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Section 1. Film, television and other screen arts

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RECORDING OF DIALOGUE SPEECH ON THE SET SITE: TECHNOLOGIES AND SOLUTIONS

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Abstract

This article discusses the recording technologies of “pure” sound in film and television, as well as their artistic and technical significance. The role of the sound engineer in the filming process, his interaction with other members of the creative team and the importance of sound in conveying the author’s idea are highlighted. Special attention is paid to the choice of microphones, planning of recording technology, as well as the specifics of working in various conditions (pavilion, interior, nature). The problems of recording dialogues and ways to achieve a natural, legible and artistically authentic sound are analyzed.

Keywords: *cinema and television, clear sound, sound recording on the set, conversational speech, lavalier microphone, microphone on a fishing rod, hypercardioid microphone, sound image, sound recording technology, filming process, audio production, mixing, inter noise*

The sound engineer, along with other participants in the filming process, is an important link in the chain of transmission of the author’s idea. The task of a sound engineer in a movie is to direct the viewer’s attention in the right direction. Good sound in the film does not distract from the video sequence, but highlights the key points, forcing you to focus on yourself in particularly important cases. Since the sound engineer is not the only participant in the realization of the author’s idea and the sound is only part of a holistic artistic image, it requires the ability to work in collaboration with other specialists.

One of the important types of work of a modern film and television sound engineer is the recording of so-called “finishing” sound – sound recorded on the set and, with proper processing, capable of being included as a carrier of sound information (most often speech) in the final mix.

You can discuss the advantages and disadvantages of a “pure” sound for a long time. But one advantage over dubbed is obvious – the actor’s speech in interaction with the voices of other actors, which has natural, truthful emotions and sounds in three-dimensional space, is a treasure. It is absurd to lose such wealth.

The technology of “pure” sound in cinema and television. *Preparing for shooting. The choice of technology. Microphone selection.* Creating an artistic sound image should begin with understanding exactly what the director, cameraman, producer and, of course, the sound engineer of the future film want to get from recording sound on the set. Without a specific plan, it is difficult to achieve anything – the entire filming period turns into a banal capture of certain sounds that periodically occur on the set. Speech and noises, both useful and completely random, that occur every now and then during the take, are simply recorded using a sound recorder. A good sound starts with “hearing” the result. Most of the factors that destroy the artistic sound image of a film are predictable, and the same problems recur with almost every new film. This concerns both the purely technical aspect of the sound recording issue and the artistic one. Since a positive result in achieving the necessary artistic image in sound begins with foresight, the process of preparing for the filming period should not be underestimated. This applies to reading the script, communicating with the director, choosing the filming location, and selecting the necessary personnel and equipment. Let’s look at the technical side of the issue using examples.

For example, it is known that the sound engineer will have to work on an entertainment film. What do you need to know from the technical side during the preparatory stage of working on this film? The script. Here, in addition to the actual storyline of the film, the sound engineer should be interested in questions: what is the role and number of dialogues; what role is assigned to scenes that are not directly related to speech; how many actors speak almost simultaneously in one scene; what locations are mentioned in the literary source.

Discussion of the film with the director and the director of photography. It is assumed that the director and the director of photography are already aware of the approximate budget and shooting technology for the auditorium. The first thing you need to know is whether the shooting will be: pavilion, that is, the scenery is being built in a pavilion specially prepared for filming; interior, that is, filming will take place in real rooms not adapted for filmmaking; full-scale. The sec-

ond is how many cameras are planned to be used and (a question for the director of photography) which ones. The third is whether it is planned to shoot all the actors involved in the scene at the same time, or whether there will be a “sub-shoot”. Based on the answers given by colleagues, the technical and artistic solution of the sound engineer will be chosen.

Since dialogues occupy an important place in the film, it is necessary to consider their recording and possible problems related to external and internal factors. The presence of more than four actors in the frame threatens that the microphone operator, or even two, is not able to catch all the lines of the characters. At first glance, the problem and solution are obvious – to voice all the actors speaking in the scene using miniature buttonhole microphones, and transmit the signal using a radio channel, record all this on a multitrack recorder, and then figure out what happened. With this solution, everything seems to be simple – all speakers are voiced, their voices are written on separate, independent channels. It remains tolerable to attach these microphones under the actors’ clothes and monitor the level during recording. The negative side of this approach lies in the very decision to “voice the actors using only radio clips”. As practice shows, the timbre side of the microphone’s sound is buttonholes, even successfully fixed under the actor’s clothes, it leaves much to be desired. The voice remains mumbling, the normal high-frequency component is irrevocably lost. The use of a radio channel, regardless of the cost, leads to a risk of high-frequency interference and loss of a useful signal. Even the slightest movement of the actor, even if he is dressed in soft cotton clothes, and the risk of static electricity is minimized, leading to the appearance of unwanted rustles and crunches that distract the viewer from the perception of the speech component of the sound. There is no need to talk about the natural plan at all. With further mixing, several more disadvantages will appear – audible differences in timbre and inter-noise (background noise typical of any filming location). A microphone located almost under the throat or in a headdress cannot be compared in naturalness of sound with a microphone located on a fishing rod. However, using this type of microphone can save the stage from further overdubbing in conditions that are both frankly dif-

difficult and completely unsuitable for recording speech with a microphone on a fishing rod.

What is the advantage of loopback microphones in difficult sound conditions? It is constantly close to the mouth of the speaking actor, which means a better signal-to-noise ratio than a microphone on a fishing rod. Overload resistance, which can be useful when recording loud actors and shouting. The presence of a radio channel, albeit less reliable than a good cable, gives greater freedom of movement compared to a wired microphone. All this makes the use of a buttonhole radio microphone the only possible solution for recording conversations on a noisy street.

The disadvantages of using a hypercardioid microphone are largely related to its advantages. Since the microphone has a less sharp focus, especially in the mid-high and high frequency range, using such a microphone when shooting on location can lead to serious problems. There is a chance that signals coming from the side, especially noises, will be recorded at too high a level relative to speech. This can be used as an artistic device, especially since these noises will sound quite natural, but practice shows that it is better to have all the elements of the soundtrack, if possible, separately from each other. This will give you more freedom when mixing in terms of level, panorama, timbral correction, dynamic processing and artistic solution of the film. The third option for recording sound material on the set combines the first and second options and seems to be the

most correct. You can take advantage of the two options while compensating for the disadvantages. The choice of microphone largely determines the strategic planning of sound recording technology on the site. So, when recording in the pavilion, it would be reasonable to use a hypercardioid microphone as a basis or “half a pillow”. Buttonhole microphones should definitely be hung on those actors whose voice recording can be a serious inconvenience for the microphone operator. If the shooting will be carried out with two cameras, it is advisable to clarify in advance with the director of photography whether both cameras will shoot footage of the same or different sizes, if we are talking about the so-called “eight”, traditional for most dialogues in the series. The storyboard of dialogue scenes can provide a good clue.

Thus, high-quality recording of “pure” sound in film and television directly depends on the professional training of the sound engineer, his technical knowledge and creative approach. The pre-planning stage, script analysis, and effective interaction with the director and cinematographer play an important role. Proper selection and combination of microphones (for example, using a microphone on a fishing rod and lavalier microphones) can significantly improve sound quality. Practice shows that there is no universal solution – each scene requires an individual approach. Therefore, a modern sound engineer should be able to flexibly combine technical means and artistic tasks.

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THE FILM EFFECT: PERCEPTION AND SOCIAL FUNCTION

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Abstract

This research paper proposes a comprehensive examination of the “Film Effect” as a multidimensional phenomenon that extends beyond the screen and influences the cognitive and social structures of the individual. By integrating four primary theoretical pillars the philosophy of Gilles Deleuze, the psychology of Rudolf Arnheim, the sociology of Pierre Bourdieu, and the anthropology of Clifford Geertz the research argues that the cinematic experience is not a passive act of consumption, but a complex intersection of the ontology of the image and the viewer’s cultural predispositions. The analysis focuses on the transition from the movement-image to the time-image and the consequences of this transition on temporal perception. Furthermore, it examines how cultural capital dictates the depth of interpretation and how film, as a cultural text, serves as a modern ritual that shapes collective identities. The findings highlight that the film effect is a construct that depends on the synchronization of formal aesthetic elements with the audience’s social habitus.

Keywords: *Film effect, cultural capital, social ritual, visual perception, film ontology*

1. Introduction: Cinema as a Form of Thought

In the contemporary media landscape, where the image has become the primary language of human communication, understanding the “Film Effect” requires a perspective that transcends the boundaries of mere aesthetic or technical criticism. Film is not just an entertainment product; it is, as this paper argues, a thought machine that restructures the way we perceive ourselves and the world around us. This paper aims to deconstruct the internal mechanisms of this effect through an interdisciplinary lens, joining theories of perception with those of social structures.

The primary research problem lies in the duality of film: on one hand, it is a visual stim-

ulus of light and shadow operating at the psychophysical level of the viewer, and on the other, it is a carrier of symbols and myths decoded according to social affiliation. By analyzing this interaction, we can understand why a cinematic work has such different impacts on different groups of people and how directors manage to produce long-lasting emotional effects.

2.Theoretical Framework: The Four Dimensions of the Effect

2.1 Ontology and Time: The Perspective of Gilles Deleuze

Gilles Deleuze, in his two monumental volumes on cinema, offers the philosophical tools to understand how film influences our awareness of time. He sees cinema not

as a reflection of reality, but as a generator of new realities. According to Deleuze, the “Film Effect” is realized through two primary images: the **Movement-Image** and the **Time-Image**.

- **The Movement-Image** corresponds to classical cinema, where the narrative is linear and every action follows another in a causal chain. Here, the effect on the viewer is one of total absorption in the action;
- **The Time-Image**, however, produces a deeper effect in modern cinema. When time is liberated from movement (through long takes, narrative suspensions, or fragmentation), the viewer is forced to transition from a passive observer to a reflective subject. In this state, the film does not simply “tell” a story but allows the viewer to “think” within time, creating an ontological effect that alters the perception of existence.

2.2 Psychology of Form and Perception: Rudolf Arnheim

While Deleuze focuses on the nature of the image, Rudolf Arnheim, in his work “Film as Art”, examines the psychological process of how these images are received by the human brain. Drawing on Gestalt psychology, Arnheim argues that the “Film Effect” is the result of a creative organization of visual stimuli. Perception is not a mirror but a process where the viewer fills in the gaps of the two-dimensional image to create a three-dimensional emotional experience.

Elements like light, shadow, camera angles, and montage are the tools that dictate the psychophysical response. A fast and dynamic montage stimulates the nervous system, producing adrenaline and tension, while symmetrical compositions and slow movements produce a state of calm and contemplation. This indicates that the emotional effect of the film is programmed at its formal level.

2.3 Sociology of Taste and Cultural Capital: Pierre Bourdieu

On a social level, the film effect invades another sphere: that of classification and hierarchy. Pierre Bourdieu, through the concepts of Habitus and Cultural Capital, helps us understand why different people react differently to the same film. The effect of a “difficult” art film (e.g., auteur films) is not natural; it requires prior cultural training. For a viewer with high cultural capital, the effect of such a film is an intellectual and aesthetic experience that strengthens their social status. For audiences without this training, the same film may have an effect of alienation or boredom.

2.4 Anthropology of Interpretation: Clifford Geertz

Finally, cinema functions as a means of constructing collective meaning. Clifford Geertz sees culture as a text that people read to orient themselves in the world. In this context, film is a “modern ritual”. Its effect extends to the creation of myths and symbols that unite or divide communities. When a film deals with themes such as national identity, historical trauma, or migration, it produces an effect of collective catharsis. It becomes a space where society negotiates its values.

3 Methodological Analysis

This study relies on a qualitative approach, using the analysis of the filmic text in relation to the audience’s reaction. The methodology follows a three-step process:

1. Formal Analysis: Deconstruction of visual strategies to see how they affect attention.
2. Conceptual Analysis: Using Deleuze’s categories to assess temporal perception.
3. Contextual Analysis: Assessment of the film as a social and cultural product.

4. Results and Discussions

The “Film Effect” is a triple phenomenon: it is physiological, psychological, and socio-cultural. The following table summarizes the interaction of these effects:

Table 1.

Theoretical Pillar	Mechanism of Action	Effect on the Viewer	Field of Influence
Philosophy (Deleuze)	Time-Image	Reflection on time	Ontological

Theoretical Pillar	Mechanism of Action	Effect on the Viewer	Field of Influence
Psychology (Arnheim)	Gestalt Structure	Guidance of attention	Cognitive/Emotional
Sociology (Bourdieu)	Habitus/Taste	Social identification	Institutional
Anthropology (Geertz)	Symbol/Ritual	Meaning construction	Collective

5. Conclusions and Implications

This study has shown that the “Film Effect” is a multi-layered process that begins with visual perception and ends with social integration. Cinema provides tools that change the experience of time, provoke emo-

tional reactions, serve as a tool of social distinction, and function as a ritual. Future research should focus on how new technologies (such as virtual reality) are changing these four pillars.

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Section 2. Industrial art and design

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PROSPECTS AND DESIGN TOOLS FOR ECO-INTERIORS IN TOURISM AND COMMERCIAL REAL ESTATE

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Abstract

The article is devoted to the analysis of prospects and design tools for eco-interiors in the fields of tourism and commercial real estate in the context of sustainable development and the ESG agenda. The study examines the concept and essence of eco-interiors, as well as the evolution of approaches to environmentally oriented interior design. Particular attention is paid to industry-specific features of implementing eco-interiors in tourism facilities and commercial real estate, with similarities and differences in goals, tools, and outcomes identified. Based on an analysis of contemporary academic research, the tools for eco-interior design are systematized, including biophilic design, environmentally friendly materials, sustainability standards, and smart technologies. The prospects for the development of ecological interior design are revealed, associated with the transition to post-carbon design models and the strengthening of an interdisciplinary approach. The article concludes that eco-interiors are playing an increasingly important role as a tool for creating sustainable, human-centered, and competitive spaces.

Keywords: *eco-interiors; sustainable design; biophilic design; tourism; commercial real estate*

Introduction

Over the past decades, the concept of sustainability (ESG) has become dominant in the context of socio-economic and spatial development, which is reflected, among other things, in the transformation of design and architectural practices. In this context, the greening of interiors has gained particular importance as a key element of the indoor

environment of buildings, directly affecting quality of life, user behavior, and the environmental (carbon) footprint of real estate assets. The strengthening of the ESG agenda worldwide necessitates a reconsideration of approaches to interior design, as interiors are now evaluated not only from an aesthetic perspective but also functionally in terms of implementing principles of sustainability,

resource efficiency, and social responsibility (Cole & Hamilton, 2024).

It should be noted that for the tourism and commercial real estate sectors, eco-interiors acquire additional strategic significance. In tourism facilities, environmentally oriented interior solutions predetermine the formation of a positive user experience, enhance perceptions of spatial authenticity, and directly affect the attractiveness of properties for environmentally conscious consumers (Lee, 2023). In commercial real estate, particularly in office and public business spaces, sustainable interiors are widely recognized as a factor contributing to increased employee productivity, well-being, and the investment attractiveness of buildings (Gou, 2016). At the same time, the very concept of the ecological interior (or eco-interior) continues to evolve, encompassing the design of the indoor environment with consideration of biophilic principles, socio-psychological effects, the life cycle of materials, and the local context (Aristizabal et al., 2021; Ning et al., 2017). As a result, the eco-interior emerges as an interdisciplinary object, operating at the intersection of design, architecture, ecology, economics, and sustainable tourism.

In this regard, a systematic analysis of the prospects and tools for designing eco-interiors in the tourism and commercial real estate sectors is highly relevant, aimed at identifying general patterns, industry-specific features, and directions for the further development of this field. This provides a basis for formulating the research objective, which is to present contemporary tools for eco-interior design in tourism and commercial real estate and to substantiate the approaches and prospects for their application.

Methodology

The methodological framework of the study is based on a comprehensive interdisciplinary approach, incorporating methods of theoretical analysis, comparative research, and qualitative interpretation of academic sources. The study is focused on identifying the prospects and tools for eco-interior design in the tourism and commercial real estate sectors, taking into account contemporary concepts of sustainable development and ecological design.

The primary method employed was the analysis and synthesis of academic publications devoted to sustainable interior design, biophilic design, and the greening of tourism and commercial spaces. To identify industry-specific features, a comparative analysis was applied, aimed at contrasting approaches to eco-interior design in tourism facilities and commercial real estate. The comparison was conducted across several parameters, including the functional objectives of interiors, the environmental tools employed, the expected socio-economic effects, and the role of interiors in shaping user experience. In addition, a socio-technical approach was utilized, under which the eco-interior was conceptualized as a system of interrelated technical, social, and cultural elements.

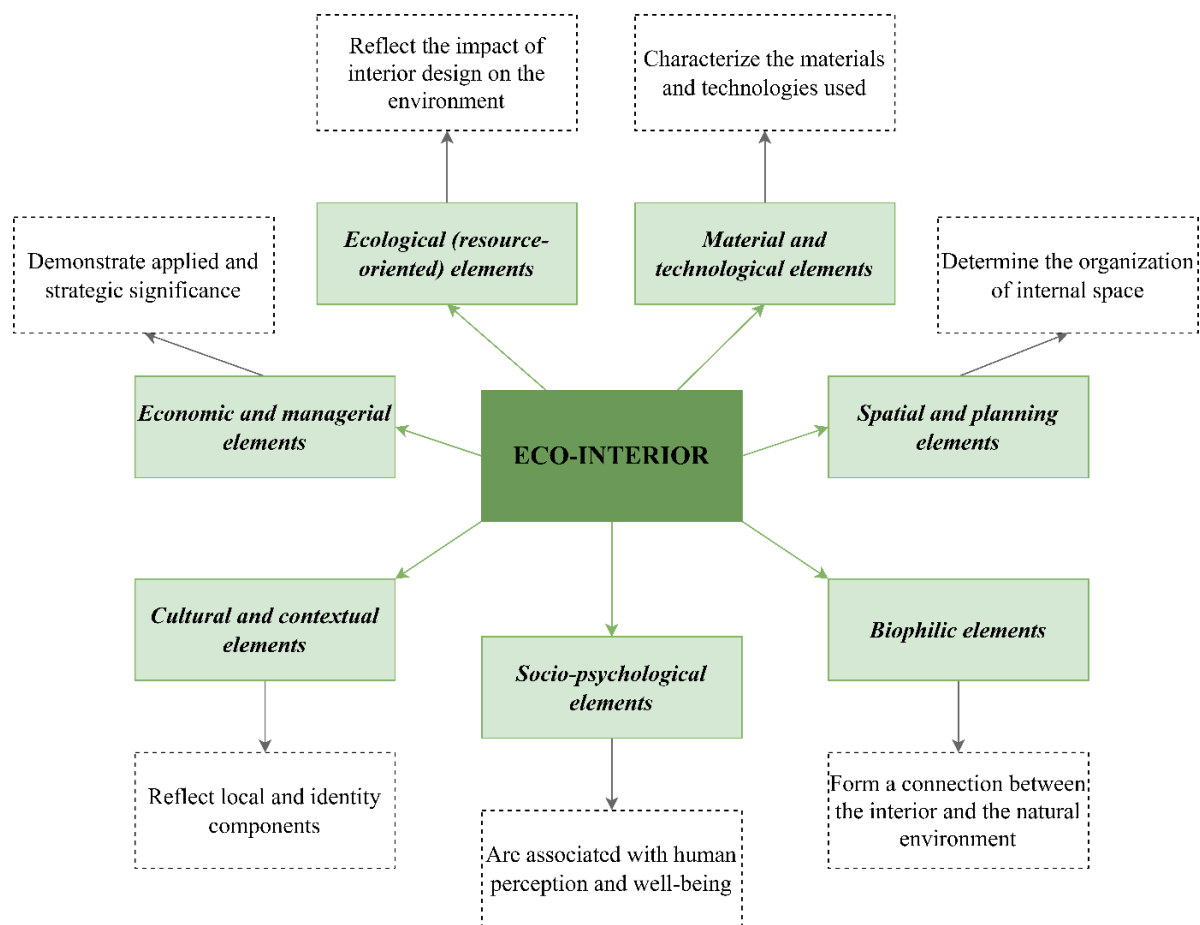
Result and Discussion

The concept of the eco-interior and its theoretical and practical boundaries are shaped in accordance with the principles of sustainable development, reflecting the aspiration to create indoor environments that ensure comfortable human interaction while minimizing negative impacts on the natural environment.

In its most general form, an eco-interior is defined as a system of spatial, material, and technological solutions aimed at the rational use of resources, the reduction of energy consumption, and the creation of a favorable indoor microclimate (Khan, 2024; Mustofa et al., 2023).

Predominantly, the essential characteristics of the eco-interior lie in its integrated nature (Figure 1), as eco-interior design entails consideration of the life cycle of interior elements, their potential for reuse, as well as the social and psychological effects of human interaction with ESG-oriented spaces. Contemporary literature acknowledges that traditional interior design was for a long time focused primarily on aesthetic and functional parameters, while environmental aspects were treated as secondary or optional (Ning et al., 2017). In contrast, modern approaches incorporate environmental criteria as system-forming elements at all stages of the design process, a shift that has driven the evolution of eco-interior design.

Figure 1. *Structural elements of the eco-interior*



Source: compiled by the author

The evolution of environmentally oriented interior design can be conditionally divided into several stages. At the early stage, attention was focused on isolated “green” solutions, such as the use of natural materials or energy-efficient lighting. Subsequently, the emphasis shifted toward sustainable interior strategies, which involved energy and water management, ensuring indoor environmental quality, and reducing the carbon footprint (Gou, 2016). It is important to note that ensuring the environmental performance of interiors is associated both with the implementation of optional design practices and with mandatory requirements established in different countries. In the latter case, this refers to the development of a regulatory framework for ecological design, including building codes, sanitary and hygienic standards, energy efficiency requirements for buildings, and sustainability assessment standards for the built environment. In many countries, the environmental performance of

interiors is established through mandatory parameters related to air exchange, solar access, heat distribution, permissible levels of volatile organic compound emissions, and indicators of energy consumption. At the same time, voluntary certification systems (LEED, BREEAM, and WELL) are becoming increasingly widespread, setting higher environmental and social requirements and encouraging the adoption of a systemic approach to interior design within the framework of sustainable development.

In addition, a significant stage in the development of eco-interior design is associated with the dissemination of biophilic design, which is based on the integration of natural elements and nature analogues into indoor spaces. Existing research demonstrates that biophilic interiors have a positive effect on users’ cognitive state, stress levels, and overall well-being (Aristizabal et al., 2021). At the same time, the contemporary eco-interior is increasingly shaped as a transitional phenom-

enon, as rapid technological development brings to the forefront the need to rethink designers' professional practices with a focus on long-term, verifiable environmental and social effects (Cole & Hamilton, 2024).

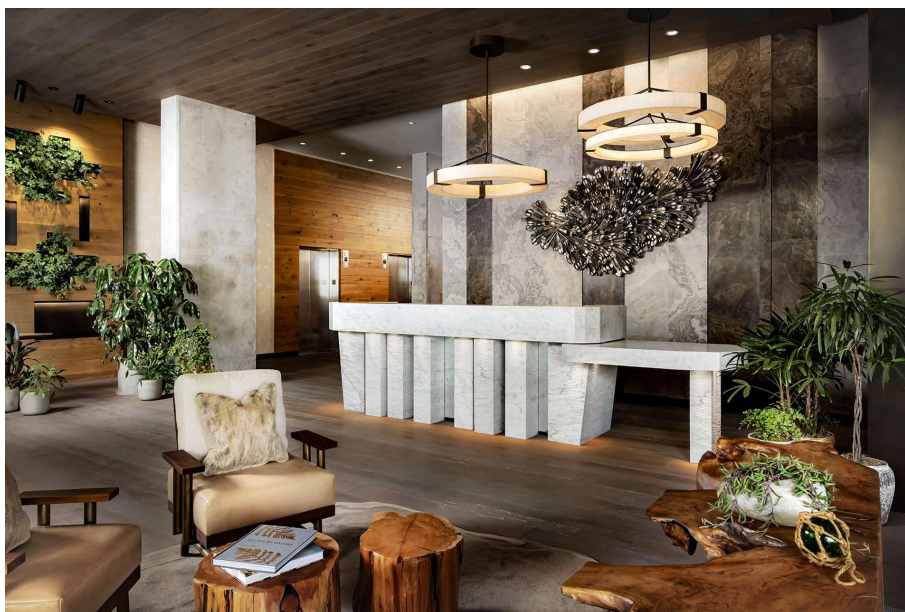
Given these considerations, it is necessary to examine the eco-interior and its specific features from the perspective of the tourism and real estate sectors.

In the tourism sector, environmentally oriented interiors function as an important component of the tourist experience, as the interior environment of tourism facilities directly influences emotional perception, levels of satisfaction, and the formation of an image of the property as being oriented toward sustainable development. Contemporary studies demonstrate that eco-friendly interior solu-

tions enhance the attractiveness of hotels and restaurants by improving the indoor microclimate, visual comfort, and associations with responsible consumption (Lee, 2023).

Thus, one of the key features of eco-interiors in tourism is the widespread application of biophilic design (Figure 2), which is manifested in the integration of living plants, natural materials, the creation of natural lighting, and the use of water elements. These practices contribute to the formation of a sense of connection with the natural environment and are particularly in demand when tourist destinations are located in urban areas. Biophilic interiors have a positive impact on guests' emotional state and enhance perceptions of the tourism brand (Elshaer et al., 2025).

Figure 2. *Example of biophilic design application in tourism*



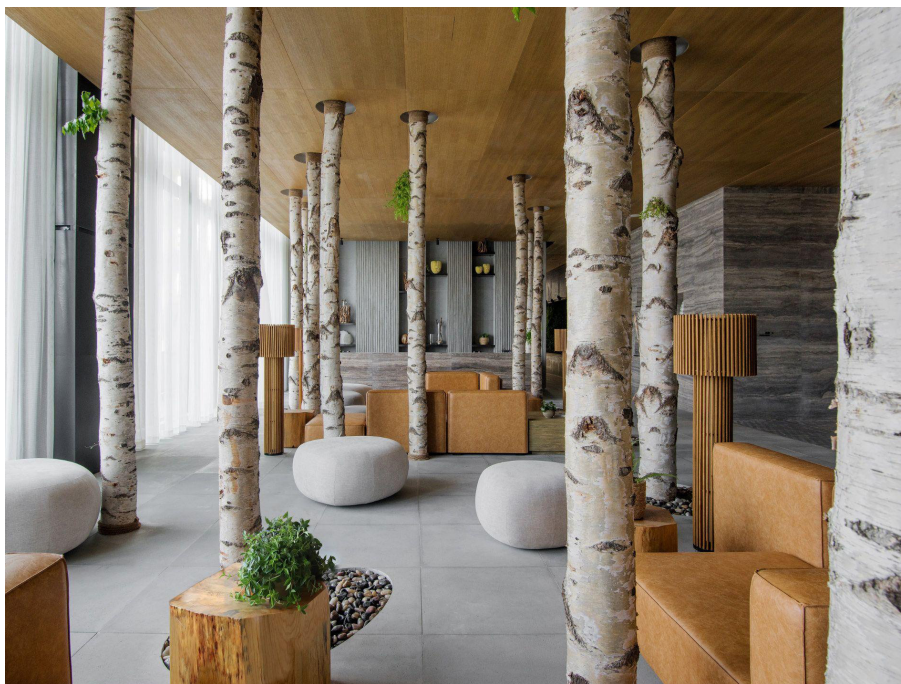
Source: <https://www.sleepermagazine.com/stories/projects/rockwell-group-unveils-sustainable-interiors-for-1-hotel-toronto/>

An equally important role in tourism interiors is played by the local context, which is based on the use of regional materials, craft traditions, and elements of cultural heritage, allowing for the creation of authentic environments and the differentiation of the tourism product. Materials characteristic of the local context may be employed (Figure 3). For example, the development of furniture for rural tourism facilities based on local resources is widely applied, which not only reduces environmental pressure but

also strengthens the cultural identity of the space, making tourists' stays more memorable (Domljan et al., 2025).

On the other hand, since eco-design reflects alignment with the principles of sustainable development, important directions also include the reuse of materials, the creation of modular structures, and the application of durable solutions. Such interiors make it possible to integrate environmental responsibility, functionality, and creativity within a single conceptual framework (Mustofa et al., 2023).

Figure 3. *Example of using local materials in eco-interior design*



Source: <https://www.tatlerasia.com/homes/architecture-design/nature-inspired-hotels-and-resorts-with-elements-of-biophilic-design>

It should be noted that while eco-interiors in tourism are characterized by a focus on user experience, emotional impact, and authenticity, in the commercial real estate sector environmentally oriented interiors are primarily regarded as a tool for improving building operational efficiency and enhancing working conditions for occupants. Integral elements of such design include the provision of functional comfort and productivity.

According to existing assessments, “green” interiors in office buildings are associated with the implementation of technologies aimed at:

- reducing energy consumption;
- improving indoor air quality;
- increasing employee satisfaction;
- creating an efficient working environment;
- enhancing the image and investment attractiveness of real estate (Gou, 2016).

Interior design practice in commercial real estate in accordance with the principles of sustainable development predominantly relies on certification systems, which implies the application of green building standards (Ning et al., 2017).

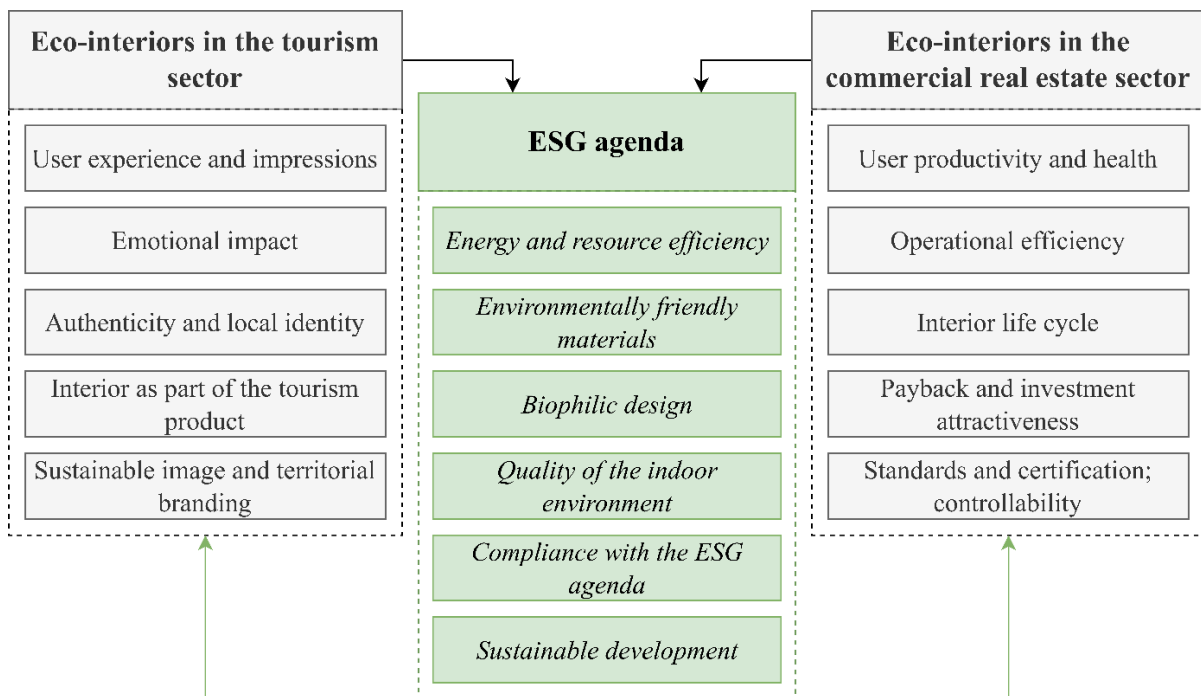
Thus, a comparison of the tourism sector and commercial real estate makes it possi-

ble to identify both common features and fundamental differences (Figure 4). In particular, both sectors are united by a focus on reducing environmental impact, rational use of resources, and improving indoor environmental quality, and in each case the eco-interior functions as an element of ESG strategy and a factor of the competitiveness of properties.

At the same time, differences are manifested in functional priorities. In tourism, the ecological interior is aimed at creating a unique experience and emotional engagement of guests, often with an emphasis on local identity, spatial authenticity, brand characteristics, and related factors; thus, individualized and non-standard solutions tend to prevail. In commercial real estate, by contrast, primary importance is given to standardized indicators of productivity, operational efficiency, and return on investment, while environmental solutions are assessed primarily from the perspective of long-term economic feasibility.

Thus, in the context of the similarities and differences in eco-interiors in the tourism and commercial real estate sectors, it is important to consider the tools for their design (Table 1):

Figure 4. Comparison of eco-interiors in tourism and commercial real estate



Source: compiled by the author

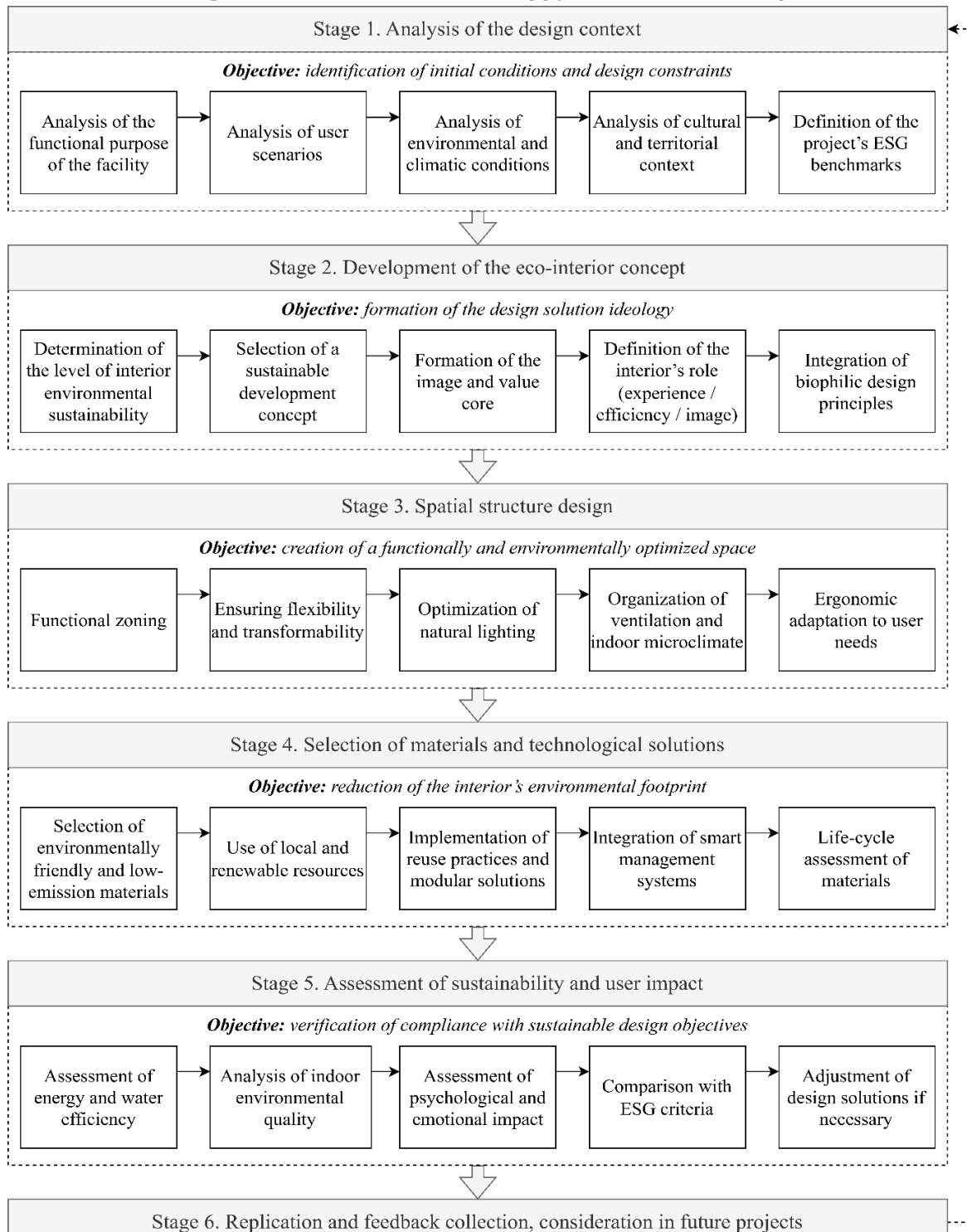
Table 1. Tools for eco-interior design in tourism and commercial real estate

Group of tools	Content and characteristics	Key effects	Priority area of application
Environmental standards and certification	Systems for assessing energy and water efficiency, indoor environmental quality, and the environmental performance of materials	Reduction of resource consumption, enhancement of sustainability and investment attractiveness	Commercial real estate, hotels
Biophilic design	Integration of living plants, natural materials, natural light, and water and multisensory elements	Improvement of user well-being, stress reduction, increased satisfaction	Tourism, offices, public spaces
Eco-friendly and local materials	Use of renewable, low-emission, and regional materials	Reduction of carbon footprint, support of local identity	Tourism, commercial real estate
Reuse and modularity	Adaptive and recycled structures, modular interior elements	Waste reduction, flexibility of space use	Tourism (restaurants, temporary facilities), offices
Smart interior technologies	Automated control of lighting, climate, and water consumption	Improved energy efficiency and operational control	Commercial real estate
Spatial adaptability	Universal layouts with multiple use scenarios, transformable zones, ergonomic solutions	Improved functionality and comfort	Equally applicable to both sectors

Group of tools	Content and characteristics	Key effects	Priority area of application
Cultural and contextual solutions	Integration of cultural heritage, regional motifs, and local design	Formation of authenticity and differentiation	Primarily tourism

Source: compiled by the author

Figure 5. Universal methodology for eco-interior design



Source: compiled by the author

In the context of applying the above tools, designers may rely on a methodology for eco-interior design (Figure 5):

The proposed methodology is aimed at shaping the eco-interior as an integrated design system in accordance with the principles of sustainable development, focusing on reducing environmental impact, improving indoor environmental quality, and creating human-centered spaces. The methodology takes into account the functional, environmental, socio-psychological, and cultural-contextual characteristics of tourism and commercial real estate facilities, as well as the requirements of the ESG agenda and the principles of sustainable development. The proposed sequence of stages is universal, ensuring the applicability of the methodology to different types of facilities and design scales; the cyclical nature of the methodology allows for the adjustment of design solutions based on user experience and long-term environmental effects.

Conclusion

Thus, the conducted study has made it possible to generalize contemporary approaches to eco-interior design and to identify their significance for the development of the tourism and commercial real estate sectors under conditions of sustainable development and the strengthening of the ESG agenda. In contemporary practice, the eco-interior is conceptualized as a system in which environmental, social, cultural, and economic design parameters are simultaneously implemented.

From a design perspective, the eco-interior functions as a tool for the deliberate shaping of space, oriented both toward visual expressiveness and toward the long-term effects of human interaction with the environment. In tourism, the eco-interior enables the creation of an authentic and emotionally rich user experience; in commercial real estate, the eco-interior becomes a factor in enhancing productivity, the quality of the

working environment, and the investment attractiveness of buildings.

The results of the study confirm that the development of eco-interiors is associated with the expansion of the interdisciplinary nature of design, the implementation of digital and “smart” technologies, and the strengthening of the role of cultural and local context. The prospects of this field are driven by the transition to post-carbon design models, within which the interior designer becomes a participant in the transformation of urban and tourism environments. Accordingly, the prospects for the development of eco-interior design in the tourism and commercial real estate sectors are associated with:

- the integration of systemic and interdisciplinary approaches, under which the eco-interior is considered as an element of the transformation of tourism and commercial real estate, embedded within economic, social, and governance processes;
- the expansion of biophilic design, oriented toward multisensory engagement and the enhancement of user well-being in tourism and work environments;
- the strengthening of the role of socio-technical indicators for assessing the sustainability of interiors, which take into account user experience, economic effects, and managerial context alongside technical parameters;
- the development of practices related to material reuse, modular design, and the localization of interior solutions aimed at reducing environmental footprints and strengthening territorial identity;
- the transformation of professional education and design practice toward transitional interior design, oriented toward long-term environmental, social, and ESG objectives.

Thus, the eco-interior should be regarded as one of the key tools of contemporary design, contributing to the creation of spaces that simultaneously meet the requirements of environmental responsibility, social relevance, and aesthetic quality.

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Section 3. Museology

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HISTORICAL FORMATION AND DEVELOPMENT OF NATURAL SCIENCE COLLECTIONS IN THE SAMARKAND STATE MUSEUM-RESERVE

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Abstract

This article analyzes the emergence of museums in Samarkand in the late 19th and early 20th centuries and the process of formation of paleontological, zoological and botanical collections in them. The factors of collections, their connection with scientific and expeditionary activities and their institutionalization as museum funds are covered. The educational, scientific and cultural significance of natural collections is also revealed.

Keywords: *natural-scientific collections, museum fund, botanical and zoological items, expedition, concept*

Introduction

In the second half of the XIX century and the beginning of the XX century, the scope of scientific research in Central Asia expanded significantly. This process led to the activation of expeditions and scientific observations aimed at studying natural resources in addition to historical and cultural riches in the Samarkand region. As a result of archaeological, ethnographic and natural-scientific research carried out during this period, many unique items began to be collected. The need to systematically store these items and introduce scientific treatment has led to the establishment of museums. The first collections were

often formed by foreign scientists, scientific societies, educational institutions that organized scientific expeditions, and later local enterprising intellectuals also contributed.

Materials and methods

Many intellectuals also contributed to the establishment of the first museum in Samarkand and the enrichment of its collection. A. K. Abramov, Borzinkov, M. N. Rostivlavov, Barshevskiy, Vyatkin, translator Mirza Abdurahmon, merchant Mirza Abdulla Bukhoriy, Hafiz, Mirza Barot, Mulla Qosim, Abu Said Makhsums can be mentioned (M. Yunusov 2023). It is known from history that the Sa-

markand Museum carried out activities to form its collections and preserve existing items until its official opening. According to M. E. Masson, who served as the director of the museum, the Samarkand Museum was founded in 1874, completed in 1883 during the reign of M. G. Chernyayev, and reopened in 1896. (M. E. Masson 1956) V. A. Shishkin also stated in his research that the museum was “reopened” in 1896. The demand for a new building has increased due to the increase in the number of collections and the large number of visitors in the museum, which has been operating for years. After much effort, the new building was commissioned in 1911. The library operated simultaneously with the museum in the building. By the 1920s, the museum had become an independent institution. From this period onward, the museum’s collection was significantly expanded and systematically organized. By the early twentieth century, educational institutions established in Samarkand began to develop natural science cabinets and small collections. This process later laid the foundation for the creation of large-scale museum holdings. In particular, during the 1920s–1930s, the intensification of scientific research in the field of natural sciences led to the systematic registration of collections and their formal establishment as museum funds.

The transformation of natural specimens from simple assembled collections into scientific collection-level holdings was associated with the introduction of classification systems, inventory procedures, and standardized preservation requirements. Throughout the twentieth century, the legal and organizational foundations of museum activity were progressively strengthened, and natural collections were formally designated as separate funds. As a result, the natural museum holdings formed in the region acquired not only exhibition value but also considerable significance as fundamental scientific resources. Within the museum, a Natural History Department operated, comprising subdivisions in mineralogy, botany, and zoology. The mineralogy subdivision, however, was relatively limited in scope, with the total number of collections amounting to only thirty-three items. The Botany Department was established in 1921. Compared to the other departments, it developed rapidly

and accumulated a particularly rich collection. For instance, in 1922 alone, the department received 321 specimens. (Scientific Archive of the Samarkand State Museum-Reserve, n.d.) The Zoology Department was also founded in 1921 and, in 1922, accepted 6,500 items into its collection.

In 1923, all museum holdings were officially declared state property, and the museum collections underwent a comprehensive inventory process. Specifically, 6,384 items were registered in the Zoology Department, 250 items in the Botany Department, and 203 items in the Mineralogy Department. (National Archive of Uzbekistan, n.d.) In 1930, pursuant to a government resolution, the museum was relocated to the Ulugh Beg Madrasah in Registan Square. Unlike many other museums in the republic, the Samarkand Museum established both a photographic laboratory and a laboratory within its Natural History Department.

Results and Discussion

During this period, prominent scholars such as M. Yu. Saidjonov, I. A. Sukharev, and Zakharov were active at the museum. Under their initiative, scientific expeditions to various regions of the country were systematically organized. In particular, as a result of an expedition to Iskanderkul led in 1932–1933 by P. F. Ripl, a staff member of the Natural History Department, 127 bird specimens and 9 mounted animal specimens were prepared, and 5 animal skins along with skulls were collected. (Scientific Archive of the Samarkand State Museum-Reserve, 1933) The museum’s herbarium collection was also expanded, exceeding one hundred catalogued sheets. The first official guidebook to the exhibitions of the Samarkand Museum was prepared by I. A. Sukharev and was dedicated specifically to the Natural History Department.

As a result of ongoing scientific research and field expeditions, the museum’s departments gradually expanded. In 1936, the collections of the Natural History Department were transferred to a private residence confiscated from the merchant Avraam Kalandarov. The collections of the Nature Department are currently preserved in the former courtyard of the merchant Kalandarov, where they continue to be stored and maintained.

The taxidermied bird specimens exhibited in the Nature Department's display halls constitute an essential and inseparable component of its zoological holdings and represent a significant part of the museum's scientific and educational resources. The core of the ornithological collection was transferred to the Samarkand Regional Museum of Local Lore during the mid-1930s and the mid-1970s. These materials were primarily formed on the basis of the collections of the prominent Uzbek ornithologist Alexander Nikolayevich Bogdanov, who initially served as the museum's director and subsequently continued his work there as a research associate. His scientific and field activities made a substantial contribution to the development and systematization of the museum's zoological and ornithological collections.

At present, the ornithological holdings of the Nature Department of the Samarkand Regional Museum of Local Lore comprise 858 specimens. This collection represents important scientific, educational, and cultural value, serving as a source for research, exhibition activities, and the study of regional avifauna. The main part of the collection was assembled by A. N. Bogdanov and P. F. Ripl between 1931 and 1940. During this period, 841 bird specimens were accessioned into the museum, accounting for approximately 72% of the total ornithological holdings (Urmanova T. G. 1982). At present, more than half of the taxidermied bird specimens are displayed in the exhibition halls of the Nature Department of the Regional Museum of Local Lore. The remaining specimens are preserved in the departmental collections storage, where they are kept in specially designed cabinets and drawer-type wooden cases in the form of study skins (carcasses), ensuring their long-term conservation and protection.

The bird displays in the exhibition halls are organized according to ecological principles. Specimens are arranged by ecosystem and presented within thematic sections representing mountain, tugai (riparian woodland), foothill (adir), and desert ecosystems, thereby reflecting the ecological diversity of regional avifauna. Among the most valuable museum holdings are the ornithological collections. These collections represent a systematically organized body of specimens of birds (Class

Aves), assembled for scientific research, educational purposes, and exhibition activities. They serve as an important source for the study of species diversity, distribution, and ecological characteristics of birds.

In addition to mounted specimens, the museum fund also preserves a unique collection of bird eggs, which is of considerable scientific and museological significance. In the exhibition, the eggs are arranged by orders and families and displayed in glass showcases. The collection currently comprises more than 765 specimens, which are stored and exhibited across four display shelves.

Conclusion

The formation of natural science museum collections in Samarkand during the 19th and 20th centuries was closely associated with scientific research activities, field expeditions, and the work of educational institutions. Collections that initially emerged as private and small-scale assemblages gradually evolved into systematically organized museum holdings. This process laid the foundation for the development of an institutional system for the preservation and conservation of the region's natural heritage. Analytical observations indicate that the establishment of museums based on natural collections proceeded through several successive stages. These included an initial period of collection and primary systematization, followed by the introduction of a scientifically grounded collections management policy, and subsequently the implementation of modern methods of storage, conservation, and exhibition. Particularly significant changes occurred during the years of independence, when natural science collections entered a qualitatively new stage of development. During this period, their legal protection was strengthened, and the scientific cataloguing and documentation of museum holdings were significantly improved. These measures contributed to enhancing the preservation, accessibility, and research value of natural science collections within the museum system.

Thus, the development of museums in Samarkand has been intrinsically linked with natural collections, which serve as an important institutional foundation for the preservation, study, and public dissemination of

the region's natural heritage. These collections play a significant role not only in safeguarding biodiversity and geological diversity, but also in supporting scientific research, educational activities, and public awareness. In this context, the further development of museum activities should prioritize the digitization of natural collections, the introduc-

tion of scientific documentation and documentation standards, and the expansion of international scientific cooperation. The implementation of these measures will enhance the accessibility, preservation quality, and research potential of museum holdings, and will facilitate their integration into the global scientific and cultural information space.

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Section 4. Musical arts

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THE THEORY OF INTERPRETATION IN ACADEMIC VOCAL PERFORMANCE AND ITS METHODOLOGICAL FOUNDATIONS

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Abstract

This article examines the methodological foundations of interpretation theory in academic vocal performance. Particular attention is given to the role of the “composer – performer – listener” system in the process of musical interpretation. The study substantiates the dual nature of vocal interpretation, which is based on the integration of musical (notated) and poetic texts. Furthermore, the relationship between the composer’s intention and the performer’s individuality is analyzed, emphasizing the necessity of maintaining a balance between them. The research applies semiotic, hermeneutic, and systemic approaches to reveal the theoretical aspects of vocal performance practice.

Result: The findings of the study demonstrate that the process of interpretation in academic vocal performance is complex and multidimensional in nature. In particular, it was established that vocal interpretation is formed through the integration of two principal components – musical (notated) and poetic texts. The analysis revealed that the performer functions as the central link within the “composer–performer–listener” system, transforming the composer’s idea into a practical artistic form and conveying it to the listener. At the same time, the performer’s individual artistic approach plays a significant role in the interpretative process.

The study also confirmed that while the notated text serves as the primary source of the composer’s intention, its full meaning is realized only through performance interpretation. Furthermore, it was determined that vocal performance mastery encompasses not only technical aspects (breathing, articulation, resonance), but is also intrinsically connected with musical thinking, imagery formation, and emotional expression.

Keywords: *academic vocal, performance interpretation, composer–performer–listener, musical text, poetic text, vocal technique, music analysis, artistic interpretation*

Introduction

The study of musical performance art and its theoretical foundations constitutes one of the important directions of modern musicology. In particular, issues of interpreting (interpretation of) musical works are of special significance in academic vocal performance. Vocal art is inherently synthetic in nature, as it reflects an organic unity of music, text, and performance mastery. Therefore, the process of interpretation in vocal performance acquires an even more complex and multifaceted character.

The relevance of this study lies in the necessity of a comprehensive theoretical and methodological examination of the interpretative process within the framework of the “composer–performer–listener” system in vocal performance (Asafyev, B.V., 1971). At the same time, clarifying the relationship between the concepts of “composer’s intention” and “notated text” emerges as an important scientific problem in performance practice.

Main Part

In vocal performance, auditory, visual, and tactile modes of perception are actively engaged simultaneously, which significantly enhances its pedagogical value. Performance is not merely a set of technical skills; rather, it is a complex process that shapes musical thinking. For a vocal pedagogue, performance mastery is one of the key factors determining professional competence (Gurenko, E. G., 1982).

Academic vocal performance constitutes one of the main areas of activity for a performer-pedagogue. It encompasses the following essential components:

1. musical literacy;
2. analysis of musical works;
3. vocal technique (breathing, resonance, articulation);
4. diction and work on the text;
5. auditory and intonational control;
6. stage performance skills.

Performing on a musical instrument or through vocal production requires continuous effort and systematic practice. In academic vocal performance, this process is particularly prolonged and complex, as it is closely related to the natural capacities of the vocal apparatus. Performance technique de-

velops over time, while knowledge and skills are formed through years of training. In vocal art, there is no limit to perfection; each new work demands new artistic and technical approaches from the performer.

Discussion

There are various perspectives on the issue of performance interpretation. Some scholars argue that strict adherence to the composer’s intention is essential, while others prioritize the performer’s individual interpretation. In academic vocal performance, maintaining a balance between these two approaches is crucial. The performer must:

1. accurately understand the composer’s concept;
2. perceive the meaning of the poetic text;
3. express their own artistic individuality.

Only under these conditions can a performance attain genuine artistic value.

In some cases, composers perform their own works, as they possess a deep understanding of the content and meaning of the composition. However, practice shows that not all composers are highly skilled vocal performers. Therefore, the role of a professional performer becomes essential. An academic vocal performer not only conveys the composer’s artistic image to the listener but also enriches it through their own artistic interpretation. As a result, within the “composer–performer–listener” chain, each participant perceives the work in their own way.

Furthermore, the pedagogical dimension plays an important role in vocal performance. The professional mastery of a performer is determined not only by technical proficiency but also by the level of musical thinking. The theory of performance interpretation is a complex field that has developed over a long historical period, integrating semiotic, hermeneutic, and methodological approaches (Yavorsky, B. L.). These approaches are particularly significant in academic vocal performance, as vocal works derive meaning from the unity of text (poetry) and music.

The semiotic approach considers a vocal work as a system of signs, where the notated text, poetic text, and performance elements (intonation, dynamics, articulation) function

as sign components. The hermeneutic approach is aimed at a deep understanding of the content and the раскрытие its inner meaning. The methodological approach enables a systematic analysis of these processes.

The findings of the study indicate that performance should be regarded as an independent artistic activity, as the performer does not merely reproduce a work, but recreates it.

Conclusion

First, the dual-layered nature of interpretation in vocal performance (musical and poetic) has been scientifically substantiated. This feature is identified as a key criterion distinguishing vocal performance from instrumental performance. Second, within the framework of the “composer–performer–listener” model, the central role of the performer has been theoretically reconsidered, and its decisive function in the artistic process has been justified.

Third, the distinction between the concepts of the notated text and the composer’s intention has been clarified, demonstrating that their conflation may lead to methodological errors in interpretation. Fourth, the

necessity of a balanced approach between the composer’s intention and the performer’s individuality in the interpretative process has been theoretically grounded. As a result, the conclusion is put forward that performance interpretation should be regarded as an independent artistic and creative activity.

The theory of interpretation in academic vocal performance represents a scholarly field with a well-established methodological foundation, in which semiotic, hermeneutic, and systemic approaches occupy a significant place. According to the findings of the study:

1. the interpretative process is complex in nature;
2. the performer occupies a central position;
3. the unity of musical and poetic texts is of decisive importance;
4. a balance between the composer’s intention and the performer’s individuality is essential.

Thus, the theory of interpretation in academic vocal performance is significant not only from a theoretical but also from a practical perspective, as it contributes to a deeper understanding of musical works and their performance at a high artistic level.

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PEDAGOGICAL EFFECTIVENESS OF VOCAL EXERCISES AND THEIR IMPACT ON PERFORMANCE MASTERY

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Abstract

This article examines the pedagogical effectiveness of vocal exercises and their impact on the development of performance mastery in academic vocal training. The study analyzes the role of systematic exercises in improving breathing control, resonance, articulation, and intonational stability. It is argued that a properly structured system of vocal exercises contributes not only to the development of technical skills but also to the formation of musical thinking and artistic expression. Particular attention is given to methodological principles for the application of vocal exercises in vocal pedagogy.

Keywords: *academic vocal, vocal exercises, pedagogical effectiveness, performance mastery, vocal technique, breathing, resonance, musical thinking*

Introduction

In modern vocal pedagogy, vocal exercises are regarded as one of the primary means of developing performance mastery. In particular, within the process of academic vocal training, exercises play a crucial role in the proper development of the vocal apparatus, breath control, the formation of resonance, and the achievement of intonational stability.

In the multifaceted work of a music teacher, singing activity occupies a special place. Singing has always been, and remains, the most accessible form of musical creativity for students and an effective means of introducing them to musical culture. Therefore, mastery of vocal art serves as a system-forming factor in the profes-

sional activity of a music teacher. In this study, the singing activity of a music teacher is understood as a form of active interaction between the teacher and students, the content of which includes the development of the singing voice and musical hearing, as well as the spiritual, moral, and overall musical education of students through vocal art (Asafyev, B.V., 1971).

At present, vocal training of students in music faculties is primarily carried out in solo singing classes, which are mainly oriented toward performance activity. However, in the context of a general music lesson, the teacher must not only demonstrate a vocally competent performance of the studied repertoire but also manage the singing process of

students in order to develop their vocal abilities, musical hearing, and performance skills.

Main Part

To select appropriate exercises for a singer, it is necessary to possess in-depth knowledge in the field of vocal pedagogy. It is equally important to apply this knowledge flexibly and in accordance with the specific situation, as a generalized approach to all voice types is unacceptable in the selection of vocal exercises. The primary task of the teacher is to avoid causing harm to the student's voice while striving for ideal sound production (Yavorsky, B. L.).

It should be noted that vocal exercises perform two important functions. The first is vocal warm-up, during which all the muscles involved in singing are brought into a state of readiness. The second function involves the direct development of sound quality, as well as the formation of vocal and auditory skills. This study focuses on the selection of exercises that fulfill the second function, as the first can typically be achieved through two or three simple warm-up exercises. When selecting exercises, the teacher must first be able to accurately determine the singer's voice type. Each singer, regardless of voice type, has individual physiological characteristics of the vocal apparatus. Therefore, exercises should be selected in such a way that each student can achieve optimal results.

In the process of working with exercises, two key aspects are essential:

1) warming up the vocal apparatus, (2) developing specific vocal skills. The first stage – warming up and preparing the muscular system for singing – may sometimes require only two or three convenient exercises. The second stage is more prolonged and is associated with the technical formation of sound quality, as well as the development of various vocal, auditory, and musical skills (Gurenko, E. G., 1982). During the warm-up phase, the teacher should not be overly demanding regarding sound quality. Only as the voice becomes properly prepared should specific, well-considered, and achievable tasks be set for the student. At the same time, the teacher must patiently guide the student toward achieving these goals.

Discussion

Vocal warm-up represents a комплекс of vocal exercises. These exercises not only prepare the muscles and the vocal apparatus for singing, but also facilitate the development of various vocal skills and the solution of specific technical tasks, such as:

1. development of musical hearing and coordination between слух and voice;
2. mastering the fundamental principle of voice leading – cantilena;
3. achieving evenness of vocal tone across the entire range;
4. expansion of vocal range;
5. performance of intervals and leaps;
6. execution of various articulatory patterns; The skills acquired through vocal exercises are subsequently applied in the performance of musical works (Gurenko, E. G., 1982).

Vocal problems are generally complex and require a comprehensive pedagogical approach for their resolution. In order to identify such problems, it is necessary to compare the current state of the singer's vocal apparatus, skills, and abilities with their theoretically optimal condition. The discrepancies revealed through this comparison constitute the vocal issues that require correction. Among the most common difficulties encountered by beginner vocalists are problems with breath control, register breaks, limited vocal range, muscular tension, lack of vocal flexibility, and rapid fatigue.

For a vocalist, it is not sufficient to possess a technically advanced, powerful, and resilient vocal apparatus capable of overcoming technical challenges. It is equally important that the voice be responsive and capable of expressing subtle nuances of artistic intention.

Exercises aimed at addressing these tasks may be divided into three main groups:

1. diction exercises;
2. expressive performance exercises;
3. improvisational exercises.

It might be assumed that such skills are more effectively developed during the performance of musical works rather than through isolated exercises. However, this is not entirely accurate. Exercises and work on musical repertoire should not be viewed as противопоставленные processes. While arias and romances develop specific, context-dependent skills, exercises form generalized

skills that, with slight adaptation, can be applied to a wide range of musical works. The key is to determine the most effective approach in each конкретный case (Malinkovskaya, A. V., 2020).

One commonly used exercise is “humming” (singing with a closed mouth on the sonorant consonant “m”). This technique promotes head resonance and is performed with closed lips, a slightly lowered jaw, and a sensation similar to a light yawn. When performed correctly, vibrations should be felt in the области носа and lips.

Another exercise is “rolling” or “trilling” on the consonant “r,” performed with an exaggerated wide smile. During the exercise, the tip of the tongue is pressed against the upper teeth, the mouth remains slightly open, and the position of the lips and tongue remains stable. As the pitch rises, the улыбка should become more pronounced. Facial exaggeration during this exercise is both acceptable and necessary.

Additionally, the execution of three repeated notes on the same pitch in staccato on the vowel “u” is widely used. This exercise is typically performed on the pitches G and A of the first octave. This method of sound production helps eliminate muscular tension and

prevents forcing of the sound, as well as avoiding breathiness and unstable onset of tone.

Conclusion

After selecting appropriate exercises, the teacher should prepare them in several formats: performance on the piano, a cappella performance, and vocal performance accompanied by the piano. Vocal exercises represent an essential pedagogical tool in academic vocal training. They play a decisive role in the development of the vocal apparatus, the improvement of performance technique, and the formation of musical thinking.

According to the results of the study:

1. vocal exercises contribute to the development of performance mastery;
2. they serve as a primary means of forming vocal technique;
3. their effectiveness depends on a systematic approach;
4. an individual pedagogical approach is of significant importance.

Thus, the pedagogical effectiveness of vocal exercises is ensured through their scientifically grounded organization and their proper implementation within the educational process.

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TECHNOLOGICAL FOUNDATIONS FOR THE DEVELOPMENT OF HERMENEUTIC COMPETENCE IN FUTURE MUSIC TEACHERS

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Abstract

Students should see their teacher as a close friend, a confidant, a mentor with whom they can work and live in harmony. Girls, in particular, are very sensitive.

This article analyzes the technological foundations of developing hermeneutic competence in future music education teachers, technological approaches, algorithmization of working with musical text, analysis, and hermeneutic components of teaching.

Keywords: *teacher, professional competence, classification, improvement, competence, hermeneutic competence.*

“The technological approach in modern music education plays an important role in developing students’ abilities to deeply understand, interpret, and pedagogically interpret a musical work.” The technological foundations for the formation of hermeneutic competence are organized based on the principles of pre-designing the pedagogical process, step-by-step implementation, and guaranteeing the result” (Abdullaeva D., 2020, 34).

“The technological foundations of the development of hermeneutic competence are strengthened by reflexive educational mechanisms. Reflexive technologies create conditions for students to evaluate their own interpretations, draw pedagogical conclusions, and apply them in professional activities”. As a result, a conscious and meaningful approach to musical and pedagogical activity is formed in the future music teacher (Dilthey W., 2002, 101).

Thus, “the development of students’ hermeneutic competence in music education is carried out in the following main directions:

- Motivational direction;
- Interest-based direction;
- Skill (mastery);
- Reflexive-self-control direction.

The harmonious application of these approaches creates the basis for the gradual, consistent and effective development of hermeneutic competence in future music teachers.

Cruelty and injustice towards girls lead to the emergence of negative qualities in their character. Therefore, one of the most important conditions for raising character in students is the clarity of requirements and the child’s confidence in his own strength and capabilities. Especially dangerous is the lack of self-confidence in girls, which usually arises as a result of teachers and mothers telling

girls that they are «a rag, a slob, and can't do anything.» A music teacher should be able to find positive qualities in students and skillfully stimulate their willpower and enthusiasm in order to use them skillfully, help them with timely advice and work, and help them discover their own capabilities.

The cognitive aspect of the goal of teaching science is related to the student's characteristics such as knowledge, thinking, and worldview processes related to the extent to which he has mastered secular knowledge and his affinity with the native culture (Umarova Y. T., 2025, 19).

The process of developing hermeneutic competencies and skills is carried out through the teacher's gradual implementation of didactic tasks, organizing the learning process on an integrative basis, and arousing active cognitive motivation in students.

1. Formation of a cognitive component;
2. Development of an architectural approach;
3. Formation of an axiological component;
4. Development of an integrative-factual component.

This educational technology uses a combination of pedagogical methods to acquire musical knowledge. Initially, theoretical concepts are explained using visual demonstrations, textual sources, and audio materials. At the next stage, students perform various musical tasks, analyze them based on fairy tales, and study composition, rhythm, dynamic changes, and intonation.

Program features:

Working with digital music platforms, sheet music collections, and online resources about composers and performers allows students to significantly expand their knowledge of music theory and strengthen their skills in analyzing works.

Listening to live performances in philharmonic societies and concert halls allows students to directly observe the performance process on stage, feel the artistic freedom of interpretation, and gain a deep understanding of the artistic connection that develops between the performer and the audience.

Music library – develops auditory culture and repertoire thinking through individual and group visits.

Musical text and instruments – visual analysis and interpretation of musical material using available instruments, primarily the piano.

Graphic and visual aids – generalization and systematization of theoretical information using tables, diagrams, and drawings.

Dialogue exercises also involve collaborative analysis of the content of musical works and involve students in an exchange of ideas.

Teaching Methodology

Lectures – Theoretical materials are taught to students through introductory lectures, problem-based lectures, lectures taught using visual aids, and lectures based on modern information technologies.

Dialogue and seminar sessions – Students' thinking is expanded through the analysis of musical works, comparison of interpretations, and collective discussion of aesthetic and hermeneutic issues.

Practical sessions – Practical assignments are completed to analyze musical texts, reveal artistic content, interpret compositional structure, and performance features.

Independent creative activities – Students' independent creative research develops their personal approach to musical texts. In the process, they strive to reveal the composer's intention and express the musical idea through artistic interpretation, and develop musical thinking and creativity.

Use of audio and video materials.

Creative council: a creative commission that evaluates student interpretations.

Consultations: group or individual, especially before public speaking.

Concerts and auditions: listening to different interpretations and participating in performance activities.

The main functional areas of the program are as follows:

Cultural function – To develop students' systematic knowledge of cultural heritage, art history, and musical traditions and to increase their cultural competence through their application in practical musical activities.

Creative function – Activation of students' creative potential, directing them to search for original performance and interpretation styles.

Activity function – Serves to arouse interest in music education, strengthen professional motivation and gain practical experience.

Cognitive function – Ensuring intellectual development through the acquisition of new musical theoretical knowledge, concepts and practical skills.

Reflective function – Independent analysis of the results of the student's creative and educational activities, identification of errors and development of self-improvement strategies.

Thus, personal work and its functional areas serve to effectively develop the student's creative and professional competence, ensure individual orientation of the educational process and increase pedagogical efficiency.

Aesthetic – emotional: formation of aesthetic taste and emotional experience in the field of music.

Self-awareness: identification of personal abilities, their application in creative and musical activities.

The final block of the model develops a monitoring and performance management system. This section assesses the level of hermeneutic development of future music education specialists. The assessment criteria and indicators identified in this block demonstrate the effectiveness of the educational process. This mechanism creates an environment of constructive interaction between the teacher and the student in the educational process, enriches the student's musical thinking, creativity and interpretative abilities.

“Emotional intelligence” refers to the ability to help a person understand his own and

others' emotions, increase knowledge and efficiency, make decisions and establish harmonious relationships with the outside world”.

It also allows for the correct management of cognitive processes, deepen aesthetic sensitivity, increase the ability to make independent creative decisions, and ultimately train professional performers and qualified music teachers.

Modeling the educational process based on design principles:

Identifying the most effective teaching methods and technologies that meet the educational goal;

Ensuring continuity and consistency between theoretical knowledge and practical activities;

A differentiated approach to educational materials adapted to the cognitive abilities of students;

Effective use of modern information and communication tools, music applications, audio and video materials, virtual platforms and digital resources;

The formative stage ensures the consistent development of students' competencies in in-depth analysis, interpretation and expression of content through performance of musical texts. This creates the basis for improving the professional skills, creative thinking and aesthetic taste of future music teachers.

In conclusion, high efficiency is achieved when the technological foundations of developing hermeneutic competence in music education students are implemented in harmony with modern pedagogical approaches. The technological approach serves to organize the process of music education on the basis of deep understanding, interpretation, and pedagogical reflection.

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THEORETICAL AND HISTORICAL ASPECTS OF MUSICAL HERMENEUTICS

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Abstract

Today, the Republic of Uzbekistan is implementing comprehensive reforms in the field of culture and art, which, as a guideline, encourage the development of music education and creative competencies.

The article analyzes the theoretical and historical aspects of musical hermeneutics for future music teachers by shaping the integration of music education disciplines with social sciences and humanities and establishing interdisciplinary collaboration.

Keywords: *teacher, professional competence, classification, improvement, competence, hermeneutic competence*

For this purpose, Presidential resolutions have been adopted, setting out measures in the field of music education and musical competence. For example, the Decrees of the President of the Republic of Uzbekistan dated January 28, 2022 No. PF-60 “On the Development Strategy of New Uzbekistan for 2022–2026”, dated May 26, 2020, No. PF-6000 “On measures to further increase the role and influence of the sphere of culture and art in the life of society”, This innovation serves to increase the professional potential of the teacher and allows for an in-depth study of the hermeneutic components of music pedagogy.

Hermeneutic competence is a system of knowledge, skills and personal thinking required in the process of interpretation, understanding and performance in music education and performance practice. It includes

not only technical skills, but also the perception of the inner idea, emotional and aesthetic layers of a musical work. The development of hermeneutic competence deepens musical thinking, creative interpretation and aesthetic perception, and also involves the student and performer as active subjects.

The theoretical significance of hermeneutics According to N. O. Telegina, for musical works, it is defined as the “ability to interpret artistically”. These skills define future music teachers as working with musical notes, analyzing, studying performance skills, interpreting, reconstructing semantic meanings, and expanding their imagination through listening. Through this knowledge, the author and listener are given the ability to understand music and develop personal creative skills (Telegina N. O., 2014, 8).

“It creates the opportunity to develop strategies to achieve goals and increase efficiency in the process of their implementation.”

In order to develop hermeneutics in the field of music, these grounded theories suggest that hermeneutic competence includes not only technical or theoretical knowledge, but also aesthetic, emotional and cultural thinking. In this context, the main components of strategies as components are:

1. Perception of meaning
2. Understanding of the historical-cultural context
3. Personal aesthetic experience
4. Pedagogical approach
5. Reflective activity

Thus, hermeneutic competence, as a concept that combines theoretical and practical aspects, shapes the processes of understanding, interpretation, and creative development of art by students and performers in music pedagogy.

1. Active listening and analysis
2. Question-and-answer and discussion
3. Creative interpretation exercises
4. Reflective and written analysis
5. Integrated approach

“There is a need for a two-way understanding of the language of music. On the one hand, the musical text is expressed through notes, and on the other hand, these notes are perceived as sounds. Which sign has the ability to convey meaning?” From our point of view, this sign is a sequence of sounds performed by the interpreter-performer and perceived by the listener. At the same time, these sounds are not expressed in a verbal code, but as a musical code that is present in the musical note and must be decoded by the listener through the interpretation of the interpreter-performer.

It is recommended to connect music with literature, history and art. For example, interpreting a work by comparing it with the literature of the time or historical events expands the ability of students to understand.

Hermeneutic competence allows the student to deeply understand and interpret the work, rather than simply memorizing musical knowledge. This strengthens musical thinking, creative thinking and aesthetic views. At the same time, competence serves

to create a dialogue between the performer and the listener in the practice of musical performance.

As a result, the student or performer acquires an active and independent approach to music not only from a technical, but also from an ideological, cultural and aesthetic point of view.

Music, with its abstract and multi-layered nature, occupies a special place in the spiritual culture of humanity. It is important to perceive it not only through intellectual perception, but also through spiritual experiences. In this regard, the use of a hermeneutic approach aimed at understanding and interpreting the essence of a musical work is of particular importance in the process of training future music teachers.

The levels of development of hermeneutic competence in future music teachers and the criteria for their assessment include: the level of knowledge (understanding the composer's idea), the analytical level (mastering the methodology of the hermeneutic framework), the value level (analysis of the aesthetic values of the period in which the work was created) and the integrative level (taking into account the personality and creative direction of the composer). These criteria allow us to determine the level of formation of hermeneutic competence and they are assessed at low, medium and high levels.

The given criteria and indicators allow us to determine the levels of formation of hermeneutic competence: low, medium and high.

The low level is a stage in which reproductive-receptive activity prevails, is normative, mainly intuitive and disorganized. Students at this stage have partially formed knowledge and undeveloped skills and abilities.

Student competence in musical analysis.

Intermediate level: Students are constructive and reproductive, understanding the main idea of a musical work based on the teacher's recommendations. At the same time, they do not always fully understand the composer's intention and have difficulty determining the historical context and chronology of styles.

Advanced level: Students demonstrate creative and productive competence,

understanding the idea of the work, taking into account the author's purpose and intention. They are able to independently analyze motifs and compositional elements, and express the musical work with an individual interpretation.

“Cultural approach – the work of a professional musician is considered in the context of the national component of culture” (Asafyev, B.V., 1971, 71). For example, when performing the works of P. I. Tchaikovsky, the listener feels the mood and spiritual changes of the music. At the same time, the character of L. Beethoven's sonatas and symphonies is not given to the Russian performer voluntarily; their understanding and assimilation is carried out in the process of listening to audio recordings, concert performances, or independent practice.

Musical hermeneutics, which arose in the works of G. Kretschmar, developed during scientific discussions with K. Dalhaus, A. Schering and other representatives of musical art. The main goal of musical hermeneutics is to use hermeneutic analysis as a means of understanding the content of the musical text.

The unexpected and innovative stylistic trends that emerged in the history of music of the 20th century show that the denial of hermeneutic analysis in the process of interpretation leads to a misunderstanding of the musical content, and in some cases to aesthetically ambiguous results. The hermeneutic approach allows us to restore the inextricable link between theory and performance practice. It helps to understand music not just as a set of melody and harmony, but as a living, meaningful and cultural phenomenon. B. M. Bim-Bad describes music as a phenomenon characterized by the highest degree

of abstraction, artificiality, and humanity among the art forms. At the same time, music embodies mysterious and incomprehensible layers that have not yet been fully explained; in the author's opinion, music and love are inherently not amenable to complete decoding and rational explanation.

The artistic development of a musician is closely related to the ability to clearly understand and take into account the proportions, information systems, semantic hints, and dramatic surprises of the performed work. Modern performers, sometimes striving to amaze the listener with external fluency and technical attractiveness, can disrupt the internal logical consistency of the musical process. As a result, even an inexperienced listener intuitively feels the inorganicity and disorder of the process taking place, experiences a state of internal contradiction and energetic “unconscious discontent”. The process of understanding means understanding the content of the text through its structural elements, based on the personal experience and cultural memory of the performer.

Therefore, the future musicologist must not only be able to hear the author's work, but also be able to distinguish its central semantic layers. The conceptual content, aesthetic signs and emotional subtleties hidden in the musical text must be deeply analyzed and revealed on the basis of conscious interpretation. In practice, many performers rely too much on printed notes in interpreting the work, seeking musical truth only within the framework of graphic symbols. However, technical performance alone is not enough: the performer must be able to involve the listener in the musical process, direct and inspire him.

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THE FORMATION AND HISTORICAL DEVELOPMENT OF THE SINGING TRADITION IN UZBEKISTAN

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Abstract

The article highlights some processes in the history of Uzbek singing. At the same time, valuable opinions of great scholars in the field are cited in the form of quotes. The process of professionalization of singing in the history of Uzbek musical art is analyzed. This article also contains information on the importance of compositional creativity in musical culture.

Keywords: *tradition, voice, solo singing, ensemble singing, folklore music, literature, poetry*

Introduction

Just as peoples around the world have their own traditions, way of life, and customs, their music also has its own performance styles that have been formed to a certain extent. In particular, the traditions existing in the music of the peoples of the East amaze with their considerable systematization and complexity. In this article, it was found necessary to shed some light on the singing traditions and history of its development in Uzbek music, which is an integral part of Eastern music. It also provides information about the thoughts and views of past people about the human voice, and events that reflected the impact of the voice on the human mind. The scientific significance of this research is that we hope that the information about the secrets and skills of singing that exist in history will serve to some extent for the development of the professional skills of the young generation that is growing up today.

Research method

The research design is theoretical, relying mainly on existing literature in the field and historical information contained from them. It is known from historical sources that our musical culture is connected with a long history. The material evidence found through the work of archaeologists, the instruments of music and images of musicians painted on stone walls, and the depiction of musicians at banquets in the palaces of kings in miniature indicate that the sounds of our musical performance have reached us for centuries.

“For centuries, even millennia, the art of voice existed even before musical instruments were invented. After the art of voice matured, music, in turn, emerged consciously, that is, in terms of specific pitch and instrument.” (Matyakubov Sh., 2018, from topic 7). Traditional solo singing is one of the main directions in the performing culture of Uzbekistan. According to experts, the musical

art of the Uzbek people, like that of the peoples of the world, originated from monody. In ancient times, after a person understood his own voice, that started humming. Gradually, this humming developed, turned into a vocal tone, and the basis was created for a person to sing his own feelings. As a result, the phenomenon of **solo singing** (singing in a single voice) emerged and improved, took on the form of **tradition** (transferring experience to another person) (Yo'lchiyeva M., 2018, p. 5). "The word *traditional* (traditions) in the concept of "The art of traditional solo singing" is defined as follows: "In traditions, on the one hand, one can clearly observe inheritance and social succession, and on the other hand, renewal and youthfulness" (Umarov A., Bekmurodov M., 2015, p. 17). Miniatures that reflect history also feature images of singers. "Among the beautiful miniatures is the 16th-century Samarkand manuscript "Zafarnoma" ("The Book of the Timurid Victories"). One of the miniatures in it depicts a feast organized by Amir Temur after a successful campaign. Three musicians are seated in front of the throne, and a singer with a bayoz is located opposite them" (Maqoms, mugams and contemporary composers' work. 1978, p. 69).

Results analysis

In the East, the voice was considered the origin of all musical instruments, and the human voice was considered fundamentally primary and authoritative in terms of instrument making. "In his treatise on music by the famous scholar Al-Farabi, who lived in Central Asia, it is said that "instrumental music accompanies the song or imitates the voice, enriches it, and forms the initial music of the song and the instrumental part in between. This gives the singer a rest. At the same time, they enrich the vocal music by emphasizing the parts that the singer's voice cannot reach." (Yunus Rajabiy. 1959, p. V). Although the instrument enhances the meaning to be conveyed through the voice and increases its impact, the status of the singing process performed without an instrument does not diminish. The superiority of the human voice over other sounds found in nature has been repeatedly emphasized. "That is why the great Eastern encyclopedist Abu Nasr Farabi defined it as: "The most perfect

instrument is the human throat, and the most perfect music is the human voice." (Khamidova M. A., 2009, p. 5). The emergence of art forms created by the human voice and intended to be performed by the voice is much older than instrumental music. Its history goes back to very distant, primitive times (when music and singing skills were not yet professional, and singing had not yet emerged as a specialization). "In the Near and Middle East, particularly in the ancient states of Central Asia, professional musical art, which emerged in city palaces, has long used solo and ensemble singing performance forms." (Razzoqova M., 2015, p. 3).

The rise of singing to the level of professionalism indicates its transition to a new stage. Professionalism, as observed in the musical art of Uzbek and other Eastern countries, was formed in the first centuries of our era and improved over the centuries, achieving high results in the field of performing arts and in the creation of works of vocal and instrumental music of various genres. "The first stage of the emergence of professionalism in the musical art of the peoples of Central Asia dates back to the period of the Kushan kingdom. This conclusion has several supporting points. It is known that material finds have been discovered that point to the emergence of a new reality in the musical life of that time, serving as important indirect evidence." (Yunusov R., 2022, P. 15–16). In ancient times, the importance of compositional creativity in musical culture was great, and it was vividly demonstrated in the harmony of singing in palace and instrumental performance. "Thanks to the favorable conditions in the palace, regular cultural contacts and exchanges brought wonderful artistic results. As a result, literature and poetry, music and national dance, fine arts and folk crafts, performing arts and other types of art positively influenced each other and continued to develop in this way." (Yunusov R., 2022, p. 14). During the Sassanid period, both the art of playing and the art of singing were highly valued. Barbad Marvazi, who created 360 songs and 30 melodies, became famous with his musical works. The embodiment of Barbad Marvazi's image as a singer, musician, and creativity, as well as his direct competition with other professionals, are described as

a certain process in the works of Abulqasim Firdawsi (940–1020), Abu Mansur as-Sa'alibi (961–1038), Nasir Khusraw (1004–1088), Nizami Ganjavi (1141–1209), Nasir al-Din al-Tusi (1201–1274), and Amir Khusraw Dehlavi (1253–1325). The 9th–10th centuries, recognized as the first Renaissance in Central Asia, that is, the Samanid era, created great opportunities and an environment for development in the art of music, as in all other fields. Considered a contemporary of Farabi, Abu Abdullah Ja'far Rudaki (860–941) was the author of works that were profound artistic complexes of musical and poetic creativity and were preserved for centuries. He was known and recognized among the powerful Samanid dynasty and all non-Arab peoples. Literature reports that Rudaki first interpreted the "Qasida of Bukhara" in a badiha style during the early morning of Nasr II ibn Ahmad Samani. Rudaki knew that prose would not affect the emir, who was not returning to his homeland, and therefore used poetry. He had sung his qasida on the pitch of "Ushshaq" in the morning, after the palace musicians and singers, and taking up the chang in his hand. The emir was deeply impressed by

such a master of improvisation-singing and set off on his journey.

Conclusion

As a conclusion, since sound can have both beneficial and harmful effects on the human psyche, it was seen not only as a means of increasing faith but also as a means of casting doubt on the heart. As a result, it could only be used within certain times and circumstances, such as during holidays, solemn events, and celebrations.

In the "Nasihatnama" (Qabusnama), written in the last quarter of the 11th century by Kaykovus ibn Iskandar, the grandson of the king of Western Iran, for his own son Gilan-shah, the thirty-sixth chapter reflects the views on the hafiz and musicianship. It states that the hafiz should be gentle, cheerful, always pure, good-looking, well-spoken, and should be free from bad qualities. It also states: "If you are a Hafiz and know how to write poetry, do not be greedy about reciting your own poetry, even though your poetry pleases you, it may not please others, because Hafizs are narrators of folk poetry, not narrators of their own poetry." (Kaikovus. 2019, p. 149).

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LOCAL SINGING STYLES IN UZBEKISTAN

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Abstract

The article contains information about local singing styles in Uzbekistan. It also discusses the importance of art that reflects national values in the education of future generations in the process of globalization. The diversity and different aspects of musical genres are also mentioned. At the same time, the article also presents a special map reflecting the regions in Uzbekistan where local singing styles are widespread. Views are also presented on which areas should be further investigated in the future.

Keywords: *maqom, ashula, katta ashula, alla, lapar, yalla, qo'shiq, askiya, mavrigi, bux-orch, suvora, diydalashma, doston, folklore, baxshi, terma*

Introduction

In the process of globalization, the role of national values and traditions in the education of youth is becoming increasingly important. In this regard, it is very important to preserve classical style in all aspects of culture, including the art of music. The scientific and practical significance of research conducted in this field is that it can help young people fully realize their values. At the same time, educational programs based on the results of scientific research also serve as effective methods of educating them. In addition, it can also be an additional source for introducing the original musical samples of a particular people to the world. The study and extensive research of the local characteristics of the singing style in Uzbekistan has not lost its importance even today. The goal of the study is to delve deeper into the areas where each local style

is prevalent, analyze it, and shed more light on its differences.

Research method

Over the centuries, unique traditions have emerged in the development of performing arts, and performers are considered the guardians and bearers of these traditions. "Through the historical development of performance practice across local regions, within particular groups, and on the basis of independent creativity, they have contributed to the emergence of oasis, group, and individual performance styles" (Begmatov S. 2007, p. 17).

There are mainly four local styles formed in Uzbekistan, which are as follows:

1. Fergana-Tashkent local style. This singing style took shape in the Fergana, Andijan, Namangan, and Tashkent regions.

2. Bukhara-Samarkand local style. Geographically located in the center of

Uzbekistan, in the Zarafshan River basin, the Samarkand, Navoi, and Bukhara regions are the areas where this singing style is widespread.

3. Khorezm local style. Geographically located in the west of Uzbekistan, on the lower Amu Darya, the Khorezm region and nearby areas are the places where this singing style is widespread.

4. Kashkadarya-Surkhandarya local style. The following singing style is widespread in the southern regions of Uzbekistan, Kashkadarya and Surkhandarya, as well as in the southern Samarkand region.

Each local style has its own unique aspects, including its geographical and cultural environment, historically defined lifestyle of the population, musical dialect, musical genres, instruments, performance styles, and internal performing schools formed on their basis. In covering such topics, comparative and theoretical methods are mainly used. Relevant literature on the topic is cited. As a result of the research, a map of the regions where local styles are widespread in Uzbekistan is provided.

Results and analysis

Fergana-Tashkent local style. The following local style, which is characterized by Fergana-Tashkent maqom performance traditions, requires a wide vocal range. Precisely, katta ashula specific to the valley requires this. Maqom is a classical music genre. Ashula is a singing genre with a wide vocal range. Katta ashula is a type of ashula performed without instruments and ashulachilik is ashula singing performance. In many cases, the development of singing has also resulted in the emergence of individual performance styles. The reason for this is the widespread popularity of the genre which is specific to this region – katta ashula performance. “In the Hafiz traditions of the Fergana Valley, along with the traditions of katta ashula, allachilik, and performance traditions, maqom performance also took a special place in practice. It is no secret that the “Shashmaqom” tradition was the basis for the emergence of the Fergana-Tashkent maqom performance traditions” (Begmatov S. 2007, p. 45). Here is given the description of genres which are characteristic of Fergana-Tashkent

local style: Alla is one of the genres of Uzbek folk music, lullaby. Allachilik is art of singing alla. Lapar is a type of Uzbek folk singing performed with dance, yalla is one of the genres of Uzbek folk music. Qo’shiq is a type of singing characterized by a smaller scale. Askiya is a competition among wordmasters conducted with sharp wit and humor.

Bukhara-Samarkand local style.

One of the most important aspects of Bukhara-Samarkand local style is the wide breath. Wide breath is one of the important factors in the performance of Shashmaqom. Vocal skills vary across genres. Freely performing in mavrigi and similar genres is one of its advantages for singers in this region. In performance, the precision of articulation and the special importance given to each letter (especially vowels) ensure a complete, resonant interpretation of the works. A number of famous singers who sang in the Samarkand performing traditions were based on the Bukhara school of Shashmaqom performance and enriched it with a certain Voha’s characteristics. Here, one can see some changes, repetitions typical of this style, and enrichment with Fergana-style ornaments. The unique aspects of this locale can be seen in “Buxorcha” and “Mavrigi”. (Mavrigi is an ancient dance-oriented genre, a composition featuring both instrumental and vocal performance. Buxorcha is a musical genre characteristic of Bukhara).

Khorezm local style. “The Khorezm musical style consists of the folk qo’shiq and lapars of the region, various ceremonial, performance, game and dance melodies, as well as professional musical traditions such as doston performance, ashula singing, and maqom art. Khorezm music, which is a component of Uzbek music, also has a distinctive charm and, to a certain extent, has aspects close to Turkmen and Azerbaijani music” (Tursunov R., Mannopov S. 2003, p. 20). In Khorezm, ashula performers are more commonly called “go’yanda”. In Khorezm, there are separate singing traditions called “Suvora” and “Mustahzod”. “Suvora” is also cited as the name of a series of classical Sufi mystical songs (Mulla Bekjon Rahmon o’g’li, Muhammad Yusuf Devonzoda, 2014, p. 53). There are also special competitions for suvora performers called “didilashma” or “diyda-

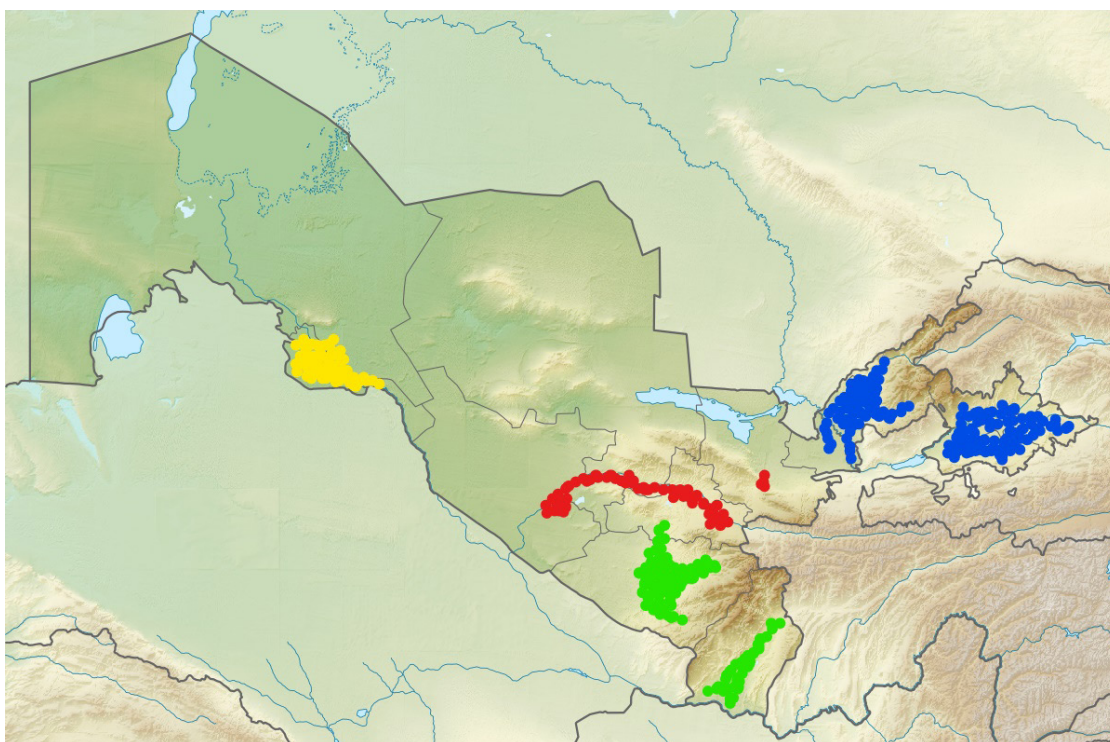
lashma". "Xorazm dostonchiligi" (Epic performing specific to Khorezm) is also an art form unique to this locality. Here the word "doston" means a musical epic and "dostonchilik" is the art of performing doston.

Kashkadarya-Surkhandarya local style. Based on several years of observations, it has been concluded that the voices of male singers in this locality are mainly lyrical baritone and dramatic tenor. The Kashkadarya-Surkhandarya singing style, which is distinguished by its folklore and "baxshichilik" – the art of baxshi (baxshi is a performer of doston), is characterized by genres with a relatively narrow vocal range. It is also famous for its dance-oriented music and song genres. Sing-

ing "terma" is also a characteristic of this locality. "In such terms, the declamation-like melodic structures and epic narrative typical of past examples remain one of the leading features. This, in turn, is also related to the tradition of performing similar terms, the special style of singing, that is, the need to rasp the throat in a particular style to produce sound. That is probably why, in any case, performers other than baxshi-poets can hardly sing such terms" (Karomatov F. 1985, p. 7).

Below is a map of Uzbekistan. The map does not include place names (so as not to interfere with the image). On it, we can see the regions where local styles of singing are widespread:

Figure 1.



■ **Fergana-Tashkent local style.**

■ **Bukhara-Samarkand local style.**

■ **Khorezm local style.**

■ **Kashkadarya-Surkhandarya local style.**

This map (The map from the following website was used: [Fayl: Relief Map of Uzbekistan.png](#) – Vikipediya) needs to be further improved.

Conclusion

The following study, albeit briefly, once again proves that local singing styles in Uzbekistan are distinguished from each other by different characteristics and genres. As a scientific novelty, the geographical picture presented in the article shows that cities in densely populated river basins are the main destinations for these styles, but it cannot be said that this exactly coincides with the spread of local dialects. This map was constructed relatively. It is possible that several local performance styles exist in a region

at the same time. For this reason, this map needs to be further improved. However, we hope that it will be useful for researchers in terms of theoretically imagining the regions.

It is appropriate that future field studies be conducted in the Lower Amu Darya and Mirzachul regions. In addition, studies conducted outside Uzbekistan are also important.

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DRAMATURGICAL FEATURES OF VARIATIONS BY LUDWIG VAN BEETHOVEN

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Abstract

This article examines the dramaturgical features of variation cycles in the piano works of Ludwig van Beethoven. The study focuses on the evolution of the variation genre in Beethoven's oeuvre, highlighting the transition from ornamental variation to a structurally and conceptually complex form. Particular attention is given to the role of tonal and modal relationships, including the function of the *Minore* as a key dramaturgical device.

The research analyzes the principles of thematic development, metric organization, and tempo relationships, emphasizing their contribution to the unity of the variation cycle. Special consideration is given to structural techniques such as arch form, central symmetry, and continuous development, as well as to the role of polyphonic methods and motivic integration.

The article also addresses the transformation of the variation cycle in Beethoven's mature and late periods, where individual stylistic features become increasingly prominent. It is argued that Beethoven reconceptualizes the variation cycle as a dynamic process of juxtaposition and development of contrasting expressive spheres, closely related to symphonic thinking.

The findings demonstrate that Beethoven's principal achievement in the field of variation lies in the synthesis of contrast and directed development, leading to a new level of structural unity and artistic generalization. His variation cycles reveal a tendency to transcend the traditional boundaries of the genre, ultimately contributing to the formation of Romantic aesthetics. **Keywords:** *piano variations, variation cycle, musical dramaturgy, thematic development, tonal and modal relationships*

Introduction

The variation genre occupies a significant place in the history of European music, particularly within the framework of Viennese Classicism. However, among the various genres of Beethoven's piano oeuvre, variations remain comparatively underexplored. This circumstance determines the relevance of the present study.

Beethoven composed variations throughout his entire creative career; therefore, this genre clearly reflects an evolutionary trajectory associated with the transition from strict ornamental variation to a freer and more structurally complex type. His early variation cycles largely continue the traditions of ornamental variation.

While building upon the traditions of Joseph Haydn and Wolfgang Amadeus Mozart, L. Beethoven simultaneously reveals new expressive possibilities in his variations. As noted by N. Fishman, “ornament begins to transform from a means of embellishment into a means of thematic development.” In this context, tonal relationships acquire particular importance. Beethoven rarely preserves tonal unity, primarily maintaining it in variation movements within sonata cycles, whereas in independent variation cycles a fixed tonality becomes the exception (e.g., Variations, Op. 76).

Beginning with the variation movements of the Bonn period, Beethoven introduces the *Minore*, thereby establishing modal contrast as a key dramaturgical device. This contrast is often intensified through changes in tempo and character. Already in early variation cycles, dramatic minor variations emerge, contrasting with surrounding sections and generating a strong impulse for development. In some cases, the influence of the *Minore* extends into the coda, and its placement reveals certain structural regularities.

In Beethoven’s mature-period variations, the juxtaposition of both parallel and relative tonalities plays a significant role. In certain cases, the preservation of meter functions as a unifying factor, both in sonata movements and in independent works. Unlike Mozart, Beethoven generally avoids metric contrast in variation movements of the early and middle periods, a tendency observable even in large-scale cycles such as the *32 Variations*, WoO 80, and the *15 Variations*, Op. 35. In his late sonatas, however, Beethoven treats meter more flexibly as a means of unification. In some variation cycles, rhythmic contrast becomes the structural basis, reflecting the opposition of distinct expressive spheres (e.g., Variations, Op. 76).

Extended slow variations are relatively rare in Beethoven’s piano cycles. In contrast to Mozart, Beethoven largely abandons them in solo works. However, the Mozartian tradition of placing a slow variation before the finale is preserved in chamber variation cycles, particularly in the cello variations and the trio variations, Op. 121a. These works also demonstrate a tendency toward an in-

creased number of slow variations (e.g., Op. 66).

Beethoven frequently follows Mozart’s model in accelerating the tempo of the final variation and introducing a change of meter; however, the contrast is more pronounced metrically than temporally. Alternation between duple and triple meter becomes more frequent, and tempo modifications may occur within individual variations.

The issue of tempo unity in Beethoven’s variation cycles is complex. The absence of explicit tempo indications does not necessarily imply a single tempo throughout the cycle. Rather, tempo markings often function in a relative manner, forming an internally coordinated system that contributes to the overall coherence of the work.

Where tempo and meter remain unchanged, contrast may be achieved through progressive rhythmic diminution, whereby each successive variation employs increasingly shorter note values, creating the impression of acceleration. This technique is widely used in variation movements by both Mozart and Beethoven.

Method

Structural devices play a crucial role in achieving the unity of the variation cycle. Symmetry may be established through the central placement of a minor variation, articulating a tripartite structure. Another important unifying principle is the so-called “arch,” formed by the partial or complete return of the theme. While the *da capo* principle is not characteristic of early cycles, Beethoven more frequently employs exact thematic restatement in later works.

Unity is further reinforced through the isolation of a core thematic motive and its subsequent presentation in different tonal contexts, enhancing both dynamism and structural coherence. Codas often contain additional variation processes, sometimes in a different key.

A characteristic feature of Beethoven’s variation cycles is the intensification of activity in the concluding sections, whose function, as noted by B. A. Katz, lies in the “synthesis of various stages of development.” This tendency toward generalization explains Beethoven’s introduction of

the fugue as a finale in the Variations, Op. 35, where it becomes an integral structural component.

One of the most important unifying principles in Beethoven's variations is continuous development. In mature works, successive variations are often connected through uninterrupted motion, so that each becomes a direct continuation of the previous one. Beethoven also employs techniques of textual "reflection," preserving certain thematic or accompanimental elements across variations.

Another unifying device is the use of harmonic suspension on unstable chords. For example, in the G major cycle, WoO 77, a dominant harmony precedes the coda, while in Op. 35 a fermata on a dominant chord prepares the transition to the fugue. Beethoven also occasionally introduces improvisatory sections before the finale, functioning as transitions to the reprise.

In the *Diabelli Variations*, Op. 120, a cadenza precedes the final variation, featuring an enharmonic modulation from E-flat major to C major through reinterpretation of an augmented triad. Variation movements within sonatas may also include connective episodes.

Intonational relationships between variations play a significant role: certain thematic elements assume the function of leitmotifs, permeating the entire cycle. Polyphonic techniques, including imitation, are also widely employed.

Already in early variation cycles, the idea of a large concluding fugue emerges, later fully realized in Opp. 35 and 120. The dramaturgy of Beethoven's variations – especially in the mature period – is closely connected with symphonic principles. The variation cycle is conceived as a process of juxtaposition and development of contrasting expressive domains.

Results

Beethoven's principal achievement in the field of variation lies in the synthesis of contrast with dynamic and goal-directed development. A pronounced centripetal tendency is evident, particularly toward the conclusion of the cycle, where all elements converge into a unified artistic whole. Beethoven's variations demonstrate a clear tendency to transcend the conventional limits of the genre.

The relationship between general and individual features evolves throughout Beethoven's oeuvre. Early works exhibit characteristics typical of late eighteenth-century virtuoso variations. Variations on original themes are most often embedded within sonata cycles, while independent works frequently serve pedagogical purposes. Drawing upon the techniques of Haydn and Mozart, Beethoven develops principles – such as intonational unity and developmental intensity – that reach full realization in his mature works.

From the early 1800s onward, independent variation cycles on original themes assume primary importance. Individual stylistic traits become increasingly prominent, reflecting Beethoven's transition to a fundamentally new compositional approach – the so-called "new manner." Its defining features include large-scale design, structural unity, interaction of different formal principles, intensified contrast between expressive spheres, individualization of each variation, and expansion of pianistic technique. At the same time, classical principles remain operative. In late works, variations acquire a philosophical function within the sonata cycle, and ornamental variation reaches a new conceptual level.

Thus, Beethoven's variations demonstrate a clear evolution from adherence to the principles of Haydn and Mozart toward the expansion and deepening of individual stylistic features.

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HISTORICAL AND EVOLUTIONARY DEVELOPMENT OF SHASHMAQOM TRADITIONS AND IMOMJON IKROMOV'S COMPOSITIONAL APPROACH TO MAQOM MUSIC

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Abstract

This article examines the historical formation, stages of development, and contemporary performance traditions of maqom art, which represents an essential component of the Uzbek classical musical heritage. The article also analyzes the creative activity of Imomjon Ikromov, who occupies an important place in the development of Uzbek compositional art. Special emphasis is placed on the composer's engagement with maqom instrumental melodies and on the transformation of such works as "Cho'li Iroq" and "Munojot" into vocal pieces. Their artistic characteristics and their role in continuing maqom traditions are discussed in detail. The research further highlights the modal–intonational nature of maqom melodies, the system of *namud*, and the interaction between musical structure and poetic text from a scholarly perspective. In addition, the article addresses issues related to preserving and developing maqom art and transmitting it to younger generations within the conditions of the modern cultural environment.

Keywords: *Shashmaqom, maqom system, maqom performance, compositional creativity, Imomjon Ikromov, Cho'li Iroq, Munojot, maqom modal system, namud, master–disciple tradition, Uzbek classical music*

The multi-layered and diverse musical heritage of the Uzbek people includes the art of maqom as a highly refined artistic phenomenon possessing distinctive aesthetic, historical, and theoretical value. Maqom is not only a professional musical form based on a specific modal, melodic, and rhythmic system, but also a complex artistic structure that embodies the centuries-old artistic thinking, spiritual world, philosophical

views, and aesthetic ideals of the peoples of the East. In this sense, the maqom system represents a unique phenomenon that preserves the historical memory of the people, their spiritual heritage, refined artistic taste, and mature performance culture.

When analyzing the history of maqom art, it is important to consider not only its musical dimension but also its essence as a socio-cultural system. Over the centuries,

maqom evolved and flourished within royal courts, madrasas, literary and artistic gatherings, Sufi assemblies, and intellectual circles. As a result, it embodies a synthesis of religious and philosophical symbolism, aesthetic interpretations of love, and educational and spiritual meanings. In particular, the widespread use of ghazals by classical poets such as Alisher Navoi, Jami, Bedil, Hafiz, Mashrab, and Lutfiy within maqom repertoires clearly demonstrates its nature as a phenomenon of musical and literary synthesis. Therefore, understanding maqom requires studying it not only through modal, rhythmic, or structural criteria, but also within the broader context of Eastern artistic thought.

At present, two main directions can be observed in the development of maqom art. On the one hand, there is a strong effort to preserve traditional schools, the master-disciple relationship, and historically established performance practices. On the other hand, tendencies toward stage adaptation, ensemble performance, notation, and adjustment to a wider audience are becoming increasingly prominent. At times, this situation may lead to the risk of diminishing the inner philosophical depth of maqom and the logical structure of its cyclical performance. The full artistic impact of maqom is most clearly revealed when it is perceived as a complete cycle with its internal stages and dramaturgical development. Frequent performance of individual excerpts in concert practice may, on the one hand, bring listeners closer to maqom, but on the other hand, it may fragment its holistic nature and internal philosophical meaning. Therefore, the issue of restoring and preserving the cyclical performance tradition remains an important and urgent task for contemporary maqom studies.

Imomjon Ikromov belonged to the older generation of master musicians and had a deep command of such traditional instruments as the *tanbur*, *dutor*, and *ghijjak*. His creative formation was significantly influenced by the musical environment of Tashkent, his education at the People's Conservatory, and his artistic connections with masters such as Shorahim Shoumarov, Solikhon Hoji, and Hoji Abdulaziz Rasulov. These factors contributed to the formation of a musical worldview in which traditional

performance practice, profound knowledge of maqom, and compositional intuition were harmoniously combined.

The composer occupies an important place in the history of Uzbek musical culture as a prominent composer, a highly skilled instrumentalist, an experienced pedagogue, and a respected master artist. His creative activity played a significant role in preserving and enriching the traditions of Uzbek classical music. Over the course of his career, the composer created more than 200 vocal pieces, instrumental melodies, and songs. In addition, his suites titled *Farhod*, *Ohangaron*, and *O'zbekiston* hold an important place within the Uzbek musical repertoire.

Works based on maqom traditions occupy a particularly significant place in Ikromov's creative legacy. Among them are such compositions as *So'lim* (based on a ghazal by Soatiy), *Tortadur* (based on a ghazal by Furqat), as well as the vocal works *Munojot*, *Cho'li Iroq*, and *Ajam*, composed on the basis of ghazals by Alisher Navoi. These pieces represent major vocal works created on the foundations of maqom melodic paths. One of the distinctive aspects of the composer's work is his practice of reinterpreting traditional folk melodies in vocal form. He successfully combined traditional melodies with Alisher Navoi's ghazals bearing the radifs "kelmadi," "ayt," and "etmush mani," creating new vocal interpretations of these poetic texts.

In performance practice, these works became widely known under the titles *Munojot – Sarvi gulro kelmadi*, *Cho'li Iroq – Diloromimg'a ayt*, and *Ajam – Etmush mani*. Today they are recognized not only in Uzbekistan but also internationally as part of the distinguished repertoire of Uzbek classical vocal music.

The artistic value of Imomjon Ikromov's creative legacy lies in the harmonious combination of deep lyrical expression, spiritual purity, and aesthetic beauty that profoundly affects the human psyche. In his works, folk melodiousness, national spirit, and classical traditions are organically intertwined, evoking deep emotional experiences in listeners. These melodies and songs reflect the people's sorrow and longing, their spiritual suffering, patriotic feelings, and the expression of national values.

In fact, within the Uzbek compositional tradition, the reinterpretation of folk melodies in vocal form has long been one of the established creative approaches. In the musical heritage of Uzbekistan, numerous works created through this method can be found. Among them are such well-known examples as *Dilxiroj*, *Cho'li Iroq*, *Hojiniyoz*, and *Munojot*. Through these works, composers enriched traditional folk melodies with new artistic interpretations and elevated them to the level of professional musical performance.

Imomjon Ikromov's engagement with maqom traditions is primarily characterized by introducing existing instrumental melodies into new vocal forms, linking them with poetic texts, and thereby creating new vocal paths. His treatment of the melody *Cho'li Iroq* is particularly significant in this respect. By its melodic nature, *Cho'li Iroq* is an instrumental work with a deeply contemplative, philosophical, and lyrical character. According to scholarly studies, although this melody has been preserved within the Fergana–Tashkent maqom traditions, its melodic origins are directly connected with the maqom *Iraq*. The composition embodies images of a spiritual journey, travel, search, and aspiration toward inner perfection. Its structure clearly reveals maqom-like developmental elements such as *daromad*, *bozgo'y*, the middle *avj*, and the grand *avj*. These characteristics allow *Cho'li Iroq* to be interpreted not merely as a simple instrumental piece, but as a highly artistic composition closely related to maqom musical thinking.

The association of this melody with the ghazal of Alisher Navoi beginning with the line “Ey nasimi subh, ahvolim diloromimg'a ayt” by Imomjon Ikromov represents an important event in the history of Uzbek composition. In this process, the composer did not simply adapt the poetic text to the melody; rather, he succeeded in discovering the inner spiritual harmony between the music and the poetry. The mood of longing and love, spiritual anguish, and delicate emotional expression present in Navoi's ghazal harmoniously corresponds with the melancholic, restrained, and profound melodic character of *Cho'li Iroq*, resulting in the artistic completeness of a new vocal composition. Such

an approach requires from the composer not only musical taste and experience but also a deep understanding of classical literature. In this sense, Ikromov's interpretation may be regarded as a mature example of compositional thinking.

Another important direction in Imomjon Ikromov's creative work is connected with *Munojot*. In Eastern musical thought, *Munojot* represents an ancient phenomenon that carries not only musical but also spiritual and aesthetic significance. The term, derived from Arabic and meaning “supplication,” “plea,” or “intimate address,” has come to signify in music the expression of deep inner feeling, spiritual appeal, and emotional suffering. Within the Uzbek classical musical heritage, *Munojot* is known as a major instrumental cycle that includes such sections as *Munojot*, *Savti Munojot*, and *Ufari Munojot*. In terms of modal foundations, it is closely related to the *Dugoh* and *Chorgoh* paths, yet its aesthetic nature is defined primarily by a sense of supplication, inner sorrow, and spiritual purification. By linking a ghazal of Alisher Navoi with the melody *Munojot* and creating a vocal interpretation, Imomjon Ikromov once again demonstrated a vivid synthesis of traditional musical heritage and classical poetry.

At this point, it is necessary to draw attention to another important issue: in the process of transforming maqom and maqom-like melodies into vocal compositions, the delicate balance between word and melody acquires special significance. Prolonged melodic lines, melismatic ornamentations, and *avj* structures may sometimes lead to the artificial separation of syllables in the pronunciation of the poetic text. For this reason, in maqom vocal performance the clear and meaningful articulation of the poetic text largely depends on the artistic taste of the performer and composer, their culture of pronunciation, and their ability to maintain a subtle balance between the musical and literary texts. Certain issues of textual articulation connected with the ghazal of Alisher Navoi in *Munojot* also provide an opportunity to draw important scholarly and practical conclusions from this perspective. Thus, maqom vocal compositions represent not merely melodies but a synthetic artistic system in

which word, meaning, and melody exist in organic unity.

Imomjon Ikromov's role in the development of Uzbek music is not limited solely to his compositional activity. For many years, he was also active as a performer and pedagogue, influencing the formation of numerous young musicians. In his creative work, folk melodicism, traditional modal thinking, maqom-based intonational logic, and smooth melodic development occupy a central place. In particular, the melodic style close to the Fergana–Tashkent maqom traditions, the principle of developing melodies through *bozgo'y* and *khona*, and the ability to express inner lyrical emotions in a concise yet expressive manner are among the most distinctive features of his compositional style. In this regard, he is highly valued as a continuator of the traditional Uzbek compositional school.

In the present period, alongside preserving and developing maqom art, the issue of bringing it closer to broader layers of society remains highly relevant. Against the background of the growing influence of mass culture and the proliferation of fast and simplified musical products, explaining to younger generations the nature of maqom—which requires a deep culture of attentive listening—remains a complex yet necessary task. Therefore, the introduction of specialized maqom-related disciplines within the educational system, the preparation of textbooks and teaching manuals, and the organization of competitions and practical seminars for young performers are of great importance. In particular, the inclusion of subjects such as *Maqom Alifbosi* in educational curricula contributes to strengthen-

ing methodological work in this field and to forming initial knowledge about maqom traditions.

Furthermore, the future of maqom art largely depends on the level of its scholarly research. It is essential to systematically study the historical layers of maqom repertoire, regional variants, performance schools, poetic foundations, issues of musical notation, and contemporary interpretations. Limiting maqom only to practical performance cannot fully reveal its theoretical, philosophical, and cultural potential. For this reason, research in maqom studies, ethnomusicology, textual studies, and performance practice should develop in a unified and coordinated direction.

In conclusion, Shashmaqom, and the Uzbek maqom system in general, represents one of the highest achievements of national artistic thought. Its internal laws formed over centuries, its complex modal and rhythmic systems, poetic foundations, and performance traditions constitute a unique reflection of the spiritual world of the Uzbek people. Imomjon Ikromov's creative engagement with traditional melodic sources such as *Cho'li Iroq* and *Munojot* demonstrates the capacity of maqom traditions to renew themselves across time. His compositional explorations are significant as vivid examples of continuing tradition in new artistic forms without breaking its essential foundations. Therefore, the deep study of maqom heritage and its preservation as a historical memory, an aesthetic value, and a living school of performance remain among the priority tasks of contemporary music scholarship and cultural policy.

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DRAMATURGICAL INTERPRETATION OF ORCHESTRA AND SOLO HARMONY IN P.I. TCHAIKOVSKY'S 1-ST PIANO CONCERT

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Abstract

Purpose: “Piano Concerto No. 1 in B minor, Op. 23” is a work that represents an important stage in the development of the concert genre of the Romantic era, in which the traditions of the classical ensemble are combined with the principles of symphonicism of the new era. In this concert, Pyotr Ilyich Tchaikovsky takes the relationship between the soloist and the orchestra out of the traditional model of competition and raises it to the level of symphonic cooperation.

Methods: The tonal and intonational features of the heroic theme presented by the orchestra in the introduction form the ideological basis of the dramaturgy of the entire work. The piano part, on the other hand, performs not only a virtuoso solo function, but also appears as a thematic and developing factor on an equal footing with the orchestral texture.

Results: The results of the scientific analysis show that the ensemble balance, agogic freedom, and dynamic contrasts in the work require a high level of creative collaboration between the soloist and the conductor.

Originality/Value: The work shows the transformation of the sonata-allegro form, the expansion of tonal dramaturgy, the system of motivic connections, and the methods of symphonic development. In this regard, the concerto is a vivid example of the implementation of the aesthetics of romantic symphony within the framework of the concert genre.

Keywords: *piano concerto, romantic symphonism, ensemble culture, solo and orchestral relationship, sonata-allegro form, tonal dramaturgy, motivic development, symphonic thinking, agogics, dynamic contrast*

Introduction

“As our President Shavkat Mirziyoyev noted, “If culture and art live, the nation and people, all of humanity, live peacefully”. From this perspective, the study and analysis of the masterpieces of world musical culture, in particular the legacy of P. I. Tchaikovsky, is of particular importance

in the spiritual development of the younger generation...”

“As pianist AV Gavrilov noted, Tchaikovsky’s Piano Concerto No. 1 is a masterpiece that is familiar and recognized by everyone, from peasants to kings. This concerto went down in history as the first piano concerto by a Russian composer to achieve internation-

al success” (URL: https://www.belcanto.ru/tchaikovsky_concerto1.html).

Pyotr Ilyich Tchaikovsky’s Piano Concerto No. 1 in B flat minor, Op. 23, is one of the pinnacles of world musical culture, and its famous Introduction is of revolutionary significance in the history of symphonic dramaturgy and piano performance. This Introduction is not only the prelude to the work, but also the monumental foundation that defines the substantive and emotional basis of the entire composition.

“Piano Concerto No. 1 in B minor, Op. 23” the opening movement of the work is built on the principles of romantic symphony, demonstrating dramatic breadth, thematic contrast, and a complex ensemble relationship between orchestra and soloist. Pyotr Ilyich Tchaikovsky composed this concerto in 1874–1875 and structured the opening movement as an independent symphonic episode, different from the usual sonata-allegro exposition. Although the work begins in the key of B minor, the opening theme sounds in the key of D-flat major, which provides the tonal dramatism and wide emotional palette characteristic of romantic music.

In the introduction, the orchestra, especially the horn and strings, presents a broad, heroic theme; in this theme, a sense of grandeur and inner strength is created through march-like movement and wide interval leaps. “Tchaikovsky presents his structural musical material naturally and lyrically, as if by voluntary inspiration, but at the same time it is highly planned and calculated. The main melody in the introduction contains the most important motivic core elements for the entire work... The themes of the three movements are delicately and deeply intertwined... Although Tchaikovsky presents his structural material naturally and lyrically, it is largely thought out and precisely calculated” (Michael Steinberg. 1998).

The piano, on the other hand, performs not a soloist’s predominance in the first act, but a harmonic and rhythmic support function: it enriches the orchestral text with strong chords and arpeggios and strengthens its timbral breadth. As noted in scientific analyses, this situation temporarily softens the traditional “soloist-orchestra opposition” in the concert genre, harmonizing them as

a single symphonic texture. In this respect, the introduction evokes an aesthetic impression close to a symphonic poem rather than a concert.

The ensemble responsibility between the conductor and the pianist is of particular importance here, since the stability of the tempo, the gradual construction of dynamic growth, and the logical development of the culminating points depend on the mutual breathing of the two performers. It is required that the fortissimo chords played by the pianist do not dominate the orchestral tutti, but are located in accordance with its timbral mass; otherwise the overall acoustic balance will be disturbed. At the same time, the conductor, taking into account the agogic freedom of the fortepiano part, ensures symphonic integrity by clearly introducing the orchestral groups and controlling the dynamic range. The wide dynamic range in the introduction – sharp transitions from pianissimo to fortissimo – increases the dramatic tension and sets the main ideological direction of the work.

From a musicological point of view, this introduction is not directly repeated thematically in subsequent sections, but its intonational core and heroic pathos are preserved as a dramatic backdrop throughout the concerto. Thus, through this introduction, Tchaikovsky simultaneously expresses the solemnity and inner anguish of the human psyche, and interprets the soloist and the orchestra as complementary, not competing, dramatic forces. This is considered a high example of ensemble culture in the Romantic concert genre.

Tchaikovsky was a frequent guest in the Ukrainian village of Kamenka, where he personally listened to local folk songs and performances by blind lyre players and wrote them down. Researchers have determined that the famous “Introduction” theme in the first part of the concerto is very close in intonation to a historical song called “Oy, kryache, kryache ta chorny voron” sung by Ukrainian blind musicians, or to the specific melodies of the lyre players, as described in scientific sources.

Musicologists believe that this famous theme is genetically related to Ukrainian folk songs, in particular, the songs of blind lyre players (the lyre motif). Tchaikovsky took

a small intonational element of a folk melody and turned it into a universal artistic image, thereby demonstrating the epic scope of Russian musical romanticism.

In musicology and ethnography, the issue of the genetic and typological connection between the “Blind” songs and the traditions of lyre players has deep scientific foundations, and this is manifested not only in the style of performance, but also as a socio-cultural phenomenon. Historically, the institute of blind musicians has formed a separate spiritual layer in the vastness of Eurasia, and the similarity between the “lyre players” of Eastern Europe and the epic poets of the East is directly related to their way of perceiving the inner world. From a scientific point of view, the melodic structure, called the “lyre motif”, is distinguished by a limited vocal range and recitative, that is, speech-like performance, which is in harmony with the narrative and meditative character of the “Blind” songs. The genetic connection here does not mean biological inheritance, but the common roots of traditional musical thinking, and in both directions music is interpreted as a product of divine revelation and inner vision. In particular, the bourdon resonance characteristic of the lyre, that is, the continuity of the lower background tone, creates a musical-structural similarity with the resonance of the open strings in the performance of the dombira or soz in the art of bakhshi. Researchers explain this connection by the transnational nature of the culture of wandering musicians, since the repertoire of blind musicians is usually philosophical, religious and epic in content, and their singing manner is aimed at evoking a strong psychological impact and a melancholic mood in the listener. Therefore, the claims that the songs of “Blind” are related to the motifs of the lyre are not just speculation, but a scientific fact based on the universal laws of musical language and the unique artistic world of blind artists.

At the very beginning of the first movement, the “calling” intonation of the powerful sounds of the orchestra (horns) succeeds in revealing the essence of the work, while at the same time awakening a sense of vitality and heroic spirit in the listener. Then, against the background of the piano’s extensive, chordal

tuning, a majestic theme is introduced, performed by the violin and cello group.

An interesting and scientifically important point is that this grandiose introductory theme is not repeated throughout the work, but its inner energy and intonational “seeds” have a hidden influence on the development of subsequent themes. This introduction remains one of the most vivid symbols of the infinite beauty of life and the triumph of human will in musical thought. As Yuri Keldysh noted, this work is the first perfect example of a professional combination of national traditions in Russian music with the classical criteria of the Western European concert genre.

In musicology, it is a fundamental fact that the famous theme in the opening of this concerto was based on the song of blind lyre players heard in the Ukrainian city of Kamenka, which is expressed in the monograph of A. A. Alshwang as follows: “The main theme of the first movement captivates with its majestic scale; it was taken by Tchaikovsky from the song of Ukrainian lyre players heard in Kamenka. The composer was able to ingeniously transform an ordinary everyday melody into a monumental symphonic declaration” (Alshwang A. A., 1970, p. 234).

BV Asafev develops this idea in his book, writing about the inner nature of these songs: “The intonational construction of the concerto goes back to the deep layers of folk performance; here the image of the blind Bakhshisozanda is a symbol of inner vision (insight) and epic memory” (Asafev B. V., 1972).

In Western musicology, and particularly in English, fundamental research has focused on the musical transformation of this subject. In particular, David Brown (Brown, D., 1983, 312) describes the origin of the melody in his work as follows: “The famous opening theme is based on a tune that Tchaikovsky heard performed by blind beggars (lyre-players) wandering around the market in Kamenka. Although the original folk tune was in duple time, Tchaikovsky transformed it into a soaring triple-meter melody of unparalleled power.”

Jeremy Norris also assesses the composer’s approach to folk music in his book as follows: “Tchaikovsky did not simply quote the “Lirnitsky” motif; he extracted the ge-

netic melodic essence of the melody to create a structural bridge between folk traditions and the high art of the concert genre” (Norris, J., 1994, 224).

Finally, the connection between the composer’s personal psychological state and the choice of this tune is explained by Alexander Poznansky in his work: “The appeal of the Blind Singers’ Tune lay not only in its exotic (unusual) nature, but also in the deep sense of loneliness and isolation that it conveyed, which was in harmony with Tchaikovsky’s personal inner struggles in the mid-1870s.” All these quotes unanimously confirm that the Blind Tunes are not only a decorative element of Concerto No. 1, but also the main genetic source that forms its entire ideological and intonational foundation (Poznansky, A., 1991, 679).

As musicologist A. Alshwang noted, since Tchaikovsky raised a simple everyday tune to the level of a “symphonic declaration”, the performers must also understand the inner melancholy and “epic memory” inherent in blind musicians under this musical solemnity and grandeur. The responsibility of the ensemble is manifested precisely at this point: the conductor must establish a balance between the mournful chords of the orchestra and the free expression of the soloist, and the pianist must continue the monumental breath of the orchestra and convey to the listener the human experiences that form the ideological foundation of the work. Such a responsible approach ensures not only the technical perfection of the work, but also allows for the full coverage of the main theme of the composer’s intention – the invincible power of the human spirit and its connection with the spiritual roots of the people.

The composer’s “Piano Concerto No. 1 in B minor, Op. 23” is a high example of ensemble culture, combining the traditions of the classical concert genre with the principles of romantic symphonism. In this work, Pyotr Ilyich Tchaikovsky transforms the usual model of “competition” between soloist and orchestra into the principle of symphonic cooperation; as a result, the piano part performs not only a virtuoso solo function, but also the role of a dramaturgical participant on an equal footing with the orchestral texture.

While in classical concerts (especially in the tradition of Mozart and Beethoven) the

dialogue between soloist and orchestra is based more on the principle of opposition and alternation, in Tchaikovsky symphonic thinking takes precedence. Already in the introduction, the orchestra presents a broad heroic theme, and the piano joins the general dramaturgical process by providing harmonic support and textural enrichment. This brings the concert genre to a symphonic scale and ensures the integrity of the ensemble.

The thematic development, tonal dramaturgy, and orchestration techniques in the work exhibit all the hallmarks of romantic symphony: a wide dynamic range, contrasting characters, inner spiritual drama, and culminating development. In this respect, Concerto No. 1 is considered not only an example of virtuoso pianism, but also a large-scale ensemble work built on symphonic thinking.

Conclusion

Piano Concerto No. 1 in B minor, Op. 23, stands out as a work that marked a fundamental turning point in the evolution of the concert genre of the Romantic period. In this concert, Pyotr Ilyich Tchaikovsky reinterprets the principle of the “soloist-orchestra” opposition characteristic of the classical concert genre, rebuilding it on the basis of symphonic thinking. As a result, the solo part in the work is formed not only as a virtuoso performing tool, but also as an active and equal subject of general symphonic development.

The analysis shows that the dramaturgical integrity of the concert is ensured by the intonational core of the heroic theme in the opening and is developed throughout the cycle through motivic and tonal transformations. The free interpretation of the sonata-allegro form, the expansion of tonal planning, and the priority of symphonic development methods confirm the deep penetration of the aesthetics of romantic symphonism into the concert genre.

Also, the work’s delicate system of ensemble balance, agogic flexibility, and dynamic contrasts requires a high level of artistic thinking from the performers and creative cooperation between the soloist and the conductor. Therefore, this concerto can be considered not only one of the peaks of

the romantic piano repertoire, but also an important artistic and aesthetic event that clearly demonstrates the process of symphonization of the concert genre.

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TYPES OF MODULATION AND TONAL RELATIONSHIPS IN THE SYMPHONIC AND VOCAL WORKS OF R. ABDULLAEV

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Abstract

This article examines the types of modulation and tonal relationships in the symphonic and vocal-symphonic works of R. Abdullaev. The study is based on the theoretical concepts of tonal organization and modulation developed in classical and modern musicology. Particular attention is given to the classification of modulation types and their role in shaping musical form and dramaturgy. The analysis demonstrates that Abdullaev's compositional style is characterized by the predominance of melodic-harmonic, melodic, and juxtaposition-based modulations, while functional and enharmonic modulations are used more selectively. Modulation processes in his works are closely connected with thematic development, voice-leading, and the overall tonal dramaturgy of large-scale forms.

Special emphasis is placed on the role of ostinato, pedal points, sequence, and harmonic cadences as essential form-generating elements. The study also highlights the composer's use of polytonality, polydiatonic formations, altered chords, and bifunctional harmonic structures, which contribute to the richness and complexity of his harmonic language. It is concluded that Abdullaev's creative approach represents a synthesis of contemporary harmonic thinking and the distinctive features of Uzbek musical traditions. His works demonstrate an individual reinterpretation of tonal harmony, significantly contributing to the development of professional music culture in Uzbekistan.

Keywords: *Modulation; tonal relationships; tonal dramaturgy; melodic-harmonic modulation; juxtaposition; ostinato; pedal point; sequence; harmonic cadence; polytonality; Uzbek music; contemporary harmony; musical form*

S. I. Taneyev, in his work "Convertible Counterpoint in the Strict Style" provides a profound generalization: the tonal system "groups a number of chords around a single central tonic chord, allows for the substitution of one central chord by another during the course of a piece, and organizes all sec-

ondary tonalities around the principal key; thus, the tonality of one section influences another, and the beginning of a piece affects its conclusion" (Taneyev, S. I., 1959). In other words, according to S. I. Taneyev, tonality constitutes the most essential condition for the existence of musical form.

As V. O. Berkov emphasizes, “the evolution of tonal relationships interacts with the evolution of chordal structures” (Berkov, V. O., 1977). Indeed, when examining the music of J. S. Bach or Classical composers, one can observe that new and complex musical phenomena find their place within tonal relationships; later, in the works of Romantic composers, these developments extend into the direct interaction of chords.

In the works of contemporary composers, complex processes of renewal in tonal thinking and functionality take place. As some scholars note, the study of modulation and tonal deviation is largely determined by the blurring of boundaries between modulatory and non-modulatory states (Zolochovsky, V. N., 1976).

Nevertheless, in this context, clearly defined cases of modulation help to distinguish their categories and reveal their form-building functions in the works of different composers. It should be noted that modulation is closely connected with large-scale sections of musical form, and during modulation, a “change in the listener’s psychological perception” occurs (Medushevsky, V. V., 1993).

All types of modulation are permissible, since modulation is associated not only with the laws of harmony but also with broader concepts of thematic development. Regardless of the degree of relatedness between tonalities, Yu. N. Tyulin proposes a precise classification of modulation types:

1. Functional modulation;
2. Enharmonic modulation;
3. Melodic-harmonic modulation;
4. Melodic modulation;
5. Modulation by contrast.

This classification reflects the principal types of modulation based on tonal harmony that were employed in the works of composers from the eighteenth to the twentieth centuries. In contemporary compositional practice, however, the individual characteristics of harmonic writing have become significantly more refined. As a result, distinctive categories of modulation have emerged, along with numerous specific manifestations of the main modulation types outlined above. Accordingly, there arises a need for additional terminology to accurately define these phenomena.

The musicologist S. M. Slonimsky introduces the term “tonical modulation,” in which the new key is understood exclusively from the perspective of tonic harmony. Tonical modulation is characterized by “the variability of melodic connections and the fluidity of connecting voice-leading, which imparts a certain degree of unpredictability to the modulation” (Slonimsky, S. M., 1964). Thus, tonical modulation represents a specific manifestation of tonal interrelations.

Another type, known as “polyphonic modulation”, belongs to the category of melodic and melodic-harmonic modulation. It is characterized by a tonal transition in which “several voices independently execute a free melodic motion toward a new tonality”. This type is sometimes also referred to as “linear modulation”.

V. O. Berkov, in his effort to study modulation in a stratified manner, introduces additional terms such as elliptical modulation and sequential modulation (Berkov, V. O., 1962). Yu. N. Tyulin employs the concept of “significant types” of modulation, which include plagal modulation, modulation without alteration, as well as melodic-harmonic modulation without dominant (D) and subdominant (S) functions.

In the works of R. Abdullaev, the following types of modulation are of particular importance:

1. Melodic-harmonic modulation;
2. Melodic modulation;
3. Modulation by juxtaposition, especially tonical modulation;
4. Enharmonic and functional modulations are used less frequently (primarily in the form of short-term internal tonal deviations within natural modal harmony).

The modulation techniques employed by R. Abdullaev are highly diverse. They combine unexpected modulatory shifts with smooth and coherent voice-leading. It is advisable to study modulation at different stages of form development, since at specific phases of musical progression the composer employs particular types of modulation.

In the multi-thematic development of Abdullaev’s symphonic and vocal-symphonic works, themes are often introduced through tonal juxtaposition. Notably, this type of modulation is a preferred method for effect-

ing tonal changes at the boundaries of large formal sections.

For example, No.20 of the ballet-oratorio “Homage to the Sun” (the trio “Sanobar, Bahrom, and Risolat”) is almost entirely based on modulation by juxtaposition. The tonal scheme of this section is as follows: C – D \flat – d – E \flat – F. (Tyulin, Y. N., 1953). In the internal structure of No. 4, “Dance of the Youths,” from the ballet-oratorio, composed in a ternary form, melodic modulation is employed. After the tonic of C Mixolydian is established, the stepwise motion of the pitches B \flat –D–E–F–G–A connects the distant tonalities of C Mixolydian and E \flat minor. Subsequently, the attainment of a new pitch level is achieved through modulation to a first-degree related key, moving from E \flat minor to B \flat major. In this context, the VI-degree chord in E \flat minor (C \flat –E \flat –G \flat) is reinterpreted as the lowered second degree in B \flat major.

The harmonic cadences employed by R.Abdullaev are distinguished by their particular significance. As noted by various theorists, cadence is “a universally recognized factor of form-building.” This idea was also addressed by P.I. (Tchaikovsky and H.Riemann, while B.V.Asafyev offered an especially vivid characterization: “The cadence is the most muscular domain of intonation” (Asafyev, B.V., 1971).

Harmonic cadences reflect the general features of the functional aspect characteristic of the composer’s thematic material. For example, the cadence at the conclusion of the vocal cycle “Hiroshima” is distinctive in that it is based on the interaction of two sonorities belonging to C major and C minor, while simultaneously serving as a summarizing element of the overall harmonic development of the musical texture.

Various forms of plagal cadences are frequently encountered in Abdullaev’s works. The G minor cadence concluding the third romance of the cycle “Spring” is also noteworthy. It reflects the interaction between natural and Phrygian modes, which is characteristic of the romance as a whole. In this cadence, the second scale degree of natural G minor (A) alternates with the second degree of G Phrygian (A \flat).

Among the important form-generating devices is also sequence. Its enduring signif-

icance in the music of different cultures and historical periods serves as clear evidence of its importance. Nevertheless, theoretical discourse has long debated its nature. In particular, B.Asafyev once wrote that “sequential motion is perceived as movement by inertia” (Asafyev, B.V., 1971, p. 62). However, he later clarified that “sequence – especially when its emergence is justified by an underlying idea – can serve as a powerful means of emotional expression and characterization” (ibid.). Undoubtedly, sequence is one of the most powerful expressive tools in music, contributing both to musical characterization and to the process of form-building.

An analysis of a number of works by R. Abdullaev allows us to conclude that modulation, concise tonal dramaturgy, the active alternation of pedal points, and the use of sequence – together with intense melodic motion – collectively define the fundamental character of musical development in the composer’s works.

In Abdullaev’s compositions, the form-generating function of harmony is manifested in a broad and multifaceted manner. Certain general methods of harmonic development are employed by the composer in an individual way, closely connected with the national foundations of his musical thinking.

In earlier periods of Uzbek musical culture, the question of the developmental path of professional polyphonic music, as well as the extent to which the artistic traditions of monody should be integrated with centuries-old European harmony and polyphony, was of central importance. These were years marked by attempts to unify folk song-based thematic material with professional functional harmony into a single artistic whole.

Since then, the word of many Uzbek composers has become a vivid example of a developed professional style, deeply connected with the realities of contemporary music. In this process, particular attention has been given to the active transformation of various aspects of modern tonal harmony and their integration with distinctive national musical traditions.

In this regard, the modal-harmonic explorations of R.Abdullaev are especially noteworthy. The study of the expressive and form-generating functions of harmony in his works, along with certain characteristic

vertical structures, harmonic progressions, and modal features of thematic material, makes it possible to identify the principal aspects of the composer's harmonic thinking. These are embodied in artistic individuality and in the specific transformation of certain general principles of modern tonal harmony.

In Abdullaev's works, polytonal layering frequently occurs, primarily in the form of polydiatonic formations. This is manifested in the abundance of complex vertical structures within the harmonic domain, as well as in the diversity arising from the use of various altered seventh chords, sonorities built on principal and secondary scale degrees, and polyfunctional chords.

Such dissonant sonorities often acquire the function of tonic harmony and sound stable. The freedom of dissonance, which has become a general feature of modern harmonic thinking, is also characteristic of Abdullaev's thematic language. At the same time, the composer reinterprets this wide range of chordal resources in his own individual manner. Thus, he frequently employs altered chords in which the tertian basis is significantly weakened. Moreover, due to distinctive voicing and ostinato-based motion, seconds and tritones are often brought to the foreground within vertical structures.

Another notable technique is the use of complex sonorities with a two-note core, reminiscent of the two-voice texture of dutar music, standing out against the overall harmonic coloration. Additionally, Abdullaev's harmonic language is characterized by bifunctional sonorities and polyharmony, often constructed from combinations of chords related by seconds, which contribute to the distinctive character of his musical style.

Certain distinctive stylistic devices also find expression in the types of modulation employed by the composer. These are explained by the aspiration to integrate the harmonic fabric of modulatory transitions into the overall musical texture of the work. This accounts for the frequent use of modulation by juxtaposition, as well as melodic-harmonic and melodic modulations, which allow for flexible control over the most characteristic intonational progressions in voice-leading.

The creative explorations of R. Abdullaev – associated both with contemporary harmony and with the distinctive features of Uzbek song traditions – make a significant contribution to the development of professional musical art in Uzbekistan. A composer rich in creative ideas and artistic vision, he continues to refine and expand his harmonic language.

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MUSIC PERCEPTION IN BLIND STUDENTS: COGNITIVE, INTONATIONAL AND NEUROPLASTIC FOUNDATIONS OF ARTISTIC THINKING

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Abstract

This article examines the cognitive, intonational, and neuroplastic foundations of music perception in blind students. Shifting from a clinical perspective, the research analyzes the psychophysiological mechanisms that support professional artistic thinking. Key findings highlight that musical perception in the blind is an “intonational-figurative” process involving universal cognitive functions like analysis and synthesis.

Cross-modal neuroplasticity allows the visual cortex to be repurposed for auditory and tactile processing, leading to superior high differentiation of pitch, timbre, and rhythm. Additionally, the use of Braille musical notation fosters highly developed structural and motor memory because the system necessitates memorizing individual parts separately. The study concludes that the absence of vision does not reduce musical potential but instead triggers a functional reorganization. This creates a non-compensatory but alternative, highly organized model of perception characterized by deep auditory concentration, imagination, and analytical depth.

Keywords: *music perception; blind students; artistic thinking; intonational thinking; musical cognition; neuroplasticity; auditory imagery; inclusive music education*

Musical perception is a complex and multifaceted process that includes not only auditory sensations, but also cognitive, emotional, and sensory aspects. The perception of music can be considered not only from the psychophysiological side, but also from the aesthetic-psychological, socio-psychological... and other socio-communicative types of musical activity (Nazaikinsky, E. V., 1972). In the context of blind musicians, this process becomes particularly important, since the lack of visual perception requires the development of

alternative ways of interpreting and analyzing musical works. The musical perception of blind people is a unique phenomenon in which auditory and sensory abilities play a key role. The nature of the musical perception of the blind requires careful analysis and is investigated at the intersection of musical theory, psychology, and physiology.

In contrast to the clinical and special education approach, the present study focuses on those psychophysiological mechanisms that ensure full-fledged professional musical

perception and artistic activity of blind musicians. This idea can be traced in V. Kholopova's research: "It does not require proof that music exists only in human perception, and the actual reality of a work can be considered and evaluated only as a psychological reaction to it." (Kholopova, V. N., 2000). Musical perception, therefore, is formed not only based on individual sensory capabilities but also in the context of the cultural environment, the system of musical language, and educational practices. This provision is of particular importance in relation to blind musicians, whose musical thinking and perception develop in a different sensory organization, but within the same cultural and artistic patterns.

Musicologists B. V. Asafyev, Yu. N. Sokhor, V. V. Medushevsky emphasize that musical thinking and musical perception should be considered as forms of artistic thinking based on the intonation-figurative nature of music. B. Asafyev allows us to consider musical perception as a form of active participation of the listener in the unfolding of musical thought. Music exists as a process of intonation, and its perception presupposes comprehension of the logic of intonation movement (Asafyev, B. V., 1971). In the context of teaching and performing practice of blind musicians, this position becomes particularly important, since the oral-auditory and intonational nature of musical thinking becomes dominant. Consequently, musical perception is interpreted not as an isolated sensory act, but as a form of thinking that obeys the general laws of human cognitive activity. In this aspect, it should be studied in the context of universal psychological mechanisms such as analysis and synthesis, semantic education, and a holistic reflection of reality, which allows us to consider musical thinking as a special case of general human thinking that does not directly depend on the preservation of the visual channel. At the same time, musical thinking acts as a special kind of artistic thinking, in which figurative-emotional and intonation-semantic processes play a leading role. In this case, musical perception is a form of artistic exploration of reality based on experience, expressiveness, and temporal organization of a musical image.

This approach emphasizes the autonomy of musical art in relation to visual forms of cognition and creates a theoretical basis for analyzing musical perception as a full-fledged aesthetic process and in conditions of blindness. In the absence of visual information, this system acquires a special configuration, including *the abilities of auditory orientation and spatial perception, the level of emotional perception, the use of cognitive strategies for analyzing and understanding music, and the availability of interpretation and expression capabilities*. All this determines the specifics of the musical perception of blind musicians and requires special scientific understanding.

Several researchers emphasize the strengthening of auditory analysis in people with visual impairment. This phenomenon is explained by the mechanisms of sensory compensation and cross-modal neuroplasticity, according to which, with loss of vision, the auditory areas of the brain expand their functional capabilities and participate in the processing of spatial and temporal characteristics of sound. Neurobiological research of A. Amedi and his colleagues convincingly demonstrate that areas of the cortex traditionally associated with visual modality are activated in the blind when performing auditory and tactile tasks, which is directly related to musical perception and learning (Amedi et al., 2005).

Auditory perception in blind musicians, as shown by (Ockelford, 2013) and (Cross, 2001) is characterized by a high degree of analyticity and imagery. Music is mastered through auditory, tactile, and proprioceptive channels, as well as through developed imagination and memory. The researchers note that blind musicians are capable of subtly distinguishing pitch, timbre, rhythmic structures, and formative elements, which allows them to confidently navigate complex musical texts and achieve a high level of performance interpretation.

The musical thinking of musicians with limited visual abilities should be considered as a socially and culturally mediated form of artistic thinking, the development of which is determined primarily by the conditions of musical education and the involvement of the individual in the musical and communicative environment.

In conditions of blindness, the specifics of musical thinking and memory are manifested through compensation processes. Historically, typhlopsychology has had polar views on the thinking of the blind. Representatives of the early period E. Fricke, G. Strube, N. M. Shcherbina believed that blindness even accelerates the development of abstract logical thinking due to the absence of visual distractions. The opposite position was taken by researchers who believed that lack of vision inhibits intelligence (associationists, for example, K. Burklen) – due to the poverty of visual representations, the thinking of the blind, in their opinion, is limited and reproductive. Modern science has refuted both extremes.

As A. G. Litvak notes, blindness really complicates the development of thinking, especially with a lack of sensory experience; however, with purposeful training and upbringing, the intellectual capabilities of the blind are revealed according to the general norm (Litvak, 2006). The unity of the sensory and the logical is crucial: the blind man's thinking does not unfold in isolation from perception, but in constant reliance on auditory, tactile, and verbal representations. Z. Ermalovich emphasizes that in blind people, higher mental processes are actively involved in compensation: an inter-functional restructuring occurs, in which thinking, speech, imagination, logical memory, and voluntary attention take on a leading role in mastering the world around them (Ermolovich, Z. G., 2004).

Therefore, correctional and developmental training is aimed at enriching the sensory experience of the blind, developing ideas and concepts, which creates a solid foundation for the full development of thinking. Early researchers cited numerous testimonies about the outstanding memory of blind musicians. Thus, K. Buerklen noted that some blind people have a huge repertoire and “*their musical memory rarely fails them.*” As examples, he cited the blind pianist F. Dulong, who knew 250 musical pieces by heart, the blind violinist G. Becker, who memorized complex works the first time, and the organist I. Labor, who played for hours from memory (Burklen, K., & Gander, V. A., 1934). These facts demonstrate the fundamental possibility of phe-

nominal memory development in blindness. However, systematic experiments have not confirmed the presence of any particularly increased mnemonic ability in all blind people. As early as the beginning of the 20th century, A. Krogus, in the course of comparative experiments, found only a slight superiority in the memory of blind individuals: their volume of recall exceeded that of sighted individuals by only fractions of a percent (approximately 0.7–0.9%) (Solntseva, 2000). He explained the somewhat faster memorization in blind people by greater concentration of attention and the ability to rely on practical experience when memorizing.

In the musical practice of the blind, the specifics of memory are related to the peculiarities of working in the Braille system. Reading music requires alternating mastery of parts, which initially focuses the learning process on memorization. When learning works in the Braille musical notation, the student is forced to memorize the parts of each hand separately, since it is almost impossible to “*read*” the whole thing with two hands at once. As a result, the process of reading music for the blind is initially focused on memorization. The difficulty lies in the fact that each part sounds fragmented outside the context of the whole and is more difficult to comprehend emotionally. However, this way of working has a positive effect: the skill of strong voluntary memorization is formed, mnemonic techniques and logical strategies for mental processing of the material are developed. A blind student learns to identify the semantic units of a musical text and link them together, which strengthens memory and facilitates subsequent playback. This strategy forms: developed auditory memory, logical structural memory, motor-muscular connections, and stable mnemonic techniques.

Learning a piece in Braille notation involves the analytical processing of a musical text and the identification of semantic units. As a result, strong long-term memorization and a high degree of internal auditory control are formed. Consequently, the musical memory of the blind has a structural and meaningful character.

An analysis of the results of empirical research shows that specially organized

activities can significantly develop the necessary abilities even in the absence of vision. Considering the thesis about the restructuring of interanalytical connections and individual sensory systems in the process of cognitive and labor activity of the blind, it can be argued that the development of musical and auditory functions in blind musicians can reach a very high level. The developed inner auditory thinking is closely intertwined with the motor sphere: The so-called «*pianistic hearing*» allows a blind performer to more firmly connect sound images with the motor sensations of playing an instrument. In some

cases, compensation takes on the character of overcompensation: the desire to overcome a defect encourages a blind person to maximize himself in an accessible field. The phenomenon of absolute hearing is known, which is statistically more common in musicians who become blind early on (Ross et al., 2003).

The study of the psychological aspects of the musical perception of the blind based on scientific literature on musicology, musical psychology, and typhlopsychology allowed us to identify its specific mechanisms (see Table 1).

Table 1. *Psychological mechanisms of musical perception of the blind*

Psychological mechanisms	Substantive characteristics	Musicological significance
Auditory attention	It is characterized by high stability, selectivity, and the ability to switch between intonation, rhythmic, and timbre parameters of a musical text.	Provides a detailed auditory analysis of the form, vocal structure, and intonational logic of the piece.
Musical memory (auditory, logical, and muscular)	Auditory and muscle memory are dominant, compensating for the lack of visual memory; memory is structural and analytical in nature.	It allows you to hold large musical forms, work without visual scores, and build a holistic interpretation.
Musical thinking	It is implemented as intonation-figurative and analytical thinking based on auditory representations and generalizations.	Promotes the understanding of thematic development, drama and shaping
Imagination	Forms internal auditory and imaginative models of a piece of music without relying on visual representations	Ensures the integrity of artistic perception and the depth of interpretation
Associative and synesthetic thinking	Connects musical intonations with emotional, spatial, and tactile associations	Enhances the expressiveness of perception and promotes the imaginative comprehension of musical content.
Emotional and semantic experience	Emotion is not a reaction, but a structure-forming component of musical perception.	Defines individual interpretation and performance expressiveness

The physiological aspect of musical perception in the blind is associated with neuroplasticity and the redistribution of functions of sensory systems. Modern neurophysiological research (Amedi et al., 2005) demonstrates that in the absence of visual stimuli, the participation of the auditory cortex increases, and the visual areas of the brain can be involved in the processing of auditory and

tactile information. This creates a neurophysiological basis for the subtle differentiation of pitch, timbre, and rhythm.

Modern neuroscientific research convincingly shows that congenital or early vision loss is accompanied by pronounced cross-modal neuroplasticity. A.Amedi and A.Pascual-Leone found that in the blind, the visual cortex is actively involved in the

processing of auditory and tactile information, including the analysis of spatial and temporal characteristics of sound. Neurophysiological data indicate that the brain of the blind undergoes a functional reorganization: sensory areas that are not involved in auditory activity in the sighted are connected to the processing of sound information. Thus, in the case of early blindness, activation of associative parietal-occipital regions of the brain is observed when performing musical tasks (Ross et al., 2003). The visual cortex of the blind is actively involved in processing auditory and tactile information. A functional reorganization of the brain is taking place, providing a more subtle differentiation of pitch and timbre, analysis of complex rhythmic structures, and enhanced spatiotemporal sound processing. This conclusion substantiates the thesis about the plasticity of the nervous system, which allows a blind musician to achieve *exceptional musical skills* due to the redistribution of functions between analyzers. Thus, the physiological restructuring of the brain provides the basis for highly analytical auditory perception, which is necessary when working with complex musical forms and polyphonic textures.

The presented psychological and physiological mechanisms demonstrate that the musical perception of the blind is formed as an integrative system in which hearing, thinking, memory, and neuroplasticity form

a stable basis for professional musical thinking. This allows us to consider blind musicians not within the compensation paradigm but within the logic of an alternative, highly organized model of musical perception.

Summing up, we can conclude that musical thinking and memory of the blind have the same fundamental mechanisms as those of the sighted, but are formed in different conditions of sensory experience. The lack of vision leads to a restructuring of cognitive activity: hearing, touch, and speech mediation become dominant, involving thinking and memory in the compensation process. With proper training, blind students are able to successfully master the most complex musical tasks, relying on a developed inner ear, strong memory, and logical and analytical strategies. It is along this path that the unique features of the musical thinking of the blind are formed – deep auditory concentration, reliance on memory and imagination, high abstraction of thinking while striving for concretization through sound.

Thus, musical perception in the context of blindness is an integral psychophysiological and artistic process that is formed on the basis of general patterns of musical thinking and specific conditions of sensory organization. The lack of vision does not reduce the potential of musical perception, but changes its support, enhancing the role of hearing, memory, imagination, and motor tactile mechanisms.

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THE UNIQUE WORLD OF THAILAND, BRILLIANTLY EMBODIED IN THE MUSIC OF RUSTAM ABDULLAYEV

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Abstract

The article reveals how the composer R. Abdullayev revealed the extraordinary beauty of Thai music in the world music composer's work. They have absorbed intonation frets and rhythmic elements of Uzbek traditional music. Rustam Abdullayev's appeal to Thai culture contributes to the active promotion of both Uzbek and Thai musical art in their interrelationships and mutual enrichment of both musical cultures in the world community.

Keywords: *piano, piano concertos, concerto, usil, texture, style*

Musical culture of Uzbekistan at all stages of centuries-old prosperity in conjunction with foreign cultures, enriching itself and enriching them with the achieved spiritual values. This creative process was especially active during the years of Independence, marking the revival of native national traditions and the expansion of cultural ties in the world community. The tireless creative activity of the leader of the Uzbek composer school, chairman of the Union of Composers and Bastakors of the Republic of Uzbekistan, winner of many national and international awards, professor of the State Conservatory of Uzbekistan Rustam Abdullayev is very significant in this regard. "In the new historical conditions, the musical, social and concert-performing activities of Rustam Abdullayev have become more intense and productive, as he has opportunities for active cooperation with foreign musicians, participation in international festivals and

concerts, and the circle of creative communication has expanded. All this was a powerful incentive to work, giving rise to new ideas, pushing on interesting creative solutions" (Gafurova S. A. 2011, p. 124).

It is impossible to count all the countries of the world where Rustam Abdullayev brilliantly represented the Uzbek national musical art, and, of course, his own creativity. One of these phenomena was his creative trips to the Kingdom of Thailand, which became fascinating events in the life of the composer. It is symbolic that they are associated with the beginning of a new historical stage in Uzbekistan – Independence in 1991. A creative incentive to travel to Thailand was the acquaintance and professional communication of Rustam Abdullayev, who arrived in Tashkent, with a well-known and talented pianist and composer, Nat Yontararak, whose art impressed and excited Rustam Abdullayev.

As a result, Rustam Abdullayev developed a keen interest in the unique Thai musical culture, a desire to study it and use images of Thai music in his compositions, to write works on Thai themes.

As a result of his creative friendship with Nat Yontararak, Rustam Abdullayev made several creative trips to Thailand, where he introduced his works to the music community of this country and were met with great success by the audience. Rustam Abdullayev delved into the study of Thai musical culture, its features, traditions, and modern life. He recorded Thai folk melodies and compared them with Uzbek traditional melodies to identify commonalities and differences. I was particularly attracted to colorful Thai musical instruments, their timbres, expressive capabilities, and technical means. Each trip to Thailand opened up new aspects of studying Thai musical culture as a source of creativity for Rustam Abdullayev. "The Kingdom of Thailand," said Rustam Abdullayev in an interview with the author of this article, "struck me with the extraordinary beauty of pristine nature, the fragrance of luxuriously blooming plants, and the gentle sounds of Thai folk musical instruments, especially bells. Wonderful melodies immediately appeared in my creative mind".

The surprisingly friendly attitude of the Thai people had a very beneficial effect on the creative inspiration of Rustam Abdullayev, who sought to capture sound images of this unique, fabulously beautiful country on sheet music. So there were such masterpieces as "Anthem to Thailand" which became the basis of the overture. Third piano concerto with the Symphony orchestra "Thai Tunes". Overture for symphony orchestra "Dedication to Thailand". Five children's piano miniatures. The fifth Concerto for piano and symphony Orchestra and other remarkable compositions. The King of Thailand, who has a very fine musical ear, arranged a number of tunes for Rustam Abdullayev, which became the intonation basis of the Uzbek composer's "Thai compositions". It is significant that the first Thai composition of Rustam Abdullayev was the overture "Dedication to Thailand" for the symphony orchestra. It is known that the overture genre is a genre that opens a stage work, opera, or ballet.

In this case, the overture genre opened up a unique artistic world of Thai culture, embodied in the composer's musical perception.

In fact, Rustam Abdullayev is the first composer in the world who discovered the extraordinary beauty of Thai music in the world's musical composition. Here he can be compared with the composer Mikhail Ivanovich Glinka, who discovered the world of Spanish musical culture in the 19th century, reflected in kopozitorsky's work. It should be emphasized that Rustam Abdullayev managed to convey the specific features of the Thai musical style artistically in his Thai compositions, refracting it through the prism of his own individual reinterpretation, which gave a highly artistic creative result.

"Dedication to Thailand" is a successful genre sketch that reveals the melodic richness and color of Asian music in generalized forms, characterizing the ideas of globalization and the unity of cultures of different nationalities " (Radman R. F., 2019, p. 87).

In parallel with the creation of the overture "Dedication to Thailand", Rustam Abdullayev is working on the Third Piano Concerto "Thai Melodies", the premiere of which was an unforgettable event in the history of musical art at the turn of the 20th and 21st centuries. The first performer of this composition was the Symphony Orchestra of the Belarusian Opera and Ballet Theater conducted by People's Artist and conductor A. Anisimov in 1994. The work was successfully performed on stage in Belarus, and then the world premiere took place in Thailand. The piano part was performed by the Honored Artist of the Republic of Uzbekistan and Karakalpakstan, Professor Ophelia Yusupova. She also performed this piece at the First International Festival of Symphonic Music in Tashkent with the National Symphony Orchestra under the baton of conductor, Honored Artist of the Republic of Uzbekistan K. Usmanova. A laserdisc recording was performed in Bangkok. The music of the third piano concerto "Thai Tunes" impresses with the sparkling radiance of the musical color, the brightest sound colors, brilliant instrumentation, and the original interaction of the virtuoso parts of the soloist and orchestra. Magnetically attracts the listener's perception with its extraordinary beauty of

the external surrounding world, which forms the inner spiritual beauty of a person.

This is the philosophical and aesthetic value of this work. Combining the variety of forms of Asian culture in his artistic thinking, the composer was able to masterfully express his individual worldview by synthesizing components of Uzbek and Thai musical stylistics, intonation, fret and rhythmic features. The special originality of the orchestral drama of the work is marked, where the composer masterfully conveys the delicate sound of Thai bells and their mysterious semantics of expressive possibilities by means of symphony orchestra instruments.

The interplay of fret nuances creates an amazing sense of sound combinations, enhanced by the vibrations of the instruments' sounds and the subtle tinkling of Thai bells. The elegant virtuosity of the piano part is intended to convey the originality of the color of Thai instrumental music in timbre synthesis with Uzbek music. The music of the Third Piano Concerto enchants the listener, evokes in him aesthetic feelings of poetic perception of the surrounding world. This is truly amazing music of tender feelings and deep thoughts about the meaning of human destiny. Using Thai melodies in the Third Piano Concerto, Rustam Abdullayev reinterprets them, subordinating them to his individual compositional thinking, artistically enriching modern Uzbek music with innovative qualities that enhance its expressive and psychological impact on the listener. At the same time, the music of Rustam Abdullayev does not lose its Uzbek national specificity, but acquires an even greater national coloring and mentality. Preferring the principle of reinterpretation of melodic quotations, the composer achieves the highest degree of artistic generalization of the meaningful meaning of Uzbek music in the system of universal spiritual values.

At a new level, this methodological principle was revealed in the Fifth Piano Concerto, where the Thai components appear in a more indirect form, leading to original sound manifestations. Here the composer reveals the features of commonality in Uzbek and Thai monody as effective factors of musical dramatic development. In the finale of the Fifth Piano Concerto with Symphony Orchestra, Rustam Abdullayev used the popu-

lar Khorezm song "Barigal", breaking it with colorful harmonic figures that enhance the expressiveness of the music, dynamism and expression. The composer demonstrates brilliant orchestral skills in the finale, organically introduces Thai elements that give a solemn festive flavor to the music, symbolizing the commonwealth of folk cultures. Imaginative interfacing of intonation elements of Uzbek and Thai monodies leads to an individual and original melos of musical thinking of Rustam Abdullayev.

The fifth concert is an amazing symbiosis of Uzbek and Thai melodic elements, opening up the prospects of a priority innovative phenomenon leading to the renewal of modern Uzbek music in the 21st century. The world premiere of the Fifth concert took place in Bangkok. The piano part was performed with inspiration and grandeur by Ophelia Yusupova and the Symphony Orchestra of the A.Navoi GABTa under the baton of Honored Artist and Conductor of Uzbekistan F. Shavkat Mirziyoyev. Shamsutdinova. At the Second International Symphony Music Festival in Tashkent. The fifth concerto was performed brilliantly and with great success by Ophelia Yusupova with her characteristic artistry and deep penetration with the American conductor Charles Ansbaker.

It should be noted that this creative process also takes place in the field of children's music, to the composition of which Rustam Abdullayev constantly turns, realizing the importance of musical aesthetic education of the younger generation to perform high-quality music with the ideological content of modern expressive means. In this respect, the piano microcycle Five Children's Miniatures is very interesting, in which Rustam Abdullayev masterfully synthesizes elements of Uzbek and Thai melos, originally updating the musical style of modern Uzbek music. Here, a parallel arises with the "Microcosm" of Bela Bartok, who organically synthesized elements of Hungarian music with the music of other national cultures, while achieving a high national identity of Hungarian music. Five children's miniatures are of great aesthetic significance in the musical education and upbringing of young musicians, the formation of harmoniously developed personalities of the

digital era, who perceive the Uzbek national musical culture as an identical component of the world cultural community. The ideological and aesthetic principle of Rustam Abdullayev's work and all the fundamental depth in the national origins, organically in contact with the national cultures of East Asia – Japan, China, Korea, which enriches his music with a broad universal meaning. In this aspect, the composer's appeal to the culture of Thailand is natural and natural in the philosophical and aesthetic concept of his work. Rustam Abdullayev's appeal to Thai culture

contributes to the active promotion of both Uzbek and Thai musical art in their interrelationships and mutual enrichment of both musical cultures in the world community. There is no doubt that Rustam Abdullayev will not stop there, but will find even more unusual points of contact with the unique culture of Thailand and other Eastern countries. The main thing is that the composer is guided in this creative process by the spiritual movement of his great personality and who achieves the highest artistic and aesthetic results in this noble sphere of musical art.

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MY LIFE AND CREATIVE PATH

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Abstract

The article analyzes the creative and professional career of Murat Mukhitdinov, an outstanding trumpeter and pedagogue, Honored Artist of the Russian Federation. The purpose of the study is to examine the formation of the author's performance school within the context of Soviet and contemporary orchestral culture. The research methodology is based on biographical, historical-cultural, and analytical approaches. The results identify key factors influencing the musician's professional development, including mentorship by prominent teachers, extensive performance practice in leading symphonic and opera orchestras, and the integration of performance and pedagogical activities. The study concludes that Mukhitdinov's experience represents a significant contribution to trumpet performance and music education, with practical relevance for training young professional musicians in the Republic of Uzbekistan.

Keywords: *trumpet performance, orchestral art, music pedagogy, performance school, professional training, symphony orchestra*

My life and creative path began in 1958 in Tashkent, in a boarding school for students with musical education.

My first teachers were Pyotr Aleksandrovich Talaevsky (now 99 years old) and Alexander Grigoryevich Zandin.

However, a special place in my life was occupied by a great, wise, intelligent, well-rounded and extremely humble person – Vasily Fyodorovich PULATOV, a trumpeter with a great talent given by God, an artist who conquered Moscow and the entire Union.

He was a professor at the Tashkent State Conservatory (now the Uzbekistan State Conservatory), a soloist of the USSR State Academic Bolshoi Theater (GABT USSR) and the Alisher Navoi GABT. In 1960–1968,

Vasily Fyodorovich came to us every morning at 6:00.

From 6:30, we began training with long sounds (long notes) to strengthen the performance apparatus: lips, muscles, basic basic exercises.

At 8:30 we had breakfast at the boarding school.

V. F. Pulatov's wisdom was that every morning at 6:00 he brought us food from his home. We ate with appetite, practiced with enthusiasm, played long notes in unison, stretching them out to hear the intonation clearly. This situation lasted for several years. Later, we realized that all this work was being done only for us, and training became an integral part of our lives. There was no turning

back now – only competitions, the conservatory, then good orchestras and work... everyone has their own destiny.

The foundation of my career as a trumpet player was firmly laid by V. F. Pulatov. Vasily Fyodorovich Pulatov studied at the Moscow Conservatory with M. I. Tabakov and G. A. Orvid, then was accepted as a soloist at the State Academic Opera and Ballet Theater of the USSR on a competitive basis and worked for several years. After long and difficult thoughts, he decided to leave the Bolshoi Theater in Moscow and return to his homeland – Uzbekistan. His goal was to train national personnel and serve in the theater and conservatory.

I – a first-year student – was the greatest success!

V. F. Pulatov recommended me to try playing the first trumpet in the State Symphony Orchestra of Uzbekistan. The conductor was People's Artist of Uzbekistan, Professor Zahid Vahidovich Khaknazarov. This work was absolutely free!

As a result of working on orchestral parts and solo music pieces every day, my first concert took place on September 26 at the Philharmonic.

Mirsodik Tojiyev's symphony was performed. The work was complex, I was very excited, but the concert was very successful. The conductor was Z. Khaknazarov, and after the concert the author himself thanked me.

A month later I was invited to work at the opera studio of the conservatory. There, P. Tchaikovsky's "Eugene Onegin" and S. Rachmaninov's "Aleko" were being staged. N. A. Goldman was at the conductor's desk. And in the evening, I was invited to the Mukimi Theater as the first trumpeter, where the wonderful trumpeter J. Kh. Eshmatov worked.

So, my day went like this:

- 10:00–14:00 – State Symphony Orchestra of Uzbekistan.
- 15:00–18:00 – Opera Studio at the Conservatory.
- 19:00 – Mukimi Theater.

N. Khalilov and E. Toshmatov were conductors at the theater.

This period was a real TREASURE for me – performing experience and learning from teachers. Every day after the perfor-

mance, I would go to the Aktash Mountains, to my house, on a moped – 80 km there and back. All this became my GOLDEN FUND FOR THE FUTURE.

In 1974 I graduated from the conservatory. In October 1969 V. F. Pulatov sent me to Moscow for a week, to G. A. Orvid – to listen to the capital's trumpeters and communicate with them.

I got to know the Bolshoi Theater trumpeters – L. V. Volodin, Yu. F. Krivosheyev, as well as the great T. A. Dokshitser. Every evening I went to concerts in the Great Hall of the Moscow Conservatory, in the Moscow Philharmonic and in the Bolshoi Theater.

It was both education and practice at the same time – as if I was studying at two universities between Tashkent and Moscow.

In early October 1969, I had the good fortune to go on tour with the USSR State Orchestra to America. We performed A. Scriabin's Poem of Ecstasy (Poème de l'extase, op. 54) at Carnegie Hall, where I played the fifth trumpet. After the concert, we met the legendary Louis Armstrong in New York. As a gift, he was presented with 0.7 liters of wheat vodka and two cans of black caviar brought from the USSR. Armstrong tasted them and, as a token of gratitude, played "Ochi cherniye" on his GOLDEN TRUMPET and sang in his hoarse voice.

Then I served in the Soviet Army. I was accidentally sent to a tank school and I even learned to drive a tank. On May 9, 1975, after the parade, we tried to parachute with the paratroopers.

When it was my turn to go down, I was very scared, but they pushed me anyway. As I was flying, I thought: "It's all over"...

In June 1975, I was sent to graduate school at the Moscow State Conservatory. There was a competition for the position of soloist-regulator in the Grand Symphony Orchestra (Gosteleradio USSR). The conductor was Vladimir Fedoseyev.

The prize was a Moscow residence permit and a room in the utility room.

I performed the famous solo from Tchaikovsky's "Italian Capriccio" and won the competition. I worked in the Grand Symphony Orchestra for 18 years.

Later, for 4 years at the Moscow Conservatory, I was an assistant to G. A. Orvid.

In 1991, I was invited to work in the USSR State Symphony Orchestra (conductor – E. F. Svetlanov). In 1998, I was invited to work on a contract basis as a soloist in the Hong Kong State Symphony Orchestra (AA class). Since 2002, I have been working as a soloist and concertmaster in the State Academic Symphony Orchestra “New Russia”. The chief conductor is People’s Artist of the USSR, Hero of Russia Yuri Bashmet. In 2010, I was awarded the honorary title “Honored Artist of Russia”. In 2016, the Moscow Trumpeters’ Guild awarded me the status of “Golden Trumpet of Russia”. In 2022, I gave concerts in military hospitals in the DNR and

LNR. In 1983–1984, I participated in concerts in support of Soviet troops in Afghanistan, in Kandahar, together with I. D. Kobzon. In September 2022, I was invited to the State Conservatory of Uzbekistan as a senior teacher. My students have been winning prizes in international competitions. During my 50 years of performing and teaching career, I have been fortunate to work with the world’s great conductors and soloists.

I want to dedicate all my 50 years of experience to the development of young personnel in the great and beloved Republic of Uzbekistan!

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HISTORICISM IN THE CONTEXT OF OPERA PRODUCTIONS AND VOCAL PERFORMERS ON THE STAGE OF THE STATE ACADEMIC BOLSHOI THEATRE OF UZBEKISTAN. (Named After Alisher Navoi)

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Abstract

This article provides a brief historical overview of the formation of European and Uzbek productions, as well as vocal performers of Uzbekistan on the stage of the State Academic Bolshoi Theatre named after Alisher Navoi. Every decade has been analyzed in detail, from the 1960s to the present. Attention is drawn to the performances of the period of the 60s – 70s, where the vocal and musical nuanced accents of national opera works are considered and analyzed in detail.

Keywords: *opera, production, performance, theatre, opera singer, soloist, performer, artist*

Opera production is part of a theatrical systematization, representing the interests of the composer’s thought process, the conductor’s schematic and technical demonstration, the director’s scenic and visualized presentation, and the vocal and artistic performance of the opera singer. Taken together, all of the above-mentioned individuals form a structure aimed at revealing individualistic qualities in the creation of one’s own worldview in the vocal production process.

A profound understanding of such an event as an opera performance prompts reflection on the multifaceted approach to studying this structure, not only as a creative process but also as a scientific process, encompassed within the specifics of theatrical design. The key element is historical

composition, based on technical and actor-driven schematization within the context of the individual concepts of each object related to a given musical form model. It should be noted that, in terms of the development of this historical composition, various performance and acting decisions directly influenced the historical sequence, which is distinguished by the conductor’s and vocal spectrality and the composer’s and director’s variability. A crucial aspect of any opera performance is the conductor’s work. He or she is not only the orchestra’s leader, ensuring the precision and coherence of the performance, but also the interpreter of the work’s musical fabric. The conductor sets the tempo, dynamics, and emotional tone, breathing life into the score and guiding

the performers. His vision of the music has a profound impact on the overall perception of the performance. The vocal skill of the performers is the foundation of opera. The voice is the primary instrument for conveying emotion and revealing a character's personality. Opera singers must possess not only a powerful and beautiful voice but also acting talent to convincingly embody a role and convey the meaning of the work to the audience. The virtuosity of the performance of arias, duets, and ensembles is an integral part of an operatic performance. One of the main objects of any operatic performance is undoubtedly the composer's music. It is the musical element that determines the mood, tempo, and emotional depth of the narrative. It conveys the characters' feelings to the audience, emphasizes dramatic moments, and creates a unique atmosphere. Without music, an opera loses its essence, turning into a mere theatrical production. An equally important aspect of operatic art is directing. The director creates a holistic vision of the performance, uniting all elements into a unified artistic work. He works with the singers on their acting, determines the *mise-en-scène* and the dynamics of the onstage movement, and coordinates the work of all creative teams. A good director is able to breathe life into an opera, making it engaging and meaningful for the audience.

In examining theatrical opera performance in the context of its historical development, I would like to turn to the productions of the State Academic Bolshoi Theater named after Alisher Navoi. Beginning in the 1960s, operatic works based on the themes of past eras became popular.

In the early 1960s, contemporary Uzbek composers explored a new vocal genre: the "opera-monograph." An example of this is the operatic duology "Hamza" by S. Babayev and "The Heart of a Poet" by M. Ashrafiy.

In Sabir Babaev's creative approach to the revolutionary and historically brilliant operatic work "Hamza," dedicated to the renowned poet and playwright, the work was dominated by pan-European vocal and traditional detail, with only nuanced elements of Uzbek operatic culture. The opera is structured according to a schematic development, with solo and ensemble-choral numbers

serving as the most important components, with a leitmotif-like fragmentation of the musical and dramatic development.

In one review of Mukhtar Ashrafiy's "The Heart of a Poet," a production performed at Moscow's Bolshoi Theatre in 1967, it was noted that the opera's vocal and musical elements are free of direct folkloric quotations, while its melodic and rhythmic accents are deeply colorfully national, dynamically contrasting, and vividly temperamental; this complex of characteristics undoubtedly plays a significant role in conveying the singer's interpretation of the opera's plot and configurational line and serves as the basis for its technical gradations.

The mid-1960s are marked by the appearance of an opera saturated with musical folklore, intonations and *lazo*-rhythmics of Khorezm melodies – "Song of Khorezm" by M. Yusupov. "In the musical embodiment of the characters, M. Yusupov also turns to the means of leitmotif. Vocal declamatory nature, characteristic of the epic works of Khorezm (*dastans*), is reflected in the recitatives of the opera. Features inherent in its song culture find their bright trace in the construction of individual opera numbers. This is reflected in the diatonicism of the melos with the predominance of a descending, step-by-step form of movement; and in the characteristic modes (Phrygian, Dorian, Mixolydian); and in the unique metric structure (5/8, 7/8); and in the periodic variability of the time signature (3/4, 3/8); and in a favorite, often dance-related movement in 6/8" (Pekker Ya. B., 1984, p. 232).

The end of the sixties is associated with the activities of the second opera theater in the republic – Samarkand (1967), where a number of opera works were staged – "Yoriltosh" by S. Babaev, "Zafar" by H. Rakhimov, "Oydzhamol" by I. Khamraev.

In the early 1960s, the Bolshoi Theater named after Alisher Navoi welcomed a number of young, gifted soloists who soon achieved a high level of vocal mastery. Among them were Saodat Kabulova, Lev Pinkhasov, and Rafaat Kuchlikova.

The 1960s and 1970s were associated with such new opera productions at the Bolshoi Theater named after Alisher Navoi as Verdi's "Il Trovatore" and Gounod's "Faust,"

as well as prominent operatic names such as Rosalinda Laut and Rano Khidoyatova. In the 1970s, Verdi's "Don Carlos" and I. Akbarov's "The Leopard of Sogdiana" were staged. All of this played a significant role in the development of academic vocal music in the country, as the arrival of new faces and performances expanded the theater's repertoire, increasing audience interest and, consequently, enriching it with new creative ideas, concepts, and productions that, to some extent, supported the concept of enlightenment.

The 1980s are associated with the names of such opera artists as Kurkmas Mukhitdinov, Ismail Dzhaliyov, Olga Alexandrova, Nina Semizvonkina, and Alevtina Ryabova.

Since the 90s, the stage of the Bolshoi Theater has been decorated with such opera singers as People's Artists of the Republic of Uzbekistan and Karakalpakstan – Muyassar Razzakova, Avaz Rajabov, Honored Artists of Uzbekistan – Gulshan Azizova, Ruslan Gafarov, Normumin Sultanov. Their successors were the Laureates of International competitions – Yanika Bagryanskaya, Anzhelika Mukhametzyanova, Saida Mamadalieva, Kirill Borchaninov. And very young talents, young soloists – Malika Normatova, Ramiz Usmanov, Samandar Alimov, Rakhim Mirzakamalov, Dzhabrail Idrisov.

Considering the historical stage – the 90s of the twentieth century in the formation of the vocal culture of the Republic of Uzbekistan, "a distinctive feature of the operas of this period is the search by composers and playwrights for new genre varieties, a synthesis of various genres. The possibility of introducing new technologies, the use of television and radio systems contributed to the emergence of joint projects of composers, choreographers and television directors, the birth of such genres as television opera and television ballet. Among the most interesting projects are the ballet-oratorio for choir, symphony orchestra and dance group "Zardushtiyalar Marosimi" (1995), the opera-dastan for a reader, dance group, choir and orchestra of folk instruments "Bukhoroi Sharif" by M. Bafoev (1997), the opera-oratorio "Ibtido Khatosi" by I. Akbarov (1995)" (Mamadjanova E. U., 2020, p. 141).

Returning to the historical line of the main opera house of Uzbekistan, 2007 was

a significant year for the Bolshoi Theater named after Alisher Navoi in that it marked the beginning of the implementation of the project – the International Festival of Opera and Ballet Art "Tashkent Bakhori", in which opera artists from Russia, Italy, Spain, Ukraine and Kazakhstan took part.

"The 14th International Italian Opera Performers Competition, "Competizione dell'opera", held in November 2014 also caused a great stir in the country. Its winner back in 2012 was Rahim Mirzakamalov, a soloist with the Alisher Navoi Bolshoi Theater. An equally significant event was the Yoshlik Bakhori competition for young opera performers, which has been held in Tashkent since 2015 at the State Conservatory of Uzbekistan. The jury included renowned professors from Italy, Russia, and Belarus. The discovery of new young opera talents such as R. Usmanov, Zh. Piyazov, B. Ismatullaeva, D. Rakhmonov, and D. Idrisov has attracted the interest of renowned conductors, soloists, and directors to our country. The opening of the Bolshoi Theater named after Alisher Navoi in 2016 was a true gift to all connoisseurs of high art after reconstruction... In May of that same year, a veritable opera festival, "The Enchanting Spring of Opera", took place on the stage of the country's main Theater. It featured performances by People's Artist of Uzbekistan and Karakalpakstan Muyassar Razzakova, Italian conductor Gerardo Colella, Honored Artist of North and South Ossetia Veronika Dzhioeva, and many talented young opera performers" (Mamadjanova E. U., 2020, P. 152–153).

Today, the State Academic Bolshoi Theatre named after Alisher Navoi has reached the pinnacle of global excellence, renowned in almost all musical circles around the world. Mastery, diplomacy, and ambition are the main criteria that one of the most important and prosperous theatres in the Republic of Uzbekistan sets for itself in the future, and even now. All doors of world opera classics are open to it, because its grandeur is boundless. It unites a triune process that encompasses Uzbek, European, and contemporary vocal performance art.

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THE CONTRIBUTION OF FEMALE VOCALS TO THE NATIONAL UZBEKISTAN OPERA ART

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Abstract

Women are receiving increasing attention at the political level today, yet their significant contribution to art has always been undeniable. This importance has remained constant throughout the centuries.

The article examines the role and significance, information about opera singers who have taken their place in the Uzbek opera art and their work, and also examines the classification of the parts they performed and their new interpretations.

Keywords: *composer, opera, libretto, vocals, maqom, conductor, director, singer, aria*

The images of many remarkable, intelligent, and well-educated women have been portrayed in various forms on major theater stages, while their life journeys and honorable, exemplary deeds continue to be vividly reflected in theatrical productions.

Uzbek women actively participate in many areas of musical art. Their contributions are especially notable in instrumental performance, solo singing, musicology, and in leading large ensembles. They have also achieved success in complex and demanding fields such as conducting, directing, and choirmastering. Among these areas, opera performance holds a special place, where talented female singers captivate audiences with their expressive voices, charm, and versatility. Many women who have devoted themselves to the opera genre – which brings together diverse images and artistic

directions – have skillfully demonstrated its wide-ranging possibilities and continue to do so at a high academic level.

One of the most notable figures in Uzbek singing art is the talented opera artist Halima Nasirova (1913–1986). Renowned for her powerful and beautiful voice, she was a gifted actress who excelled in the art of opera performance as a lyrical-dramatic soprano. Halima Nasirova began her career with the Uzbek State Model Troupe (now known as the Uzbek State National Academic Drama Theater). In 1939, she joined the Alisher Navoi Opera and Ballet Theater as a leading soloist, where she created numerous memorable roles and earned recognition as a distinctive artist.

Her impact is evident in how she helped the opera genre flourish in Uzbekistan, championing the education and empowerment of

women in the musical arts. The training of young singers and musicians in Uzbekistan today can be traced back to pioneers like Nasirova, who showcased that women could achieve extraordinary feats and gain recognition on esteemed stages.

Furthermore, Halima Nasirova serves as a symbol of cultural pride, successfully blending traditional Uzbek music with the broader elements of opera, thereby enriching the art form and enhancing its diversity. Her legacy is celebrated not only through performances but also through her continued support for women's involvement in the performing arts, fostering a community that nurtures and values female creativity.

The character Akjunus in E. Brusilovsky's opera "Er-Targin" marked the debut opera role of H. Nasirova. Following that, she performed the roles of Norgul in the first Uzbek operas, including S. Vasilenko and M. Ashrafiy's "Buron" ("The Tempest"), as well as Norgul and Layli in R. Glier and T. Sodikov's opera "Layli and Majnun."

During World War II and the subsequent years, Halima Nasirova portrayed notable characters such as Xin Dun Fan in V. Kozlovsky's opera "Ulugbek," Carmen in J. Bizet's "Carmen," and Zuhra in T. Jalilov and B. Brovtyn's "Tohir and Zuhra." She also played a leading role in R. Glier and T. Sodikov's opera "Gulsara." Nasirova's impressive vocal range and capabilities allowed her to uniquely interpret the character of Maysara, intended for a mezzo-soprano, with a satirical flair in the opera "Maysara's Work." Her mastery of singing extended beyond academic performance, as she brought a distinct interpretation to various Uzbek characters, infused with their national essence. She performed numerous classical, folk, and contemporary songs, such as "Ushshoq," "Dugoh," "Kel ertaroq," "Munojot," "Chaman ichra," "Feruz," "Gulyor," "Tanovar," "Uzganacha," "Fiqon," "Men uzbek qiziman," and "Mehnat ahli," all of which continue to resonate with audiences and delight art enthusiasts.

Halima Nasirova's extensive and impactful artistic career has garnered numerous accolades. She was bestowed the title of "People's Artist of Uzbekistan" and received the State Prize on two occasions, in 1940 and 1951. In recognition of her significant contri-

butions to the advancement of Uzbek national culture, she was awarded the Order "For Great Services" on the 9th anniversary of the Republic of Uzbekistan's independence.

Another notable figure in the realm of vocal opera art is Nazira Akhmedova (1913–1964). Throughout her career, N. Akhmedova made significant contributions at various esteemed institutions, including the Uzbek Theater of Working Youth (1930), the Uzbek State Academic Drama Theater named after Hamza (1931), Republican Radio (1932), the Uzbek Musical Theater (1935), and the Uzbek State Opera and Ballet Theater named after A. Navoi.

Throughout her remarkable career, N. Akhmedova portrayed leading roles in a variety of beloved dramas and operas, crafting vibrant and compelling characters. A dedicated and skillful coloratura soprano, Nazira Akhmedova was deeply passionate about her art and her country.

In addition to her extensive work in operas, she also excelled in musical dramas. She showcased her exceptional talent in the operas of R. Glier and T. Sodikov, taking on roles such as Asal Laili in "Laili and Majnun," Tatyana in P. I. Tchaikovsky's "Eugene Onegin," and Norgul in M. Ashrafiy and S. Vasilenko's "The Tempest."

Nazira Akhmedova was not only a gifted actress but also possessed a gentle, beautiful voice that resonated with audiences. She brought traditional folk melodies to a wider stage with great enthusiasm and skill. In the current focus on national folklore art, the exemplary contributions of Nazira Akhmedova – an outstanding creator – remain significant.

The classical and folk songs, contemporary tracks, and opera arias he performed continue to resonate with music lovers even today. His songs, including "Kormadim," "Ishqida," "Tong koshighi," "Jonim mening," "Obod olkam," "Rano bolsam," "Ishonma," "Hayolim senda," "Dilbarimo," and "Mevaram," are particularly well-regarded.

Listeners of N. Akhmedova's songs, delivered in a graceful and enchanting voice, often referred to her as the nightingale of Uzbekistan. She was blessed with an extraordinary voice and remarkable talent. Another significant figure in the evolution of Uzbek opera

during the transitional period was Saodat Kobulova (1925–2006), who upheld the tradition of mentorship between teachers and students.

She explored the foundational elements of Uzbek musical heritage and national singing traditions through the works of Tokhtasin Jalilov, Ganijon Tashmatov, and Jurakhon Sultanova. In Moscow, she learned about the fundamentals of Uzbek opera, singing techniques, and “aytim” vocal styles from instructors like Belyavskaya and Goldman, mastering these skills and showcasing her talent on large stages.

In 1954, Saodat Kobulova became a soloist at the Alisher Navoi Opera and Ballet Theater, debuting as Laila in T. Sodikov and R. Glier’s opera “Laila and Majnun.” She later excelled in various roles, including Masha in M. Ashrafiy and S. Vasilenko’s “Ulug Kanal,” Zuhra in T. Jalilov and B. Brovtsin’s “Tohir and Zuhra,” Khuri in T. Sodikov, B. M. Zeidman, D. Zokirov, and Y. Rajabiy’s “Zainab and Amon,” Sanobar in S. Boboev’s “Hamza,” Dilorom in M. Ashrafiy’s “Dilorom,” Asal in T. Sodikov and R. Glier’s “Gulsara,” Oikhon in S. Yudakov’s “Maysara’s Work,” and Gulnor in R. Hamroev’s “Zulmatdan Ziyo.” With her remarkable performances as Dilorom, Oikhon, and Khuri, she established herself as one of the leading opera artists, earning widespread recognition for her well-rounded talent.

S. Kobulova was the first Uzbek opera singer to adeptly take on leading roles in foreign classical operas performed in Russian. Her portrayals of characters such as Laila in Bizet’s “Les Perles Des Perles,” Butterfly in Puccini’s “Cio-Cio-San,” Rosina in Rossini’s “The Barber of Seville,” Gilda in Verdi’s “Rigoletto,” and Iolanta in Tchaikovsky’s “Iolanta,” delighted Russian-speaking audiences.

In addition to her operatic repertoire, Uzbek classical maqom and contemporary songs hold a significant place in S. Kobulova’s performances. She is a master of national melismatics (nola, qochirim), showcasing a rich artistic imagination and successfully blending Uzbek and European bel canto styles in her singing.

She is a talented individual who has significantly contributed to the art of maqom. At present, our President is making decisions

to enhance and promote national Uzbek art, particularly in the realm of maqom. The masterpieces of maqom, performed by Saodat Kobulova and recorded on magnetic tapes, include works such as “Bayot 1, 2, 3, 4,” “Talqini bayot,” “Sarakhbori oramijon,” “Samarkand ushshagi,” “Chapandozi navo,” “Duguh,” “Iraqi Bukhara,” “Etmasmidim,” “Bu kongildir,” along with many other songs. Additionally, several pieces feature Alisher Navoi’s ghazals and romances by Uzbek composers, all of which will remain timeless in their artistic value.

S. Kobulova passionately showcased the songs of various European and Asian cultures, including those of the Russian, Ukrainian, Czech, Tajik, Azerbaijani, Armenian, and Mongolian peoples. She traveled extensively to countries such as India, Burma, Kampuchea, Thailand, Afghanistan, Poland, Canada, and Mongolia, where she enthusiastically performed rare examples of Uzbek musical heritage, thereby promoting our national song tradition.

Since 1970, Saodat Kobulova has been teaching at the Tashkent State Conservatory, where she serves as a professor and plays a significant role in nurturing young talent. She established her own school of vocal art, which emphasizes two key directions: the national maqom “aytim” and academic vocal performance. This unique approach led to the creation of a distinct Uzbek national vocal performance art. Her legacy continues through the talented singers she has trained, including M. Razzokova, T. Boyjonova, M. Mamatova, and N. Parpieva.

Muyassar Razzakova, a distinguished People’s Artist of Uzbekistan and Karakalpakstan, is a professor in the Department of “Academic Singing and Opera Preparation” at the State Conservatory of Uzbekistan and serves as a soloist at the Alisher Navoi State Academic Bolshoi Theatre (SABT). Born in 1964 in Beruniy, Karakalpakstan, she pursued her studies at the Opera Department of the M. Ashrafi Tashkent State Conservatory, learning from renowned instructors Rosalinda Laut and Saodat Kobulova. In 1988, she embarked on her career as a solo opera performer at the Alisher Navoi SABT.

Throughout her career, Razzakova has portrayed leading roles in both Uzbek and international classical operas staged at the

theater. Her performances include Oykhon in S. Yudakov's "Maysara's Case," Feruza in M. Bafoev's "Umar Khayyam," Dilorom in M. Ashrafiy's "Dilorom," Layli in R. Glier and T. Sodikov's "Layli and Majnun," as well as renowned characters such as Violetta in G. Verdi's "La Traviata," Gilda in "Rigoletto," Oscar in "Un ballo in maschera," Rosina in G. Rossini's "The Barber of Seville," Lucia in L. Donizetti's "Lucia di Lammermoor," and Marfa in N. Rimsky-Korsakov's "The Queen of Spades," among many others. Her impressive body of work highlights her dedication and talent in the field of opera.

Muyassar Razzakova has caught the attention of the broader cultural community with her enchanting songs that bring solace to the soul. Initially, she followed in the footsteps of her mentor, Saodat Kobulova, performing lyrical pieces with passion, such as "Bir Qamar," "Dugonalar," "Oq Kaptar," and "Sevimli Yorim." As she embarked on her own artistic journey, she gained popularity for her uplifting songs, including "Vatan," "Iftihor," "Men Uzbek Qiziman," "Ulkam," "Vatan Azizdir," "Valsy of Flowers," "Bahor Nafasi," "Vatan Madhi," "Sevgi Axshi," "Mehring bilan yashaymiz, Vatan," "Jahonda Uzbekiston," "Millat Bayroghi," "Uzbek Davlati," and "Nurli Orzular." These songs celebrate Independent Uzbekistan and convey themes of patriotism, honoring the homeland, and reinforcing independence.

These lyrical pieces, created in collaboration with noted poets like Jumaniyaz Jabbarov, Normurod Narzullaev, Abdulla Aripov, Omon Matchon, and Husniddin Sharipov, as well as composers such as Mustafa Bafoev, Rustam Abdullaev, and Anor Nazarov – along with Muyassar Razzakova – reflect the spirit of the independence era and have become exceptional examples of 90s musical artistry. The deep connection these songs have established with listeners is a testament to the remarkable talent of Muyassar Razzakova, blessed with a beautiful voice.

Muyassar Razzakova has performed in countries such as Germany, France, the USA, Spain, Italy, Hungary, and Turkey, participating in creative tours where she showcased her talent by singing arias from renowned classical operas as well as Uzbek national songs. Her performances have captivated

international audiences and garnered the attention of art enthusiasts. Throughout her career, she has participated in both national and international competitions, earning numerous prestigious awards. Razzakova won the Republican Competition of Opera Artists in 1989 and secured third place at the M. Glinka International Competition of Young Opera Artists the same year. In 1990, she received the second prize at the Vocal Performers Competition in Hungary. Additionally, in 1997, she was selected as one of thirty participants in the Strong Opera Performers Competition held in Italy, where she achieved laureate status.

The remarkable talent of opera soloist and enchanting singer Muyassar Razzakova has been rightfully recognized, as she was awarded the esteemed title of "People's Artist of Uzbekistan" in 1998. Following in her footsteps is the talented soprano Masuma Boltaboyeva, an Honored Artist of Uzbekistan and recipient of the "Nihol" State Prize, who serves as a soloist at the A. Navoi State Academic Opera and Ballet Theater. Boltaboyeva has brought to life the leading roles of Oykhon in S. Yudakov's "Maysara's Tricks," Zuhra in B. Brovtsyn and T. Jalilov's "Tohir and Zuhra," Kumush in M. Makhmudov's "Kumush," Zulfiya in R. Abdullaev's "Sadokat," Guli in M. Bafoev's "Alisher Navoi," and many other characters from both Uzbek and global operas.

Talented representatives of the Uzbek opera singing tradition, including international and national competition winners like Saida Mamadalieva, Malika Normatova, Aziza Mukhamedova, Feruza Yusupova, and Gulmira Nurmetova, are currently performing at the A. Navoi State Academic Opera and Ballet Theater. Their exceptional portrayals of principal characters in Uzbek national operas have garnered enthusiastic applause from audiences. Additionally, emerging talents such as Shirin Mamatova, Milena Madmusaeva, and Shakhnoza Yakubjonova are also making significant contributions to the field.

A deeper exploration of their work is essential, as it not only highlights and preserves national values but also examines the artistic contributions of these opera singers as vital elements of musical history. We believe that the influence of female vocalists within

these operatic art forms is profound, and the characters they portray and reinterpret serve as catalysts for fostering the spirituality of youth, inspiring them to strive for personal excellence through engaging with their performances.

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THE JAZZ-MAKOM PROJECT IS A PHENOMENON IN THE CONTEXT OF THE INTERCONNECTION OF MUSICAL ART

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Abstract

The article examines the significance of the phenomenon of ethno-jazz in Uzbekistan, revealed during the Fergana jazz festivals of 1977 and 1978, as a kind of expansion of the direction of ethno-jazz, the creation of the International Project “Jazz-Makom” as a type of creative musical art, its participants, the performed repertoire, concert performances, and the perception of the listening audience.

Keywords: *music, art, poppy seed, jazz, improvisation, performing musician, musical instruments, ensemble, repertoire, listener, folk art*

The musical heritage of the peoples of the East is of unique interest for research and creativity. The origins of the methodological principles in the development of Uzbek national musical culture date back to ancient times, as music occupies a vital place in human life. We discover the crucial methodological significance of the development of musical art in the works of al-Khwarizmi, Abu Nasr Farabi, Alisher Navoi, and many other great Eastern thinkers. The preconditions for the emergence of maqam systems emerged in the 9th–10th centuries, a period during which the exact sciences developed (Solomonovoy T. E., 1995).

The art of maqam reveals the grandeur of the people’s musical thought. “Maqam is one of the fundamental concepts in Uzbek and Tajik professional music of the oral

tradition. The term “maqam” has several meanings:

1) a melody-model symbolizing a specific philosophical, socio-ethical, or lyrical-psychological concept (e.g.,

Growth – the measure of beauty and perfection;

Buzruk – majesty and monumentality;

Navo – life-affirming music, melody, etc.)

2) 12 most perfect modes (the total number of modes – “jams,” known in theory since the 13th century – is 91).

3) Can be a single-part or multi-part vocal-instrumental form, performed by a soloist or in an ensemble (Keldish G. B., 1991, 321).

Genre characteristics of maqam art are contained in many works by Uzbek musicologists – V.A. Uspensky, T.S. Vizgo, I. R. Radjabov, F.M. Karomatov (Karomatli),

T. B. Gafurbekov, R. S. Abdullayev, O. A. Ibragimov, Yu. R. Yunusov, Yu. Plakhov, Ch. E. Ergasheva, B. Sh. Ashurov and others. A targeted study of the musical and poetic heritage of the Uzbek people, as an integral part of all Eastern culture, testifies to its multilayered phenomenon, which contributed to the moral and ethical development of society, especially the younger generation. The art of maqam can be divided into two periods: the formation of maqam systems from ancient times to the present day, and its modern refinement.

Along with the maqam system, other forms and genres of musical art are actively developing in Uzbekistan. Jazz, for example, is an integral part of Uzbekistan's contemporary musical culture. Originating in the 1920s, it has undergone a significant development, establishing itself as an independent, full-fledged musical art form, and becoming part of modern music scholarship and pedagogy.

Jazz is a form of musical creativity based on improvisation (Improvisation (latin improvisation – unforeseen, unexpected, sudden) – a creative method that involves creating a work through free imagination, impromptu. In musical improvisation, there is no separation of the functions of the composer and the performer; they form an organic unity and are carried out by the musician-improviser simultaneously. The types and means of improvisation technique in jazz are extremely diverse, the manner of performance is individual). The art of improvisation – the substance of which is certain schemes, algorithmic actions, without the implementation of which it is impossible to achieve a high artistic result. Jazz is a collective, ensemble music-making, and therefore it is constantly corrected by auditory sensations, ideas subordinated to perception. Al-Farabi built his theory on the basis of auditory perception (Gafurbekov T. B., 1987, P. 61–62), which is also of fundamental importance for jazz improvisation.

The classification of “connected” (or “conjugated” (**muwassal**)) and “disconnected” (**mufassal**) rhythms, scientifically substantiated in the works of al-Farabi, we find in jazz compositions, where the role of rhythm is especially significant, since it has an instructive function aimed at mastering

by musicians various types of rhythmic organization and rhythmic formulas. It should be noted that “conjugated” and “disconnected” (Gafurbekov T. B., 1987, 86) (rhythms, quite often encountered in jazz instrumental ensembles, form a unique jazz polyphony and polyphony in various combinations, interactions, and interrelations.

Since Uzbekistan's independence, jazz has flourished, with composers and performers gaining professional jazz education, the creation of jazz ensembles, the incorporation of Uzbek national instruments with jazz, and the holding of national and international jazz festivals.

Jazz, as a creative art form, evokes great interest due to its diverse styles and creative trends, which positively influence the cultural and spiritual changes occurring in the lives of peoples around the world. In today's multifaceted environment, jazz is one of the most sought-after forms. The exploration of various jazz styles and genres has revealed Uzbek ethno-jazz within its national character. Studying the genesis of jazz in Uzbekistan as a distinctive phenomenon of modern musical culture requires identifying the most important stages in the evolution of jazz within its national context – the ethno-jazz genre, its stylistic features, and the specificity of its artistic value.

In studying the history, it should be noted that Lev Ivanovich Sukhov, a jazz musician in the orchestra at the “Iskra cinema, said that in 1958, saxophonist Viktor Koptevsky wrote a concert piece based on Uzbek folk melodies, arranged it for trumpet, using European harmonies, which was an innovation in arrangement. After this, many people began writing jazz compositions, such as Sokolov and D.Stern” (Gilyov S. A., 2008, 84).

In examining the evolution of jazz in Uzbekistan, it should be noted that a series of All-Union jazz festivals held in Fergana in the 1970s became an important event on Uzbek soil. According to Russian jazz critics Vladimir Feiertag, L. B. Pereverzev, and Alexei Batashev, they ushered in a new “Central Asian wave” of jazz (Gilyov S. A., 2008, 63). During these years, the term Uzbek ethno-jazz, distinguished by its originality, thematic focus, and harmonious intonation patterns, was finally established. The Ferga-

na jazz festivals of 1977–1978 became “establishing” events for many groups and musicians in Uzbekistan.

Critic V. Savransky, a renowned Russian musician, writes: “I was pleasantly surprised and delighted to hear genuine, artistically complete music and to become acquainted with the art of Tashkent virtuosos. Yes, yes, precisely – virtuoso musicians in the truest sense of the word... It was jazz with its impulsiveness, rhythmic acuity, and the brilliance of improvisational variations on a given theme. Moreover, one of the themes, as was the condition, was Uzbek. Significant successes should be noted. In terms of professionalism, the jazz quintet “Turkestan Starlet” (Gilyov S. A., 2008) can serve as an example. Thus, to this day, jazz groups turn their gaze to musical folklore as an “inexhaustible spring”.

L. Atabekov, the leader of the Sato jazz ensemble, said: “We don’t need to play traditional jazz; we need to make the most of the wealth, the musical heritage that is nearby, among which we live and hear every day” (Sedix T. T., 2024, 140).

The proclamation of International Jazz Day on April 30 in 2012 opened a new page in the history of this art form, which spans many countries. At the ceremony, Alisher Ikramov addressed the audience on behalf of the UNESCO Office in Uzbekistan, reading a message from UNESCO Director-General Irina Bokova. The jazz festival was a success in the Great Hall of the State Conservatory of Uzbekistan, attracting a huge audience of professional musicians and jazz enthusiasts.

One of the key events in the musical life of 2021 was the International Music Project “Jazz-Maqom”, organized as a collaboration of countries including Uzbekistan, France, Greece, Italy, and Switzerland. Its director, Asror Isakhodjaev, producer of the “Scene Libre” project, described it as “a creative dialogue between jazz and Shashmaqom music, funded by the French Embassy in Tashkent. The musicians strive to reveal the beauty of Uzbek national melodies in a jazz style”. The project is quite original. Its lineup of performers is unusual, consisting of

two complementary ensembles: the Uzbek Shukhrat Kholkhujayev (tanbur), Abduvohid Mirzaakhmedov (gijak), Murodkhon Muzafarov (doira), Guzal Muminova (dutar), Botir Kodirov (vocals) and the foreign Italian Andrea Romani (ney and flute, director), Greek Apostolos Sideris (double bass), French Alexis Nersesian (piano), Swiss Peter Demange (drums) (Sedix T. T., 2024).

The unique ensemble’s repertoire, alongside jazz compositions, included the ethno-jazz maqoms “Segokh”, “Chorgokh II”, as well as “Galdir”, “Qo‘qoncha”, and “Ilg‘or”. Madina Ruziboeva performed the vocal sections of the maqoms. This project has been presented at international jazz festivals in Uzbekistan, Bulgaria, Germany, Turkey, France, and Switzerland.

The Jazz-Maqom project premiered in October 2021 to a packed house at the Mark Weil Ilkhom Theater. The following day, the concert took place at the Mukimi State Musical Drama Theater, also to a packed house. The ensemble has since performed on some of Uzbekistan’s best stages, including Samarkand, Bukhara, Fergana, and Gulistan.

The Jazz-Maqom project plays a vital role in the development of contemporary musical art, symbolizing a free spirit of consciousness that fosters positive creative development, uninhibited individual expression, and personal fulfillment. The project has a decisive influence on the spiritual world of individuals, especially young people, whose worldview is shaped by their environment. The art of maqom and jazz is revealed in a new way in the work of musicians playing Uzbek folk instruments. The performance cultures of maqom and jazz share a common, specific characteristic: a commitment to improvisation.

The Jazz-Maqom project, through its high-quality performance of jazz improvisations and maqom sections, promotes moral and spiritual culture, contributing to the harmonious development of the individual, strengthening international cultural relations, and establishing creative contacts between countries.

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BATYR ZAKIROV AS A REPRESENTATIVE OF UZBEK ART: CREATIVITY AND ITS INFLUENCE ON THE DEVELOPMENT OF NATIONAL POP MUSIC

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Abstract

Batyr Zakirov occupies a distinctive place in the history of Uzbek art as one of its most prominent and multifaceted representatives. His creative activity played a decisive role in the formation of modern Uzbek pop art by integrating national cultural traditions with elements of global artistic practice. This article aims to introduce the international academic community to the artistic heritage of **Batyr Zakirov** and to examine his influence on the development of Uzbek pop music and stage culture. The study focuses on Zakirov's artistic universalism, his innovative approach to performance, and his contribution to shaping aesthetic standards within national pop art. Particular attention is given to his role in expanding the expressive potential of Uzbek pop performance and establishing it as an independent and artistically significant form of stage art.

Keywords: *Batyr Zakirov, Uzbek art, Uzbek pop music, estrada, cultural heritage, national identity*

Batyr Zakirov is widely regarded as one of the most outstanding representatives of twentieth-century Uzbek art, whose creative legacy has exerted a lasting influence on the development of national culture. His artistic career became a landmark phenomenon not only in the history of Uzbek pop music but also within the broader cultural landscape of Uzbekistan. Zakirov's work embodies a distinctive synthesis of national traditions and modern artistic forms, a combination that enabled Uzbek pop art to attain a new level of professional and aesthetic maturity.

Within the context of world culture, Batyr Zakirov may be viewed as a rare example of artistic universalism. He successfully integrated vocal performance, acting, directing, and visual art, thereby creating a holistic artistic language that transcended the conventional boundaries of pop performance. This multidimensional approach allowed his stage appearances to be perceived not merely as musical acts but as complete artistic statements characterized by dramaturgical coherence and emotional depth.

The relevance of this study lies in the necessity of presenting leading figures of Uzbek culture to an international audience and demonstrating the contribution of national artists to global artistic processes. Batyr Zakirov's creative legacy represents an important case for understanding how national pop art can evolve through dialogue with world culture while preserving its distinctive identity. His artistic path illustrates the capacity of pop performance to function as a medium of cultural representation and creative innovation.

Batyr Zakirov was born into a family deeply connected with professional art and music, a circumstance that decisively shaped his artistic worldview and professional orientation. From an early age, he displayed a pronounced interest in music, theater, literature, and visual art, revealing exceptional artistic sensitivity and a strong inclination toward creative self-expression. Growing up in an environment where high artistic standards were an integral part of everyday life fostered his disciplined and demanding attitude toward artistic work.

His professional formation occurred during a period of active cultural transformation, when Uzbek art was engaged in the search for new expressive forms and artistic directions. Having received solid musical and theatrical training, Zakirov quickly gained recognition as a performer distinguished by a unique vocal timbre, expressive stage presence, and refined artistic taste. His performance style was characterized by emotional intensity, clear dramatic structure, and a high level of interpretative culture, qualities that set him apart from many of his contemporaries.

Zakirov's significance as a representative of Uzbek art lies in his ability to translate national cultural values into a modern artistic language accessible to diverse audiences. His repertoire combined elements of Uzbek musical tradition with contemporary stylistic tendencies and international influences. By performing songs in multiple languages, he demonstrated artistic openness and cultural versatility, presenting Uzbek pop art as an internationally oriented phenomenon while maintaining a strong connection to national heritage.

A distinctive feature of **Batyr Zakirov's** creative activity was the exceptional breadth

and diversity of his repertoire. He performed songs in Uzbek, Russian, English, French, Arabic, Tajik, and several other languages, a practice that was unprecedented in Uzbek pop performance of his time. This multilingual approach significantly expanded the expressive and cultural horizons of national estrada and enabled Uzbek pop music to enter into a broader dialogue with world musical traditions.

Among the most widely recognized works in his repertoire were such songs as "Gazli," "Maftun Bo'ldim" (*I Fell in Love*), "Rano," "Yor Kel" (*Come, My Beloved*), "Hayolimda" (*In My Thoughts*), "Umid" (*Hope*), "Qaydasan" (*Where Are You?*), "Devushka Moyey Strany" (*The Girl of My Country*), "Maro Bebus," and "Arab Tango." These compositions gained lasting popularity and came to be regarded as classics of Uzbek pop music, firmly embedded in the collective cultural memory of several generations.

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Zakirov’s vocal timbre, characterized by warmth, emotional depth, and clarity of intonation, allowed him to transform many songs into complete lyrical and dramatic miniatures. A considerable part of his repertoire consisted of works written specifically for him in close collaboration with composers, taking into account the expressive potential of his voice and his distinctive interpretative style. Particularly significant were his collaborations with Uzbek composers such as Mutal Burkhanov (“Maftun Bo’ldim,” “Namedonam, Chi Nom Dorad”), Ikram Akbarov (“Yor Kel,” “Rano,” “Gazli,” “Seni Eslayman”), Sayfi Jalil (“Majnun’s Monologue,” “Counting the Stars at Night”), and Enmark Solikhov (“Umid”). These works played an important role in shaping the musical language of Uzbek pop art.

An important dimension of Zakirov’s repertoire was his interpretation of foreign musical works adapted to the pop genre. He performed songs originating from Indian, Iranian, Egyptian, Syrian, Lebanese, Mexican, Italian, and other musical traditions, often singing them in their original languages. His repertoire included works by internationally renowned composers and songwriters such as Enrico Macias and Jacques Brel (France), Ravi Shankar (India), Farid al-Atrash (Egypt), the Rahbani brothers (Lebanon), and others. Through these performances, Zakirov demonstrated a high level of musical culture and stylistic sensitivity, successfully integrating foreign material into the aesthetic framework of Uzbek pop performance.

Thus, Zakirov’s repertoire functioned not merely as a collection of songs but as a carefully constructed artistic system reflecting his creative philosophy. It embodied a synthesis of national tradition and global artistic experience and became a powerful instrument for shaping the artistic identity of Uzbek pop music.

A defining feature of Batyr Zakirov’s creative activity was his artistic versatility. He did not confine himself to the role of a pop singer but actively explored acting, directing, and visual arts. His participation in theatrical productions and cinematic projects enriched his

stage performances with psychological nuance and dramaturgical consistency, enabling him to approach pop performance as a complex form of stage art requiring conceptual unity.

Zakirov’s engagement with visual art exerted a noticeable influence on his stage aesthetics, including costume design, scenography, and overall visual composition. His paintings and graphic works demonstrate a pronounced sense of drama and introspection, qualities that were later reflected in his stage images. This synthesis of artistic disciplines contributed to the theatricalization of Uzbek pop performance and elevated it beyond the limits of purely entertainment-oriented practice.

Through the integration of music, theater, cinema, and visual art, Batyr Zakirov introduced innovative approaches to Uzbek pop performance. He was among the first artists in Uzbekistan to emphasize the importance of stage direction and conceptual integrity in pop concerts, thereby establishing new professional standards. His performances were carefully structured, with particular attention to dramatic progression and visual expressiveness, which significantly influenced the subsequent development of pop stage culture.

Batyr Zakirov’s creative legacy played a fundamental role in shaping the aesthetic orientation of Uzbek pop music. His artistic explorations marked the beginning of a new stage in the evolution of national music associated with the emergence of pop art as an independent genre. Songs such as “*Arab Tango*,” “*Gazli*,” and “*Rano*” became canonical works that defined the stylistic framework of Uzbek pop music and continue to resonate with contemporary performers.

An especially important dimension of his influence was his long-term collaboration with the composer Ikram Akbarov. Their joint works represent a significant chapter in the history of Uzbek pop music and illustrate a productive creative dialogue between performer and composer. Zakirov actively participated in shaping the artistic conception of these works, influencing their form, dramaturgy, and expressive focus, thereby contributing to the development of pop music aesthetics in Uzbekistan.

Zakirov’s professional dedication is particularly evident in the context of his health

challenges. Following a complex medical operation in the early 1960s, he was compelled to suspend his singing activity for a prolonged period. Nevertheless, through discipline and perseverance, he returned to the stage and continued performing for nearly two decades under physically demanding conditions. This period of his career underscores his exceptional commitment to artistic ideals and reinforced his moral authority within the artistic community.

Several generations of Uzbek performers have been influenced by Zakirov's artistic principles, notably his emphasis on professionalism, originality, and respect for national cultural traditions. His work laid the foundation for the development of a national pop school characterized by artistic integrity, stylistic diversity, and high performance standards. To this day, his creative approach remains a point of reference for artists seeking to balance tradition and innovation.

Zakirov's influence extends beyond the sphere of music to the broader cultural domain. His creative philosophy continues to inspire composers, directors, visual

artists, and performers, serving as a source of professional and aesthetic guidance. In the post-independence period, special attention has been devoted to preserving and reinterpreting the cultural heritage of outstanding national artists, and Batyr Zakirov's legacy occupies a central place within this process.

Batyr Zakirov represents a pivotal figure in the history of Uzbek art whose creative activity profoundly influenced the development of national pop music. His artistic universalism, innovative approach to performance, and deep engagement with national cultural traditions enabled him to transform Uzbek pop art into a mature and expressive form of stage art.

The study of Batyr Zakirov's creative legacy provides valuable insight into the processes of cultural modernization in Uzbekistan and highlights the role of individual artistic personalities in shaping national art forms. Presenting his work to the international academic community contributes to a broader understanding of Uzbek culture and affirms its place within global artistic heritage.

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ADVANCED PRACTICES IN THE SYSTEM OF MUSIC AND ARTS EDUCATION IN UZBEKISTAN

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Abstract

This article examines the historical foundations and contemporary development of music and arts education in Uzbekistan, emphasizing the continuity between traditional pedagogical models and modern educational reforms. Special attention is given to the *ustoz–shogird* (teacher–disciple) principle, which historically served as the core educational paradigm in Central Asia and ensured the transmission of artistic mastery across generations. The study traces the evolution of arts education from medieval madrasah-based instruction and elite educational institutions to the transformations introduced during the Russian imperial and Soviet periods, culminating in post-independence reforms.

The paper analyzes the role of national cultural heritage in shaping current educational policies and highlights the balance between globalization and the preservation of national identity. The establishment of a comprehensive system of lifelong education, including specialized music and arts schools, extracurricular institutions, and higher education frameworks, is examined as a key factor in fostering creative potential and cultural continuity. The article argues that contemporary reforms in Uzbekistan aim to integrate traditional artistic values with modern pedagogical approaches, digitalization, and international standards, thereby strengthening the role of arts education in the formation of a harmoniously developed and spiritually enriched individual.

Keywords: *music education; arts education; Uzbekistan; cultural heritage; ustoz–shogird tradition; national identity; globalization; lifelong learning; educational reform; aesthetic education*

It is well known to the global scholarly community that the Central Asian region was one of the cradles of civilization, the birthplace of many forms of art, and a foundation for educational traditions, the core of which was the *ustoz–shogird* (teacher–disciple)

principle. Almost the entire system of education in the arts was concentrated on continuous instruction within *madrasahs*, where students – predominantly male – received a full course of education over a period of 10–15 years without leaving the institution.

This principle ensured high educational quality and resulted in the emergence of outstanding musicians, artists, architects, and poets. In turn, these masters continued their teachers' work by forming their own schools and training talented students.

In musical art, this tradition became known through the distinguished mentorship schools of Andijan, Margilan, Kokand, Bukhara, Samarkand, Khiva, Tashkent, and other cities and regions of the republic. A prominent representative of one such *ustoz* school was the renowned musician, People's Artist of Uzbekistan, and academician **Yunus Rajabi**.

Of particular scholarly interest are the content and methodology of *dabir* schools (*dabiriston* – elite education), the new-method schools of the Jadids, as well as the works and music-pedagogical views of the great scholars of the medieval East – **Al-Farabi**, **Ibn Sina**, Kay-Kavus, Urmavi, Maraghi, Jami, Kavkabi, Darvish Ali, and others. This educational system remained largely intact until the mid-twentieth century.

The period from 1865 to 1917 was marked by the conquest of the Uzbek khanates by Tsarist Russia and by the cultural and educational activities of the Jadids (Munavvarqori, Behbudi, Fitrat, Chulpon, Avloni, Ayni, Zafari, Shakuri, and others), who established new-method schools.

Between 1917 and 1924, the Soviet totalitarian system was established, leading to the formation of the Khorezm People's Soviet Republic, the Bukhara People's Soviet Republic, and the Turkestan Autonomous Soviet Socialist Republic. From 1924 to 1991, the Uzbek Soviet Socialist Republic was formed.

Alongside history, literature, geography, and other general education subjects, music and arts instruction was introduced into the curriculum. Specialized music education during this period in Uzbekistan began to acquire a large-scale, universal, and state-regulated character. People's conservatories were established. As part of the Soviet state, Uzbekistan adopted an educational system that paid limited attention to national traditions. With the achievement of political independence in 1991, Uzbekistan initiated reforms aimed at developing its own national education system.

The contemporary stage of Uzbekistan's development is characterized by a complex and steady process of reviving and strengthening national and spiritual foundations, emphasizing the special importance of traditional culture as a key factor in preserving ethnic consciousness and maintaining continuity with cultural heritage.

Returning to national origins, recognizing the depth and greatness of the cultural and spiritual heritage of ancestors who made an immense contribution to world civilization, and fostering a respectful attitude toward history and noble national traditions in every generation – while simultaneously understanding the necessity of mastering and integrating into the values of modern global civilization and spirituality – constitute the concrete foundation upon which policies of renewal and enhancement of national self-education, political maturity, and civic engagement are built.

Spiritual revival primarily implies the restoration and return to the people of the rich legacy of scientific ideas accumulated in the past. The Law of the Republic of Uzbekistan "On Education" states that the Republic of Uzbekistan conducts state policy in education based on universal human values, historical experience, and centuries-old scientific and cultural traditions. Education encompasses both instruction and upbringing and aims to develop the intellectual and scientific potential of the republic, as well as to form a comprehensively developed individual who is aware of responsibility toward society, family, and the state.

Among the fundamental principles of state educational policy, alongside the priority of universal human values, is the principle of a national and cultural foundation of education. The creation of such a foundation represents a primary task for scholars and educators. The exceptionally rich material accumulated, refined, and systematized over nearly a millennium forms the fundamental basis upon which modern music and cultural education in the republic must be constructed. Music and cultural education must also take into account contemporary challenges that stimulate modernization in the fields of culture and the arts.

The late twentieth and early twenty-first centuries have been marked by globalization. Globalization, in all its manifestations, brings new opportunities and expanded horizons on the one hand, while posing new risks on the other. Social differentiation by age, social origin, income level, professional affiliation, ethnicity, and religion has generated multiple subcultures, thereby presenting the state with complex challenges in culture and arts education. These challenges primarily involve maintaining a balance between contradictory cultural tendencies – between cultural unification and the preservation of national identity.

At the state level, Uzbekistan recognizes the significance of arts education as an instrument of socialization that contributes to the formation of moral principles and ideals. Clear objectives and tasks have been defined for education in the sphere of culture and the arts. The system of general arts education includes extracurricular institutions – such as children’s creativity centers, studios, and clubs – general secondary education institutions (10,943 in total), children’s music and arts schools (325), specialized music schools, and others. Under administrative jurisdiction, 14 presidential schools, 9 schools for the development of creative abilities, and 3 specialized schools named after **Muhammad al-Khwarizmi**, **Mirzo Ulugh Beg**, and **Abu Ali ibn Sina** have been transferred.

During the years of democratic reforms, Uzbekistan has established an integrated system of lifelong education. In accordance with the National Program for Personnel Training, the new educational model includes the following stages: preschool education, general secondary education, secondary specialized vocational education, higher professional education (bachelor’s and master’s degrees), postgraduate education (institutional structures such as “research intern” and “senior research fellow”), advanced training, and professional retraining. Extracurricular education is presented as a separate component. This model enables individuals not only to maintain necessary professional competencies but also to continuously improve their qualifications throughout life. It establishes an effective educational mechanism centered on respect for the individual and on creating

conditions for the development of abilities, creative potential, and spiritual growth. The model incorporates principles of democratization, humanization, prioritization, national orientation, continuity of education and upbringing, and identification of gifted and talented youth. Its key actors include the individual, the state, society, lifelong education, science, and production.

On January 25, the President of Uzbekistan **Shavkat Mirziyoyev** signed the decree “On Measures for the Fundamental Improvement of the System of General Secondary, Secondary Specialized, and Vocational Education.” Beginning with the 2018–2019 academic year, compulsory general secondary and secondary specialized education has been implemented in general education schools, including specialized schools and boarding schools of arts and culture, specialized boarding schools for Olympic reserve training, as well as academic lyceums, based on a continuous 11-year cycle.

The modern education system is capable of ensuring a confident transition to the digital era, oriented toward productivity growth, new forms of labor, and evolving human needs. The informatization of education provides a foundation for transition to a new level, while digitalization focuses on preparing specialists who are in demand in the labor market, proficient in mobile and internet technologies, and oriented toward lifelong learning through e-learning.

Each component of this system operates under its own charter, curricula, programs, textbooks, teaching aids, and regulatory documentation. Overall governance and financial support are provided through sectoral ministries and agencies of the Republic of Uzbekistan, including the Ministry of Culture, the Ministry of Public Education, and the Ministry of Higher Education, Science, and Innovation.

The core principles of management and organization of aesthetic upbringing and education include planning, centralization, accountability, responsiveness to societal needs, economic and methodological support, qualified staffing, effective integration of aesthetic and general education systems, and consideration of both national traditions

and contemporary global achievements in aesthetic education.

In order to comprehensively develop talents and raise the cultural level of the younger generation, create favorable conditions for broad engagement with the finest examples of national and world music and visual arts, fundamentally improve primary music education, modernize the material and technical base of children's music and arts schools, and ensure staffing with highly qualified educators and specialists in music

and arts, large-scale reforms have been initiated.

It should be emphasized that the main directions of these reforms in arts education are determined by the State Program for the Development and Improvement of Extracurricular Institutions. State-level recognition of the importance of education and the comprehensive development of creative abilities serves as a powerful stimulus in fostering a harmoniously developed and spiritually enriched younger generation.

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INNOVATIVE FEATURES OF THE STRING QUARTET BY COMPOSER OYDIN ABDULLAeva AND ITS ROLE IN THE EVOLUTION OF THE GENRE

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Abstract

This article explores the distinctive features of the string quartet (1998) by Uzbek composer Oydin Abdullaeva and its contribution to the development of the quartet genre. The study examines the reinterpretation of structural principles, including movement functions, modal organization, and ensemble interaction, with particular emphasis on the dramaturgical role of the cello.

The analysis highlights the synthesis of national musical elements, especially maqom-related intonations, with Western polyphonic techniques. It also reveals the combination of improvisatory thinking with compositional logic, reflected in thematic development and formal flexibility.

The quartet is shown to expand the expressive potential of the genre and represents a notable contribution to contemporary Uzbek chamber music.

Keywords: *string quartet, Oydin Abdullaeva, Uzbek music, chamber music, maqom, polyphony, musical form, timbral dramaturgy, modal system, contemporary music*

The four-movement string quartet (1998) by O. Abdullaeva demonstrates the composer's pursuit toward renewing the genre, reinterpreting the functions of movements, the modal organization of the cycle, and the interaction of ensemble parts. The compositional innovations of the work determine its significance in the evolution of the quartet genre. As T. A. Golovyants emphasized, "the best works of the republic's composers are marked by the originality of artistic ideas and a sensitive realization of the genre's specificity".

The structure of the cycle is original: the first movement – Largo; the second movement – Allegro; the third movement – fugue: Andante = 65; the fourth movement – Finale, Allegro. The chosen structure reveals a two-phase tempo organization: the first phase – Largo–Allegro; the second phase – Andante–Allegro. It should be noted that each phase begins with a solo cello. In this regard, it can be hypothesized that this is not accidental: O. Abdullaeva, being a cellist, evidently sought to emphasize a personal, semantic dimension.

“At the beginning of the theme in the cello lies a profound meaning. My entry into music and my perception of the world were realized through this instrument. As a composer, the polyphonic style is very convenient for me. The beginning of a theme in the cello often appears in my subsequent works as well.”

It is also noteworthy that the quartet begins, develops, and concludes with a solo cello on the pitch center A, which in letter notation may be interpreted as the initial of the composer’s surname.

Another interesting detail: in the first movement, this A appears in the Phrygian mode, reflecting the psychological nuance of the work’s imagery. The thematic material of the cycle is highly diverse and expressively rich in intonational terms. The music of the quartet is characterized by a vivid national identity, manifested in intonational, metro-rhythmic, modal, textural, and formal parameters.

The first movement, *Largo*, is sustained in an improvisatory-meditative manner. It is polyphonic. The musical development flows continuously, almost without pauses, which appear only in the 2nd and 6th measures and in the final, 64th measure after the conclusion of the movement, on the pitch center a-a¹.

The theme of the solo cello that opens the *Largo* spans 5 measures. It is improvisatory and rhythmically diverse. In the 4th measure, a 2/4 meter appears, emphasizing the Phrygian intonation a-b^b-a. Grace notes, triplets, syncopations, and dotted rhythms enhance the modal distinctiveness of the music. The initial theme combines recitative-declamatory and lyrical song-like elements, giving it a unique character. In the 6th measure, all ensemble members enter; each voice is independent yet interconnected with the others, creating a highly expressive sonority that activates the listener’s perception.

In the *Largo*, the principle of maqom-like unfolding of musical material dominates, reaching a climax at rehearsal number 3, where a wide range is covered in the dynamic *f*. The first violin part звучит in a very high register, expressively and exaltedly, in combination with the other ensemble parts. At rehearsal number 4, the musical material of the first violin gradually moves into the middle register, and the *Largo* concludes peacefully on the pitch center a-a¹.

Thus, the first movement performs a dual function – as an introduction to the cycle and as a meditative exposition, which can be regarded as an innovation in the dramaturgy of the modern quartet cycle.

The second movement is written in ternary form. It introduces a vivid contrast into the musical development, is set in an 8/9 meter, and begins with the assertion of the pitch center A in all voices at the dynamic *f*. This represents the voice of Abdullaeva – a bright and nationally distinctive compositional personality. The three-octave unison functions here as a symbol of a monodic national sound uniting the ensemble participants.

At rehearsal number 1, the first and second violins perform in octave unison, intensively developing a diatonic melody based on the octave a-a¹, which acquires a pronounced Phrygian coloration in the course of its development. This energetic theme is joined by the viola and cello with a lyrical, chromaticized theme звучащей in octave unison. Under its influence, the character of the violin sound changes, becoming highly expressive in the upper register due to the use of grace notes that reinforce the national character of the music.

The combination of the violin parts with those of the viola and cello, which present the theme in octave unison, forms two melodic layers of a two-voice polyphonic interaction. At rehearsal number 3, a change of texture occurs. The first violin presents a highly expressive melody with a complex intonationally chromatic and rhythmically syncopated structure, while the other parts assume a figurational accompanimental role.

In the cello part, tertian and quartal vertical structures appear, creating a harmonic background.

At rehearsal number 4, the texture changes again: the cello plays sharply rhythmic quintal patterns in *pizzicato* at dynamic *f*. The other voices enter successively, forming a polyphonic combination of expressive melodic lines based on sustained tones with grace notes and flexible intonation patterns. The music exhibits a distinctly Uzbek national character. At rehearsal number 5, the quintal patterns pass alternately to the second violin and viola, while the cello performs an expressive arco melodic line in the low register.

The musical development leads to a vivid dynamic climax, where the initial theme returns in octave unison a^1 – a^2 in the first violin, supported rhythmically by harmonic intervals in the other parts. A high climax is achieved at *ff* across a wide register span (measures 98–138, rehearsal number 9), culminating on A. This is followed by a sudden relaxation, where the note A in the cello appears softly (*p*) as a kind of post-cadential gesture and simultaneously as the subject of the fugue, subsequently entering in the viola, second violin, and first violin in the upper register.

This section fulfills a dual function: as a coda concluding the second movement and as a precursor to the third movement – the fugue. The coda ends with great dynamism at *ff*, affirming energetic motion. The pitch center *a* acquires symbolic significance as a reflection of the composer's identity.

The third movement is a four-voice fugue (Andante, common time). Its imagery is associated with lyrical reflection and introspection. The fugue subject spans three measures and is introduced by the solo cello, beginning on *a* and covering the interval of a minor sixth. The subject consists of two elements: the first is diatonic, beginning with a neighbor-tone motion around *a* and an ascending perfect fourth; the second begins with the altered tone *d \flat* , contains ornamental elements, and concludes on *a \flat* .

Its structure may be interpreted as question–answer: the first element poses a “question,” the second provides an “an-

swer,” complicated by a semitone shift of the tonal center. The answer is presented by the viola, followed by a six-measure interlude. The subject enters in the second violin (m. 13) and the answer in the first violin (m. 16). The subsequent development involves all four voices, expanding the range and leading toward Allegro and a climactic culmination at *ff*.

The fourth movement (Finale, Allegro, common time) opens with a four-part octave unison at *f*. The techniques of octave-unison writing from the second movement are further developed. The initially monophonic texture gradually thickens, and from m. 46 various types of figurational motion emerge: lyrical melody in the first violin and syncopated ostinato in the other parts.

These textures develop further, leading to *sf* (m. 70), after which a new wave of development begins, culminating at *ff* (m. 92). A *meno mosso* section intensifies the expressive dynamics, followed by a return of tempo culminating at *fff* (m. 237) on pitch center C.

In conclusion, Abdullaeva's quartet demonstrates a distinctly innovative approach that renews the quartet genre. The composer reinterprets its structure, introduces a strong personal dimension, enriches its semantic content, transforms traditional formal functions, and intensifies the dramaturgical development. Undoubtedly, this quartet represents a significant contribution to contemporary Uzbek chamber instrumental music.

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REGIONAL DIMENSIONS OF UZBEK MAQOM ART: THE FERGANA-TASHKENT PERFORMANCE TRADITION IN CONTEXT

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Abstract

This study presents a comprehensive examination of the historical evolution and regional differentiation of maqom art within the cultural framework of Uzbekistan. It explores the formation of Uzbek classical music as an orally transmitted tradition and its sustained continuity through the master–apprentice system, which has played a crucial role in preserving and transforming musical knowledge across generations.

Maqom is interpreted as a highly developed artistic system characterized by a complex modal–intonational organization, a structured rhythmic framework (*usul*), and a multi-layered formal and dramaturgical design. The article investigates the processes through which maqom traditions have diversified across regions, resulting in distinct local performance styles.

Adopting a comparative analytical approach, the study highlights the structural integrity and formal discipline of the Bukhara–Samarkand Shashmaqom tradition, the emotionally expressive and timbrally rich performance style of the Khorezm school, and the flexible, lyrically oriented, and improvisation-driven practices of the Fergana–Tashkent tradition. Particular emphasis is placed on the latter as a distinctive performance paradigm, often described as a “free-form” system, as well as on its close relationship with the *katta ashula* genre.

The findings demonstrate that regional performance traditions function not only as localized artistic expressions but also as dynamic factors contributing to the ongoing development and enrichment of Uzbek maqom art.

Keywords: *Maqom, Shashmaqom, Khorezm maqoms, Fergana–Tashkent maqoms, regional style, classical music, performance traditions, modal system (lad–parda), intonation, usul, melismatics, pang voice, katta ashula, maqom, master–apprentice school, improvisation*

Uzbek classical music represents a vast cultural heritage that embodies the centuries-old artistic thinking, aesthetic views, and spiritual world of our people. This her-

itage encompasses various musical genres, creative directions, performance schools, as well as rich repertoire examples. Over the centuries, this art form has been carefully

preserved by outstanding composers, singers, and instrumentalists of our people and has mainly developed on the basis of oral tradition (Rajabov, I., 2006, p. 124).

A key feature of oral tradition is that musical knowledge, performance experience, and repertoire are transmitted directly from master to apprentice through practical performance. As a result, each generation, while preserving the creative experience of previous masters, has continued to enrich it with new artistic interpretations.

The master–apprentice system has served as one of the main factors in the development of Uzbek classical music. This system, in addition to teaching technical performance skills, has played an important role in understanding the inner spiritual essence of musical art, shaping musical thinking, and cultivating artistic taste. Therefore, Uzbek classical music traditions are also regarded as a system of musical knowledge and a school of spiritual and aesthetic education. It is not accidental that this art form is valued as an expression of the spiritual world, historical memory, and aesthetic ideals of our people.

It is well known that one of the most perfect and highest artistic examples of Uzbek classical musical heritage is maqom art. Maqoms are distinguished by their complex modal (*lad–parda*) system, melodic development, rhythmic (*usul*) structure, and artistic dramaturgy. This art form has been formed over a long historical process and has been refined through performance practice. Although maqoms were initially created on a common musical basis, in the course of historical development they began to acquire distinct local characteristics under the influence of the cultural environment, social conditions, and performance traditions of different regions.

Thus, local styles have been formed within Uzbek classical musical heritage, reflecting the musical thinking, performance traditions, and aesthetic views of particular regions. The feature of regionality manifests itself not only in maqom cycles but also in many other musical genres and performance forms. The musical traditions of each region are distinguished by their specific melodic structure, rhythmic system, performance style, and repertoire composition. At the

same time, these local styles have developed in close interconnection with the general system of Uzbek classical music.

Alongside the fact that many genres and examples in Uzbek classical music are created on a common conceptual basis, their possession of regional characteristics constitutes an important scientific and aesthetic phenomenon. This process is closely connected with the historical development, lifestyle, cultural environment, and ethnic interactions of our people. As a result, Uzbek classical music has manifested itself in diverse forms across different regions, giving rise to a variety of performance schools and a rich repertoire system.

Thus, while Uzbek classical music has been formed on a common musical foundation, it has been enriched by local traditions throughout its historical development, leading to the emergence of distinct artistic styles in different regions. This clearly demonstrates the richness, diversity, and historical continuity of Uzbek musical culture.

Musicologist R. Abdullayev has provided extensive and detailed information in his research regarding the universal significance of local styles in Uzbek classical music. In particular, he emphasizes the following: “This feature,” writes the author, “emerged in artistic creativity during the process of the formation of the Uzbek nation. At certain historical periods, specific forms and genres, performance styles, and methods developed in Uzbek traditional music, and alongside general Uzbek musical directions, distinct local styles also evolved as a result of socio-cultural interactions with various ethnic groups and peoples. The formation of local musical styles was primarily determined by the following factors:

- geographical environment;
- the lifestyle of the population (sedentary or nomadic);
- cultural context;
- the presence of specific musical genres;
- the regional distribution of musical instruments;
- the formation of a specific musical language and dialect” (Abdullayev, R., 2023, p. 3).

On the basis of these factors, local (regional) performance traditions have emerged

within Uzbek classical musical heritage. These traditions are of particular importance as they embody the spirituality, aesthetic views, and cultural values of the people.

In classical musical heritage, the existence of four main regions possessing local characteristics is identified. These are:

- Bukhara–Samarkand;
- Khorezm;
- Fergana–Tashkent;
- Kashkadarya–Surkhandarya.

In three of these regions, major maqom cycles have been formed, which are known in practice as:

- Bukhara Shashmaqom;
- Khorezm Six-and-a-Half Maqoms;
- Fergana–Tashkent maqom paths.

Although the musical traditions of each region are closely interconnected within the general maqom system, they differ significantly in performance style, genre composition, the structure of instrumental ensembles, and methods of musical interpretation. These differences are primarily related to the historical and cultural environment of each region, lifestyle, linguistic features, and the formation of performance schools. As a result, each region has developed its own distinctive system of musical traditions, reflecting the diversity of Uzbek classical music culture.

By the end of the eighteenth century, Uzbek maqom art entered a new stage of development. During this period, the local forms of maqoms further evolved, and independent maqom cycles began to take shape. As a result, new maqom directions emerged within Uzbek classical music culture. According to musicologist R. Yunusov, national maqom schools gradually developed on the basis of the “Twelve Maqom” system present in the musical culture of Eastern peoples. By the mid-eighteenth century, a new cyclical form of maqoms appeared in Bukhara. As a result of the creative practice of composers, singers, and instrumentalists, six main maqoms were unified into a single cycle and came to be known as Shashmaqom (Yunusov, R., 2018, p. 14).

This cycle later came to be known as the Bukhara maqoms or Bukhara Shashmaqom. Alongside the Bukhara maqoms, Khorezm maqoms were formed in the Khorezm oasis, while in the Fergana Valley and Tashkent

region the Fergana–Tashkent maqom paths developed. These maqom systems have been widely applied both in scholarly research and in performance practice.

At the same time, in certain regions, specific performance directions closely related to maqom have also emerged. For example:

- in Khorezm – Khorezm dutor maqoms and the *suvara* cycles;
- in the Fergana–Tashkent region – *yovvoyi maqom*, *katta ashula*, and *sur-nay maqom* paths.

These directions have taken shape as regional manifestations of the development of maqom art and have further enriched the rich heritage of Uzbek musical culture.

For instance, the maqom performance traditions formed in the Bukhara–Samarkand oasis are distinguished by their highly systematized structure, strict adherence to internal principles, and the conceptual integrity of the Shashmaqom cycle. Since maqom art in this region historically developed within courtly and intellectual environments, it is characterized by a high level of performance discipline and carefully elaborated aesthetic norms.

In performance practice, the *tanbur*, as the leading instrument, expresses the modal-intonational foundation of maqom and determines the step-by-step development of the melody, while the *doira* ensures the rhythmic stability of the complex *usul* system and maintains the overall dramaturgical structure as a unified whole. Particularly, the art of vocal performance (*hofizlik*) has reached an exceptionally high level in this school, requiring from the performer not only perfect vocal technique but also a deep knowledge of the principles of the *aruz* system, the ability to interpret classical poetic texts correctly both phonetically and semantically, and the skill to maintain the internal balance between melody and text.

At the same time, the consistency of melodic development, the logical justification of climactic points, the precision of artistic interpretation, and the sustained internal dramatic coherence during performance constitute the main aesthetic criteria of the Bukhara maqom school.

The maqom performance traditions established in the Khorezm oasis are distinguished by their diverse instrumental com-

position, distinctive vocal performance style, and strong emotional-expressive orientation. In this region, the active use of national instruments such as *dutor*, *doira*, *bulamon*, *gijjak*, and *tor*, and later the inclusion of the accordion into performance practice, led to the formation of a timbrally rich and dynamically vibrant ensemble environment.

A characteristic feature of Khorezm singers' performance style is the vocal type known as "pang voice," distinguished by its strong and resonant timbre based on palatal and nasal resonance, which serves as one of the defining features of this performance school. In addition, the preservation of local dialect elements in performance, the enrichment of melody through *nola*, *kash*, and other melismatic ornaments, as well as the combination of natural vocal power with emotional expressiveness, contribute to achieving a high level of artistic impact. The above descriptions and analyses clearly demonstrate the distinctive nature of Khorezm performance art.

The performance traditions formed in the Fergana–Tashkent region are distinguished from other regions by their relative freedom and lyricism-rich style. In this region, the genre of *katta ashula* is especially well developed, characterized by its open and wide vocal range, the absence of strictly step-by-step formal development typical of maqom songs, and the strong emotional expressive power of the text.

In the performance of *katta ashula*, significant importance is given to the singer's vocal capacity, the breadth and proper control of breathing, performance in an open "direct" vocal manner, and the artistic interpretation achieved through coordinated ensemble singing.

In addition, the classical *yalla* genre and the art of wit (*askiya*) occupy an important place in the Fergana–Tashkent performance tradition. The instrumental ensemble typically includes *tanbur*, *dutor*, *gijjak*, *doira*, and *Qashqar rubab*.

All this demonstrates that although local performance traditions in Uzbek classical musical heritage have developed within the framework of the general maqom system, each regional area is distinguished by its own musical thinking, performance style, and instrumental composition. This process, in

turn, clearly reflects the diversity and richness of Uzbek classical music art. As an example, it can be observed that in certain regions, classical musical genres closely related to the maqom system have also been formed.

In particular:

- in Bukhara and Samarkand – the *Mavrigi* and instrumental (*sozandalik*) art traditions;
- in Khorezm – the *Suvora* genre;
- in the Fergana Valley – the *katta ashula* genre and classical *yalla*.

These genres are closely connected with maqom art in terms of their performance interpretation, musical structure, and artistic content.

In the Fergana Valley, maqom performance traditions have developed with differentiation into specific local zones. This phenomenon is observed not only in maqom paths but also in the performance of other musical genres. As a result, Uzbek classical music has been enriched with numerous local styles and has continued to develop up to the present day.

The Fergana–Tashkent maqom paths are regarded as a performance tradition possessing distinct stylistic characteristics within the Uzbek classical music system. This direction is often described by performers as a "free path." The primary reason lies in the fact that the structural organization of works in the Fergana–Tashkent maqoms is not as strictly and systematically established as in the Bukhara Shashmaqom. Whereas in Shashmaqom each maqom is organized according to a rigid system with clearly defined internal sections, stages of development, and compositional order, such strict regulation is less evident in the Fergana–Tashkent maqom paths. Therefore, these maqom paths are distinguished by a greater degree of interpretative freedom in performance practice.

Traditional master instrumentalists and singers sometimes refer to the Fergana–Tashkent maqom paths as a "wild path." However, this term does not imply disorder; rather, it reflects the lack of strict subordination to a fixed cyclical system, the broad scope of improvisational possibilities, and the relative freedom of melodic development. At the same time, it expresses region-specific performance approaches, metrorhythmic

flexibility, the relationship to maqom modal structures, the natural unfolding of melody during performance, the predominance of free artistic interpretation, as well as the influence of individual performance schools.

From a formal perspective, the Fergana–Tashkent maqom paths are in many respects close to the compositional structure of the *katta ashula* genre. Typically, a composition begins with the *daromad* (introductory section), followed by subsequent stages of melodic development, namely the *dunasr* (development section). This process ensures the dramaturgical progression of the work and allows the performer to gradually expand the melodic material. As a result, the composition acquires internal artistic development and gradually reaches its climactic points.

In terms of rhythm (*usul*), one of the ancient rhythmic systems known as *Zarb-ul qadim*, or the *Sarakhbor* pattern, occupies a leading position in the Fergana–Tashkent maqom paths. This pattern serves as a fundamental rhythmic basis in maqom performance, ensuring internal movement, melodic development, and artistic expressiveness. The *Sarakhbor* pattern is distinguished by its stable rhythmic structure and functions as a principal rhythmic criterion in many maqom songs and *katta ashula* examples.

The Fergana–Tashkent maqom paths hold a special place in the development of maqom art in Uzbekistan. This direction represents an important component of Uzbek classical musical heritage and constitutes a significant stage in the regional development of maqom art. Although these maqoms are closely connected with the general maqom system, they differ considerably from other maqom schools in terms of performance style, structural organization, and artistic interpretation.

Firstly, the Fergana–Tashkent maqom paths are significant for fostering more folk-oriented and flexible forms of maqom interpretation. In this tradition, maqom compositions are not strictly bound to a rigid compositional system as in the Shashmaqom cycle; instead, performance practice demonstrates broader opportunities for freedom, improvisation, and artistic interpretation. Such a performance style contributes to the natural development of maqom art and its close connection with the musical thinking of the people.

Secondly, the Fergana–Tashkent maqom paths have developed in close interrelation with the *katta ashula* tradition. This genre represents a highly developed form of vocal performance in the region, characterized by a wide vocal range, improvisational melodic development, and a deep emotional expression of the poetic text. These features enhance the artistic expressiveness and dramaturgical depth of the Fergana–Tashkent maqom paths.

Thirdly, the Fergana–Tashkent maqom paths constitute one of the key performance schools reflecting the regional diversity of Uzbek maqom art. Within this tradition, many prominent singers and instrumentalists have emerged, playing an important role in transmitting the rich maqom repertoire across generations.

In conclusion, the Fergana–Tashkent maqom paths occupy an important place in the development of Uzbek maqom art due to their free performance traditions, the advancement of vocal art, their close connection with *katta ashula*, and their distinctive rhythmic and compositional features. They not only enrich the regional forms of maqom art but also significantly expand the diversity and artistic richness of Uzbek classical music culture.

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THE ROLE OF CHORAL ART IN THE DEVELOPMENT OF MUSICAL EAR

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Abstract

This article explores the development of auditory skills in students specializing in Choral conducting at secondary educational institutions.

Purpose: To study theoretical foundations of musical ear development through choir work, and to develop effective methodological approaches based on choral solfeggio and a system of vocal exercises.

Methods: The following scientific methods were used during the study: scientific –theoretical analysis, pedagogical observation, experimental testing, comparative and systematic analysis.

Results: Musical ear is formed and developed through the active perception of musical material. A person's rich musical experience and the ability to understand and perceive it by ear also develop to a high level.

Through music education, students learn to distinguish pitch, timbre, dynamics, and duration of sounds. These skills develop gradually and require regular practice.

Novelty: A systematic model for development of musical ear in collective performance has been developed, and pedagogical mechanisms have been defined.

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

Key words: *Register, intonation, interval, chord, range, solfedjio, choir*

Introduction

Choral art occupies a special place in the system of musical education and is one of the most effective means of developing musical ear. In the process of collective singing, auditory imagination and intonation precision are developed, auditory control skills are improved, and the ability to perceive the musi-

cal fabric of a work as a holistic artistic whole is formed.

In my opinion, it is choral activity that helps to fully demonstrate the capabilities of musical hearing, since in the process of singing a person not only performs musical material, but also constantly compares his own resonance with the resonance of other choir members. Such mutual harmony helps

to strengthen auditory attention and develop correct intonation skills.

Auditory perception of music is a complex psychological phenomenon that encompasses the ability to perceive, distinguish, and reproduce the sounds of a musical system. Its development is linked to active musical practice, which develops auditory imagination and auditory analysis skills.

As noted in music-pedagogical literature, musical hearing cannot be formed without active performance. Therefore, choral performance is considered one of the most effective means of developing hearing. During collective performance, there is a constant comparison of one's own sound with the overall sound of the ensemble, which requires a high level of auditory control and contributes to the development of musical hearing.

In music pedagogy, choral performance is traditionally considered the most important factor in shaping musical perception. When performing choral works, students learn to perceive not only individual sounds, but also complex sound structures that arise in a multi-voice texture.

When working on a choral piece, the singer must constantly monitor the accuracy of intonation, monitor the dynamics and timbre of the sound, and also take into account the specific sound of other voice parts. Such activity requires active auditory analysis and helps develop the ability to perceive the musical fabric of the piece as a whole.

B. Alekseyev noted that the most important condition for the development of musical hearing is the formation of musical perception, which allows the musician to mentally recreate the sound of musical material. It is precisely such imagination that underlies conscious performance and ensures the accuracy of intonation.

Thus, in the process of choral performance, there is a constant interaction of musical perception and real resonance, which serves the active development of musical hearing.

One of the most important tasks of choral education is the development of intonational hearing. Intonation accuracy is the basis of high-quality choral resonance and an important indicator of the performer's musical culture.

In the process of collective singing, each member of the choir must perform his part clearly and at the same time listen to the sound of the other voices. This requires developed auditory control and the ability to distinguish interval relationships between sounds.

B. Alekseyev emphasizes that the development of intonational hearing is associated with the formation of stable musical representations that allow the musician to associate resonance with an internal auditory image. In the process of learning, these representations gradually become more precise and serve as the basis for accurate intonation.

In addition, working on polyphony is also important in developing intonational hearing. Performing choral works requires the ability to perceive several sound directions simultaneously and to clearly determine their interrelationships.

Group singing is an effective means of developing harmonic hearing. Unlike solo performance, where attention is mainly focused on the direction of the melody, perception of the harmonic vertical is of great importance in choral performance.

Performing polyphonic works requires singers to be able to hear harmonic harmonies, distinguish chords, and understand their functional place in the musical structure of the work.

D. Balashov noted that "it is impossible to develop professional musical hearing without active perception of harmonic relationships." In the process of collective singing, the singer is constantly in harmony with other voices, which contributes to the development of the ability to perceive complex harmonic structures. Therefore, working on choral repertoire helps develop harmonic hearing and the ability to perceive the musical structure of a work as a system of interconnected sounds.

In choral practice, developing ensemble hearing is of particular importance. This is the ability to perceive the overall resonance of the group and adapt one's performance to it.

Ensemble hearing consists of several components:

- the ability to hear one's own part;
- the ability to perceive the resonance of other voices;
- the ability to regulate the dynamics and timbre of one's own voice;

- the ability to maintain overall tone and rhythm.

In the context of choral performance, each singer must constantly monitor their timbre and adjust it to the sound of the other voices.

Ensemble auditory perception can only develop in the context of collective musical performance. It is precisely collaborative performance that creates the conditions for developing the ability to perceive a musical work as a holistic sound system.

Working in a choir not only develops aural skills but also shapes musical thinking. While working on a piece, students analyze its musical form, understand the relationship between melody and harmony, and learn to perceive the piece as a unified artistic whole.

Furthermore, choral performance develops the ability to analyze music. Performers learn to distinguish the components of a piece, understand their role in creating a musical image, and appreciate the artistic expressiveness of musical language.

Choral art plays an important role in music education. It contributes to the development of musical perception, the formation of artistic taste, and the cultivation of musical culture.

Moreover, choral singing has great educational value. It develops teamwork skills, responsibility, and discipline. In the choir, students learn to collaborate, listen to the overall sound, and strive for artistic success.

One of the important results of choral practice is the development of musical memory and auditory control. Through the performance of choral works, singers learn to memorize musical material, perform it without looking at the notes, and control the accuracy of their performance.

According to researchers, it is through collective music-making that auditory analysis skills are developed and the ability to accurately reproduce musical material is developed.

Thus, choral music plays an important role in developing musical ear. Collective performance promotes the development of various components of musical ear: intonation, harmonics, and ensemble perception.

The works of B. Alekseev and D. Balashov emphasize the importance of choral practice in music education. Choral performance fosters auditory imagination, develops the ability to analyze music by ear, and refines musical thinking. Choral activity creates unique conditions for the comprehensive development of musical abilities and is considered an important means of fostering musical culture.

Conclusions

In conclusion, the study reveals the theoretical and methodological foundations of musical ear development in the process of working with a choir.

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Section 5. Theater

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MASS EVENT DIRECTION AND ARTIFICIAL INTELLIGENCE: COMPETITION AND COLLABORATION

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Abstract

This article examines the impact of artificial intelligence technologies on the creative process through the example of directing mass celebrations and theatrical performances. The possibilities of using intelligent systems such as ChatGPT in scriptwriting, artistic concept development, mass scene planning, and audience engagement are analyzed. The study concludes that artificial intelligence should be considered not as a competitor to the director, but as a creative and organizational collaborator.

Objective: To determine the fundamental significance of the collaboration between mass event directors and artificial intelligence, noting that artificial intelligence, as a modern technology, now serves as a vital support for the creative process.

Methods: historical, systematic analysis and cultural studies.

Results: The possibilities of using artificial intelligence (AI) technologies in the direction of public holiday performances are identified and described. The modern capabilities and creative problems of AI, especially in the work of the director, are analyzed. It is stated that the spiritual content and emotional impact of the holiday still depend on the skill of the director.

Scientific innovation: The role of artificial intelligence in the direction of public holidays has been scientifically described for the first time as a creative partnership. The study identifies the analytical capabilities of digital algorithms and establishes a functional model of AI as a “digital assistant” in the processes of scripting, visualization, and audio-visual synthesis.

Scientific Novelty: the main ideas of the article can be used in theory and practice in the staging of public holidays.

Keywords: *public holidays, director, artificial intelligence, ChatGPT, chat bot, theatrical spectacle, digital culture, voice bot ai, image bot ai, video bot ai.*

The relevance of studying the topic of using artificial intelligence (AI) and neural networks in the art of directing is that the modern world is on the path of rapid changes and transformations, the basis of which is the active use of technologies. The creative environment, regardless of its direction, must take into account external factors affecting the field of art and be able to adapt to current changes.

The roots of directing go back to the earliest stages of the conscious development of human society. As a person, we have come to know his mind, he has a need to have fun, dance, and hold various joyful and mourning ceremonies. It goes without saying that all the vital realities necessary for this person also have their own manager, leader, “director”, and these leaders clearly stood out in relation to the participants in the performance and ceremony with their activity, resourcefulness, knowledge, intelligence, and high artistic thinking. So, the common quality inherent in every director is that he is smarter and more intelligent than his peers, that he is superior to others in a certain sense, and that he is a capable person who can unite the creative people and specialists with artistic abilities around him. That’s why there’s a popular saying that it’s easier to lead an entire military unit than to lead four artists, and it’s not without reason.

One of the specific genres of modern mass celebrations is a theatrical concert. The difference between a theatrical concert and a philharmonic concert is that it always has a theme, and meaning and artistry are in harmony. A theatrical concert uses all types of art, from academic choirs to folk dances, as well as all types of genres.

Thematic theatrical concerts are organized in connection with major events taking place in society (Independence Day, Navruz holiday, Memory and Appreciation Day). They are dedicated to the works of famous scientists, writers, poets, masters of art, as well as memorable dates. Theatrical concerts are mainly held as a continuation of solemn meetings, as an artistic part, or independently. They can consist of one part or two parts with an intermission. A concert with one part lasts 1 hour and 10 minutes or 1 hour and 30 minutes. Because, as time goes on, the audience gets tired and the need for the concert decreases. A two-part concert can last 1 hour or 1 hour

and 10 minutes, and the second part can last 50–55 minutes or 1 hour. Depending on the venue, theme, number of performers and participants of the concert, and the conditions, it is possible to deviate from the specified time. Each theatrical concert has its own theme, its own meaning and content, and emotional dramaturgy.

We breathe in and out of life. Our way of life is determined by rhythm. Its speed and slowness depend on the temperature. They say that if you hide a sick person, the fever will reveal it. If the temperature is high, then we are sick.

Everyone has their own pace, rhythm. There is nothing without rhythm. Life, development, and social life depend on rhythm. Rhythm is a manifestation of our psyche, our work. It is a legitimate exchange of our emotions and sensations. The faster the pace, the faster time. Our life is in harmony with pace, and it is beautiful with it. Theater, film, and television works should also find this rhythm, determine the temperature of society, and express its pace. Feeling the pace is feeling this beauty. From silence to frenzy, there is pace. Our behavior, the expression of our goals and intentions is determined by pace. When a director is working on a work of art, he needs to clearly imagine the temperature of the topic being raised, the dynamics of events.

The given situations, the level of conflicts must be clear to the director. Each era has its own pace, speed. The pace of the past century cannot be equated with the current intensity.

The potential of AI offers new creative avenues for the development of theater and theater education, and transforms professional and pedagogical culture. First, the use of neural networks automates repetitive tasks. Second, it diversifies the analysis and optimization of performances. Third, AI can suggest new creative ideas to actors, directors, screenwriters, playwrights, and theater teachers. Fourth, it expands the horizons of expression and thereby attracts new, interested audiences. However, its use is associated with several challenges – technological, legal, ethical, and economic.

The integration of neural networks with virtual and augmented reality technologies in theater leads to a rethinking of the roles of screenwriter, actor, and director, as well as the development of qualitatively new methods

of interaction between the audience and the performance, between the actor and the director, and between the actor and the material. It's also worth noting that the digitalization of theater enhances its appeal to audiences, as the use of neural networks, as well as VR and AR technologies, makes performances generally more vibrant and engaging due to their greater visual expressiveness.

This group should have acting skills, the most basic ability inherent in acting, along with the potential inherent in directing.

Let's consider how developed the ability necessary for artistic creation is. The first condition for such an ability is the strong need of the creator to express, show, and tell his inner feelings, artistic impressions. Based on this need, Manga consists of his constant search for enriching his knowledge, thinking, and life observations. The conclusion is that modern technologies and social networks do not put the creative process in crisis. On the contrary, they take it to a new level, making it more interesting and innovative for young people. Artificial intelligence is emerging as a powerful analytical tool in planning public events. As we have seen in the example of platforms such as Eventbrite, PredictHQ and Tableau, AI can take on complex technical tasks such as logistics, forecasting visitor flows and optimizing resources. This, in turn, frees the director from technical burdens and allows him to focus on the artistic and ideological concept of the event.

Artificial intelligence is not a competitor for the modern director, but a universal intellectual assistant. It speeds up the creative process several times by suggesting script options and visualizing stage scenes. It accurately performs complex technical calculations such as the logistics of public events, audience flow, and resource allocation, freeing the director from routine work. It serves as a reliable support for decision-making by systematizing large amounts of historical and analytical data. In short, AI does not and cannot replace the director. This is because the director is a person, and a person has his own

opinion. AI, on the other hand, serves as the most effective Internet tool for bringing his artistic ideas to life.

The director, assembling the play as a whole, pays special attention to certain scenes and scenes that convey the main idea and purpose of the play more clearly to the viewer, slightly exaggerating them. Other scenes seem to serve this main scene. However, each scene, each fragment, has its own places of emphasis. He tries to slightly exaggerate the actions in these scenes by one means or another, to distinguish certain places in the performance of the actors acting with emotional colors. The slight exaggeration of performances by such means is called directorial emphasis.

Artificial intelligence allows the director to reduce technical and organizational work, expand technical and visual capabilities. While the director provides creative influence, artificial intelligence provides new ideas that are more of a recommendatory nature.

Currently, the use of modern technologies in the production process is most often dictated by commercial objectives. At the same time, the significance of the concept of "director" is declining. The main "supplier" of innovation in the entertainment industry

is the events industry. A show is often created by a team of technical producers: stage designers, programmers, computer animators, multimedia directors, and pyrotechnic effects producers. The production of such a show is based on a balance of technology and aesthetics. Process innovations based on the use of high-tech equipment and new methods of production organization in technical shows are replacing creative non-technological innovations in the system of traditional means of artistic expression. In the multimedia technical spectacle typical of the modern metropolis, the external visual form of the spectacle, rich in audiovisual effects, predominates. The content of the technical spectacle, as a rule, is limited to the transmission of emotional slogans, which serve as markers of the organizers' advertising strategy.

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Section 6. Theory and history of art

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THE ROLE OF INTERNATIONAL ORGANIZATIONS IN THE FORMATION OF ISLAMIC ART IN THE LATE 20TH AND EARLY 21ST CENTURIES

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Abstract

This article analyzes the role and significance of international organizations in the formation and development of Islamic art in the late 20th and early 21st centuries. The article highlights the activities of major cultural and religious organizations such as ISESCO, IRCICA, UNESCO, and MIAH in the preservation, promotion, and contemporary interpretation of Islamic artistic heritage.

Keywords: *museum, international organizations, ISESCO, IRCICA, UNESCO, MIAH, Islamic civilization, monument, foundation, cultural heritage, exhibition*

From the second half of the 20th century onward, the scholarly study of Islamic cultural heritage, as well as its promotion and preservation on a global scale, became one of the key priorities of international cultural policy. This process has been supported by the United Nations (UN), the Islamic World Educational, Scientific and Cultural Organization (ISESCO), IRCICA, UNESCO, and a number of other organizations.

Through the scientific, cultural, and educational programs of these organizations, a systematic process of museumification, digitization, and coordination of scholarly research on Islamic cultural heritage has taken shape.

In particular, the 1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (Convention concerning the Protection), as well as ISESCO's programs on the preservation of Islamic cultural heritage in the 1980s and 1990s, have contributed significantly to the protection of historical monuments at the international level. Meanwhile, IRCICA has evolved into a leading center for fundamental research on Islamic art and architecture, implementing numerous cataloguing projects, academic publications, and exhibition initiatives.

The Organization of Islamic Cooperation (OIC) is one of the largest and most influential

international intergovernmental organizations uniting Muslim countries in the modern era. The organization was established on 25 September 1969 during a conference of leaders of Muslim countries held in Rabat, Morocco. This historic event marked an important milestone in ensuring the political, economic, and cultural unity of the Islamic world.

Over the course of its activities, the OIC has undergone several stages of institutional and nominal reform. On 28 June 2011, during the 38th session of the Council of Foreign Ministers of the OIC held in Astana, the capital of Kazakhstan, the organization's name was officially changed from the "Organization of the Islamic Conference (OIC – Organization of the Islamic Conference)" to the "Organization of Islamic Cooperation (OIC – Organization of Islamic Cooperation)" (Makhsudov D., 2024).

This change was not merely a terminological update, but also a factor that stimulated the organization's further expansion in modern political, economic, and cultural directions, as well as the strengthening of the position of Islamic civilization in global processes. Today, the Organization of Islamic Cooperation is recognized as the largest and most influential intergovernmental organization of Muslim countries in the world. The organization comprises 57 member states, covering the continents of Asia, Africa, and Europe.

Uzbekistan was admitted as an observer to the organization in October 1995, and since 2 October 1996 it has been accepted as a full member (Organization of Islamic Cooperation... 2020). One of the main objectives of Uzbekistan's membership in the OIC is to ensure the protection of the Republic's national interests within the Islamic world by making effective use of the organization's potential (Raxmonov K., 2024). According to the decision of the 9th Conference of Ministers of Culture of the Organization of Islamic Cooperation (OIC), Bukhara (Uzbekistan), Cairo (Egypt), and Bamako (Mali) were designated as the capitals of Islamic culture in 2020 (Eshonqulova D., 2022). Uzbekistan has been developing cooperative relations with the Organization of Islamic Cooperation in various fields, including political, cultural, and educational areas.

One of the most important research centers operating in this field is IRCICA (Research

Centre for Islamic History, Art and Culture), which was established in 1979 in Istanbul, Türkiye, as the first cultural subsidiary organ of the Organization of Islamic Cooperation (OIC) (Makhsudov D., 2024). IRCICA was established directly drawing on the international experience of organizations such as UNESCO and ISESCO, and it emerged from the need to create a unified scholarly platform for the study, preservation, and promotion of Islamic cultural heritage.

The main objective of the center is to conduct in-depth research on the historical, cultural, and artistic heritage of the Islamic world, to scientifically document and restore it, as well as to carry out fundamental studies in the field of Islamic art and architecture. Therefore, IRCICA has today become a prestigious research institution that plays a central role in the academic study and global promotion of Islamic culture. The monographs, catalogues, and the journal "Journal of Islamic History, Art and Culture" published under its initiative serve as important scholarly sources in introducing Islamic cultural heritage into academic discourse. At present, the center is recognized as one of the most prestigious research institutions in the study of Islamic civilization history, as well as in the preservation and global dissemination of cultural heritage.

Since the 2000s, IRCICA has intensified its relations with the countries of Central Asia. The first congress was held in 2007 in Astana, the capital of Kazakhstan. Scholars from Kazakhstan, Uzbekistan, Kyrgyzstan, Tajikistan, Turkmenistan, and Türkiye participated in this congress and discussed issues related to the specific features of the formation of Islamic culture in Central Asia, historical sources, written heritage, the development of madrasas and educational systems, as well as architectural and artistic monuments. This event marked the beginning of the active involvement of Central Asian countries in IRCICA's activities.

As the next major event, the international symposium titled "Islamic Civilization in Central Asia" was held on 12–15 October 2012 in Bishkek, Kyrgyzstan, in cooperation between IRCICA and Kyrgyz-Turk "Manas" University (Rakhmonov B. Activities of the Center ...2019).

At this symposium, discussions focused on the role of Islamic civilization in Central Asia, the activities of religious and educational institutions, the depiction of the region in Arabic and Persian sources, as well as the scientific restoration of Islamic architectural monuments. As a result of the symposium, a continuous scientific information exchange between IRCICA and the countries of the region was established, and a regional network program for the study of Islamic cultural heritage in Central Asia was developed.

One of the most important directions of IRCICA's activities in Central Asia is the strategic scientific cooperation established with the Republic of Uzbekistan. In 2016, the initiative put forward by the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, to establish the International Research Center named after Imam al-Bukhari marked a new stage in IRCICA's activities in Central Asia. This initiative was presented at the meeting of the member states of the Organization of Islamic Cooperation held on 18–19 October 2016 in Tashkent (Rakhmonov B. Activities of the Center ...2019). It was officially endorsed at the 43rd session of the Council of Foreign Ministers. This decision laid the foundation for strengthening international scientific cooperation in the in-depth study, preservation, and promotion of Islamic cultural heritage in Central Asia, particularly in Uzbekistan.

On 25–28 January 1981, the Third Islamic Conference held in the holy city of Mecca adopted a historic decision, issuing a resolution to establish a new international scientific and cultural institution under the Organization of Islamic Cooperation (OIC) – the Islamic Educational, Scientific and Cultural Organization (ISESCO). This initiative aimed to unite the capacities of the Islamic world in the fields of education, science, and culture, to deepen cooperation among member states, and to develop the intellectual heritage of Islamic civilization on a scientific basis (Makhsudov D., 2024).

The term ISESCO is formed from the initials of its English name, “Islamic World Education, Science and Culture Organization”, and it means “the Organization for Education, Science and Culture of the Islamic World.” This organization operates as a subsidiary institution of the Organization of Islamic Cooperation and has served to strengthen cul-

tural integration and intellectual cooperation among Muslim countries.

A new phase in the organization's activity began during the 40th session held on 29–30 January 2020 in Abu Dhabi, United Arab Emirates. At this session, new conceptual directions of the organization were discussed, and its name was changed to the Islamic World Educational, Scientific and Cultural Organization (ICESCO) (Convention concerning the Protection). This change more clearly reflected that the organization's activities are not related to religious propaganda, but rather focused on the development of scientific research, cultural progress, and educational integration.

The organization's headquarters is located in Rabat, Morocco, and it is currently headed by Dr. Salim bin Mohammed Al-Malik. Under his leadership, ICESCO has implemented major initiatives aimed at strengthening the scientific and cultural potential of the Islamic world, developing digital education systems, establishing scientific exchange programs, and promoting cultural heritage at the international level.

The Islamic Heritage Committee operating under ICESCO coordinates, on a scientific basis, the processes of studying, cataloguing, preserving, and restoring historical monuments of Islamic culture. Through the activities of this committee, many historical sites, written sources, and religious architectural monuments have gained international recognition.

In January 2007, the Islamic Educational, Scientific and Cultural Organization (ISESCO) declared Tashkent the Capital of Islamic Culture (Eshonqulova D., 2022). In 2017, the Republic of Uzbekistan became a full member of ICESCO. This historic event clearly demonstrated the country's openness and active initiative in developing international cooperation in the fields of Islamic civilization, science, culture, and education. As a result of Uzbekistan's membership, the country began to actively participate in scientific conferences, cultural programs, and educational projects implemented within the framework of ICESCO initiatives.

As a logical continuation of these international initiatives, The Barakat Trust, established in 1987 in the United Kingdom, has

become one of the most prestigious charitable foundations dedicated to the preservation, study, and promotion of Islamic cultural heritage. The foundation's main activities include the restoration of art, architecture, and cultural monuments in the Islamic world, as well as the financing of archaeological research and educational projects. Through scientific grants, conservation training programs, and international exhibition initiatives, it contributes to integrating both tangible and intangible aspects of Islamic heritage into global academic discourse.

Over the course of its activities, The Barakat Trust has supported hundreds of museum projects in Egypt, Morocco, Iran, India, Jordan, Syria, and Türkiye. It has also played an important role in training young specialists by providing scholarships in Islamic art museums, restoration courses, and academic research grants.

In addition, other prestigious non-governmental organizations focused on the preservation and scientific study of Islamic cultural heritage have also been established. One of them is the Al-Turath Foundation (Saudi Arabia), which was founded in 1996 on the initiative of the ruling family of Saudi Arabia (<https://barakat.org/> (Date of application: 22.03.2023)). The main objective of the foundation is to document, preserve, and restore Islamic architectural monuments in the country. Through its "Heritage for the Future" program, the organization has implemented the digitization of national heritage in accordance with international scientific standards.

The foundation's collaborative projects have contributed to the international recognition of historical monuments and their integration into the global cultural heritage system. In particular, Al-Turath has actively participated as a technical advisor in the documentation and restoration of the Historic Jeddah urban complex. In addition, through publications such as "King Salman" and various cultural initiatives, the foundation has widely promoted the historical significance of Saudi cultural heritage.

Another major international organization operating in this field is The Aga Khan Trust for Culture (AKTC), which specializes in cultural heritage preservation, restoration, and the development of cultural tourism. Since

1990, the organization has implemented more than 350 projects focused on the preservation of Islamic art museums, architectural monuments, and urban heritage.

Among its most notable projects are the restoration of the Citadel of Aleppo (Khalaf al-Aleppo Fortress in Syria), the restoration of the Museum of Islamic Art in Cairo, the reconstruction of the Zahiriyyah Madrasa, and the establishment of the Aga Khan Museum in Toronto, Canada. These museums today function as global centers for education and research, promoting Islamic art and science.

The Foundation for Islamic Art and Heritage (MIAH) is a charitable organization established in 2020 (<https://miahfoundation.com/> (Date of application: 19.11.2025)). The organization aims to promote the history, art, culture, and heritage of the Islamic world through exhibitions, education, workshops, and events. Among its key initiatives, the "Digital Museum of Islamic Heritage" project holds a special place. This project seeks to digitize examples of Islamic art in 3D format and make them accessible to researchers and the public worldwide. In addition, through the annual exhibition and academic conference titled "Islamic Art Week London," the MIAH Foundation has established an effective dialogue between Western and Eastern schools of art.

In the second half of the 20th century and the early 21st century, the processes of preserving, studying, and promoting Islamic cultural heritage on a global scale developed in close connection with the activities of international organizations. Intergovernmental institutions such as the UN, UNESCO, ISESCO/ICESCO, and IRCICA, as well as non-governmental organizations such as the Barakat Trust, the Al-Turath Foundation, the Aga Khan Trust for Culture, and the MIAH Foundation, have played a significant role in safeguarding the scientific, cultural, and artistic heritage of Islamic civilization.

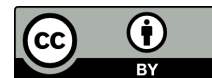
As a result of the programs implemented by these organizations, a modern system of museumification, digitization, restoration, and scientific documentation of Islamic heritage has been formed. In addition, through international exhibitions, academic conferences, grants, and educational projects, Islamic art and culture have been actively integrated into global scholarly discourse.

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TIMBRE-TEXTURAL FUNCTIONALITY AS THE BASIS OF MUSICAL THINKING IN THE COMPOSITION “COLOR” BY JAKHONGIR SHUKUR

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Abstract

This article focuses on the chamber-instrumental composition “Color” by Jakhongir Shukur, analyzed from the perspective of timbre and texture as key categories of musical language influencing the semantic and formative principles of structure. The terms TTF (timbre-textural functionality) and TTD (timbre-textural dramaturgy) are introduced and examined in both theoretical and analytical dimensions. The author concludes that timbre-textural functionality (TTF)—that is, the functions and interaction of timbre and texture within the work—constitutes the foundation of the composition’s musical thinking and significantly influences the principles of timbre-textural dramaturgy (TTD), understood as the construction of dramaturgy through changes in texture and timbre.

Keywords: *timbre, texture, functionality, dramaturgy, color, composer, technique, minimalism, sonority, musical language.*

Introduction

Jakhongir Shukur is one of the most prominent, original, and intuitively sensitive composers of XXI-century Uzbekistan and one of the founders and representatives of the only contemporary music ensemble in the Central Asian region — Omnibus.

The music of the ensemble Omnibus has gained wide recognition not only within Uzbekistan but also at numerous international contemporary art festivals in the USA, Russian Federation, Germany, Italy, Austria, Belgium, Finland, the Netherlands, South Korea, Uzbekistan, Kyrgyzstan and Kazakhstan. Among the composer’s works present-

ed at these festivals are: *Music for Chamber Ensemble* (2004), *Stream* (2004), *Suzane* (2005), *Breath* (2005), *Meditation* (2008), *Interfection* (2013), *Aks Sado* (2014), *Color* (2017), *Hikoyat* (2020), *Charkhpalak* (2025), as well as the music for the film *Jadids* (2025), among others.

The present article centers on the composition “Color” by Jakhongir Shukur, dedicated to his teacher and mentor Felix Yanov-Yanovsky. The work was specially composed for the international contemporary music festival Turbulenzen (Berlin, Germany, 2017) and performed by the ensemble EurAsian Pool of Sound.

“*Color*” is one of the key chamber-instrumental works in the composer’s oeuvre, embodying the idea of a synthesis between East and West at the level of all expressive means. The composition combines Eastern instruments (nay, sheng, chang, koto, janggu) with Western instruments (oboe, guitar, strings), realizing the idea of eclecticism and timbral-textural multicoloredness already in its instrumental ensemble, corresponding to the title “*Color*.”

The composition represents one of the most vivid, profound, and innovative works in which new artistic-expressive and interpretative-technical devices of contemporary compositional writing are realized through the techniques of minimalism, aleatorics, and sonorism.

Drawing parallels with contemporary visual art, it may be noted that Jakhongir Shukur gravitates toward post-impressionism, where ideas of color and light, structural form, symbolism, subjectivity, and expressive imagery play a central role. Among leading representatives of this artistic tendency are Paul Cézanne, Vincent van Gogh, Paul Gauguin, and Georges Seurat, who sought to reveal structural form, color as a primary expressive means, as well as emotion, philosophy, symbolism, and individual artistic style in their works.

Results of research

The aim of this article is to study the timbre-textural features of “*Color*” as a crucial semantic and formative means on both micro- and macro-levels (each timbre-instrument within the ensemble carries its own phonic (coloristic) and textural (structural-formative) function, both individually and in interaction with others).

The following working definitions are proposed:

TTF (Timbre-Textural Functionality) — one of the key compositional means of the XX and XXI centuries, representing the interaction of timbre and texture and fulfilling thematic, structural, expressive, semantic, and form-building roles within a composition.

TTD (Timbre-Textural Dramaturgy) — a method of constructing dramaturgy in which the developmental process, uni-

ty and contrast, density and transparency, climaxes and declines are formed through changes in timbre and texture.

In terms of overall form, “*Color*” represents a contrast-episodic structure with elements of cyclical dramaturgy, comprising the following phases: exposition, development, climax (in the third quarter of the form), pre-conclusion, and conclusion.

Timbral differentiation allows for a more precise understanding of textural functions of lines, voices, and layers. The principle of differentiation creates an effect of poly-timbrality (multicoloredness) in chamber sound. Each differentiated timbre corresponds to a specific type of texture (textural device or element). Timbral differentiation functions as a formative principle: each new section is defined by a change of timbres and textures, resulting in a contrast-episodic state-form with cyclical elements based on transitions between timbral-textural configurations.

Throughout the composition—at its beginning, development, climax, and conclusion—TTF is realized through the following functions:

- **Thematic function:** oboe, nay, and chang serve as melodic-relief voices, while other instruments provide background texture.
- **Semantic function:** timbres of oboe, nay, chang, koto, guitar, sheng, strings, and percussion form a ceremonial, meditative, calm atmosphere reminiscent of authentic traditional music of Asia and Africa (China, India, Japan, Uzbekistan, etc.).
- **Form-building function:** alternation of timbral-textural density and transparency structures the exposition, development, climax, denouement, and coda.
- **Spatial-temporal function:** timbres create a sound mass in which space is organized horizontally, vertically, in depth, and diagonally, producing effects of proximity and distance in time-space perception.

Timbre-textural dramaturgy serves as the fundamental principle of the composition’s overall development. The musical material evolves not only thematically but also

through processes of thinning and thickening texture and shifts in timbre. The work unfolds as a succession of states, reflected in changes of timbral-textural combinations—their activation and deactivation, density in climactic peaks, and transparency in opening and closing phases.

The texture gradually develops from transparency to saturated color, forming unity through methods of presentation and contrast through timbral shifts and episodic changes.

The opus “*Color*” by Jakhongir Shukur is a work embodying a kind of “new information” requiring detailed decoding. It includes diatonic and microchromatic pitch systems and synthesizes post-impressionism, minimalism, and sonorism. It may be described as “music of moving timbres” and “music of various coloristic timbres.” The very title suggests brightness, new musical perception, a new spiritual climate, and the unification of cultures of India, China, Japan, Uzbekistan, and other countries of Asia, Europe, and Africa—a special process of sound creation: music uniting continents.

The musical thinking of Jakhongir Shukur, grounded in both conscious and unconscious perception of timbre and texture, manifests in their original combinations, creating the effect of “*Color*” in music. Traditional Eastern music and experimental Western avant-garde are intertwined in a synthesis of means, as demonstrated in the analytical overview.

Conclusion

The texture of the composition “*Color*” is stereophonic, multi-dimensional, multifaceted, multilayered (polyphonic), differentially articulated, and immanently rich. It is characterized by linear thinking, as well as by density (in climactic moments) and transparency (in the exposition, transitions, and pre-climaxes) of the sonic space. In the composition, the horizontal predominates over the vertical, and all elements, on one hand, are autonomous, yet, on the other hand, exist in close interaction with each other. The foundation of the composition consists of minimalist and sonorous textures with elements of pointillistic presentation of musical material and some aleatoric techniques (*rhythm is ad libitum*), where the sound is perceived as an ensemble of voices, with a highlighted timbral line of the oboe and counter-themes of the nay and chang against the backdrop of the overall sound mass.

In conclusion, “*Color*” is a unique work in which timbre and texture function as equal elements forming sonic painting and aural space, where “color” arises from micro-intonations, vibrations, and timbre-textural transitions. As a prominent representative of the Uzbek compositional school, Jakhongir Shukur demonstrates contemporary timbre-textural thinking in which traditional expressive means—melody, rhythm, and harmony—are subordinated to a unified yet contrasting sound color, a living interplay of sonic “colors,” with timbre and texture serving as the foundation of musical thinking and shaping the dramaturgical structure of the work.

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Section 7. Visual Arts

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INTERACTION BETWEEN HUMAN CREATIVE THINKING AND ARTIFICIAL INTELLIGENCE ALGORITHMS

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Abstract

The article examines the problem of interaction between human creative thinking and artificial intelligence algorithms in the context of the digital transformation of contemporary culture and science. It considers the features of integrating intelligent technologies into creative and cognitive processes, as well as their influence on the nature of artistic and intellectual production. The synergistic potential of collaboration between humans and artificial intelligence is analyzed, and the methodological and cognitive aspects of this interaction are revealed. The paper substantiates the thesis that artificial intelligence does not replace human creativity but serves as a tool for its expansion, contributing to the emergence of new forms of thinking, creativity, and innovative activity.

Keywords: *creative thinking, artificial intelligence, algorithms, digital technologies, human-machine interaction, creativity, innovation, cognitive processes, synergy*

In the context of the rapid development of digital technologies and the global informatization of society, the problem of interaction between human creative thinking and artificial intelligence algorithms acquires particular scientific and practical significance. The current stage of scientific and technological progress is characterized by the active implementation of intelligent algorithms in various spheres of human activity – from industry and medicine to education, science, and art. This circumstance necessitates a reconsideration of traditional views on the nature of creativity, the

role of the subject in the process of generating new ideas, and the boundaries of machine intelligence (Manovich L., 2018).

Human creative thinking has historically been regarded as a unique ability based on imagination, intuition, emotional experience, and individual perception of the world. It is formed under the influence of cultural, social, and personal factors and manifests itself in the capacity to create fundamentally new images, meanings, and concepts. Unlike algorithmic thinking, human creativity does not strictly

follow formalized rules and often has a nonlinear, heuristic character (Baudrillard J., 2018).

Artificial intelligence, in turn, represents a set of methods and algorithms aimed at modeling certain aspects of human intellectual activity. Modern AI systems based on machine learning, neural networks, and big data analysis are capable of processing enormous volumes of information, identifying hidden patterns, and generating new data combinations. These capabilities make it possible to use AI not only for solving strictly formalized tasks but also in areas traditionally associated with creative activity (Russell S., Norvig P., 2021).

In recent years, there has been active development of generative algorithms used in art, design, music, literature, and cinematography. Such systems are capable of creating visual images, musical compositions, and textual structures that, in their formal characteristics, may approach the results of human creativity. However, despite external similarities, the fundamental difference between human and machine creativity lies in the absence in artificial intelligence of subjective experience, emotional motivation, and a value-based attitude toward the created product (McCormack J., d'Inverno M. 2019).

The interaction between humans and artificial intelligence in creative activity should be viewed not as a process of substitution of one by the other, but as a form of synergistic collaboration. AI algorithms act as intellectual tools that expand human cognitive capabilities, accelerate the process of idea generation, and provide new means of artistic expression. Humans, in turn, retain the function of meaning-making, evaluation, and interpretation of results obtained through machine systems (Boden M. A., 2018).

This issue becomes especially relevant in the context of modern education and scientific research. The use of intelligent algorithms in the educational process contributes to the development of analytical thinking, the formation of digital competencies, and the expansion of students' creative potential. At the same time, there arises a need to cultivate a critical attitude toward the results produced by artificial intelligence, as well as an understanding of its limitations and ethical aspects of application (Mayer R. E., 2020).

From a philosophical perspective, the interaction between human creative thinking and artificial intelligence raises questions about the nature of consciousness, the limits of cognition, and the status of machine intelligence in culture. A number of researchers emphasize that creativity cannot be reduced to the generation of new data combinations but presupposes intentionality, conscious design, and personal meaning. In this context, artificial intelligence is regarded as an auxiliary mechanism capable of imitating certain elements of the creative process but not possessing full creative subjectivity (Floridi, L., 2016).

At the same time, practical experience in the use of AI in artistic and scientific activity demonstrates that interaction between humans and algorithms contributes to the emergence of new forms of creativity and hybrid artistic practices. Digital art, interactive installations, generative design, and multimedia projects become examples of the successful integration of human intention and machine computation. In such projects, artificial intelligence performs the role of co-author, technical mediator, or experimental environment for the realization of creative ideas (Wells P., 2018).

No less significant is the influence of artificial intelligence on the processes of scientific creativity. Machine learning algorithms are used for analyzing scientific data, modeling complex systems, and forecasting research results. This allows researchers to concentrate on the formulation of hypotheses and interpretation of the obtained data, while routine analytical operations are performed by automated systems (Domingos P., 2018).

Issues of ethics and responsibility occupy a special place in the discourse on human-artificial intelligence interaction. The use of AI in creative activity generates problems of authorship, intellectual property, and the evaluation of the originality of created products. In addition, there is a risk of losing individuality and standardizing creative practices due to excessive dependence on algorithmic solutions. In this regard, the scientific community increasingly emphasizes the need to develop regulatory and ethical principles for the application of artificial intelligence in the sphere of culture and education (Floridi L., Cows J., 2019).

Thus, the interaction between human creative thinking and artificial intelligence algorithms represents a complex and multifaceted process reflecting the key trends in the development of modern civilization. Artificial intelligence does not abolish or replace human creativity but transforms its forms and expands the boundaries of the possible. Under conditions of harmonious and conscious use of intelligent technologies, new prospects open for the development of science, art, and education, based on the principles of collaboration, responsibility, and cultural continuity (Floridi L., Cows J., 2019).

According to research data, the interaction between humans and artificial intelligence not only technologically but also methodologically renews the art of animation. In modern conditions, the creative process loses its linear character and acquires an iterative and dialogical form. Continuous exchange between the animator and the algorithm leads to the emergence of new artistic solutions and expressive means. This circumstance contributes to the recognition of animation as an indepen-

dent and significant phenomenon within the system of contemporary art (Ibragimov R. Q., 2022).

Conclusion

In conclusion, the interaction between human creative thinking and artificial intelligence algorithms represents a transformative phenomenon of the digital era. Rather than replacing human creativity, artificial intelligence functions as an intellectual tool that enhances cognitive capacities, expands artistic possibilities, and accelerates innovative processes. Human beings retain the central role in meaning-making, critical evaluation, and ethical responsibility, while AI contributes analytical power and generative capabilities.

The synergy between human imagination and algorithmic systems fosters new hybrid forms of creativity in art, science, education, and particularly in animation. As digital technologies continue to evolve, the future of creative practice lies not in competition between humans and machines, but in their thoughtful and responsible collaboration.

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THEORETICAL AND METHODOLOGICAL FOUNDATIONS FOR DEVELOPING STUDENTS' CREATIVE POTENTIAL THROUGH THE INTEGRATION OF APPLIED ARTS AND DESIGN

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Abstract

This article analyzes the theoretical and methodological foundations for developing students' creative potential through the integration of applied arts and design. In the modern educational system, fostering students' creative thinking, aesthetic perception, and design abilities is considered one of the key pedagogical tasks. The study highlights the impact of the integration of applied arts and design on students' creative activities, as well as its role in shaping their artistic thinking and independent reasoning skills. Furthermore, the effectiveness of using innovative pedagogical technologies, project-based learning methods, and modern design approaches in the educational process is substantiated. The article also proposes methodological recommendations aimed at enhancing students' creative potential through the integration of applied arts and design. The results of the research contribute to improving the teaching process of applied arts and design disciplines in higher education institutions and to fostering the creative abilities of students.

Keywords: *Applied arts, design integration, creative potential, design activity, aesthetic thinking, artistic creativity, innovative pedagogical technologies, creative thinking, STEAM approach, educational process*

Introduction

Today, special attention is being paid in the educational process to the comprehensive development of the individual, and educating a generation that is intellectually mature, spiritually rich, and capable of creative thinking has become one of the key priorities. One of the essential aspects of implementing the national idea in practice is directly related to the formation of a well-rounded and harmonious generation. In this process, de-

veloping young people's moral, spiritual, and cultural values, as well as fostering an understanding of the traditions of different peoples and universal human values and using them effectively, plays a significant role. Therefore, higher education institutions are introducing new pedagogical approaches aimed at humanizing education and developing students' broad worldview and creative thinking.

At present, educational institutions specializing in the training of professionals

in the fields of applied arts and design are actively operating. Students studying in these fields have the opportunity to engage in creative activities across various sectors, thereby contributing to the economic and cultural development of society. Specialists in the field of design not only improve the aesthetic appearance of manufactured products but also ensure their competitiveness in the global market. In many developed countries, design is considered one of the key drivers of economic growth. For this reason, expanding young people's outlook and fostering their creative potential are of great importance.

Developing students' design abilities helps them perceive and understand reality more deeply. This process increases their social engagement and contributes to their formation as independent thinkers. One of the essential aspects of design activity is the creation of new forms and ideas based on artistic imagination. In the process of artistic design, a creative approach plays a central role. At every stage of a project, different ideas are tested, refined, and adapted to meet the needs of users.

The concept of modern design encompasses almost every element of the environment in which people live. Design is not limited merely to creating aesthetically pleasing objects; it also involves designing environments that are functional, convenient, and beneficial. Therefore, within the educational process, the concept of design is interpreted in a broader sense and is studied as a phenomenon connected with many areas of human creative activity.

The interaction between various artistic directions and design elements contributes significantly to the development of students' aesthetic thinking. The combination of national artistic traditions with modern design approaches creates favorable conditions for the emergence of new artistic works. In addition, the use of design technologies makes it possible to improve applied art objects both functionally and aesthetically.

For example, students studying in the field of applied arts can use computer graphics software to reinterpret national patterns and decorative elements and create new design products. This process not only increases

interest in national art but also helps students master modern design technologies.

When studying the influence of modern design on the development of applied arts, several directions can be identified. First, national artistic elements can be reinterpreted in innovative ways with the help of new technologies. Second, design methods can enhance the aesthetic and functional qualities of applied art objects. Third, by using marketing and branding strategies, opportunities arise to introduce applied art products to wider markets.

Today, design is not merely a form of artistic activity but a complex process that reflects the integration of scientific, technological, and aesthetic thinking. Integrating design elements into the educational process in modern education systems contributes to the development of students' creative thinking abilities. In particular, the STEAM approach connects science, technology, engineering, art, and mathematics, thereby strengthening students' creative potential.

Pedagogical aspects of developing design creativity in students. Design activity is closely connected with the development of an individual's abilities, knowledge, and practical skills. In the modern education system, the search for effective pedagogical methods to develop students' creative potential is considered one of the most important tasks. In particular, forming students' design abilities through applied arts disciplines is an essential direction of the educational process. During such training sessions, students develop a clear understanding of the usefulness, aesthetic value, and practical significance of the objects they create through their intellectual potential and imagination.

In applied arts classes, the process of creating an object is interpreted not simply as a technical task but as a form of creative activity. In this process, students attempt to independently determine the aesthetic meaning, form, and functional characteristics of the object. As a result, new ideas emerge and the overall composition of the object takes shape. Such an approach provides students with broader opportunities to demonstrate their creative potential.

Applied arts education also enables teachers to organize students' creative activities

more effectively. Students' independent creative work contributes significantly to the development of their design potential. Design ability is not merely defined by the accumulation of knowledge, but by the capacity to quickly and effectively master the methods and techniques used in design activities. In this process, internal psychological mechanisms of the individual play an important role.

Creative thinking is an essential component of design ability. Without the development of creative thinking, students cannot fully develop their design skills. Therefore, in the educational process, it is important to encourage students to think actively by asking thought-provoking questions, creating problem situations, and providing opportunities for independent decision-making. Such approaches enhance students' creative activity and stimulate their thinking processes.

In higher education institutions, practical training in applied arts plays a significant role in students' creative development. Through such classes, students not only acquire theoretical knowledge but also develop their abilities through independent creative exploration. The ability to concentrate attention, a strong memory, and a well-developed imagination are important factors in shaping students' creative potential. Psychological research also confirms that these qualities serve as a fundamental basis for the development of creative thinking.

Visual arts also play a significant role in the process of developing students' creative abilities. Design creativity is primarily based on an individual's capacity to generate new ideas. This process is characterized by the creation of concepts and forms that have not previously existed. The products created as a result of design activity may possess value not only for the creator but also for society as a whole.

Students' extracurricular activities also occupy an important place in their creative development. Independent creative projects, art clubs, and practical workshops provide students with opportunities to gain new experiences. Such activities have a positive influence on their creative growth and professional formation.

The rapid transformations occurring in modern society require individuals to pos-

sess creativity and innovative thinking. In any field, solving problems demands new perspectives, rational decision-making, and a creative approach. Therefore, developing the creative potential of young designers has become one of the most pressing tasks of the present time.

The process of design development requires a creative approach. A designer must not only create aesthetically refined products but also ensure their harmony with the natural environment. Studying the design process within applied arts education encourages students to analyze their surroundings more deeply. Newly created design products should not only satisfy production needs but also reflect the laws and harmony of nature.

In applied arts education, the formation of students' interest in artistic creativity is closely connected with their abilities and talents. A person's innate talent develops under the influence of education, experience, and environmental factors. Over time, this talent gradually transforms into a stable ability and plays an essential role in an individual's creative activity.

Theoretical foundations for developing creativity through the integration of applied arts and design. The emotional manifestation of perception is considered one of the important factors that stimulates creative activity. When a student shows consistent interest in a particular type of activity and engages with it regularly, this process gradually contributes to the development of their abilities and competencies. Therefore, it is important to create appropriate pedagogical conditions that allow students' perception, interests, and abilities to develop into professional mastery. If a student's interests align with their life goals, they can eventually evolve into stable professional competencies.

Students' artistic and project-based activities have a significant influence on their future professional orientation. The specific characteristics of creative activity are closely related to the individual psychological traits of a person. Each student's creativity is shaped by their interests, imagination, and aesthetic perceptions. For this reason, educational environments in design disciplines

should provide conditions that allow students to freely express their creative potential.

Information obtained through observation is later analyzed, generalized, and used to draw conclusions. Observation may take both subjective and objective forms. Subjective observation relates to an individual's internal experiences, whereas objective observation focuses on the study of external phenomena. Through such observations, researchers can analyze human behavior, emotional responses, facial expressions, gestures, and social interactions.

For creative individuals, the ability to observe is a particularly important quality. Observation involves cognitive operations such as identifying essential features of objects, comparing them, analyzing their characteristics, and synthesizing conclusions. As life experience increases, the ability to observe also improves. Therefore, teaching students to analyze sensory experiences through observation contributes significantly to the development of their creative thinking.

Design creativity develops throughout different stages of the continuous education system. Design can be interpreted as an applied form of artistic creativity. It represents the process of transforming aesthetic ideas into practical forms in both applied arts and industrial product design. As a result of de-

sign activity, new product constructions and artistic forms that did not previously exist are created.

National works of art embody the historical experience and cultural heritage of a people. In recent years, interest in national art among young people has been increasing. Consequently, preserving cultural heritage and developing it in modern forms has become an important objective of the education system. The integration of applied arts and design provides an effective means of achieving this goal.

Through the use of innovative educational technologies, students can study the history of national art more deeply and integrate it with contemporary design ideas. The interaction between applied arts and design leads to the creation of new artistic forms, aesthetic concepts, and functional products.

In modern education systems, project-based learning, interactive teaching methods, and innovative technologies play an essential role in developing students' creative abilities. The integration of applied arts and design not only enhances students' aesthetic awareness but also develops their ability to solve problems creatively. In this regard, the integration of applied arts and design can be considered an important pedagogical factor in the creative development of students.

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