opens with an “introduction-epigraph”. It is the thematic core of the entire sonata. The melody is brightly instrumental, presented by alternating half and quarter chords. At the same time, the alternate movement of octaves in the lower and upper registers gives transparency to the sound of the introduction. This is the very imposition of the mission by higher powers on the fragile shoulders of man. The thought – “meditation” in the upper voice, interrupted by confirmation in the middle. The culmination is on the third phrase, a turning point on the subdominant-dominant and a deviation into a raised sixth degree-splash, an attempt to find an answer, with the absence of flats, hope appears but is immediately overshadowed by the return of the chord to the original key after two seconds and the sagging of the question on the dominant seventh chord.

**Sonata №1**  
in f-moll.  
Part 1. Oscar C.

**Andante mosso pesante**

8

16 rit. agitato mf

The main part, although built on the intonational material of the introduction, presents a bright figurative contrast to it. It is more dynamic rhythmically, and is presented in a duple meter, which gives it a certain dynamism. The movement in the sixteenths creates an exciting image, setting the pulsation of the entire movement of the main part. Energetic, with a constant striving upward, with many deviations into flat and sharp keys – this theme is full of doubts, which are expressed by the movements of the sixteenths. The theme of a person alone in a huge world, doubting his own strength, in solving the task set before him.

The main part is repeated twice, after each repetition a combination is heard that continues the development that began in the main part.

The connecting part is completely intonationally related to the main part. The peculiarity of the connecting part is the presence of elements of sequence, but instead of 8 bars of connecting construction between the two main parts, it takes 11, due to the overtone scale on the final chord. In the tonal plan, the connecting part hangs on a fermata in the dominant to d-moll.

The secondary part also grows out of the intonation material of the Introduction theme, but it is a contrast to both the Main part and the Introduction theme. With intonational kinship, all means of expression are transformed: melody, harmony, rhythm, meter. The rhythm changes from duple to quadruple. The melody changes from stormy, excited, striving upwards to descending, melodious, unhurried. The lyrical, melodious, dreamy melody is complemented on long notes in the upper register by triplets in the left hand. *Cantabile moderato* is a kind of contemplation, reflection, “an internal dialogue-reasoning with oneself.”

The composer presents the secondary part in his own special manner: initially the main idea of the part sounds, and then its first variation immediately appears in a different key with a different accompaniment, then the second version of the theme in inversion sounds, the general direction of movement changes. The part hangs on the dominant second chord to C minor.

The final part is short and represents a period intonationally similar to the Sec-

ondary Part. It consists of four repeated passages, in which the composer moves through such keys as: c-B-es-C. The music of the part is filled with heartfelt, enchanting melodic turns. Unhurried passages in the left hand gradually rise higher, making the part “immaterial”, airy, almost imperceptible. Here the confessional nature of the narrative is combined with classical forms of presentation. All this eventually hangs on D7 to C-Dur on crescendo. Suddenly, “as if shuddering”, the music returns the listener to reality.

Then the theme of the introduction sounds again, but in a completely different character: *resoluto a tempo, secco*. The melody is abrupt in sound, modulates into very distant keys (C-Des, B-As). The final episode in *dolce sostenuto* is unifying and ultimately resolves in C-dur on fermata.

The development consists of two sections. The first section begins with the main part, set out in the address, using polyphonic techniques. In the main part, new intonations appear, which are similar to the theme of the cross – the turn “F C As H” (symbolism in the music of J. S. Bach). The composer himself defines the form of this section as a fugato (Interview with the composer, December 2024). Using this technique, the composer turns to higher powers for help and guidance on the true path with the help of prayer. The first section of the development is filled with tonal search (possibly a search for answers to a million questions asked to oneself).

The allusion to the Baroque era gives the first section of the development a philosophical coloring (the rhythmic pair – rehearsals in eighths and quarters in the middle and upper registers together form a semblance of a theme, against the background of which the counter-substitution in the lower voice sounds). During the first performance of the main theme, the image of the main part underwent changes.

The character of the secondary part does not change as a whole. The only difference is that the Secondary Part begins immediately with the first variation of the main theme of the secondary part. Then the theme sounds, fragmented, in a modified version – in an imprecise treatment.

After the first performance of the main and secondary parts, a prediction follows.

The first section ends with a dominant seventh chord to the main key.

The second part of the development, in turn, can be divided into four even smaller sections according to pace and character:

The first section (the coda will be built on its intonations later) is a modified theme of the Main Part. The theme is compressed here into two bars. Then, the second half of the main part is presented in the same compressed manner. It occurs three times, each time reaching a higher note (des, es, f). The section does not end intonationally, it hangs on a diminished introductory seventh chord to the key to g-moll.

The second section is, in a way, a development of the idea of the first section, representing a short dialogue: the first is a questioning part, consisting of two motives, sounding in different registers, presented in triplets, and the second, unifying part (in a two-beat rhythm).

The third section is diametrically different from the previous sections in tempo (sudden slowing down to *pesante*). It has a distant resemblance to the character and intonations of the secondary part.

The fourth section simultaneously performs the function of a prediction and at the same time sums up the material sounded above. This section begins with a ragged melody, covering all the registers of the instrument (the melody sounds in the upper registers against the background of low octaves in the left hand and supporting voices in the middle register). The emotional outburst that arose in the second half of the fourth section with each repetition of this motive subsides to nothing, dying out on a diminished introduction to the tonality of the dominant.

The reprise is again opened by the "introduction-epigraph". But, after the results of the emotional and stormy development, it is slightly smoothed out, it is not an order, it is a hope. One of the main differences from the introduction to the exposition is that the melody of each sentence sounds a semitone higher than the previous performance. In general, everything is short, compressed.

The reprise is also compressed and comes in a single burst. The main part comes once, but a second version of the main part is heard.

The connecting part is played in D minor. There is no doubt in one's own strength. There is confidence that everything is within one's power.

Secondary part. Sixteenth notes in the lower voice and the emerging undertones in a dotted rhythm give it some impetuosity, radically changing its character.

The secondary part does not find its continuation in the Final Part (as it did in the exposition). Instead, at the end of the reprise, a modified version of the connecting element appears (the version in circulation) (From the exposition).

The coda is built on the theme of the main part and was first encountered in the main section of the development. It contains only the supporting melodic notes of the Main Part. It is conventionally divided into three sentences. Each sentence sounds higher than the previous one (As<sup>1</sup>, G<sup>2</sup>, B<sup>2</sup>). At the end, against the background of triplets, intervals from a major second to a fourth sound in a row, then a dominant seventh chord and a tonic, which is confirmed by the repetition of the tonic tone in octaves and an additional note in a major octave. This is the Hymn of Life. Despite the minor tonality, due to the constant striving of the melody upwards (towards freedom), syncopated presentation, the coda does not sound minor.

Here is triumph. The desire to live in spite of everything.

In this part the composer combined the characteristics of neoclassicism – the square period in most themes, the contrast of themes, the appeal to the form of sonata allegro with the characteristic features of romanticism – monothematicism, theatricality of images, emotional saturation. The tonal plan of the sonata as a whole is classical, but at the same time it abounds in numerous internal modulations in the nearest keys, without violating the classical canons of harmony.

The second part of the Sonata is lyrical, filled with philosophical reflections, written in a complex three-part form, with a compressed reprise and a short coda built on the intonations of the first part.

The first section of this movement is written in a simple two-part form, where the second part is a varied presentation of the first

part. The melody is serene, enlightened in nature, begins with the imposition of a parallel major-minor, presented in the form of triads on arpeggiator and adds serenity. Then, the melody turns into a continuous dialogue

between registers, smoothly flowing from one register, picked up by the next (the composer uses the technique of coloristic here – highlights the melody with different colors, comparing registers).

## Andante - son №1 in f-moll

### Part 2.

1 **Andante mosso.**

5

The second part of the first act is more dynamic both in harmonic content and in texture (chords and octaves prevail). Gradually gaining momentum, the melody becomes more exciting: excited triplets are added here, laid out by sixteenth notes in the upper register. Then all the reflection returns to its course, gradually fading. The general key of the section is C-dur. The section ends with a reduced introduction – uncertainty and a question.

The middle section is contrasting and consists of two clearly delimited episodes (e-moll, c-moll). The first episode begins in e-moll with a tonic chord in the upper voice against the background of sixteenth-note passages in the lower voice. Here, everything is contrasting with the first part: the presentation in sixteenth notes, the abundance of syncopated rhythm, the tonality. The composer's request "poco piu mosso", then "allargando" – such rubato in tempo evokes doubts: a desire to do something or to take his time and enjoy the peace? The composer gives a new meaning to the intonations of the theme from the first section by

changing tempos. The thoughts in this section are unspoken, the hanging on the tonic fourth-sixth chord does not give an incompleteness.

In allegro, the second episode of the middle section suddenly burst into C minor, intonationally similar to the first theme of the Main Part of the First Part. In this section, the idea is revealed by using a polyphonic form of presentation (fugato). The theme, beginning with a weak beat in C minor, appears four times: now in the upper, now in the lower voice (keys: c-f-f-b). The theme, aspiring and rhythmic, flows into a dispute between the voices: the upper one stubbornly strives upward, and the lower one pulls back, not giving in at all. Against the background of the theme, there is a counter-position of chords and octaves, presented in quarter and eighth notes.

After the theme is presented, there follows an episode with the development of this musical material. First, a modified melody is heard twice, built on the intonations of the fughetta theme, with the addition of a syncopated backing voice, intonationally similar

to the very beginning of the Second Part. The melody begins the same way both times, but due to the subsequent shift by a semitone, the color of the presented material changes (it sounds duller, more intimate). Then the material is presented in steps of diminished seventh chords with a shift by a diminished fourth upwards, which, on the contrary, gives desperation to the sounding melody. This episode is saturated with augmented and diminished intervals, passing chromaticisms. Having reached its apogee in *es-moll*, the melody gradually descends from the note *b* (*b-a-ges-es-d*). The melody is presented in diminished introductory seventh chords. In the bass, the diminished seventh chords are laid out in a reverse manner, rising towards each other (*es-f-c*).

After this, a link is heard, built on the material of the beginning of the Second Part, filled with passing flats. On a sudden *subito sostenuto*, the part returns to a mirror reprise, in which the second sentence is heard in address.

The reprise is also two-part in structure, mirroring the First Part. The reprise opens with the second variation of the first section (the first variation was the second part of the first section). The composer changes the rhythm from duple (in the first part the lower voice is presented in eighth durations) to triple (the lower voice is presented in triplets, it is this that changes the character of the theme). The melody here is not so lyrical and carefree, it is full of determination and some kind of inner triumph.

Only in the first theme presented in the reverse (from the end to the beginning) does calm and peace gradually return.

In a short six-bar coda, the melody first sounds in the upper register, presented in a rhythmic pair: a quarter-half note with a dot against the background of an arpeggio in the left hand. Then the arpeggio from the lower voice rises to the middle and upper register. The part dissolves in the upper registers, finding peace and serenity in a transparent *C-dur* ( $C^4-C^k$ ).

This part also combines emotional intensity, theatricality of images in combination with classical form, an appeal to polyphony and a large number of tonal deviations characteristic of modern composers, but at the same time remaining within the boundaries of the classical relationship of tonalities in this part.

The third part of the Sonata is written in the form of a *sonata allegro*. The part begins with an introduction on *andante* – a kind of epigraph, which takes its thematic origin from the Secondary Part of the First Part. The third part begins with an upbeat on a weak beat. The motive is repeated three times, each time higher and more desperate (*c-f-b*). The third passage of the theme simultaneously unites the first two performances and ends on the dominant – one of the composer's favorite techniques is to leave everything unsaid on the dominant. As was said above, the third part is written under the motto ("Keep living no matter what" 2024). In this part, from the very beginning of the introduction, there is firm confidence in the decision taken.

## Son in f-moll.

### Part III.

*Andante assai*

The exposition is repeated, written in the tempo *allegretto non troppo*. The main part is light, striving forward despite the minor key. The theme consists of four phrases, where the first is the presentation of the mood, then two short phrases in the form of a diatonic non-identical sequence; and the final, summing up phrase is the culmination of the part. The main supporting notes of the melody are intonationally similar in their movement to the Main Part of the First Part. The melody of the theme is swift, light, filled with slight sadness.

The secondary part is slightly contrasting in presentation. Intonationally similar to the theme of the introduction and to the Side part of the First part. The melody here is melodious, despite the high register – some kind of instrumental presentation. The composer shows this through the melody, written in half notes against the background of the supporting voices in the middle voice and the accompaniment in the lower voice in the form of arpeggios. The theme is characterized by lyricism and dreaminess. The theme does not end – here a prediction and a dominant appear, thrown on a pause extended by fermato. And, on the octave passages, the Main Part bursts in again.

The main part is changed in phrasing. Here the first phrase is repeated twice, but from different keys, the composer modulates from the main key to the key of the melodic seventh degree. In the new key the melody sounds a little more subdued and chamber-like. Two short sequences disappear. Instead of them there is a culminating section, which, unlike the first passage (As-dur), ends in the key to Es-dur.

The secondary part is similar. Here the mini culmination, expressed in descending double thirds, no longer has a predicate link.

The final part is large in size, modulates into a major key. It also serves as a connecting link with the major middle.

The middle of this part is an episode, small, contrasting with the exposition, related to the theme of the Introduction and the Side part, but begins in D major. Initially, the melody of the episode is filled with calm, contemplation and modulates to G major.

Next, the material is broken down and presented in the form of tonal searches; here, such keys as e/E, G, fis, A appear. Then, with

the help of the enharmonic, a change occurs from sharp to flat keys.

Reprise. The Introduction Theme does not sound in the main presentation, but plays the role of a link with the middle, from which, by means of comparing keys, the Introduction Theme gradually grows, but it sounds not from its beginning, but from the second half. The Reprise almost exactly repeats the Exposition, thereby affirming the main message of this part: the same double performance of the main-secondary part pair, but unlike the exposition, in the second performance of the main part there is no deviation into another key.

The absence of the Final Part leads to increased dynamics and an increase in the value of the Coda.

The coda is exactly the same as the coda of the first movement, thereby further uniting the sonata and expressing the thirst for life even more strongly.

The composer devoted most of his time to the First Sonata, as he returned to work on it several times. The fact that the sonata is written in three-part form is a prerequisite for the composer's inclination toward the origins of this form, rather than its classical variants. The bright contrast of images, the juxtaposition of images, enhances this attraction. The simplicity of the presentation of the themes contributes to their democratic nature. All the themes of the sonata are intonationally related: the Main Part of the First Part grows from the theme of the introduction to the First Part, and the Introduction to the Third Part of the sonata grows from the secondary part of the first part. In the third part of the sonata, as in a reprise, both themes from the First Part are presented, having undergone changes. All parts of the sonata are in turn three-part. The main idea of the contrast in the sonata lies in the juxtaposition of the extreme parts and the middle. The figurative world of the sonata as a whole is philosophical and contemplative lyricism. A certain drama contained in the main part of the first movement gradually dissolves in the process of presentation towards the end of the sonata. In general, the figurative development can be called "from the drama to the light".

It was in this sonata that the composer conveyed his attitude to life, "*la Vie continue*".

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## THE ROLE OF ACTING IN THE DEVELOPMENT OF AN OPERA SINGER

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### Abstract

If we look at the social life of the countries of the world, we will see that cultural prosperity is in harmony with economic and political development. In the new Uzbekistan, along with the cultivation of national culture, the study of the culture and art of the peoples of the world, the use of advanced experience in the education of the future generation. Accordingly, a number of tasks have been set before the representatives of the industry. In particular, intensive work on the development of the system of training personnel, opera and ballet singers, ensuring close interaction between theaters and educational institutions, supporting theater organizations in this area, strengthening their material and technical base.

**Keywords:** *music, opera, singer, actor, school, voice, scene, dance, creativity*

For centuries, Uzbek theaters have been revered as the beloved art of our people thanks to the unique life-giving creativity of poets, musicians, and other theater workers from among the people. The roots of the formation and development of musical theaters in our country are also closely connected with folk art, customs, traditions, and national music. Perhaps that is why stage works imbued with Uzbek folk music still captivate the hearts of our viewers. Therefore, its roots, the sources that gave rise to it, are immortal.

The key to every musical performance is music, which is its important component. Therefore, musical dramas, of course, cannot be imagined without musical melodies, especially national melodies that have been valuable to our people for centuries. The contribution of our national classical maqoms, from folk oral literature, to the musical dra-

ma genre's prominent place in people's lives is immeasurable.

Uzbek musical drama, first of all, is based on its mixed nature, primarily due to its closeness to national artistic traditions, including the examples of poetic and literary, stage culture, musical heritage, and national singing and dancing. The artistic and ideological characteristics of the works that found their life on the theater stage are explained by the criteria of nationality and traditionalism.

In order to develop the traditions of master-student and master schools in the national opera art at the Department of Academic Singing and Opera Preparation of the State Conservatory of Uzbekistan, master schools for talented and highly qualified artists were established. The master school of People's Artists of Uzbekistan Muyassar Razzakova, Avazkhon Rajabov, Ismoil Jalilov,

Ramiz Usmonov, Honored Artist of Uzbekistan Olga Alexandrova opened wide opportunities for students of the conservatory and many music schools who wanted to improve their skills. The management of the conservatory, in turn, is striving to create decent conditions for students in order to improve the quality of education.

Students studying at the Department of Academic Singing and Opera Preparation, along with their specialization, are taught subjects such as “Solfeggio”, “Harmony”, “Chamber Choir”, “History of Uzbek Music”, “Analysis of Musical Works”, “History of World Music”, “History and Theory of Uzbek Maqam”, “Polyphony”, “Methodology of Music Criticism”, “Musical Pedagogy”, “Methodology of Teaching Singing”, “Practical Italian”, “Foreign Language”. In addition, special subjects such as “Dance”, “Fundamentals of Acting and Stage Movement”, “Make-up and Stage Image” are taught in the formation and development of an opera singer. As a combination of these subjects, the subject “Opera Preparation Exercise” plays a significant role in educating a singing actor.

As is known, the “Opera Preparation Course” prepares students for the professional stage, that is, it educates singers and actors who can perfectly create in the opera genre. Taking into account the fact that theater art is a synthetic genre, students are taught, along with vocal lessons, such skills as singing in an ensemble, acting skills, stage movement, dance, stage speech, working with a choir and a conductor. In order to understand musical dramaturgy, realize the composer’s ideas and the main goal set by the director, a singer-actor must have comprehensive training in vocal and stage performance. The student is formed by combining his voice capabilities with actions appropriate to the plot of the work and the development of events, demonstrating plastic capabilities, working with scenery and props, being able to show dance elements of different nations, and having a fluent and accurate stage pronunciation. It should be emphasized that a student can develop further if he continuously works on himself through independent study, in addition to the certain number of classroom hours he receives at a higher educational institution. A student must possess the above professional skills in order to fully re-

flect the artistic image of their character while performing a role in an opera performance.

Teachers of the “Academic Singing” specialty work on the student’s vocal abilities throughout the four-year study period. Based on such specific elements as character, voice range, and timbre, each student requires a separate, individual approach. Masters of their profession, understanding this well, eliminate the student’s shortcomings, cultivate and polish his voice, and develop artistic and creative taste with musical works of various genres.

In the education of an opera singer, “Fundamentals of Acting” occupies a decisive place among the specialized disciplines. For example, experiments show that the full-fledged success of an opera depends not only on the voice. Since opera is considered a stage genre, the performer is required to play a role on stage. In opera works, the main task of the performer is to deeply convey the ideas that the composer intended in musical drama to the audience. The staging process is also carried out based on music. For example, in dramatic genres, music can be used as a means of artistic expression in the right places. In the musical drama genre, music and drama are almost equal. That is, when the hero’s inner experiences reach a certain dynamic point, the need for music and singing arises, and the singer-actor moves from dramatic scenes to musical numbers. Or vice versa, after arias and duets, dramatic events continue on stage. In the opera genre, the entire sequence of events of the performance is accompanied by music. Even scenes consisting of recitatives are usually accompanied by an orchestra, harpsichord or piano. This shows the uniqueness of each genre and the place of music in it. This means that music is of decisive importance in the opera genre.

It is not always easy for a student to properly perform a set of actions that are worthy of the director’s interpretation. In this regard, mastering the basic skills of acting and stage movement is a necessary stage. In the course of the subjects “Fundamentals of Acting” and “Fundamentals of Stage Movement”, the student learns to reveal the inner feelings of the hero of the work he is performing, to move freely and logically on stage. By creating the necessary stage atmosphere under given conditions, he fully realizes the intended goal and

can give the viewer aesthetic pleasure. Since music is the main theme in opera, the actor's actions on stage must also be in musical balance. Each character in opera has a leitmotif. This helps to understand the character of the hero and his place in the development of stage events. Arias showcase the singer-actor's vocal abilities and performance skills, while the ability to work with partners in duets, trios, and ensembles develops. In addition, through elements of stage movement, they improve their stage skills by working with various objects, correctly constructing mezzo-scenes, performing acrobatic exercises, and following instructions on stage combat and swordplay.

If the theme of the work includes dance elements, the singer-actor has a greater opportunity to demonstrate his skills. Dance elements are important skills for the singer-actor, and are of particular importance in fully revealing stage events, ensuring the artistic level of the work, and reflecting the culture of peoples of different places and times. First of all, dance is of great benefit in correctly shaping the actor's body, increasing flexibility, correctly distributing strength in the body, and increasing self-confidence.

"Stage speech" is also an issue that requires serious attention. Achieving perfect pronunciation, especially in the performance of foreign works, is a requirement of professionalism. For example, it is necessary to fully understand the meaning of Italian, French, German and Russian opera works and ensure the correct pronunciation of their words. One of the most common cases is the incorrect pronunciation of a simple logical accent. Due to the incorrect pronunciation of just one accent, the entire meaning of the speech changes. This leads to the reader being distracted from the general idea of the work and making incomprehensible movements on stage. Also,

the culture of stage speech plays an important role in the clear and fluent presentation of the text of the work, ensuring that the performance reaches every corner of the auditorium.

The singer must have the ability to sing with an ensemble and choir. A soloist may be somewhat free in performing an aria. However, in duets, trios, quartets, and quintets, he or she must adhere to a specific musical measure and dynamic markings. Although each voice sings its own part, they unite in certain harmonic ranges. In addition, the singer must have the ability to hear neighboring parts in the ensemble, maintain balance in mutual resonance, and follow the general tempo.

In conclusion, it can be said that in the formation of an opera singer, acting skills play a key role. In order to improve the quality of education, it is important to properly organize classes, provide special audiences, create the necessary material and technical resources, conduct acting classes not at the graduation stage, but continuously from the first to the third year, and increase the number of classes. In this regard, we considered some proposals to be appropriate. It would be advisable to build a "Teaching Theater" building under the Uzbek State Conservatory, which is intended for full-fledged work in the field of opera. It is necessary to equip the theater with the necessary scenography, scenery and props, various stage weapons such as swords for stage battles, lighting equipment, costume composition, make-up and stage decorations. In addition, it is necessary to organize the staging of graduation performances of graduate courses on the stage of the State Academic Bolshoi Theater of Uzbekistan named after Alisher Navoi. Because the State Conservatory of Uzbekistan has always trained worthy personnel for the professional music and theater stage.

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## INTERPRETATION OF THE IMAGE OF BABUR IN MUSICAL DRAMA

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### Abstract

“Baburnama” is considered an important and unique work in world literature and source studies, a prose memoir and historical-scientific work in Uzbek literature, on the basis of which many writers, literary figures and poets created a number of artistic and stage works. Among the musical dramas based on the lives of historical figures that enriched the theater’s repertoire, a special place is occupied by the play “Bobur soginchi” (“Babur’s longing”), dedicated to the unique poet, skilled commander and statesman Zakhiriddin Muhammad Babur.

**Keywords:** *music, poet, manuscript, conductor, orchestra, ensemble, theater, spectacle*

In the 1990s, the people’s poet of Uzbekistan Khurshid Davron, who continued his fruitful work in the prose genre, became interested in the life and activities of unforgettable historical figures who lived in the distant past, got acquainted with authoritative manuscripts about them, and the poet, whose heart was filled with excitement from the valuable information obtained in this process, was inspired by the poet, and ultimately a complete stage work was created. Khurshid Davron’s work “Boburshah”, written in 1996, was elevated to the genre of musical drama by composer B. Lutfullaev with his talent. Meanwhile, the image of our wonderful compatriot Bobur Mirzo, who lived in the past, took a worthy place in modern Uzbek dramaturgy. This performance was first staged in 2003 under the name “Bobur soginchi”.

Honored Artist of Uzbekistan, choir conductor, member of the Composers Union of Uzbekistan Bahrullo Lutfullaev is a compos-

er with rich creative experience. His compositions for many stage works are distinguished by their national character and at the same time demonstrate his perfect knowledge of traditional folk music. With his rich creativity, the composer has enriched the repertoire of choral groups, Uzbek folk instrument orchestra, pop orchestra, symphony, chamber symphony orchestras, chamber instrumental ensembles, musical theater, singers and musicians.

In particular, the melodies of the national spirit, written based on the sources in this performance, are the result of the responsible and careful work of the composer in creating the image of our historical figures.

Sharp, dissonant chords used to express a difficult battle situation are almost absent in our traditional national music. Our classical music mainly serves to elevate the human spirit through pleasant, gentle, and perfect melodies. Naturally, such a combination of

dissonant sounds, which disturbs the human spiritual balance, helps the viewer to deeply feel the terrible situation on the “stage”. In our national music, there are examples of military themes such as “Sarbozcha” and “Askariy”, but they do not directly describe the details of the battle. It is known from history that soldiers entering the battlefield were accompanied by the sound of trumpets and drums.

Chromatic chords depict the fast-paced, terrifying scene of the battle, and here, too, percussion (drum) techniques are embedded in the rhythmic movement of dissonant chords.

The introductory part, which informs about Babur’s royal status, and then the musical description of “war”, which expresses the qualities of a brave warrior and a skilled commander, gives rise to a short lute of Babur. It reflects Babur’s victories in military campaigns and his exalted state. In the next, the first musical description of Babur, performed by the historian in the scene with the historian Khandamir, creative use is made of maqom paths, which are our national musical heritage.

It is known that Babur Mirzo, in addition to being a great commander and an outstanding poet, was also a talented musician, and he himself created in the maqom style. In particular, the composer B. Lutfullaev, by turning from the classical maqom style to the “Chorgoh” style, at the same time approached Babur’s practical creativity and the melodies he performed as an artistic document in a new way. Babur is one of the Temurid princes who directly made a significant contribution to the development of musical art, in particular maqoms (then called the Twelve Maqoms). Therefore, it is appropriate to rely on maqom songs in creating the musical image of Babur. Although Babur did not sing directly in this musical drama, the arias were performed by the historian Khondamir in Babur’s “language”.

The introduction of the figure of the historian helps to create greater certainty from the point of view of historicity. For example, in epics performed in the language of the Bakhshi, artistic textures are also given a wide place, and the historian, by presenting concrete “evidence”, appears as a symbol of historical truth.

Firstly, the arias sung in the language of the historian Khandamir are one of the unique methods in illuminating the image of Babur. In this way, the image of a historical figure is artistically embodied. For example, the composer Mutal Burkhanov turned to the “Sarakhbori Navoi” maqom, the “Navo” maqom, in creating the image of Navoi in his “Qasida to Alisher Navoi”. Secondly, the development and further refinement of the Talqin, Nasr, and Savt maqoms, which have a long history, also coincided with the Timurid era. The origin of the term “Mongol” is also noteworthy in this regard.

If we look at the history of musical drama, it becomes clear that maqoms were also used in the musical dramas “Farhod and Shirin”, “Layli and Majnun”, “Halima”, created in the 20s and 30s of the last century. As is known, no special professional music was created for “Halima”, but the performance used classical and folk music samples selected and to some extent developed by the author himself and Shorakhim Shoumarov, Tokhtasin Jalilov and Yunus Rajabiy. The roles of Halima and Nemat are provided at the beginning of the work with simple songs “Saira bulbul”, “Bahor bold”, which glorify the feelings of youth and love. In the last performances, large-scale Fergana-Tashkent maqoms such as “Bayot”, “Iraq”, “Chorgoh”, Navo”, “Kucha bogi”, “Ushshaqi Kashkarcha” were used to express the tragedy of the heroes and the dramatic situations. For example, in the aria “Kanchalar kon yiglasam” sung to the tune of Halima “Ushshaqi Kashkarcha”, the inner rebellion and cry of the hero found its vivid image. It should also be noted that maqoms were mainly used to reveal the spiritual world of the heroes, and terma, lapar, ceremonial songs, yalla and dance tunes were used to decorate everyday scenes (Qodirov M., 1980, 26).

Babur, who was separated from his homeland due to the lack of unity of the Temurids, said, “I conquered India with the power of my sword, I said I would give the exiles a homeland, but at the end of my life I realized that I had given them not a homeland, but a shelter,” and wanted to return to his homeland.

In Shashmaqom, there are Talqini Chorgoh, Mugulchai Dugoh, and Savti Chorgoh branches of the Dugoh maqam, and they

have Talqincha (Talqincha Mugulchai Dugoh, Talqinchai Savti Chorgoh) branches. This aria is based on the Talqin yulks, especially the Talqin yulks, and its melodies are creatively developed. The aria has an introduction, middle, and climax parts.

In the first aria performed by Khandamir, the musical description of Babur is expressed in the image of a wise and noble person. In the second aria, the melody is almost preserved, but the veil is raised, and the instrument is given to the orchestral march.

The composer skillfully used percussion methods. He did not use the exact method of the Prose in Shashakom, but rather its version used by his Bukhara teacher Domla Halim Ibodov.

The various misfortunes that befell the innocent hijran further increase Babur's pain. Seeing Dildorbeg, who had lost his mind and become a lunatic after the death of his youngest son Olurmirzo, broke Babur's heart. At a time when his children were growing up and his hopes and dreams were fading, Babur's wings were broken.

One of the most emotionally charged scenes of the play is the meeting between Babur and Princess Bayda. Actress Muhabbat Sotiboldieva skillfully played the role of the singer and, at the same time, a worried mother. The scene in which Princess Bayda (interpreted by Muhabbat Sotiboldieva) takes part enlivens the audience with its emotionality and full-fledged performance.

In creating the artistic image of the hero, his inner dynamic growing state is expressed through the creative mastery of the development method corresponding to the maqom paths. This aria is also based on the rubai poetry typical of maqom taranas, and unlike Taronayi Talqini Bayot, this rubai was used at the climax of the aria.

One of the psychological climaxes of the play can be seen in the scene of Babur's "prayer" to God asking for Khandamir to stay alive. Khandamir is sick, Babur is between two fires. Actor Hamid Tokhtaev appears in

this situation as a father in agony, ready to give his life for his beloved. On the stage, Babur is alone, in a dark night, looking up at the sky, praying, telling God about his pain. The flute sounds, stringed instruments are playing. The prayer is performed freely. The actor performed this scene with high intelligence.

Many of Babur's rubai and ghazals have been skillfully performed by performers in folk songs and poems, and have taken a place in the hearts of our art-loving people. The songs "Qaro zulfing" and "Gul jamolin" composed by the People's Artist of Uzbekistan, composer Ganijon Tashmatov have been enjoyed by fans, including by Honored Artist of Uzbekistan Ubaidulla Askarov.

Babur's ghazal "Keltursa yuz baloni oshal bevafo manga" sung with the verses of "Saqinomai Savti Kalon" in Shashmaqom, and the ghazal "Jonimdin uzga yori vafodor topmadim" resonated with special charm in the songs "Sarakhbori Oromijon". The song "Yakhshilik" performed by Honored Artist of Uzbekistan Mamurjon Tokhtasinov also resonates in harmony with Babur's pain with its smooth melody and performance. This particular song was also performed with folk melodies based on the Sarakhbor method.

In conclusion, it should be said that the use of maqom patterns and climaxes in the embodiment of the artistic image of Mirzo Babur shows its validity in all respects. If we look at it from the perspective of historical truth, it becomes clear that our national classical music has a long history of maqom and that it was appropriately used in creating the image of a historical figure. After all, Mirzo Babur himself is one of the statesmen who created in the ways of maqom and made an incomparable contribution to its development. It is no exaggeration to say that the musical dramaturgy created by the composer, relying on historical sources and making effective use of the unique features of national music in revealing the idea of the stage work, fulfilled its task in this musical drama.

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## THE FRAMERS OF THE FLUTE IN FRANCE IN A HISTORIC PROCESS

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### Abstract

The purpose of the research: The flute is one of the most important musical instruments, preserved from ancient times to the present day. Until the first half of the 19th century, he entered life in different ways. He retained his place in both solo performance and orchestra. With the introduction of the Bohemian mechanism flute, the flute improved in technique and tone, which had a positive effect on its repertoire.

Research methods: In the course of the research, mainly in Nukus branch of the State Conservatory of Uzbekistan, the methods of teaching meeting, showing and demanding were used.

Research results: after conducting research, students develop the ability to work on string instruments, in which many functions appear. He studies differences in breathing with other musical instruments.

Practical application: Basically, this process is regularly taught in the lessons of string instruments of Nukus branch of the State Conservatory of Uzbekistan.

**Keywords:** *Flute, flute makers, key system, Bohemian mechanism, Baroque period, Classical period, Romantic period*

### Introduction

The basis of the theme and its actuality: In the history of music, the flute is one of the oldest instruments. The role of flute makers in the process of change and development from the beginning of the flute to the present day is undoubtedly great. In 1847, the flute maker and composer Theobald Boehm, who played an important role in the development of the flute in use today with its new design and revolutionary key system, has grown in popularity throughout the world over time. In addition to its historical origins, French flute makers have been producing world-famous flutes since the 19th century in flute workshops in Paris.

The purpose of this article is to provide information about flutists in France throughout history. For this purpose, a literature analysis was conducted in foreign sources and information was provided about 31 French flute masters during the historical process from the 16th century to the 20<sup>st</sup> century.

The object and subject of the theme: Nukus branch of the State Conservatory of Uzbekistan is the object of study of classes in wild musical instruments.

The aim and duties of the theme: Among flute schools, the French flute school plays an important role. The Paris Conservatory occupies an important place in the forming

and developing of the French flute school as an educational and artistic institution. Louis Dorus's adoption of Boehm's cylindrical flute as the official instrument of the Conservatoire de Paris, as well as Taffanel's efforts to enrich flute education and flute repertoire, are notable in terms of demonstrating the importance of the French flute school.

The Paris Conservatory is one of the most important educational institutions of art in Europe. It is also closely related to the fact that France was one of the important cultural centers of Europe from the XII to the beginning of the XIV century. According to 1783 German music records, Paris, with 500,000 people, has 194 composers, 63 singing teachers, 93 violin teachers, 30 flute teachers, 53 violinists, 8 pianists and 8 woodwind masters (Toff, N., 1996, 225).

The flute became popular in France. "These poet-composers formed the majority, especially in Provence, Southern France (Grout, D.J., Palisca, C.V., 1988, 84). If we look at early French musical life, we see that poets "made a huge difference." Folk poets acted for about two centuries, from the end of the XI to the end of the XIII century. In troubadour times, a three-holed flute known as a galubet was used in light music. Bate (Bate, P., 1975, 71). This flute is still the main accompaniment of folk music in France.

The Renaissance flute is described as an ancient flute that existed in Europe between 1500 and 1670. The history of the Renaissance flute begins in Germany. In the 14th century, the Renaissance flute spread from the west of the Rhine to France. The Germans were so closely associated with the trumpet that it was known in England as the German flute and in Spain as the "flauta alemana". During the period of awakening, the cylindrical flute is made of wood, one end is closed, and it hits the lateral oral cavity.

There are six equally spaced finger holes, and these flutes have a rhythm or left tone. All chromatic notes can be played between two octaves (Carse, A., 2002, 81).

The names of flute masters in France before the Baroque era are unknown, and at the same time there is almost no information about musical instruments, flute players and flute playing techniques of this period (Stoltz, L., 2003; Fleury, L., & Martens, F. H., 1923).

According to Stolz, French flute master Claude Rafi is considered one of the most famous masters of the 16th century. Claude Rafi was first mentioned in 1515 in the flute archive of the Lyon Conservatory. Of the flutes produced by Rafi, only tenor and bass flutes remain in Bruges (Belgium), Eisenach (Germany) and Bolon (France) (Stoltz, L., 2003; Powell, A., 2002).

In the first half of the 16th century, another flute manufacturer, Metelin or Mathieu, had a workshop in Lyon called Mathurin de la Noue. "He lived in Paris until his death in 1544. Metelin's flute consisted of two parts, which allowed her to change her voice. Thus, the flute became possible, and this initiative became an important event in the history of the flute. The Frenchman Marine Mersin (1588–1649) realized that by adding keys to the flute, the flute could turn into a chromatic instrument. He even sketched out what those buttons might look like. However, it took over fifty years to add the first key to the vial (Toff, N., 1996, 43).

According to Bate, a group of artisans who served in French palace during Baroque times corrected many of the first wind instruments. The flute length at the beginning of the 17th century was about 60.96 cm. The German trumpeter Quant, master of the flute of Frederick the Great, claimed that in France in 1752 a sharp key was added to the flute, and that at that time the flute was not yet a hundred years old, and this key was adopted in Germany about 50–60 years ago. The first teacher of this flute was Louis Hotterre (Carse, A., 2002, 84).

It is unknown when the Renaissance flute became a single conical baroque flute, and it is not known by whom or where it was first made (Carse, A., 2002, 84). According to Stolz, by the end of the 17th century, the French flute was made of wood or ivory. This flute has a cylindrical and conical structure and consists of seven holes and a closed mode key that controls the seventh finger hole and the re-major shade (Stoltz, L., 2003, 9). Chromatic notes can be obtained using hole half-closure or mixed finger (Fleury, L., & Martens, F. H., 1923, 525).

The most famous French flute masters of the Baroque era were Decoto (1646–1728), Jean Nicholas Leclair (1650–1723), Pierre

Naust (1660–1709), Jean Lisier (1670–1740), Antoine Delerablet (1686–1734), You can note Philippe de la Wigne (1690–1750), Jean-Jakuers Rippert (1696–1716), Louis J. Babtiste Fortier (before 1700), Thomas Lot (1708–1787) and Charles Bizay (1716–1755) (Stoltz, L., 2003, 13–15).

Deskoteaux (1646–1728) – was known as Fransua Pignon. He was born in the Laval district of northern France, he was a merchant. His flute workshop is in Fauborg Saint-Antoine, Paris. None of the flutes he made are still stuck (Stoltz, L., 2003, 15). His son, René Pignon, was a court musician. He presented the French palace with a conical flute with a key (Powell, A., 2002, 61).

Jean Nicolas Leclair (1650–1723) was a great flute master in the 18th century. By Fairlie (Fairley, A., 1982, 74) Jean Leclair died in 1723 at La Couturde (Giannini, T., 1993, 47).

Pierre Naust (1660–1709) was one of the most important instruments of the Baroque era. The flute workshop in Paris is on the rue de la Larbre (Giannini, T., 1993, 1). He made a three-part flute from various materials. He named his flutes and produced instruments for France's leading musicians (Giannini, T., 1993, 4).

Jean Lesieux (1670–1740) was a good master of the flute, his flutes have a cylindrical structure, consist of two parts and have six holes. Lesieux may be the first manufacturer of baroque flute with the brand "Sieur Lesieux" (Giannini, T., 1993, 6).

Antoine Delerablee (1686–1734) worked in the workshop of Naust until 1717. He was the son of Georges Delerablee. After the death of Naust, he led the workshop for some time with Jeanne Naust. When the flute was converted from three to four parts, Delerablee was master of the Naust workshop (Giannini, T., 1993, 9–100). He created a flute for such musicians as Francois-Andre Danican Philodore (1726–1795) and Michel Blave (1700–1768) (Stoltz, L., 2003, 14).

None of the flutes created by Philippe de la Vigne (1690–1750) have survived to this day (Stoltz, L., 2003, 15).

Two of the four surviving flutes produced by Jean-Jacques Rippert (1696–1716) were made of wood, two of pear and ivory (Stoltz, L., 2003, 14).

In the classical era, we encounter the Hotterre family again. Along with this family, names such as Charles Delluse, Claude Laurent, Thomas Lot and Claire Godfroy Ein of the Godfroy family can be mentioned.

In the classical era, the Hotterre family was very active in creating the flute. "They constantly conducted new experiments on their flutes, as a result of which there were great changes. They made holes in the fingers of the flute, made in 1815, smaller than in previous pipes. The idea of reducing the height of all wooden tools was also Hotter's invention and was adopted (Stoltz, L., 2003, 36).

Charles Delluseni Fairley (Fairley, A., 1982, 31) Introduces the harmonic flute as an inventor in 1780. In addition, Delluse was the first bass flute manufacturer of 1751. Delluse notes that the holes in the bass flute are very far apart and it is almost impossible to close them all. Therefore, it was necessary to insert the keys into the flute. It is possible that many English flute manufacturers noticed and implemented this new invention and used it in their four-key flutes. Thanks to this invention, Delluse made a great contribution to the development of woodwind instruments. Flutes from Delluse, including bass, are today on display at the Musée des Instruments of the Conservatoire de Paris (Stoltz, L., 2003, 37).

When it comes to the romantic period, we study works created in all areas of art of this period, especially in the field of fine art and music, and see their brightness. One of the greatest inventions of the Romantic era in the manufacture of instruments was the appearance of the Boehm system flute in 1847. To sell his flute, Bam had to get the approval of the Conservatoire de Paris. It wasn't easy for Boehm and took some time. At the beginning of the 19th century, flutists had the opportunity to choose flutes from various materials.

At the beginning of this century, "most French flutes had a conical structure with a small mouth opening and consisted of six small holes of different sizes. There are four keys in these pipes. The buttons are designed for reading, fa, left sharp and sound b (Stoltz, L., 2003, 50). While some flute players used flutes with large holes, some flute players such as Louis Drouet preferred flutes with small holes.

Famous French producers of 1830–1860 were registered as the families of Buffett, Godfroy and Law, Bonneville, Rive, Tulow and Nonon, Collinet and Sax and Born and Juillo. (Stoltz, L., 2003, 50).

Teobald Boem (1794–1881) He was a flute master from Munich. He believed that intonation, uneven tone, and a limited range of flute tonality could be improved. In 1832, a few years after Boehm finished his conical flute, he presented his instrument in Paris. During this period, French manufacturers made some changes to the flute developed by Boem. They retained its essence, but changed some features of the flute to make its production and operation more convenient.

Thus, the Bohemian flute attracted attention with all new modifications. Following the approval of the Fleyta Academié des Beaux Arts (Institute of Fine Arts) in 1838, she attracted much attention at the Paris Exposition in 1839 and was later officially received at the Paris Conservatoire (Boehm, T., 1882, 13).

Music from the early 1900's continues to focus on pleasing audiences and bridging romantic and modern times. Among the composers who presented the best examples of pre-war French compositions are Fauer, Debussy, Russell, Ravel and Gaubert. After World War II, the style of French composition changed completely, and the compositions of Honegger, Milhaud, Pulenc, Varese, Jolivet, Messiaen and Bulez reflected their individual character. During this period, the French Bem flute was adopted. The changes that have taken place this century have added

more detail and subtlety than changing the underlying flute mechanism (McCutchan, A., 1994, 61).

In the XX th century, names such as Louis Lot, Marigot and Cuesnon, Jack Leff, Jean Barjon, Michel Parmenon, Tibuville-lamy & Cie and Louis Fernand Vigue appeared among the French flute masters.

Although the research did not provide information about those who made flutes in France in pre-baroque, the article contains information about famous names in the field of flute making since the XVI th century.

### Conclusion

As part of the historical process, flutists in France mainly used wood as the main material for manufacture. As notions of music developed, the instrument's change continued primarily with the use of various materials for fabrication, and then with the development of the oral department, key holes, and the key system. In the second half of the XIX th century, Boehm's important invention in the flute mechanism was a new era for the flute instrument. From this period silver flutes with Boehm mechanism were developed.

In the course of historical research related to the study of flutists in France, a study of literature in foreign sources was carried out, as well as thematic theses, articles and books were considered. According to available sources, 31 flutists (companies and families) were introduced in France in the XVI th and XX th centuries, and some of them contributed to the change and development of the flute instrument.

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## THE IMPORTANCE OF BAROQUE MUSIC IN THE VOCALIST'S EDUCATION (USING THE EXAMPLE OF HANDEL'S MUSIC)

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### Abstract

Academic vocal teachers are actively searching for undeservedly forgotten, previously unreleased compositions to expand the repertoire of students. So, in academic vocal classes, motets, solo cantatas, and arias from operas by composers of the late 17th and 18th centuries are learned. In modern concert practice, Baroque music is becoming popular and beloved by the listening audience.

**Keywords:** *Baroque, academic vocals, arias, motets, cantatas*

Vocal musical culture, which encompasses a wide range of genre and stylistic trends in modern practice and education, cannot imagine itself without Baroque traditions. If we consider the repertoire of the leading vocalists or even the proposed concerts and festivals, then we find the obligatory inclusion of works from the Baroque era in the program. In this regard, academic vocal teachers are actively searching for undeservedly forgotten, previously unreleased compositions. Thus, motets, solo cantatas, and arias from operas by composers of the late 17<sup>th</sup> and 18<sup>th</sup> centuries appear in the repertoire of students. This is how the process of updating the repertoire takes place at the expense of the "well-forgotten old". Today, concerts of Baroque music gather huge halls of pre-classical music lovers.

Along with this, we can note the tendency of the emergence of an increasing number

of new excellent groups performing ancient music, as well as the rapidly growing release of CDs with a similar repertoire.

George Frideric Handel (1685–1759) was the greatest composer whose art continues to amaze with its power, and the themes and images of the composer's works have not lost their relevance. The composer's intense dramatic art is imbued with theatrical pathos, full of vivid effects. Handel's melodic style is striking, as A. N. Serov notes, "for its ingenious reliance on the most dramatic strings of the human voice" (Rossini J., 1968, 59).

Handel's works, which summarized various European musical trends and styles of an entire era in his work, "give an almost complete, encyclopedic idea of the lush multicoloration, the complex hierarchy of large and small forms of vocal and instrumental music that had developed by the middle of the Enlightenment Century." (Taraeva G., 2004, 549).

Already at the beginning of the twentieth century, European vocal culture turned to Handel's work again, his works were performed both in opera and concert versions (almost all of Handel's operas were staged in Germany, Italy, England, the USA, Holland, Russia and other countries). Arias created by the master of the Baroque era are included as mandatory in the programs of many international music competitions and festivals. One of the most striking examples is the international J. S. Bach Competition in Leipzig. The historical significance of the composer's legacy is determined by the rapid production of sheet music, audio recordings (for example, recordings of operas, oratorios and instrumental works by Handel, released by Harmonia Mundi France, are in demand all over the world), regular large-scale festivals of Handel's music (in Hull, Karlsruhe, Göttingen, London and Maryland).

In vocal art, the Baroque era is marked by the flourishing of the Italian *bel canto* school, the standard of professional solo singing and the corresponding style of performance: singing that "touches the soul" ("che nell'anima si sente") as J. R. R. Tolkien described it. Rossini (Rolland R., 1987, 26). Unlike the original interpretation of the term *bel canto*, its modern understanding has become somewhat expanded. Interestingly, J. R. R. Tolkien himself Rossini wrote about this: "Most of the famous singers of our time owe their talent primarily to happy natural data, and not to their improvement" (Rolland R., 1987, 26).

Currently, the music of the old masters is an indispensable part of the educational programs in which vocalists are educated. Unfortunately, only a few have the appropriate sound production and almost no one uses ornamentation. It is often necessary to observe the stylistically and stylistically inaccurate performance of Baroque music by modern singers. This is primarily due to the desire of teachers to solve technical problems through the seemingly vocally convenient compositions of the old masters: to help tune the vocal instrument (voice), to bring it to full muscle coordination, which, in their opinion, should have a positive effect on the correctness of vocalization and improve the functioning of the vocal apparatus. The style

of performance in this difficult process, as a rule, fades into the background or, at best, is based on the teacher's intuition. As a result, vocalists' interpretation of music often becomes featureless, expressionless, which completely contradicts the aesthetics of the Baroque. This is an argument in favor of the need for scientific research in this area.

To be a competent performer of Baroque music, you need some professional training. Abroad, in particular in Germany, Austria, Italy, France and other European countries, a whole system of teaching ancient music to both instrumentalists and vocalists has been built. Institutes, academies, and schools that educate performers of music from past centuries are actively working. As an example, let's mention the Vienna Academy of Ancient Music, the Faculty of Ancient Performance at the University of Music in Cologne, the Faculty of Ancient Performance at the Frankfurt Higher Conservatory, the Academy of Ancient Music in Brno (Czech Republic), the Faculty of Ancient Performance at the Amsterdam Royal Conservatory, and so on. In Russia, the basics of authenticity are mainly mastered by instrumentalists. So, at present, the Moscow State Conservatory has a faculty of historical performance, where students study instrumentalists. Questions of authentic performance, or as defined by J. The battle of performing "music of the past based on musical and historical data on the nature and methods of vocal and instrumental articulation, on deciphering melisms <.>, about the system of temperament and the standard of height, about the principles of implementing dynamic and agogic accents, etc." (Butt J. 2001, 59), there is practically no place in modern education.

In this regard, the importance of the problems associated with understanding the theory and practice of authentic vocal performance has increased significantly.

In our opinion, the need for young vocalists to study Baroque performance is due to several factors:

The process of becoming a highly educated vocalist is laborious. The dominant factor here is the development of students' hearing from the very first professional steps, ideas about the culture of vocal sound, about proper vocalization and improving the functioning of the

vocal apparatus. Undoubtedly, all these skills are developed over the years. Full muscle coordination requires patience and endurance. The main thing in this is the musical and artistic material, which begins the formation of a performer.

The dynamics of the modern world are increasingly pushing young performers to choose musical material of excessive complexity, which leads to voice forcing and the associated devastating consequences due to the lack of a solid vocal and technical base.

A student who resorts to forced performance distorts not only the sound quality of his voice, but also the general meaning of the work. "Many works carry a great emotional load, have a complex mood, are written in a subtle and refined, watercolor manner and require <...> a great musical and vocal culture" (Dmitriev L., 1996, 336). Therefore, in the process of selecting a repertoire, the

full range of tasks required to obtain a solid platform of musical and technical excellence should be taken into account.

The works of the Baroque period contribute to the development of logic and clarity of musical thinking, flexibility, purity of intonation, precision of position, evenness of voice, understanding the dynamics of form. The performance of arias, songs, or motets of this time requires a well-tuned voice from the singer: great elasticity of the entire vocal apparatus, a variety of breathing combined with all types of sound attack, and full exposure to timbral richness that softens harsh, "metallic" overtones. The famous vocal teacher Nicola Porpora methodically decomposed extremely difficult coloratura into simple melodic figures, the free, precise and virtuoso performance of which allowed young singers to use ornamental patterns of any complexity.

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## THE PLACE OF FEMALE PERFORMERS IN MAKOM PERFORMANCE AND THEIR STYLES

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### Abstract

Uzbek classical music has always won hearts with its charm and beauty. Its unique timbre and manner of performance will appeal to any listener. Especially foreign listeners and viewers have long shown great interest in Uzbek classical music and our makoms. This article provides information about the role and harmony of female singers' voices in Uzbek classical music, in particular in the performance of makoms. At the same time, the execution style is analyzed.

**Keywords:** *classical music, makom, performance, singing, female singer, execution style*

### Introduction

It is known that in ancient times our national songs were sung and listened to by both men and women. With the spread of the culture of Islam, both an external and an internal culture of performance emerged. That is, on the outside, men popularly called them bakhshi, khofiz, singer, atimchi, etc., but inside women artists were delighted with their art. In Karakalpakstan, women bakhshi, and in Khorezm, halfas performed dastans and lapars. Mavrigihons in Bukhara and Samarkand, yallachi in the Ferghana Valley and Tashkent, as well as amateur women enjoyed their art. Based on this, we can say that, in fact, from time immemorial, there have been singers among our people, but they did not go out in public and did not sing. They were engaged in creative work only in a little auditorium.

Research method. We can observe significant activity of female singers since the middle of the last century. The peculiarities of the

Uzbek mentality, in fact, did not allow some singers to enter large auditoriums and on stage, as we noted above. Due to this, it was not easy for their visibility and participation in the process of popularizing Uzbek classical music and our makoms. But over time, the views and opinions of the Uzbek people on this subject began to change, and gradually the female singers also began to be seen on the stages. The most joyful thing is that each talented female singer has begun to gain her place and reputation in the art world. Our people recognized and appreciated them. Now the works of Uzbek classical music have been promoted even by female singers. Gradually, their special place in ensembles began to be realized. For example, the culture of voice separation in an ensemble is one of the most important aspects. For example, if the beginning is a joint performance in part of the daromad, the second line of the constantly repeated miyenhat and parts of the dunasra

are distributed to the female performers. This is the part of him that guides the soul to the culmination, or, in other words, prepares the culmination for the listener. In addition, the dynamics of the musical forte piano must be adapted to the sound spirit in order to increase the strength of the loud low impact. In addition, today it is accepted in the ensemble performance, in fact, the same as in the sound division, that is, the beginning and culmination are performed by male voices, the middle by female voices.

It is known that in the field of art, "The Musical History of Khorezm" and "Uzbek Classical Music and its History" were published in 1925 and brought to the attention of the literate strata of our people in 1926. But, on the other hand, ordinary people, according to Muslim beliefs, adhered to a separate culture of weddings, with the exception of the participation of men and women inside. But in 1921, Hamza Hakimzade Niyazi opened the first theater in Kokand, the second theater in Khiva in 1924, the main goal of which was to create a unified national art by combining internal and extraterrestrial art. The ambitious youth of the same period and the new government, led on the one hand, shaped great Uzbek art. In those days, art ensembles were formed in a special way, taking into account the fact that the work of girls and boys, women and men in one team contradicts the customs and traditions of our people. In particular, women began to develop separately, men – separately.

The main thing was the need for the singers' voices. Because these voices have always been needed, and this need persists to this day. This need has increased to such an extent that to this day it is impossible to imagine Uzbek classical works and makoms without female voices. Because these voices add more perfection, beauty, elegance and femininity to our classical works.

The necessary conditions were created in our country for the large-scale development of musical art and the further rise of social and musical culture. Thanks to independence, the preservation of samples of folk and high classical professional music in our country and their adaptation to the spirit of the new age gave rise to the possibility of widespread promotion not only on the terri-

tory of the Republic, but also on international stages.

### Results analysis

Women singers with their own unique style of performance lived and worked in the Uzbek national musical art. As an example, such owners of the golden voice as Zainab Polvonova, Berta Davidova, Halima Nasyrova, Nazira Yusupova, Fatima Baratova, Faragat Rakhmatova, Barno Isakova, Kommuna Ismoilova, Saodat Kabulova, Shahadat Rahimova, Mahbuba Hasanova, Almakhan Khaitova, Onabibi Ochilova.

It is worth noting the women who still make their invaluable contribution to the art of maqom: Komila Borieva, Munajat Yolchieva, Matluba Dadabayeva, Nodira Pirmatova, Zamira Suyunova, Mukhabbat Salikhova, Mokhichehra Shomurodova and others. We have such female performers in our homeland who have highly appreciated our national music.

Many similar issues, such as the style of performance of female singers, their importance in native art, and their role in promoting Uzbek classical music, are currently being studied by many young art scholars. It is worth noting here that the voice of female singers has taken a special place in the performance of classical works today. This can be seen in the major events, festive performances, concert programs, competitions and festivals that we are holding in our country today. In addition, it is encouraging that today the number of girls is growing from year to year among students studying maqom singing.

Each singer has her own style of performing makoms, and today her own performance school has been formed, consisting of several female mentors. Among them are the national heroine of Uzbekistan Munajathon Yolchieva, Honored Artist of Uzbekistan Matluba Dadabayeva, Komila Aminova, whose performance style today serves as a support, a template for young students.

Analyzing the styles of female singers performed at home, we came to this conclusion. The characteristics of each singer, concerning his mentality and personality, are also clearly manifested in his performing voice. For example, analyzing the performances of our mentor Komila Aminova, we became

convinced that this person is honest by nature, a person with a pure heart who does not speak behind someone's back, talks about his shortcomings directly to his face, and tries not to make mistakes, not to act inappropriately. The same character is preserved in her performances, correctly pronouncing the musical text of the singing performed by her, refraining from unnecessary moans and evasions. She is also a mature singer who tries to pronounce each letter concisely, without separating the words, breathing where necessary and obeying her inner laws while singing. Nasri Bayat's piece was performed by Komila Aminova, followed by Berta Davidova. This piece, performed by such a beautiful singer as Berta Davidova, was performed by Komila Aminova, who was still a student at the time, correcting the existing shortcomings and winning the love of her mentor Berta Davidova.

Performing maqoms, Munojot Yolchieva attracts listeners with a wide range of her beautiful voice and uniqueness. This is exactly the aspect that a native singer needs the most. Because makoms require a singer to be

able to play both low and high notes. During the performance, it is advisable to move from high notes to low notes or, conversely, from low notes to high notes with a unique style that can click the listener's heart. It is in this aspect that Munojot Yolchieva's performance style is unique. After all, order, discipline, determination and nationality always prevail in the mentality of Munojot Yulchieva, which is easy to see even in her works, voice and manner of performance.

### Conclusion

At this stage, in conclusion, we can say that female voices play a role in the performance of makom art, in its continuity. Makom – a deep study of the physical and mental foundations of the performing process is considered one of the very important conditions for a future singer, teacher and educator. Each of the artists and performers working in the performing arts of Uzbek maqom has its own unique performing school and style, and today young singers, following their example, continue to perform Uzbek maqom at a professional level.

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## INTERPRETATION OF THE SONATA GENRE IN THE WORKS OF UZBEKISTAN COMPOSERS

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### Abstract

The article is devoted to the study of the sonata genre in the works of composers of Uzbekistan, identifying its evolutionary transformations and the specifics of national interpretation. Based on the analysis of the works of key representatives of the composer school, the features of form-building, dramatic models and stylistic innovations are considered. Particular attention is paid to the synthesis of European genre canons with the traditions of Uzbek monodic art, which is manifested in themes, harmonic structures and rhythmic organization. The tendencies towards individualization of the genre through the modification of the sonata cycle, the fusion of cyclicity and one-part, genre synthesis and the use of modern compositional techniques (sonorica, aleatorica) are considered. The article emphasizes the importance of the sonata heritage of Uzbek composers as a unique phenomenon reflecting the interaction of national and world musical traditions, and also identifies new ways of developing the genre in the context of modern musical language.

**Keywords:** *genre, piano sonata, composers of Uzbekistan, national specificity, form-building, dramaturgy, modern composition techniques, genre synthesis*

The piano sonata is one of the most sought-after genres of chamber-instrumental music, occupying a central place in the artistic pursuits of composers from various eras, stylistic movements, and schools. Maintaining its relevance despite a history of development spanning more than four centuries, this genre serves as an indicator of the maturity and professionalism of a compositional school. The enduring interest in the sonata is driven by several factors, including its conceptual depth, which allows it to reflect both fundamental questions of human existence

and the inner experiences of an individual; its rich historical tradition; and the flexibility of its form, which offers composers extensive opportunities for creative exploration, innovation, and artistic interpretation.

In the 20<sup>th</sup> century, the genre of the piano sonata underwent significant transformations, reflecting innovations in musical art. These changes affected not only the means of musical language but also the structural parameters of compositions. V. Bobrovsky emphasizes that “traditional sonata forms, passing through new stages of development,

are capable of being enriched with new functional relationships, which, in turn, determine modifications in their structural organization” (Aranovsky, M. G., 1979, 221). This highlights the dynamic nature of the genre, which, while preserving its invariant foundation and fundamental genre characteristics, remains a relevant form of musical expression in the modern era. Thus, the evolution of the piano sonata reflects the dynamics of musical thought, demonstrating its ability to assimilate new aesthetic and technological trends, which ensures its resilience and significance in contemporary compositional practice.

In the interpretation of contemporary composers, the sonata undergoes significant changes compared to classical models. However, despite these transformations, it retains a stable invariant core, ensuring its genre identity and recognizability amid evolving musical trends. At the same time, this core serves as a starting point for the genre’s further evolution, as the semantic invariant is not static – it undergoes continuous modifications through creative exploration, the incorporation of new compositional techniques, and the expansion of expressive possibilities within musical language. Accordingly, an important aspect of study is the relationship between standardized and individualized elements in the realization of the genre canon, as reflected in the diversity of authorial interpretations. To support this argument, it is appropriate to examine the sonata works of composers from Uzbekistan, where the genre develops within the context of national cultural traditions while drawing upon European compositional practices.

The formation of the piano sonata genre in Uzbekistan became possible with the attainment of a certain level of professional musical education and performance culture. As a result, interest in this form of chamber music emerged relatively late within Uzbek compositional practice. A prolonged preparatory phase preceded the appearance of sonata works that met high artistic standards. Unlike the European tradition, where the piano sonata underwent centuries of evolution and subsequent genre modifications, its development in Uzbek musical culture began only in the 1960s. Drawing on European models, Uzbek composers successfully adapt-

ed the genre to the national cultural context by integrating distinctive imagery, specific modal-intonational and rhythmic structures – stylistic features rooted in the characteristics of monodic music. This process reflects an ongoing dialogue between local musical traditions and universal forms, contributing to the enrichment and further development of the piano sonata within the Uzbek compositional school.

At the initial stage of the genre’s development in Uzbekistan, the assimilation of sonata principles was primarily achieved through the creation of sonatinas. Among the early yet representative examples are works by S. Babayev, B. Zeidman, and A. Berlin. Particular attention should be given to G. Mushel’s “Pink Sonata”, composed in 1965 during the mature period of the composer’s career. This piece serves as a vivid example of the synthesis of classical sonata form with elements of national musical thinking. Mushel seamlessly integrates expressive means and developmental principles rooted in Uzbek musical traditions, giving the composition a unique color and stylistic originality. The dramaturgical concept of the Pink Sonata is built not on the principle of thematic conflict, which is typical of classical sonata form, but rather on the juxtaposition of imagery, predominantly of a lyrical nature. In its three-movement cyclic structure, Mushel adheres to characteristic tempo dramaturgy, with contrasting fast outer movements and a slow middle movement, aligning with the classical model.

Among the Uzbek composers who have explored the piano sonata genre are E. Salikhov, N. Zakirov, V. Saparov, A. Khashimov, A. Mansurov, M. Atajanov, and others. Their works exhibit a tendency toward a freer interpretation of sonata form, a characteristic feature of contemporary compositional practice. One of the first significant examples of the Uzbek piano sonata is E. Salikhov’s Sonata (1961). Rooted in Uzbek melodic traditions, this work seamlessly integrates the classical invariant model with the intonational and rhythmic characteristics of the national musical language and its developmental principles. A notable example of this synthesis can be seen in the structure of the first movement, where the composer employs the traditional

khona–bozgay principle from instrumental sections of maqoms. This principle manifests in the relationship between variably renewed and stable, unchanging sections. The unique fusion of European musical traditions with Uzbek musical heritage gives the composition a distinctive artistic identity, reflecting a synthesis of cultural influences.

Valery Sapparov actively engaged with the piano sonata genre. His sonata works – three in total – demonstrate a diversity of artistic approaches and compositional techniques, characterized by vivid thematic material and the prominent use of national intonational elements. This approach enables Sapparov to integrate modern expressive means into his compositions while maintaining a strong connection to tradition. His piano sonatas represent a significant contribution to the development of the genre in Uzbekistan, showcasing a balance between innovation and national identity.

A special place in the development of the piano sonata genre belongs to N. Zakirov's five piano sonatas, which stand out for their innovative approach to the structural and semantic invariant of the European genre. These works reflect a wide range of trends and compositional techniques characteristic of contemporary music while remaining deeply rooted in national traditions, as evidenced in their thematic material, developmental principles, and structural features. For example, the Second Sonata, also known as Sonata-Fantasia, exemplifies a free approach to the genre model. While Zakirov retains the three-movement cycle characteristic of the European sonata, he simultaneously employs modern musical language and actively incorporates principles of improvisational development. This interplay of tradition and innovation illustrates the composer's effort to expand the genre's boundaries and deepen its artistic content. The Third Sonata represents another fascinating example of the genre's evolution, integrating contemporary compositional techniques such as sonorism and aleatory music with elements of the monodic tradition. The dramaturgical structure of its two-movement cycle is defined by a gradual transition from a slow, introspective unfolding of material to a dynamic, energetic development, creating a growing sense of tension. This approach echoes the organi-

zational principles of instrumental genres in the traditional musical heritage. Perhaps the most original in its concept is the Fourth Sonata, a single-movement composition structured into eight concise sections that are intonationally and structurally interconnected, forming a contrast-based composite form. The sonata's material appears to be "forged" from a single intonational seed – the initial monophonic motif, which serves as the foundation for shaping the themes of individual sections. In this work, there is no conventional thematic opposition in the classical sense; instead, Zakirov employs sonorous pitch organization and elements of aleatory music, resulting in a fluid and organic musical structure. A key feature of the sonata is its gradual unfolding of musical material, where each new textural phase naturally emerges from the previous one, creating a layered and deepening sonic effect. Zakirov's sonatas demonstrate a unique synthesis of European genre traditions, national musical thinking, and contemporary compositional techniques. This not only revitalized the classical sonata model but also opened new avenues for its further development in Uzbekistan. Thus, Zakirov's compositional approach reflects a desire to integrate diverse stylistic systems, ensuring the genre's continued relevance while enriching its artistic and semantic possibilities.

A striking example of an original authorial interpretation of the piano sonata genre is M. Atajanov's First Sonata, which seamlessly blends national musical traditions with the achievements of global compositional practice. This synthesis is evident both in the structural organization of the work and in the specifics of its musical language. The sonata follows a single-movement form that incorporates key stages of the dramaturgical development typical of the classical sonata cycle while demonstrating a flexible combination of various compositional techniques. The musical fabric of the piece features elements rooted in traditional Uzbek melodic structures, including a diatonic foundation, trichord and tetrachord motifs, and ostinato rhythmic patterns characteristic of folk music. At the same time, modern compositional techniques are actively employed, such as chord clusters and layered textural organization.

A crucial role is played by the gradual expansion of the sonic range, followed by a return to the original intonational core, lending the work both structural cohesion and expressive completeness. The refined and flexible embodiment of monodic principles, combined with innovative compositional techniques, creates a unique and immersive sonic space, making Atajanov's sonata a notable contribution to the evolution of the genre. The individuality of artistic concepts, expressed through an original synthesis of various stylistic elements, is a defining feature of the finest piano sonatas by Uzbek composers. These works stand out for their stylistic diversity, showcasing the versatility of creative approaches and the depth of conceptual ideas.

Thus, the piano sonatas of Uzbek composers represent a multilayered and diverse phenomenon, where traditional and innovative approaches to genre interpretation coexist. A significant number of these works are based on the classical invariant sonata cycle, preserving the fundamental structural and semantic parameters of the genre. At the same time, there is a clear tendency toward individualizing form and exploring new expressive possibilities. This is reflected in the synthesis of various genre models, the incorporation of national monodic traditions, and the adoption of contemporary compositional techniques. These developments not only illustrate the evolution of the genre within the national compositional school but also highlight its integration into the broader landscape of global musical culture.

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## ANALYSIS OF THE HISTORY AND CURRENT ACTIVITIES OF THE UZBEKISTAN STATE PHILHARMONIC

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### Abstract

**Purpose of the study:** this article discusses the history and current activities of the Uzbekistan State Philharmonic. In particular, the history of this institution is studied in-depth, with a special emphasis on the processes of its development. Additionally, the current activities of the Philharmonic, its main goals, and objectives are also addressed.

**Methods:** source analysis, scientific-practical, historical analysis.

**Results:** The history of the development of the Uzbekistan state philharmonic was studied and its current activities were analyzed.

**Scientific novelty:** The study of the history and current activities of the State Philharmonic of Uzbekistan is of great practical importance. The Philharmonic occupies an important place in the development of national culture and art, especially in the field of music. By studying its history, one can gain a deeper understanding of the cultural heritage of Uzbekistan, its unique traditions and achievements in art. An analysis of its current activities shows the role of the Philharmonic in the development of modern culture and art, what innovations it introduces in the implementation of new programs.

**Practical application:** This study is important not only for preserving our culture, but also for encouraging new artists in the future and promoting the country internationally. The activities of the philharmonic also help determine the directions of state policy in the cultural sphere.

**Keywords:** *Philharmonic, classical and contemporary music, musical and educational works, repertoire, artistic ensembles, concert performances, lecture concerts, state receptions.*

### Introduction

On June 29, 1936, the Central Committee of the Communist Party of Uzbekistan and the Soviet People's Commissars of the Uzbek SSR made a decision to establish the Uzbek State Philharmonic in Tashkent. On the same day, the order No. 187 was issued by the De-

partment of Art Affairs of the Uzbek SSR People's Commissars Council, which established the Uzbek State Estrada-Concert Association. Muhiddin Qoriyaqubov was appointed both the director and the artistic leader of both organizations. The Philharmonic was based on the national ethnographic orchestra, con-

sisting of Uzbek folk instruments (conductor and artistic director – Toxtasin Jalilov), a choir of European and Uzbek groups (artistic director – N. N. Mironov), and a ballet troupe (artistic directors – Tamarakhonim and K. I. Gubskaya).

On May 31, 1937, at the Uzbek literature and art decade in Moscow, the Uzbek State Philharmonic received the Order of the Red Banner of Labor for its successful performance at the concert program “Uzbek Folk Music and Dances”. On December 1, 1937, a Small Symphony Orchestra was formed under the Uzbek State Philharmonic. In 1938, restructuring efforts were undertaken to reorganize the Philharmonic. Uzbek State Estrada was transferred under its jurisdiction, and all works related to concerts and tours were associated with the Uzbek State Philharmonic. Along with this, the following groups were incorporated into the Philharmonic: the ethnographic orchestra of Uzbekistan (led by T. Jalilov), the Uzbek folk instruments orchestra (led by A. I. Petrosyans), a choir (led by N. N. Mironov and M. M. Lepekhin), the Uzbek song and dance ensemble (led by I. Ali Ardobus), a song and dance ensemble led by Tamarakhonim, a theatrical musical hall, an estrada ensemble (led by Matusevich), a group of soloists, and a small symphonic orchestra (conductor – P. N. Chebuchenov).

Starting from 1938, the performance groups of the Uzbek State Philharmonic began touring throughout the republic and the Soviet Union. In August 1938, the Small Symphony Orchestra was disbanded in connection with the formation of the Large Symphony Orchestra. In November 1938, the first Soviet music decade was held in the Republic. For the first time in Tashkent, D. Shostakovich's First and Fifth Symphonies, the first suite from the ballet “Romeo and Juliet”, and S. Prokofiev's first violin concerto (conductor – Y. Yuxnovskiy, soloist – Artemyev), as well as works by Uzbek composers such as A. Kozlovskiy, V. Uspenskiy, G. Mushel, I. Akbarov, and others, were performed.

In April 1939, the first female dutar ensemble was formed under the Uzbek State Philharmonic (artistic director – Lutfixonim Sarimsoqova). On July 26, 1939, the Uzbek SSR People's Commissars Council issued

a decision to establish a Khorezm harmonists ensemble (artistic director – Gavhar Rakhimova). In 1940, these two ensembles merged into a unified female song and dance ensemble (artistic director – Gavhar Rakhimova, music director – Mamadaziz Niyazov). In November 1939, several artistic groups were reorganized. On September 12, 1941, the People's Commissars Council issued an order (No. 588) to form mobile brigades to serve the Red Army. On January 7, 1942, the People's Commissars Council issued an order (No. 12) to form concert brigades to provide artistic services to Uzbek divisions. In January 1942, stationary non-theatrical concert sections were established in clubs, cultural houses, and concert venues in factories and workshops to promote music culture widely.

### Materials and methods

On February 14, 1942, in accordance with the decree of the People's Commissars of the USSR (No. 94) regarding the organization of concert brigades to provide artistic services to front-line units, more than ten front concert brigades were established. In the summer of 1942, the first front concert brigade of the Philharmonic went to the front. In June 1942, the first Soviet Music Decade of the Central Asian Republics took place in Frunze (Bishkek). In 1943, Uzbek literature and art exhibitions were held in Moscow at the Writers' Club, in the “Oktyabr” Hall of the Union House, and at the Large Hall of the Moscow Conservatory. In February-March 1944, the second Soviet Music Decade of the Central Asian Republics took place in Tashkent. The Uzbek Folk Instruments Orchestra, the Choir, and soloists from the Uzbek State Philharmonic participated.

In 1947, the Uzbek State Philharmonic opened its stationary concert hall named after Y. M. Sverdlov during the 1947–1948 concert season. In 1951, the Uzbek State Philharmonic participated in the Uzbek Literature and Art Decade held in Moscow. In 1953, the re-formed Uzbek State Philharmonic Quartet, consisting of N. Povar, G. Feldgun, A. Rutberg, and G. Bostremard, began its work. In the late 1940s and early 1950s, the Uzbek State Philharmonic went on concert tours to China, Mongolia, Albania, and Iran.

In 1950, the Uzbek State Philharmonic was awarded the Red Banner by the USSR Council of Ministers for its achievements in the arts. In 1953, the Music Lecture Hall in Uzbek was opened. In 1957, the Uzbek State Philharmonic participated in the Sixth World Youth and Students Festival held in Moscow, sending youth from the Folk Instruments Orchestra (conducted by Narimon Alimov), the Khorezm Ensemble (artistic director – G. Rakhimova), and soloists. In 1959, the Uzbek State Philharmonic participated in the Uzbek Literature and Art Decade held in Moscow. In 1962, the first performance of organ music took place in the Y. M. Sverdlov Concert Hall.

In 1964, the Uzbek State Philharmonic participated in the Uzbek Art Decade held in Moscow dedicated to the 40th anniversary of the Republic. In 1965, the Folk Instruments Orchestra of Uzbekistan successfully toured the German Democratic Republic. In 1967, the Uzbek State Philharmonic was included in the delegation of participants for the Uzbek Art Days held in Moscow. That same year, the entire Union's artistic ensembles participated in the national artistic showcase, where the Uzbek People's Song and Dance Ensemble became laureates, and the T. Jalilov Folk Instruments Orchestra won a diploma. On May 13, 1967, a group of employees from the Uzbek State Philharmonic were awarded honorary certificates from the Presidium of the Supreme Soviet of the Uzbek SSR, marking the 30th anniversary of the philharmonic. In 1968, the vocal-choreographic ensemble was formed, later named "Lazgi". In 1969, on July 19, the Korean Song and Dance Ensemble, led by Pak Yen Din, was established.

In 1970, the Uzbek State Philharmonic, in the Union's Artistic Assemblies Showcase, presented the Symphony Orchestra (artistic leader and chief conductor – Z. Khaknazarov), the Folk Instruments Orchestra (artistic leader and chief conductor – S. Aliyev), the "Shodlik" Song and Dance Ensemble (artistic leader – S. Jalilov), the "Lazgi" vocal-choreographic ensemble (artistic leader – G. Rakhimova), the "Kayagim" Korean Song and Dance Ensemble (artistic leader – Pak Yen Din), and other participants. The Uzbek ensembles received laureates and diplomas in various competitions. In 1977, in the

Union's Artistic Professional Assemblies Showcase, the Folk Instruments Orchestra received a diploma. In 1981, by the decision of the Supreme Soviet of the Uzbek SSR, the Folk Instruments Orchestra was officially renamed the State Folk Instruments Orchestra. In September 1981, the orchestra, along with "Lazgi", "Shodlik", and the symphony orchestra, participated in the Uzbek Literature and Art Decade in Tajikistan, where they were awarded the Honorary Diploma of the Tajik SSR Supreme Soviet.

In June 1984, the leading ensembles of the Philharmonic participated in the "Peace for Koing" All-Union Music Festival held in Sochi. In 1985, based on the results of a competition among cultural organizations, the Uzbek State Philharmonic was named the winner, and awarded the moving Red Banner by the Uzbek SSR's Ministry of Culture, the Central Committee of the Communist Party of Uzbekistan, the Union of Collective Farmers, and the Leninist Communist Union of Youth.

In 1985, the "Yalla" vocal-instrumental ensemble and the T. Jalilov-named State Folk Instruments Orchestra won laureates at the 11th World Youth and Students Festival in Moscow. In 1986, the Contemporary Jazz Music Ensemble, led by G. Pushen, won laureates at the International Jazz Music Festival in Tbilisi. In the same year, the Uzbek State Philharmonic was reorganized into the Uzbek State Philharmonic Union under the order of the USSR Ministry of Culture.

Between 1985–1988, the Uzbek State Philharmonic's ensembles participated in cultural events in Belarus, Moldova, the Baltic States, the Far East, and Moscow, with performances in many cities and competitions. The "Shodlik" State Song and Dance Ensemble participated in the Stavropol Festival. Uzbek folk groups also performed abroad, with extensive tours in the USA, Canada, Egypt, Bulgaria, Hungary, Switzerland, Macedonia, the GFR, the GDR, Afghanistan, Tunisia, Morocco, Libya, Iceland, Japan, Jordan, Australia, New Zealand, Vietnam, and other countries.

In October 1988, a decree was signed by the Minister of Culture of the Uzbek SSR regarding the separation of the Estrada ensembles from the Philharmonic, their merger into the Uzbek State Estrada Organization, and the renaming of the Uzbek State Philharmonic Union to

the Uzbek State Philharmonic, named after M. Qoryoqubov (From the Archives of the Uzbekistan State Philharmonic).

### Result and discussion

In accordance with the Resolution PQ-3813 of the President of the Republic of Uzbekistan, dated June 27, 2018, on the “Measures for Organizing the Activities of the Uzbekistan State Philharmonic,” the Uzbek State Philharmonic was established as a creative association of Uzbek artistic ensembles (Haydarov A., 2019). This also included the merger of the Uzbek National Symphony, Chamber, and Folk Instrument Orchestras, as well as the formation of the “Turkiston” Art Palace.

The Uzbekistan State Philharmonic is considered the legal successor of all rights, obligations, and contracts of the Creative Union of Uzbek Art Ensembles, the union of the Uzbek National Symphony, Chamber, and Folk Instrument Orchestras, and the “Turkiston” Art Palace. The Uzbekistan State Philharmonic is a state institution operating under the Ministry of Culture of the Republic of Uzbekistan, which carries out professional activities in the field of music, singing, and dance. The State Philharmonic is a legal entity that owns its assets, operates with the right of operational management, and has an independent balance.

It maintains accounts in banks of the Republic of Uzbekistan, has its seal and stamps with the image of the state coat of arms of the Republic of Uzbekistan, and is authorized to use its own name in its seals and documents. In its activities, the State Philharmonic adheres to the Constitution and laws of the Republic of Uzbekistan, the resolutions and normative-legal acts of the Chambers of the Supreme Assembly of the Republic of Uzbekistan, decrees, resolutions, and orders of the President of the Republic of Uzbekistan, decisions and orders of the Cabinet of Ministers of the Republic of Uzbekistan, orders and directives of the Ministry of Culture, as well as regulations and other normative-legal documents approved by the Ministry of Culture and registered by the State Services Center of the Yunusabad district of Tashkent city (Charter of the “Uzbekistan State Philharmonic”). The main goals and tasks of the Uzbekistan State Philharmonic are as follows:

- To develop national, classical, and contemporary music and dance art based on advanced achievements;
- To form and satisfy the spiritual needs of the public in music and dance art through lectures, concert performances, and musical-educational activities;
- To create conditions for effective work for artists in the fields of music and dance art;
- To promote achievements in music and dance art both in Uzbekistan and abroad;
- To enrich the State Philharmonic’s repertoire with the finest examples of national and foreign classical works;
- To shape a well-rounded individual through musical-educational activities, foster the aesthetic and moral education of the population, and support and encourage talented youth;
- To actively promote all forms and genres of music and dance art, disseminating them through radio, television, and other mass media, including the internet;
- To ensure opportunities for all segments of the population to attend concerts, with the aim of involving them in cultural life;
- To improve the artistic level and professional skills of music and dance ensembles and performers;
- To further enrich the music, national dance, and estrada, as well as traditional performing arts, passed down through generations as a unique heritage of the Uzbek people, and instill a deep respect and admiration for these priceless treasures, especially in the minds of the younger generation, enhancing their appreciation for our national culture and values;
- To acquire musical and poetic works in an organized manner in the country, create new concert programs, and encourage the sale of music, national dance, estrada, and traditional performing arts;
- To provide services in the fields of marketing, management, and advertising;

- To collaborate with foreign creative and artistic ensembles according to the established procedure;
- To organize paid courses, children's artistic and creative studios, voice recording studios, as well as the creation, reproduction, rental, and sale of audio-video programs through branches;
- To exercise other rights specified by the law (Kholmominov M., 2023).

The Uzbekistan State Philharmonic is led by the General Director, who is appointed and dismissed by the Minister of Culture of the Republic of Uzbekistan in accordance with the procedure established by the Ministry. One or more deputies of the General Director are appointed and dismissed by the Minister of Culture of the Republic of Uzbekistan in accordance with the established procedure. The General Director of the State Philharmonic provides overall leadership of its activities and is personally responsible for the execution of assigned tasks and functions. The General Director conducts their activities based on the principle of individual leadership on behalf of the State Philharmonic, within the framework of the laws of the Republic of Uzbekistan and the rights granted by its Charter. An Artistic Council is established within the State Philharmonic, whose members and regulations are approved by the Ministry of Culture and Tourism of the Republic of Uzbekistan. The Artistic Council reviews the main directions of the State Philharmonic's activities and makes recommendations and decisions. The reorganization (including consolidation, merger, division, separation, or modification) or termination of the State Philharmonic and its regional divisions is carried out in accordance with the procedure established by the laws of the Republic of Uzbekistan. The artists and artistic staff of the State Philharmonic and its regional divisions are sub-

ject to the implementation of the Decree of the President of the Republic of Uzbekistan, dated October 20, 1995, "On Measures to Support, Promote, and Stimulate the Further Development of Theater and Music Arts in Uzbekistan" (PF-1280). This applies while maintaining the previous employment status of the artists and artistic staff who have worked for an extended period at their previous workplaces. The State Philharmonic and its regional divisions are granted the right to conduct concert-performances in the Republic of Uzbekistan without the need for a special license, as long as they comply with the relevant laws and regulations (Haydarov A., 2021).

Currently, 17 ensembles are operating under the Uzbekistan State Philharmonic. These ensembles participate in cultural and public events and concert programs held in Uzbekistan. Ensembles of the Uzbekistan State Philharmonic:

1. National Symphony Orchestra.
2. State Academic Folk Instruments Orchestra.
3. B. Zokirov National Pop Orchestra.
4. State Jazz Orchestra.
5. "Turkiston" Chamber Orchestra.
6. "Uzbekistan Soloists" Chamber Orchestra.
7. "Sogdiana" Uzbek Folk Instruments Chamber Orchestra.
8. "State" Choir Chapel.
9. Choir Ensemble providing services in the Republic.
10. "National Karnay-Surna" Group.
11. Dutorists Ensemble.
12. "Bulbulcha" Children's Choir and Dance Ensemble.
13. "Shodlik" Song and Dance Ensemble.
14. "Lazgi" Song and Dance Ensemble.
15. "Navruz" Song and Dance Ensemble.
16. "Navbahor" Song and Dance Ensemble.
17. Youth Talents Chamber Orchestra.

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## Section 4. Theatre

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### CULTURAL AND SPIRITUAL HERITAGE. ON THE EXAMPLE OF THE EPIC POEM "ALPOMISH"

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#### Abstract

The epic poem "Alpomish" is a priceless masterpiece that, like other epic poems, embodies ancient ideas. This epic poem occupies a special place not only in Uzbek, but also in world epic poetry. In addition, the epic poem "Alpomish" has educational significance and has been studied in a new spirit for centuries. This article discusses the patriotic ideas in the epic poem "Alpomish", stage interpretations of the work, traditional Bakhshi music, the language of the work, events held by UNESCO as a cultural heritage, and its place in the lives of the youth.

**Keywords:** *Epic poem, interpretation, freedom, virtue, example, epic, an image, scene, folklore, a play, monologue, episode, character, accent, director, documentary film*

#### Introduction

Constructive dialogue between the United Nations' Educational, Scientific and Cultural Organization (UNESCO) and the Republic of Uzbekistan is developing steadily, and partnership relations are strengthening. Today, additional measures are being implemented in priority areas within the framework of the country program adopted by UNESCO for Uzbekistan for the first time. With the support of UNESCO, number of major events are being organized in our country, such as the "Sharq Taronalari" Bakhshi art, handicraft festivals, and the Maqom art conference (Press Service of the National Center for Human Rights Republic of Uzbekistan, 2019).

In particular, at the 16th session of the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in Paris, France, the "Art of Bakhshi" was included in the Representative List of the Intangible Cultural Heritage of Humanity. At the initiative of Uzbekistan, under the auspices of UNESCO, the millennium of the epic poem "Alpomish", which has come down to us with the help of the art of Bakhshi, was widely celebrated around the world. An example of this is the resolution of the Cabinet of Ministers of the Republic of Uzbekistan on the celebration of the thousandth anniversary of the creation of the epic poem "Alpomish". The first paragraph of the resolution states that proposals from the Academy of Sciences

of the Republic of Uzbekistan, the Ministry of Cultural Affairs, the Writers' Union, and the "Spirituality and Enlightenment" public center to celebrate the thousandth anniversary of the creation of the epic poem "Alpomish" on a large scale with the participation of UNESCO should be accepted (Karimov I., 2021).

The epic poem "Alpomish" is a priceless masterpiece that embodies the ancient imagination of the Uzbek people and has been sung by epic artists for centuries. It has more than forty variants and different versions. Each version and variant requires separate research. This epic poem is considered an ancient, artistically high example of epic creativity, occupying a special place not only in Uzbek but also in world epic poetry. The epic poem "Alpomish" can be called a dictionary of the ancient rituals, customs, secrets, and "taboos" of the Uzbek people. Because not every epic has found such a broad artistic expression of the cultural life of our people. It is important that various customs and ceremonies such as going hunting before the birth of a child, getting money for a childbirth, naming the child, wedding planning discussions, placing a herald, etc., have an essential place in the "Alpomish" epic poem (Jabbor Eshonkulov, 2015).

Speaking about the place of this particular epic in our national culture, it is a heroic song that has been passed down from generation to generation by our ancestors. Because the image of the folk hero sung in this epic is shining an inspiring light on the hearts of young people. It serves as an example to enrich their spirituality. The process of writing of this epic, which is sung with equal passion about patriotism, nationalism, pure human virtues, and pure feelings of love, began in the 1930s. The version of the epic written by the poet Hamid Olimjon in 1930 is considered the most complete. Since then, a number of folklorists have written down various versions and variants of the epic poem "Alpomish". However, it is gratifying that for many years, the bakhshis of the Surkhandarya region have been studying the peculiarities of the school of epic poetry, further improving and refining this wonderful example of folk oral creativity, and now adapting it to the previously sung versions. The epic is distinguished by the accuracy of the locations where the events take place, the vividness of

the imagery, the richness of the language, and the accurate description of the customs and traditions characteristic of the people of the Surkhan oasis. The main hero of the epic, Alpomish, shot an arrow from a bronze bow at the age of seven and received the title "Alp". If we take into account that Alp means the owner of power, we are sure that this epic is an artistic expression of our centuries-old national statehood (Ruziev I. & Fayziev T., 2019).

The epic poem "Alpomish" has served as a source of inspiration for every generation of artists. This epic poem, consisting of fourteen thousand verses, plays an important role in Uzbek theatrical art. In order to connect the ancient past with the present time, and to familiarize it with today's youth, this epic has even been presented in the animation genre. It can be said that the epic has its place in the musical theater. Traditional music and harmony of words in the work encourages the actors to approach their profession more deeply in the creative process. Based on the motives of this epic, playwright Sobir Abdulla completed the play "Alpomish" in 1943. However, the final version of the play was read and discussed by 1949 in the dramaturgy section of the Writers' Union of Uzbekistan, and was recommended for staging in the theater. The first stage performance was presented to the audience on December 21, 1949, at the stage of the Mukimiy Musical Theater, in collaboration with director Muzaffar Mukhamedov and composer Tokhtasin Jalilov. Later, this play was revived and staged in 1963 by director Nemat Dosthojaev. The character of Alpomish was created by actors Makhmudjon Gafurov and Tursunali Valiev in the musical theater named after Mukimi. Farogat Rakhmatova and Zaynab Samieva received public acclaim as Oybarchin. In 2001, based on the play of the poet and writer Usman Azim, the play "Alpomish's Return" was staged by the director Valizhon Umarov in the musical theater of Andijan and Muqimiy Musical Theater.

The main achievement of the play and performance is that the spectators see in it not a lifeless picture of distant history, but the vital relationships of living people. The story on stage seems to take place not in the distant past, but in the present day. This work was even interpreted by student actors. In May

2011, 4th-year students of the Acting Department of Musical Drama Theater of the Uzbekistan State Institute of Arts (now the Uzbekistan State Institute of Arts and Culture), under the direction of director Nasrullo Kobil, turned to the musical drama “Alpomish” by playwright Sobir Abdulla and composer Tokhtasin Jalilov, and presented it to their audience at the institute’s teaching theater. The talented teacher-director N. Kobil speaking about this epic: “This work is a masterpiece of Shakespearean quality, with the dramaturgy of Sabir Abdulla and the music of Tokhtasin Jalilov written to a very high standard. Because during the process of working on this work, I was convinced of one thing, that the work cannot be shortened. However, due to the small number of students, some places had to be shortened.” (interview 2) The language of the play is rich. It skillfully uses folk proverbs and vivid expressions. These serve to reveal the character of artistic images and enhance the impact of the events of the work. The events in the work are very natural and relevant to all periods of times and generations (Ibragimova U., 2019)”.

Film director Khabibullo Fayziev directed the film “Alpomish” in 2000 based on the script of writer Usman Azim. The film was created in the historical drama genre and was shot in Boysun city and mountainous regions of Surkhandarya. Cinematographer Sultan Mirzaakhmedov made the beauty of nature even more spectacular under the music of composer Enmark Solikhov, that viewers are emotionally transferred to the times of Alps. Actress Umida Fayziyeva, who played Alpomysh’s mother and Boybori’s wife in the film, expressed these thoughts about the film. “Alpomish’s mother is a responsible, intelligent woman. She is responsible not only for her family, but for the all commonalty. She is a woman of great pride and faith, capable of giving wise advice to her husband and son in difficult situations. Since the film is in the epic genre, I tried to exaggerate the situations, feelings, and experiences of my character. This character is completely different from my previous roles. It was not easy for me to express the sufferings of Kuntugmish, a woman who was a captive of evil and did not bend her will even under insults. I consider the image of Kuntugmish to be one of

the most brilliant characters created in Uzbek classical works. Kuntugmish is an image that embodies the dreams, hopes, and will of the Uzbek people (Nodirova F., 2001)”.

Our national traditions, the core of our spirituality, were formed and perfected in the bosom of the family, on the threshold of the neighborhood, and our customs, values, and traditions, which have been passed down from our ancestors to generations over the centuries, are also symbols of our nationality and have great value.

Youth is the largest and most dynamic segment of society, which is why monitoring and leading them into the right direction is one of the most pressing issues of our time.

The role of national values in raising a mature generation that can understand the purpose and essence of these current ideological and spiritual attacks and has its own opinion and independent outlook against them is incomparable. National values serve to help a person understand himself, gain national pride, become a person who is proud of his nation and its history, who strives for high ideals and is hardworking, who is faithful and fair, who respects his ancestors and elders, and who considers the fate of the country to be mutual with his own (Narzullaev O., 2021).

Another important way of ensuring the youth’s activity is the formation of national customs and traditions in their minds. National traditions are embedded in every sphere of our life, and these traditions are an explanation of which nation we represent to, that is, a proof of who we are. Because the national traditions that are unique to spiritually perfect youth, moral qualities such as generosity, kindness, thoughtfulness, honor, shame, chastity, modesty, magnificence, patience, hospitality, tolerance, childishness, volunteerism, and hard work are found in the traditions. Therefore, respecting national values is the main sign of respecting the nation itself. Our national values, formed over thousands of years, combined with the cultural and spiritual wealth created in the present era, accelerate our development and help ensure ideological and spiritual purification. All types of values are considered tools that serve for a person, especially young people, to live a prosperous life, live freely, and achieve spiritual and moral maturity (Isaev K., 2019).

In conclusion, it can be said that the epic poem “Alpomish” has been sung for a lifetime by famous Bakhshis who have lived in different regions of our country. They also taught it to their disciples who were growing up in their own countries, thus ensuring the longevity of the epic. Every genre of folk oral literature, especially epics, directly or indirectly serve the purpose of educating the younger generation. A person raised in the tradition

of folk oral creativity learns to build relationships, to be respectful, and to be noble. That is why we study the oral art of our nation as one of the main factors of folk pedagogy, we try to convey it to young people as much as possible, to arouse interest in this arts. A person who reads the epic “Alpomish” will never have a feeling of malice in his heart, on the contrary, loyalty and love for the motherland will increase even more.

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## Section 5. Theory and history of art

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### THE TERRITORY OF UZBEKISTAN FROM 1991 TO 2021 IS THE BASIS OF ARTISTIC CULTURE, POLITICS AND TRANSFORMATION

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#### Abstract

**Purpose of the study:** This article explores the impact of Uzbekistan's independence on the art and culture of our people. From the very first days of independence, the process of strengthening the spiritual, educational, moral, legal, and ideological foundations placed significant attention on the educational function of art and culture.

**Methods:** scientific-practical, historical analysis, historical research, comparison.

**Results:** Conclusions were drawn regarding the reforms implemented in the fields of art and culture between 1991 and 2021, and their impact on the spiritual life of our people. It was also noted that art and culture are unique creative forms of human activity, meaning they are shaped based on aesthetic activities centered around art.

**Scientific novelty:** It is scientifically noted that art and culture form the foundation of the spiritual life of society, and there is a growing emphasis on the importance of creative fields in the process of aesthetically understanding the world. The novelty of this article lies in the fact that between 1991 and 2021, significant transformational processes took place in the art and culture policies of Uzbekistan. The reforms in this field further strengthened independence and, through the cultural and educational sector, increased the faith of our people in a brighter future. The main factor in this process is the creative power in the field of culture and art.

**Practical application:** From 1991 to 2021, the changes in art, culture, and politics in the territory of Uzbekistan, and the fact that every artistic work created during this period is a bright reflection of the spirituality of our people, is evident. During this period, not only the economic and political development of the country, but also the transition of its cultural life to a new stage took place. After gaining independence, Uzbekistan's cultural and artistic fields also defined a new path of progress.

**Keywords:** *Artistic consciousness, artistic taste, artistic thinking, art and culture, political situation*

### Introduction

Artistic culture, as in all periods of human society, continues to fulfill an incomparable educational function today. It primarily reflects the system of relationships that form through the understanding of the external world within the criteria of beauty.

Artistic culture:

- Firstly, a set of knowledge about the assimilation of art;
- Secondly, a collection of fields that express art;
- Thirdly, the composition, scope of activity, and social status of individuals directly involved in art production – artists;
- Fourthly, the circle of spiritual, mental, external, and internal needs of society towards art;
- Fifthly, the level of understanding of the purposes, meaning, and content of art works through aesthetic assimilation;
- Sixthly, the scope of social activities aimed at shaping national values and national consciousness through art.

Artistic education is considered an integral part of aesthetic education. Aesthetic education profoundly influences the formation and development of a person's relationship with the world through criteria of beauty, along with a deep understanding, proper evaluation, and love of art.

The social, artistic, and educational functions of art are directed towards enriching the spiritual aspect of people's lives. For this purpose, art serves to understand life, improve it in harmony, and educate people aesthetically and artistically.

Today, while the intellectual image of human thinking is changing, society demands its members to adhere to a normative lifestyle and possess spiritual knowledge. Because only by harmoniously and proportionately developing the balance between thinking and artistic-aesthetic feelings can we build a prosperous future for our generations in the 21<sup>st</sup> century. Consequently, the level of perfection of society is harmonious not only with high intellectuality but also with high culture. Satisfying the spiritual thirst that arises from social changes in society through moral and aesthetic education

is one of the current issues on the agenda. A person's artistic culture primarily develops under the influence of art. It is important not only because a person deeply feels art through intense emotions, but also due to its impact on the social activity of individuals. Human society understood the power of art from the earliest stages of humanity's history. For instance, the ancient Greeks created a beautiful legend about the singer Orpheus. When Orpheus sang to the accompaniment of his lyre, all living creatures around were enchanted by the magical charm, and peace and tranquility reigned in the universe. Even the forces of evil and darkness underground weakened and lost their power.

Art, due to its epistemological nature, is closer to people than the sciences and, therefore, provides them with a richer spiritual and emotional experience. Art differs from pedagogy in that its impact on human perception and heart is direct, excluding didactic and formal characteristics.

Humanity strives to escape the depths of ignorance not only through enlightenment and science but also through beauty. Therefore, the grand pedagogical significance of art lies in this idea, making it an unparalleled educational tool that brings spiritual thought to humanity and maintains spiritual balance in the world.

### Literature review

Artistic culture and its role in human life have been expressed in sources that emerged from the earliest periods of human history. For example, K. B. Sokolov wrote that early views on certain types of art can be found in the ancient Chinese sacred book "Shu-King", which tells about the positive influence of music and song on people's spirituality.

Confucius believed that art ensures the harmony of beauty, goodness, and utility in the human heart.

Plato, although he evaluated art as a way of action contrary to reason, recognized its powerful emotional and spiritual influence on people. In particular, he emphasized the power of music art in shaping personal qualities. "Music penetrates the heart and freezes it; rhythm and harmony themselves lead people to goodness, making them well-behaved. The person influenced by music glorifies

beauty, absorbs it into his heart, and nourishes it, freeing himself from his flaws.”

Aristotle’s teachings hold a special place in the history of views on the role of artistic culture in human and social life. Aristotle paid particular attention to the influence of artistic art on the human soul, valuing its moral power, its ability to create noble virtues in a person, and its importance in understanding reality. A. V. Lunacharsky once said: “An ordinary person groans when in pain, but a genius sings. Even if the song is sad, even if he himself is sad, he soothes his own and others’ hearts.”

In this reflection, A. V. Lunacharsky referred to the personalities of great artists. As a true master of his craft, an artist naturally synthesizes all the joys and sorrows of the world within himself. He does not limit himself to simple understanding, reflection, or artistic embodiment but primarily experiences deep emotional feelings. The ability of an artist to feel deeply, his benevolence towards humanity, his compassion, his thirst for justice and truth are considered important boundaries of his artistic talent. In B. Sokolov’s book “The Social Effectiveness of Artistic Culture,” the social effectiveness and development character of artistic culture, primarily as the result of art’s influence on people and, through the spiritual development of individuals, on the entire life of society, are studied. Although the book provides a broad analysis of the peculiar character of the formation of human spiritual needs, it also reveals the process of individualization and personalization of artistic culture in the present day, showing the unity of its horizontal and vertical directions, aligning with the trend of cultural globalization. Therefore, the impact of artistic culture on social life, the increasing need for it, and its study and assimilation by people hold significant importance. A. N. Pokrovskaya’s book “Artistic Values in a Changing World” summarizes research on the study of artistic culture and values in recent times. The book tries to show the important trends and changes in artistic processes from ancient periods of human history to the present day. It examines attitudes towards types of artistic culture in various socio-economic formations and explores the views of several philosophers on this matter.

The specific force that ensures the general development of artistic culture and defines its main properties also holds significant importance.

In the present day, artistic culture, as an important component, is associated with the “personal” reflection of reality through art and the self-understanding of the individual and humanity. According to I. A. Andreyev, through art, the theory and life experience of “self-understanding” differ. At the same time, it should generalize (aesthetic reality) itself with logic (just like theory) and directly assimilate it. Based on this, artistic culture manifests itself as a form of practical-spiritual self-realization and self-understanding through creative expression.

Literature holds an important place in the system of artistic culture and influences the development of other types. Artistic literature forms the basis of theater and cinema art. It also significantly influences music and visual arts. According to the famous literary scholar B. Qosimov, “Literature forms the basis of spirituality.” In our opinion, it might not be entirely correct to link the basis of spirituality solely to literary art, i.e., to absolutize the determinism of literary art within the cultural system. A person’s spirituality is composed not only of literature but also of knowledge acquired from other types of culture and all sciences, as well as other educational factors.

### **Data and Methodology**

In a broad sense, artistic culture encompasses existing works of art (artistic values), along with the processes of their creation (artistic creation) and consumption (artistic perception).

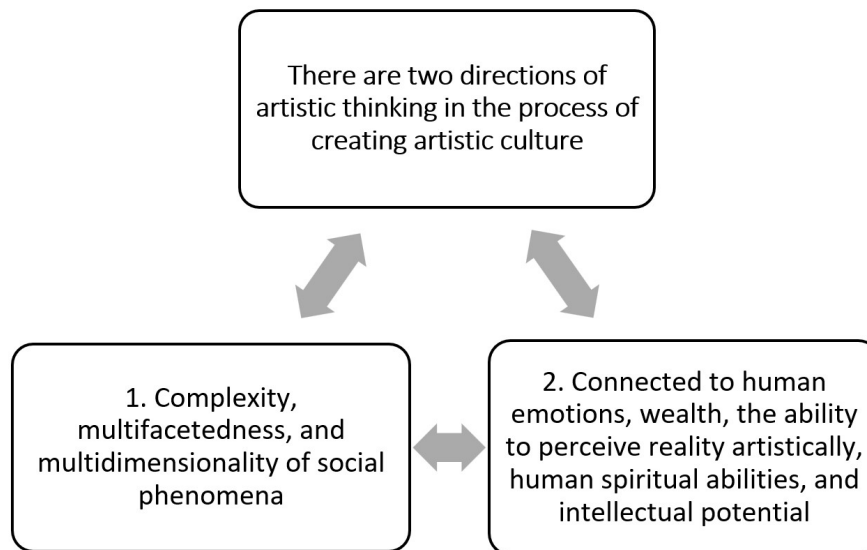
Artistic culture consists of a complex system in which types of art play an important role. However, artistic culture cannot be equated solely with art. The division of art into various types is the result of a long historical development, whereas in ancient artistic activities, these divisions did not exist. Subsequently, as a result of the “division of labor (creation) activities” in the field of culture, several types of art emerged and became established.

While the types of artistic culture share common characteristics inherent to art, each of them manifests in unique forms in liter-

ature, architecture, music, visual arts, and other fields.

In types of art, we see the relationship of particularity to generality in artistic cre-

ation. The functional characteristics of artistic thinking in the process of creating artistic culture have emerged in two directions of “selected” sources.



The types of artistic culture have an equivalent status and cannot replace each other. Each of them is relatively independent, unique, and irreplaceable, directly reflecting a certain aspect of reality. In other words, they occupy a superior position in expressing human feelings compared to other types of culture. At the same time, from an epistemological point of view, they have certain limited characteristics. For example, although literature is an unparalleled type of artistic culture in deeply reflecting life and revealing the spiritual and intellectual aspects of a person, it has certain limitations. That is, literary art cannot match music or visual arts in expressing human feelings and sensations. Even cinema, which is a “mixture” of literature, music, and visual arts, cannot replace literature and music in some respects. Therefore, it is not appropriate to contrast one type of artistic culture with another or to mix them together. The types of artistic culture act on an equal basis, and in reflecting reality, one type may manifest as superior to others to some extent. For instance, the epistemological function of artistic culture is particularly prominent in literary art and other related types. Music serves to elevate the cultural sense of human feelings, while visual art serves to enhance recreational and viewing culture.

Just as the types of artistic culture cannot replace each other, it can also be observed that their development is subject to the “laws of unevenness.” In various historical periods and in the lives of different peoples, a particular type of artistic culture that defines the artistic image of its time may hold leading significance. In ancient Egypt, all types of culture developed, with architecture among them; in India – music; in China – painting; in Iran and Turan – folk applied art; in Greece and Rome – sculpture flourished. At the beginning of the Christian era, in Rome and Byzantium – visual art; among the Arabs – literary art; in the early Renaissance period of the Islamic East, we see that poetry and architecture developed predominantly. During the European Renaissance, in Italy – visual art; in England – theater; in Germany – music art; and in 19th-century Russia – the development of literary art was distinctly noticeable. The violation of social justice principles or the intensification of social conflict in society generally affects the development of artistic culture, particularly the growth of some of its forms. For instance, during the Islamic Renaissance, Islamic teachings opened a wide path to social justice, which led to the flourishing of certain types of artistic culture, such as poetry, fine arts, music, and architecture. In the 18<sup>th</sup>–19<sup>th</sup> centuries, due to widespread social injustice

in Mavarounnahr, the art of satire and allegory developed. In medieval Europe, the development of visual art was revived following the liberation of individuals from church bondage. In the system of artistic culture, literature holds an important place and influences the development of other forms. Artistic literature forms the foundation of theater and cinema art. It also has a significant impact on music and visual arts.

According to the famous literary scholar B. Qosimov, "Literature forms the basis of spirituality." In our opinion, linking the basis of spirituality solely to literary art, i.e., absolutizing the determinism of literary art within the cultural system, might not be entirely correct. A person's spirituality is composed not only of literature but also of knowledge acquired from other types of culture and all sciences, as well as other educational factors.

Numerous studies and methods have been conducted by world scholars on the role of artistic literature in shaping people's artistic culture.

Accordingly, cultural studies should contribute to ensuring that artistic literature holds a significant place in the minds of future generations. For example, Maria Antonyak, in her research, noted an excellent idea: "To measure the relative popularity of books in two data sets, we count the number of times a book was borrowed from SC and the number of text reviews received by the book on Goodreads." Nissa Ren Cannon, in her article, looks back at history and mentions that the literary preferences of the Parisian population were measured by their membership in specific libraries. How many people in Uzbekistan are currently members of libraries? We will certainly address this question in our future research. Whitmir Etelina develops an interesting methodology in her study. To gather information about the lives of scholars from other eras, they examine individuals' personal libraries. For example, Amanda Golden, in her research, analyzed nearly 800 books in Anne Sexton's personal library, emphasizing that these books "allow us to return to her interactions with mid-century literary culture." Artistic culture types that are close to each other – such as theater and cinema – have mutually enriching interactions. When cinema was first emerging, it primari-

ly experienced the influence of theater, with early artistic films depicting theatrical performances. These early films were neither true theater works nor genuine cinema art. Although cinema separated from theater as a special form, the connection between them remained. Naturally, without the ancient art of theater, cinema would not have become the most powerful medium of artistic representation before the 20<sup>th</sup> century.

As cinema gradually achieved "artistic independence," it began to exert more influence on theater. Initially, this influence was superficial, with theater plays incorporating cinema screens and film images. Under the influence of cinema, stage movement culture formed. New stage qualities were achieved in the characters of actors, objects, and equipment. At the same time, it is worth noting that there are certain negative trends in the field of cinema. Currently, there are cases of famous singers acting in films. However, not all singers are performing their roles satisfactorily. For this reason, singers and film actors in Uzbekistan study at separate specialized institutions. It would also be appropriate for film scripts to be written by qualified professionals, as films are sometimes created based on shallow scripts. The most disappointing aspect is that film critics are not expressing their opinions on this matter. Meanwhile, film critics should act as intermediaries between the audience and the work, promoting achievements in this area. Artistic literature is expressed through words; hence it is also called the art of words. The art of words exists in two forms: oral and written. The art of words initially emerged in an oral form. Although oral literature does not hold as much importance in the current structure of artistic culture as it did in ancient or medieval times, it cannot be ignored. Oral literature still actively operates in the lives of some peoples, such as in the art of folk storytellers and bards, and it is actively practiced in stage art and communication culture. For instance, the oral stories, sketches, and small artistic texts recited by Uzbek artistic word masters, humorists, bards, and epic storytellers are unique, exquisite, and bring joy and delight. If we were to replace all their works with written texts, the content and emotional impact, as well as the national thought process, would significantly diminish.

The main material tool and means of expression for written literature is also the word. This is the expression of thought, the statement of thought, and through words, people's cognitive activity is captured on paper and imprinted in the mind. Through words, the accumulated intellectual wealth of humanity reaches future generations. The word, as an essential component of human culture, is deeply and comprehensively reflected in written literature, which takes on a material and spiritual character. At the same time, unlike other forms of art, written literature is characterized by the activity of thought, meaning that creation and performance occur simultaneously, even without special preparation or in a semi-prepared state. The difference between oral and written literature is manifested in their different impacts on human emotions. Besides being meant to be heard and seen and read, written literature requires more creative activity and independence from the reader, comparing the information obtained from the literary text with their own spiritual world and life experience. While the perception of oral and written literature usually occurs collectively, the perception of written literature is individual.

Visual art also holds a unique place in artistic culture. The system of visual arts includes painting and drawing (graphics), and their origin dates back to the earliest periods of human history. The differences between types of visual art are characterized by each one's unique way of reflecting the panorama of reality. However, ultimately, they merge into one system. Painting and graphics have a variety of means of expression, and the boundaries between the depicted and expressed objects are conditional and relative. In each type of art, depiction and expression are intertwined. Expressiveness, the relationship of art to reality, is also an important characteristic of visual art. The common feature of painting and graphics is that they are expressed through depiction.

The system of expressive art types also includes decorative-applied architecture and music. At first glance, these seemingly distant types are unified by their manifestation in a temporary dimension and by their expression of events in the process of understanding reality without emotions. These creative

forms mainly fulfill their ideological and aesthetic duties through means of expression.

The type of decorative-applied art is closer to the types of visual art. It also has several clearly expressed aspects. Specifically, decorative-applied art is aimed at practical, mainly artistic-utilitarian purposes. Their artistic value comes from their useful-practical value. This type of art occupies an intermediate position between the artistic and non-artistic fields of human activity. Decorative-applied art is one of the earliest forms of human artistic activity, intertwined with labor processes at its origin. Unlike other types of art, it retained the significant features of ancient culture as a mixture of artistic and useful-practical activities even in the later periods of historical development. Visual art is considered an integral part of artistic culture, and its artistic interpretation requires a significant amount of knowledge. Visser N emphasizes that aesthetic experiences related to photographs are commonplace in our digital society. However, there are many gaps in our scientific understanding of how we perceive and aesthetically evaluate photographs. This requires serious attention to these aesthetic experiences, considering aspects of photography as well as the emotional and semantic processes of the viewer.

Additionally, the opportunity to converse with practicing artists can have an encouraging impact on students, helping to integrate them into the community of visual art practitioners. This needs to be reinforced in the process of shaping the artist's identity. The artistic value of architecture is subordinated to a practical purpose. In architecture, artistic expression is primarily manifested in the social significance of buildings or their complexes. Amir Said M. Mahmoudi and Mahyar Bastani identified four types of design models in the field of architectural design: analog, typological, pragmatic, and theoretical conceptual design models. This further enhances its artistic possibilities and defines architectural features. As in other art forms, knowledge manifests itself in a unique way in architecture. Architectural works in the style of individual buildings or their complexes create the look of a historical era. They express in a generalized and embodied form the general characteristic thoughts and feelings of their time. Architectural works

do not directly depict reality, but rather reflect the general and social experiences of people peculiar to a certain historical period, the mentality of the nation.

Scholars have referred to architecture as “frozen” music or a “story in stone.” While this does not fully capture the essence of architecture, it does hint at its nature. Architecture, like music, creates a look of an era, a socio-ideological appearance. If in music the look is intended for perception through hearing, then in architecture it is intended for direct visual perception. Music reflects reality, but it is not defined by the material dimensions of architecture. Music has its own characteristics and cannot encompass all aspects of man and reality. Therefore, it primarily expresses the inner spiritual world of man, his feelings and moods. Unlike painting and sculpture, music does not create images of the world, but rather evokes feelings and moods. Music creates a sensory image of reality. That is, in music, feelings are not the actual feelings of life, but are purified from random moments, perceived from the point of view of certain aspirations.

Research has shown that listening to and singing songs, perceiving and pronouncing syllables, words, and sentences, as well as memorizing and repeating them, have yielded many positive results in the fields of linguistics and psychology within the context of learning a foreign language.

Music expresses complex social emotions, primarily ethical and aesthetic feelings that reflect the rhythms of speech or the weights of movement in life. Along with the sensory aspects of the inner world of man, music expresses his spiritual world in its entirety, and folk musical creativity plays a large role in the process of expressing his intellectual and volitional power, reflecting national spiritual characteristics through music. Music, like other art forms, is a social phenomenon. However, its social content is veiled, and it is more clearly seen in folk and everyday life music samples or in word-related forms of musical creativity. Music production plays a significant role in society and holds considerable importance for numerous researchers from other countries. For instance, Ashleigh Southam notes that various models are utilized in the creation of musical works, and the process of setting goals depends on how those

goals were created. This article indicates that the creation of musical goals is based on two interacting aspects. Firstly, there is an internal impact created through “internal melodies” or “playback,” and secondly, there is the creation of external influence affecting the real world and real experience through conceptual strategies developed in the course of creative processes.

Music production occupies an important place in society and has been extensively researched by scholars from various countries. For example, Ashleigh Southam notes that despite the existence of multiple models in music creation processes, the formation of goals in these processes depends on specific methodologies. This article suggests that the creation of musical goals is based on two primary interactions. Firstly, there is an internal impact through “internal melodies” or “playback,” and secondly, there is an external influence that affects the physical world and personal experience through strategies developed during creative processes.

Thus, individuals create music either internally, through “internal melodies” or “playback,” or externally, through physical impact and experience. Consequently, music affects the hearts and minds of individuals, influencing their emotions and perceptions. Previous research has shown that music composition lessons incorporate compositional strategies in creative processes. This implies that learning compositional strategies can enhance musical proficiency and individual uniqueness. Moreover, music serves not only as a therapeutic tool but also as a means to strengthen the immune system and reduce aggression in individuals who have undergone medical treatments.

Music encompasses all aspects of life. At times, it expresses ethical, lyrical, dramatic, and aesthetic elements, contributing to the aesthetic foundation of music.

Entertainment is a system of mixed art forms that includes theater, open-air stage, circus, cinema, and television. Despite the certain differences between these areas of artistic culture, their common features that are characteristic of them differ from the mixed characteristics in architecture and painting. No matter how great the place of mixing in architecture and painting, neither of them

can exist. The performance of theater, open-air stage, circus, cinema, television, along with mixing, also unites “play”. The ability of these art forms to unite people and draw them into active participation and creativity makes them one of the most powerful means of moral and aesthetic influence. At the present stage of development of technology, means of communication, and technical equipment, the importance of mixed art forms of entertainment is growing. The above is a summary. Artistic culture has an ancient history and rich experience. Art forms have their own characteristics, and they differ from each other in how they reflect reality through what means, and to whom they are directed.

Since the declaration of independence of the Republic of Uzbekistan in 1991, significant changes have taken place in new plans and renewal principles, spiritual and educational processes, and directions of science and art. The artworks being created in each of these areas have begun to radiate the glory of independence.

Today, there are many theaters, cinemas, cultural centers, creative centers, libraries, and museums operating in Uzbekistan.

For example, in our capital Tashkent, there are 17 cinemas operating, such as “An-hori Cinema”, “Osiyo Cinema”, “Cinemaplex”, “Cinematica”, “Compass Cinema”, “Ilhom Cinema”, “Knochilar Uy”, “Me’jick Cinema”, “Parus”, “Riviera”, “Salom Cinema”, “Sergili Cinema”, “Sky Cinema”, “Tumaris Cinema”, “Ugl (Burchak) Cinema”, “Yulduz Cinema”, and “Sharq Yulduzi”. These cinemas serve the public from 10:00 am to 10:00 pm.

### Conclusion

Today, Uzbek creators face the great task of preserving and developing the best traditions and achievements of our national art, conveying the artistic expression of the idea of national independence to the audience in various forms, in harmony with national and universal values. Each created work of art should be a bright reflection of the spirituality of our people.

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## ARTISTIC DIALOGUES BETWEEN EAST AND WEST: UZBEK PAINTING IN THE 1970s–1980s

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### Abstract

**Purpose of the research:** This article examines the discourse of West-East interactions in Uzbek painting of the 1970s-1980s. It explores how national identity, modernist trends, and ideological influences shaped artistic expression during this period. The study highlights the synthesis of local traditions with Western modernism and its impact on the visual language of Uzbek artists.

**Research methods:** The research employs discourse analysis, drawing on the theories of M. M. Bakhtin and Michel Foucault. A comparative approach is used to investigate the intersection of Soviet artistic policies, national heritage, and global artistic movements. The study also includes visual analysis of selected works, archival materials, and artist interviews.

**Research results:** The study reveals that Uzbek painting of the 1970s-1980s was a dynamic field of cultural negotiation. Artists reinterpreted national artistic traditions while integrating elements of European modernism, creating a distinctive visual discourse. Their works reflected evolving notions of identity and responded to ideological constraints through metaphor and symbolism.

**Practical applications:** The findings contribute to the broader study of post-Soviet art history and discourse analysis in visual culture. Understanding the artistic dialogue of this period provides insights into contemporary artistic developments in Uzbekistan and Central Asia, informing curatorial practices, academic research, and cross-cultural artistic collaborations.

**Keywords:** *discourse, painting, heritage, national identity, modernism, artistic trends, ideological influence, cultural interaction*

### Introduction

The term “discourse” in modern art history serves not only as a descriptor of artistic phenomena but also as an analytical tool for exploring the relationships between culture, politics, and society. In the mid-20<sup>th</sup> century,

the study of artistic discourse gained prominence, as seen in the works of M. M. Bakhtin and postmodernist philosopher Michel Foucault (Bakhtin, 1997).

In the context of Uzbek painting, the East-West discourse reflects the dynamic

interaction between traditional artistic values and modernist influences. During the 1970s–1980s, ideological shifts within the Soviet Union allowed artists to engage in more nuanced expressions of national identity. This period saw an increasing dialogue between European modernist styles and the deep-rooted artistic traditions of Central Asia, leading to a unique form of cultural synthesis. By examining these developments, this study aims to provide a deeper understanding of how cultural influences shaped Uzbek painting during the late Soviet period.

### **Methodology**

This research employs discourse analysis, drawing upon the theoretical contributions of M. M. Bakhtin and Michel Foucault. Bakhtin's concept of dialogism and carnivalization, alongside Foucault's approach to discourse as a system of power-knowledge, provide a framework for interpreting the artistic developments in Uzbek painting of the 1970s–1980s.

Additionally, this study uses a comparative approach to examine how artistic movements in Uzbekistan corresponded to broader trends in Soviet and international art. The research relies on primary sources such as archival documents, artist interviews, and formal analyses of key artworks. By integrating these methods, the study offers a well-rounded perspective on the artistic and ideological transformations of the period.

### **Analysis and Discussion**

#### **Theoretical Framework: Bakhtin and Foucault on Discourse**

M. M. Bakhtin played a crucial role in shaping the concept of artistic discourse, emphasizing its polyphonic and dialogical nature. His theories suggest that every artistic expression exists within an ongoing dialogue with past and contemporary artistic traditions, making art a space where diverse perspectives converge (Bakhtin, 1997).

In contrast, Michel Foucault defined discourse as a system that not only shapes knowledge but also structures social power. In *The Archaeology of Knowledge*, he argues that discourse is composed of practices that determine what is accepted as truth in a given era (Foucault, 2004). This perspective is

particularly relevant in analyzing how Uzbek painting in the 1970s–1980s interacted with Soviet ideological frameworks, highlighting how artists either conformed to or resisted these influences.

#### **Uzbek Painting in the 1970s–1980s: A New Artistic Discourse**

During this period, key themes in Uzbek painting included national identity, the reconciliation of national traditions with modernism, and the questioning of Socialist Realist canons. Scholars such as A. I. Morozov (1979), A. A. Kamensky (1985), and A. T. Yagodovskaya (1985) have analyzed these evolving artistic trends.

As ideological control weakened, artists gained greater creative freedom, leading to a resurgence of interest in national heritage and self-expression. The works of D. Umarbekov, B. Jalalov, M. Tokhtaev, A. Mirzaev, and Sh. Abdurashidov illustrate this shift, as noted in N. Akhmedova's research (Akhmedova, 2003). These artists engaged with Western modernism while preserving elements of national traditions, reflected in their use of Expressionism, Post-Impressionism, and abstraction.

A defining characteristic of this period was a non-dogmatic approach to cultural heritage. Inspired by both Western and Eastern artistic traditions, artists sought to reinterpret, rather than replicate, their influences. The realization that world art forms an interconnected system, where diverse traditions interact and enrich one another, played a key role in this transformation (Yakimovich, 1980).

Additionally, artists of the 1970s and 1980s developed thematic narratives that explored social realities, existential concerns, and historical memory. Many works from this era contained metaphorical layers that subtly critiqued official Soviet discourse while simultaneously celebrating Uzbek cultural identity. This shift not only diversified the artistic landscape of Uzbekistan but also aligned it with global artistic movements.

### **Conclusion**

The study of Uzbek painting in the 1970s–1980s through the lens of discourse analysis provides valuable insights into the interaction of diverse cultures and the factors shaping the artistic landscape of the period.

This analysis reveals the intricate relationships between artistic practices, ideological influences, and cultural dialogue. Understanding this period of Uzbek painting is crucial for situating it within broader discussions of cultural identity and artistic evolution in the late 20<sup>th</sup> century.

This research contributes to a more comprehensive understanding of artistic

discourse in Uzbekistan, demonstrating how local artists navigated the complex interplay between Soviet ideology, Western modernist currents, and Eastern artistic traditions. By positioning Uzbek painting within an international framework, this study underscores the relevance of Central Asian art in the broader global discourse of the 20<sup>th</sup> century.

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## Section 6. Visual art

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### STORAGE AND SCIENTIFIC PASSPORTATION OF HEADWEARS IN THE MUSEUMS OF UZBEKISTAN

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#### Abstract:

**Purpose of the research:** The article discusses the activities of preserving and scientifically documenting the national headdress-do'ppi, which are stored and displayed in museums of Uzbekistan.

**Research methods:** The study examines storage conditions, documentation activities, and headwear exhibited using various methods in different museums.

**Research results:** Achievements and methods in placing headdresses in collections, taking into account the technical aspects of their documentation.

**Practical application:** Developing principles for using innovative methods of exhibition and creating necessary conditions in storage rooms.

**Keywords:** *skullcap, exposition, storage, scientific passport, catalog, museum*

#### Introduction

The skullcap has been a part of the national costume in Central Asia since ancient times filled. Both men and women wear embroidered skullcaps from ancient times were also worn. At the same time, many people living in Central Asia is also considered the headdress of peoples. In this regard, national costumes, local collections, and headwear can be found in various museums of the republic. The exposition of national costumes and headwear in the museums of Uzbekistan plays an important

role in reflecting the local ethnographic environment.

As long as skullcaps are kept in museums, the principles of their preservation and display will undoubtedly remain one of the main issues. In the research process, the issues of storing skullcaps in museum conditions, the processes of their passporting, and their placement in the exposition are highlighted.

#### Materials and methods

The article utilized research papers and studies by scholars who examined

headdresses preserved in museum collections and exhibitions. One of the major studies on Uzbek costumes and headwear in Uzbekistan's museums is N. Sodiqova's work "Uzbek National headdresses of the 19<sup>th</sup>–20<sup>th</sup> Centuries". This work is significant for studying the distinctive features of clothing related to age, ceremonies, and regions. Traditional headdresses, skullcaps, and scarves popular in the late 19<sup>th</sup> and 20<sup>th</sup> centuries have been thoroughly examined across various provinces. In this research, ethnologists, local historians, archaeologists, and art experts analyzed the local characteristics of clothing specific to different regions of our republic, the peculiarities of their tailoring and wearing, as well as the evolution of clothing based on materials from various sources.

From the perspective of studying headwear collections, one can mention the literature and scientific research of G. A. Pugachenkova, L. Levteeva, I. Bogoslavskaya, K. Tursunaliyev, and their scholarly works.

### **Result and discussions**

Skullcaps are typically an integral part of national attire, so they are usually displayed alongside costumes in museum settings. Nevertheless, there are basic rules for storing and exhibiting headwear. The skullcaps preserved in museums are usually made of natural fibers (silk, wool, cotton, linen) as well as synthetic fibers. Direct sunlight, light exposure, humidity, various harmful substances and gases, as well as destructive insects and dust, lead to deterioration in the quality of skullcaps, changes in their condition, and wear of the fabric.

Museums widely exhibit skullcaps from different eras, worn by various peoples and regions. Skullcaps are classified according to the social living standards of peoples. They may sometimes belong to a specific individual. Such skullcaps are more commonly found in house-museums. The Gafur Gulom House-Museum preserves the poet's skullcaps (almond-patterned) that he wore during creative evenings. In thematic exhibition collections, skullcaps can be displayed in various ways, for example, individually, or sometimes as an addition to clothing, placed on top or at the base. The State Museum of the History of Uzbek Culture in Samarkand

features thematic exhibition collections dedicated to gold embroidery, where headdresses are displayed together with national costumes, worn on mannequins. In this exhibition, the headwear harmoniously complements the outfits.

When exhibiting skullcaps, special attention should also be paid to the spacing between them. If they are placed too closely together, their quality may be compromised. When possible, they should be placed on special mannequins. It is necessary to protect them from direct sunlight, as this can cause their colors to fade.

Skullcaps are displayed separately if they do not correspond with the clothing they are placed with. They are usually exhibited on special stands or hung on display case walls. Fabrics may be added to complement them. Due to the exceptionally rich collections of headwear in the State Museum of History and Culture of the Fergana Region and the State Museum of History and Culture of the Andijan Region, the skullcaps are hung on walls and displayed separately from the costumes.

To include, display, and describe a skullcap in a collection, it should be recorded in the inventory book. However, it is first necessary to determine its nature, understand its content, verify its authenticity, and assign it a complete name. Some skullcaps in museum collections require years of identification and study. Before registering a skullcap in the inventory book, it is essential to know its creator, material and technique, content, condition, and origin.

When placing, exhibiting, and describing a skullcap in a collection, each of its aforementioned characteristics is examined separately and meticulously. Each feature, creator (or period and school if the creator is unknown), full name, comprehensive description, signatures, dates, inscriptions, complete information about the materials and techniques used, dimensions, and preservation condition are recorded in the scientific registration book.

The next stage is completing scientific passports. This involves expanding information about the objects and providing historical context. Scientific passports serve not only as annotations but are also used during accession and deaccession, organization of

exhibitions, mobile exhibitions, export or import from the country, and preparation of official documents. Writing scientific passports is the primary basis for preparing scientific catalogs for publication. This enables the scientific presentation of objects in museum exhibitions and serves as a reference for researchers in ethnography, art history, and archaeology.

### Conclusion

In conclusion, it is necessary to implement practical measures regarding the pres-

ervation and display of headwear in Uzbekistan's museums and museum collections. Due to the lack of proper conditions in storage rooms, headwear in most regional museums is stored in common boxes under high humidity conditions. This negatively affects the quality of skullcaps, which are an integral part of our cultural and national heritage. Under these circumstances, it is crucial to take necessary measures to further improve the material and technical resources of state museums, enhance the activities of funds and museums, and ensure proper preservation.

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## THE PLACE AND SCIENTIFIC SIGNIFICANCE OF UZBEKI APPLIED DECORATIVE ART IN ARCHITECTURAL MONUMENTS

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### Abstract

Artistic thinking, which is an integral part of human conscious activity, and, accordingly, artistic and creative activity have acquired great importance in the process of historical development of mankind. According to written sources, decorative and applied art is one of the most remarkable components of folk art, created on the territory of Uzbekistan since ancient times. In its development, it passed many years and centuries, sometimes it developed, sometimes it fell into decay, but the transfer of artistic traditions from generation to generation never stopped. Central Asia, which has raised Muslim scientists, thinkers, and master architects, attracts the attention of people with its architectural monuments. The article is about the role and scientific significance of artistic painting and girih in architectural monuments.

**Keywords:** *Central Asia, architectural monuments, pattern, girih, master architect, practical decor, geometric solution, tile, copy, lines, ganch, monumental*

Uzbek folk applied decorative arts are one of the most ancient types of art and have been known to the world since time immemorial. The types of applied art that are the part of applied decorative arts enchant with their antiquity, beauty and charm and occupy a deep place in people’s hearts. Patterned compositions that combine elements of Islamic and geometric patterns symbolically add beauty to practical works of art. Along with this, applied decorative arts are as important as theater, cinema, music, and fine arts. As the name suggests, applied decorative arts mean art used in everyday life. They are associated with the decoration of vari-

ous objects, streets, squares, parks, manufacturing plants, educational institutions, and sports facilities. In addition, this type of art is very important for the decoration of clothes and jewelry. Applied decorative arts are widely used in our life. Practical works of art require compliance with the purpose of use, shape, decoration, material, color, and dimensions. Only then, these items will surprise and attract people, that is, they will give people aesthetic pleasure.

By the present time, applied decorative art is developing in two directions:

*The first.* Artistic crafts. This direction covers the art of goldsmithing in Bukhara,

carpet weaving in Khiva, pottery enterprises in Rishton.

*The second.* Folk decorative art. In this direction, it is possible to include the activities of master craftsmen who work mainly independently.

While decorative items of the first direction are made in large numbers in production enterprises, the number of practical art items is quite limited in the activities of individual master craftsmen. This leads to their high skill level. There are also such enterprises in the fields of furniture making, cutlery, and embroidery.

Folk decorative art exists in every nation. As we noted above, they differ from each other in terms of genres of applied art, material used in the preparation of our used items, shape, structure, color, decoration, dimensions. Another characteristic feature of folk decorative art is artistic traditions that have been used in the work of folk masters for thousands of years. This feature is mainly based on the living environment, nature, and climatic conditions of each region. Because the master of practical art, while creating his creative work, takes beauty from his surroundings, i.e. from nature. For example, Uzbek folk craftsmen use images of mare, lamb, and peacock in their works, and craftsmen of northern countries use images of deer. Uzbek masters use ganch, clay, and copper for the material of the work, while the northern peoples use wood and animal bones more. As we mentioned above, the climate has a great influence on the color of the work. Since the climate of the northern countries is cold, the masters there use more cold colors, and the masters of Uzbekistan, with a warm climate, use warm colors. Thus, each nation forms its own traditions in applied decorative arts.

Applied decorative art differs from other types of art in that it is directly adapted to people's needs and is connected with the content of objects used in human life. It features real life objects (such as trees, flowers, birds, still lifes, etc.). They do not have an independent character, but are connected with the content and form of a certain item and serve to decorate it. Practical works of art are created somewhat freely – as a product of creative thinking, and it is aimed at bringing joy to the environment. For example, colorful patterns

and reliefs used on the exterior and interior of walls, doors, gates, and columns are examples of this.

Applied art was formed in very ancient times and developed in the form of folk crafts. In the works of applied art of the Uzbek people, almost open flower beds and gardens are reflected. Because it has been a custom of the Uzbek people to turn their neighborhood into a flower garden since ancient times. In Uzbek folk decorative art, along with wood carving, pottery, embroidery, satin, bekasam and various accessories with patterns have gained great fame among the peoples of the world.

In particular, Artistic painting and girikh are one of the foundations of folk art and have been known since ancient times as an integral part of human daily life and as the unique culture of each nation. Petroglyphs in caves and rocks, evidence of human civilization and early cultural life, can be considered among the first formless works of art. It is known that the oldest petroglyphs date back to the Stone Age – the Paleolithic period, and they were presumably drawn about ten thousand years BC. Many petroglyphs have been found in Central Asia, and the oldest of more than five thousand petroglyphs in the Sarmishsay historical, cultural and natural landscape museum-reserve in the Nurata district of the Navoi region date back to the ninth millennium BC.

Here it is necessary to distinguish the art of wall painting, i.e. painting, from fine art. Painting is part of the architectural solution of a building or structure and in most cases is intentionally combined with its interior and forms a complete composition. Bright examples of monumental and decorative art of the post-Sarmishsay period are reflected in wall inscriptions and patterns found in the palaces of Varakhshi, Fayoztepa, Dalvarzintepa, Tuprokkala, Bolaliktepa and Afrosiyob, and Buddhist temples (Gulyomov K., 2007).

In the 8th century AD, due to the introduction of Islam into Central Asia along with the Arab invasion and submission to its demands, the depiction of people and animals disappeared from fine and applied art, and painting developed. Arabic writing was mastered, and a style of writing with decorative headings (epigraphy) appeared (Bulatov S., Mansurov O., 2005).

The word pattern comes from the Arabic word for image, flower. This is an ornament consisting of stylized images of plants, birds, animals, etc. It is used in various things, such as objects, weapons, fabric, furniture, books, as well as in the interior and exterior decoration of architectural structures. In particular, in architectural monuments one can find more perfect, original and highly artistic copies of the pattern. These complex patterns, widely used in the architectural monuments of Central Asia, are called girih. Girih – from Persian means tangled, knot. Geometric pattern is a type of geometrically complex pattern consisting of rectangles, triangles and other elements. In this case, girih will have its own convention, subject to straight, curved and mixed lines. The widespread use of this type of pattern opened up new opportunities for development of decorative art. World-famous scientists – Abu Ali ibn Sina, Beruni, Firdavsi and Rudaki contributed to the development of Uzbek culture. At this time, the world-famous Somoni Mausoleum, protected by UNESCO, was built. It was built in 1127 under the supervision of the architect Arslan Muhammad Khan using various combinations of fired bricks. The bricks were collected and made in the summer from the purest ganch.

The patterns of gyrikh, having such a complex geometric solution, cause controversy not only among representatives of Uzbek art, but also among European scientists. In particular, the scientific article “An invention that waited for recognition for five centuries”, published in the 2007 issue of the journal “Science and Life”, tells about the discovery of geometric laws by Sir Roger Penrose, the author of the twistor theory, a British physicist and mathematician who worked in various fields of mathematics, general relativity and quantum theory. The article states: “The article by American scientists Peter Lu and Paul Steinhardt on medieval Islamic architecture, published in the February 2007 issue of the journal Science, became a scientific sensation. According to the authors of the article, the geometric laws discovered by the European scientist Roger Penrose in the 1970s are based on the patterns of tiles decorating the walls of medieval mausoleums, mosques and palac-

es. Consequently, medieval architects were several centuries ahead of their European colleagues. Like many discoveries in modern science, this invention occurred by accident... The fact is that Harvard University graduate student Peter Lu came to Uzbekistan in 2005 as a tourist. When he looked at the paintings of the monuments of Samarkand, Penrose’s complex geometric figures appeared before his eyes. Upon returning home, he told his supervisor, Professor Paul Steinhardt from Princeton University, about his assumptions. After this, a careful study of the structure of wall decorations and patterns of monuments of medieval Muslim architecture confirmed the correctness of Peter Lu’s assumptions and led to the creation of the above-mentioned scientific article (Egamberdiyev Sh., 2007). “The author of the article also notes that this discovery aroused great interest in the scientific and cultural circles of our country and led to heated discussions”.

As we have already mentioned above, history testifies that the decorative art of Central Asia and the Middle East flourished in the 9<sup>th</sup>-12<sup>th</sup> centuries. According to archaeological science, the appearance of the convolution motif in Central Asian jewelry dates back to the beginning of the 8<sup>th</sup> century, and illustrative examples are the carving of Varakhsh ganch, finds on Mount Mug – Sogd fortress. Girih was widely used in archaeological finds in the Zerafshan Valley, Khiva (9<sup>th</sup>-12<sup>th</sup> centuries), in mosques, mausoleums and palaces of Bukhara, Samarkand, Khiva cities of the 14<sup>th</sup>-17<sup>th</sup> centuries. Achievements of the exact sciences and construction paved the way for abstract geometric forms in this decorative art. Girih is repeated on the basis of complex forms with strict regularity. Thus, each circle is created on the basis of geometric laws. Girih differs from other types of patterns in its complexity, clear regularity and beauty.

At the same time, the influence of natural and climatic conditions on the development of monumental design in the architecture of Central Asia was strong. Short winters and long hot summers led to the need to build large and spacious houses in the architecture of the region. For this reason, it is difficult to imagine residential and public buildings without a yard and porch. Sometimes the area of the porch was wider than the living

room and bedroom area. Residents spent most of the year on these verandas, and they were decorated along with the living room (Azimov I., 1987).

Although the invasion of Chinggis Khan in the 13<sup>th</sup> century destroyed the cultural life of the region, it could not destroy it completely (Ko'hnva va boqiy Buhoro. 2006). During the period of Timur and the Timurids, all forms of art, including decorative patterns, were greatly developed (Usmonov O., 1997).

In the 15<sup>th</sup> century, the kundala method appeared in painting, in which patterns knocked out with red clay on special clay were painted with blue paint, thinly covered with gold water, and patterns were painted. By the 16<sup>th</sup>–17<sup>th</sup> centuries, fresco plot paintings were almost abandoned, instead, kundala pattern compositions were used (Azimov I., 1987). In particular, among them are the Baland Mosque and the house of Khoja Zayniddin, built in Bukhara in the 16<sup>th</sup> century, the Abdulaziz Khan Madrasah of the 17<sup>th</sup> century.

After the political and economic restoration of the Uzbek khanates, which were formed on the territory of Uzbekistan in the 18<sup>th</sup> century, by the 19<sup>th</sup> century a general process of development took place in all aspects of cultural life, especially in painting.

At the beginning of the 19<sup>th</sup> and 20<sup>th</sup> centuries, schools of artistic painting were formed in the territory of the Khiva, Kokan Khanates and the Bukhara Emirates, and masters of folk art began to gather in these capitals.

As a result of studying the architectural monuments built in the 19<sup>th</sup> century, we are sure that they were created in almost the same style. One of the main reasons for this is that the artists of that time went to other cities in search of work or were called to decorate buildings. Artists from Bukhara, Margilan and Kokan were often called to decorate buildings in Samarkand and Tashkent. This played a significant role in the exchange of experience and the development of painting schools, the creation of unique compositions, and the enrichment of the color range. Although their patterns are similar to each other as a result of interaction, each master had differences in their color complex, style and composition (Bulatov S., 1991).

The Fergana valley school of painting is unique, its paintings widely use girih, plant Islamic and floral girih motifs in their decoration. The patterns are very close to nature, they are free, the colors are contrasting, the compositions are subject to the rules of symmetry. In addition, the valley directly used petals, buds and other elements, mainly pistachios, pomegranates, roses, willows and almonds. They preferred red and green oranges with Islamic motifs on the edges.

The ornaments of the Tashkent school of painting are distinguished by their elegance and smooth transition of colors into each other, strict adherence to a certain color scheme. It is distinguished by the frequent use of geometric and plant patterns in its compositions, often using a green range. In plant patterns, the moon flower, cotton, three-leaf clover, shukufta, leaf flower and other elements are simplified (Ganchkor va naqqosh usta Baqoyev Shodijon Shokirovich bilan suhbatdan (Buhoro viloyati 1971 y.t.)).

The Khiva school of painting differs from other schools in that it predominantly uses yellow and green colors and fills the entire surface with geometric patterns. Islamic design often uses branches, margola, shukufta, leaves, peas and simple flowers. In the composition, the branches are often twisted in a spiral between the girihs, forming a complex shape and differs from other schools in the mobility of its patterns. In most cases, Khiva motifs are made on the basis of madohil, and then small Islamic motifs are made in a spiral form (Abdullayev M. S., 2018).

The Samarkand school is distinguished by the richness of its patterns, their artistic mobility and liveliness. The Islamic pattern and the complex gyrix are repeated in a certain rhythmic setting. The composition is close to Bukhara painting in its wide space and the fine treatment of the flower placed in the jug (Ganchkor va naqqosh usta Baqoyev Shodijon Shokirovich bilan suhbatdan (Buhoro viloyati 1971 y.t.)).

The Bukhara school differs from other schools in the richness and complexity, perfection and attractiveness of its compositions. It is noteworthy that the Bukhara motifs are made in complex and precise sizes with precise calculations, and the Islamic plant motifs are made with a unique taste. It differs

from Islamic motifs in that special attention is paid to the rhythm of leaves, fruits, flowers, leaves, muja and tanob (Bulatov S., 1991).

The scientist B. O. Buronov, who studied the patterned art in residential architecture of Bukhara, said: "Bukhara painting of the late 19<sup>th</sup> – early 20<sup>th</sup> centuries is a product of the experience of many generations of folk artists. In a certain sense, it can be noted that Bukhara painting, along with other regions of Uzbekistan, is distinguished by artistic perfection and integrity of method. Compared with other artistic schools of Uzbekistan, the Bukhara school is distinguished by its fidelity to the past. Alternatively, today it is a traditional school. "It remains a dynamic school, the quality of which has not changed," he said (Buronov B. O., 2007).

The intricate patterns and tiles created by our ancestors are just one example of their knowledge and ingenuity. After all, the histo-

ry of Central Asian culture is very ancient and has its own examples of applied art. We need to pay attention to the fact that in the article published in the above-mentioned foreign journal, scientists from all over the world praise the intellect of our ancestors and they will witness that this is a country that has raised many great and intelligent people who have made a great contribution to the world science and culture of our land, such as Fergani, Khorezmi, Beruni, Ibn Sina, Ulugbek, and those whose names have not reached us, but their masterpieces still amaze people of the world. One of the urgent tasks of today is to study the secrets of painting and the art of girih, created hundreds of years ago, to preserve architectural monuments inherited from our ancestors, to understand the essence of practical examples of decorative art in them and to pass them on to the next generation.

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## USING ACTIVE METHODS IN FINE ARTS LESSONS

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### Abstract

The state speaks of the use of active teaching methods in teaching fine arts, the development of the student's ability to actively learn, conducting such classes in the art of stimulation.

**Keywords:** *visual arts, student, active teaching methods, lessons, heuristic conversation*

In our country, there are ample opportunities for a radical reform of the education system, the widespread use of communication tools, as well as the development of the intellectual and creative potential of young people. It is very important to acquaint students with the values of our country, its rich culture, improve their skills, enrich them, form aesthetic concepts, form requirements for gaining knowledge about culture and art.

Without a deep knowledge of the centuries-old values, the vast, rich and cultural heritage of our people, it is impossible to understand national identity, a sense of national pride. The cultural wealth they create serves as an important tool in educating young people. Through the writings of great thinkers, students gain a broad understanding of the rules of good morality, happiness, honesty, purity, kindness, and respect for parents. The teacher's contribution to the upbringing of the younger generation is invaluable.

In particular, in the implementation of the educational process, a specific goal is set,

laws are adopted, programs and activities are developed, plans are established that are implemented at the current level of demand. So, design before education is a project, construction, pedagogical technology of a certain pedagogical system. From this point of view, "personality formation" is also a project of a certain pedagogical system.

It is known that each society creates certain conditions for the development of art based on its economic and political situation. Therefore, the art of each society serves its time. If the art of every society is created on the basis of freedom, this art promotes the advanced idea of humanity, patriotism and nationalism. Art reflects people's goals and hopes.

Art fully expresses the good intentions of mankind, their dreams and hopes. Therefore, as much as our nation respects and respects its art, the nations of the world look at Uzbek art with the same sincerity and respect. Based on these requirements and principles, Uzbek artists in their works reflect the things and events that interest them and excite them on the basis of nationality.

The nationalism of the visual art of our independent country requires it, first of all, to stand in a realistic position and depict the objective laws of the material world. This requires the artist to express things and events clearly, like himself, realistically, and to create works of art that are directed towards a specific goal and meet high artistic requirements. World realistic visual art is a real mirror that represents the past, present and future life of peoples of the world, as well as nature and society. We see the past, present and future in it. For this reason, masters of realistic visual arts should know the history of the past, matter and development, mathematics, nature, geography and biology. Art has a long history, it was formed on the basis of the development and improvement of labor activity in society and the progress of social activity.

There is a goal, content, methods, forms and means of upbringing a harmoniously developed person, which is also a unique technology. Today, the state pays special attention to educating the younger generation in educational institutions, as well as creating the necessary conditions for all teachers to work on themselves, conducting research and organizing the educational process at the level of modern requirements. on a scientific basis. Increasing the level of knowledge, experience and level of teachers, a condition for awareness of innovations in their field is their attitude to independent work.

Educational innovations are forms, methods and technologies that can be used to solve a problem in the field of education or the educational process on the basis of a new approach and guarantee a more effective result than before (Muslimov N., Usmonboeva M., Sayfurov D., To'rayev A., 2015, 10).

One of the most important problems in teaching fine arts today is the establishment of targeted education. In the field of visual arts, the goal is to accelerate the development of students' intellectual abilities through the acquisition of historical knowledge, concepts and ideas about the visual arts, their interpretation, and the formation of skills and competencies. Intellectual potential requires joint actions of teacher and student.

That is, they have a choice of which technology to use to achieve the goal, because the

main goal of both parties is to achieve a clear result, depending on the level of knowledge of the students, the nature of the group, the technology used, for example: a film, handouts, drawings and posters, various publications, information technology will be needed, it depends on the teacher and the student.

The teacher must design the educational process in advance, in which the teacher must take into account the specifics, location and conditions of the subject, and, most importantly, the abilities and needs of the student, as well as the ability to organize joint activities so that the desired guaranteed result can be achieved. Achieving such a result requires the use of innovative and information technologies in the educational process in practice (Muslimov. N., Usmonboeva M., Sayfurov D., To'rayev A., 2015, 64).

Interactive learning, interactive methods of regular communication it is a system of methods based on the collaborative and active learning of students it is a system and methods of collaborative learning. In other words, interactive teaching methods – cognitive and communication activities it is a special form of organization in which students know are involved in the process, know and think they will be able to understand and think (Ishmuhammedov R., Yuldashev M. 2013, 11).

They are very different. These include new interactive teaching methods and methods, as well as modern technologies currently used in the educational process. At the same time, it should be noted that with the widespread use of the aforementioned modern methods or technological trainings, which help to increase the effectiveness of learning, students develop logical, intellectual, creative, critical and independent thinking.

In particular, it helps students develop their skills, become competitive, mature professionals and develop the professional qualities required by a specialist. Active learning is a systemic pedagogical process that ensures conscious and active participation, independence and creativity of teachers and students in the educational process. The methods of cognition and action acquired in an active learning environment are ideally structured in content, logically complete and suitable for use in various work situations.

The following teaching methods are mainly used:

- discussion – discussion; participation in thinking; reinforcement on the board;
- introduction of various educational and professional games, etc.

The ability to actively learn from students studying the visual arts, that is, an active approach that stimulates students' interest in research (creativity) and learning (aspiration), can be the main didactic basis for activating teaching methods.

Active learning methods are methods that encourage students to think and practice as they learn the material. Active learning involves the use of a method that is focused primarily on the teacher's presentation of ready-made knowledge, and not on memorizing and retrieving them by students, but on the students' independent acquisition of knowledge and skills in the process of active perception and practice.

The characteristics of active teaching methods are to encourage students to actively perceive and practice, without which it is impossible to move forward in the acquisition of knowledge. The educational process was preceded by the emergence and development of active teaching methods. It is characterized not only by the transfer of knowledge to students, but also by new tasks, including cognitive interests and abilities, creative thinking, as well as the formation and development of skills of independent mental work.

The emergence of new tasks is based on the rapid development of information. Active teaching methods are used at different stages of the educational process: the initial acquisition of knowledge, consolidation and improvement of knowledge, the formation of skills.

When choosing a teaching methodology, first of all, it is important to analyze the content of the educational material and the creative thinking of students using active methods, their cognitive abilities, life ex-

perience, the ability to adapt to real activities.

Informative learning methods include the ways in which students receive instructional information in a finished form or in which the teacher can narrate: lecture, storytelling, explanation, conversation, independent work with a book. A distinctive feature of problem-based teaching methods is the addition of questions for students to which they need to find independent answers, create new knowledge for themselves, "discover" and formulate theoretical conclusions.

Education – for purposeful personal improvement is an organized pedagogical process that allows you to systematically and systematically influence the teacher (Ismailova Z. K., 2007, 63).

These include: problem report, heuristic dialogue, research report, search lab, research method. The essence of active skills-building methods is to get students to complete tasks that they can take on in the solution process. The science of fine arts education provides the younger generation with a wide range of opportunities for the formation and development of aesthetic taste, artistic thinking, intellectual potential and, most importantly, a general outlook.

Thus, the introduction of promising innovative approaches based on historical experience, analysis of modern situations over a certain period of time, will ensure the development of the industry, the correspondence of art education to the educational needs of society.

So, you need to understand that the creative thinking of students, the new formation of artistic thinking allows you to achieve positive results only with the help of modern approaches. The educational task of visual arts is to convey the rich cultural, artistic and aesthetic heritage created by humanity to future generations, to satisfy the needs of people, to control their emotions, to change the world based on the laws of beauty. Our experienced teachers will achieve the desired results with a positive approach.

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