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Section 1. Film, television and other screen arts

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ETHICS OF DOCUMENTARIES IN THE ERA OF AI GENERATION: THE BOUNDARIES OF POST-PROCESSING IN STREET AND REPORTAGE PHOTOGRAPHY

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Abstract

The article discusses the issue of preserving documentary accuracy in street and reportage photography in light of the widespread use of digital post-production and AI-generated content. Special attention is given to the distinction between technical corrections and visual manipulations. It is argued that acceptable processing aims to improve image clarity, correct lighting, color, sharpness, and composition, without altering the actual content of the scene. The impact of generative AI, which can create new elements in an image, alter backgrounds, and add details, disrupting the connection between the photograph and the real event, is also examined. The article emphasizes the difference between street photography, which allows for more artistic expression, and reportage, which requires strict adherence to authenticity. The conclusion is drawn about the need for professional responsibility on the part of the photographer to preserve the meaning of the original scene and to mark AI processing in cases where it has affected the content of the image.

Keywords: documentary photography, street photography, reportage photography, post-processing, AI generation, visual manipulation, professional ethics

Relevance of the study

The relevance of the research lies in the fact that in modern documentary, street, and reportage photography, it is increasingly difficult to draw a line between acceptable image processing and its distortion. If tradi-

tional color correction is designed to improve the readability of the frame, the transmission of light, color, and atmosphere, then modern artificial intelligence tools allow not only to correct the image, but also to remove, add, or change its elements. As a result, a photograph

may lose its connection with a real event and turn into a visual construct.

This problem is especially acute in reportage photography, where the image is perceived as a source of socially significant information. Any interference that changes the content of the frame can mislead the viewer and undermine confidence in the photographer, the editorial staff, and the media. In street photography, despite the great freedom of the author's expression, the requirement of an honest attitude to reality also remains.

Due to the spread of artificial intelligence, there is a need for a clear definition of professional and ethical standards. You need to understand which photo processing methods are acceptable and which are manipulative. The study of this topic is important for preserving the documentary value of photography, increasing the responsibility of authors, and strengthening public confidence in visual information.

The purpose of the study

The aim of this research is to explore the professional and ethical limits of acceptable post-processing techniques in street and documentary photography in the era of AI-generated images, and to identify the criteria that can distinguish between technical image enhancement and manipulation of reality.

Materials and research methods

The research materials covered the principles of professional ethics in photojournalism, current digital post-production techniques, the characteristics of street and reportage

photography, and examples of AI tools used in creating and editing visual content.

In the course of the work, methods of analysis, comparison, generalization, and classification were employed.

The results of the study

Documentality in photography refers to the ability of an image to maintain a connection with a real-life event, place, time, and people involved in the scene being captured. This is particularly important for street photography and reportage, as the viewer perceives these images not only as artistic creations, but also as a representation of reality. The documentary value of a photo is therefore determined not only by its composition, lighting, and expressiveness, but also by its honesty in capturing the essence of the event being depicted.

The professional ethics of photojournalism are based on the principle of not misleading the audience. The Code of Ethics of the National Association of Press Photographers states that visual journalists should not alter images in a way that distorts the meaning of events or misrepresents people. Therefore, the main criterion for documenting events is not the complete absence of editing, but preserving the true content of each frame (National Press Photographers Association).

In reportage photography, strict requirements for authenticity apply, as these images are used by the media and shape public perceptions of events. Images must be accurate and cannot be digitally altered except for specified technical adjustments.

Table 1. *Criteria for documentary photography*

Criteria	Content of the criterion	Value for photography
Connection to a real event	The frame should reflect a real-life situation.	The witness function of photography is preserved
Saving the participants of the scene	People and objects should not be arbitrarily deleted or added.	The actual basis of the image is not distorted
Context accuracy	The location, setting, and circumstances of the shooting are not changed.	The viewer gets a reliable idea of the event.
Lack of manipulation	Processing should not change the meaning of what is happening	Trust in the author and the publication remains.
Transparency of intervention	Significant changes should be indicated	The audience understands the nature of the image

A source: author's development

Street photography offers greater freedom in capturing a photographer's vision, allowing them to choose the moment, angle, distance, composition, contrast, and lighting. However, this freedom does not extend to changing the reality of the scene. Removing people, adding objects, altering backgrounds, or manipulating circumstances in a way that distorts the truth violates the documentary nature of the image.

Table 1 presents the criteria for documentary photography.

Therefore, documentary photography is both a professional and ethical category. It requires not only technical skill from the photographer, but also a sense of responsibility towards the viewer. The documentary frame can be expressive, contrasting, and compositionally structured, but it should not show anything that was not present in the original scene.

Post-processing in documentary, street, and reportage photography can be acceptable if it is aimed at improving the technical quality of the image without altering its content. This includes tasks such as correcting

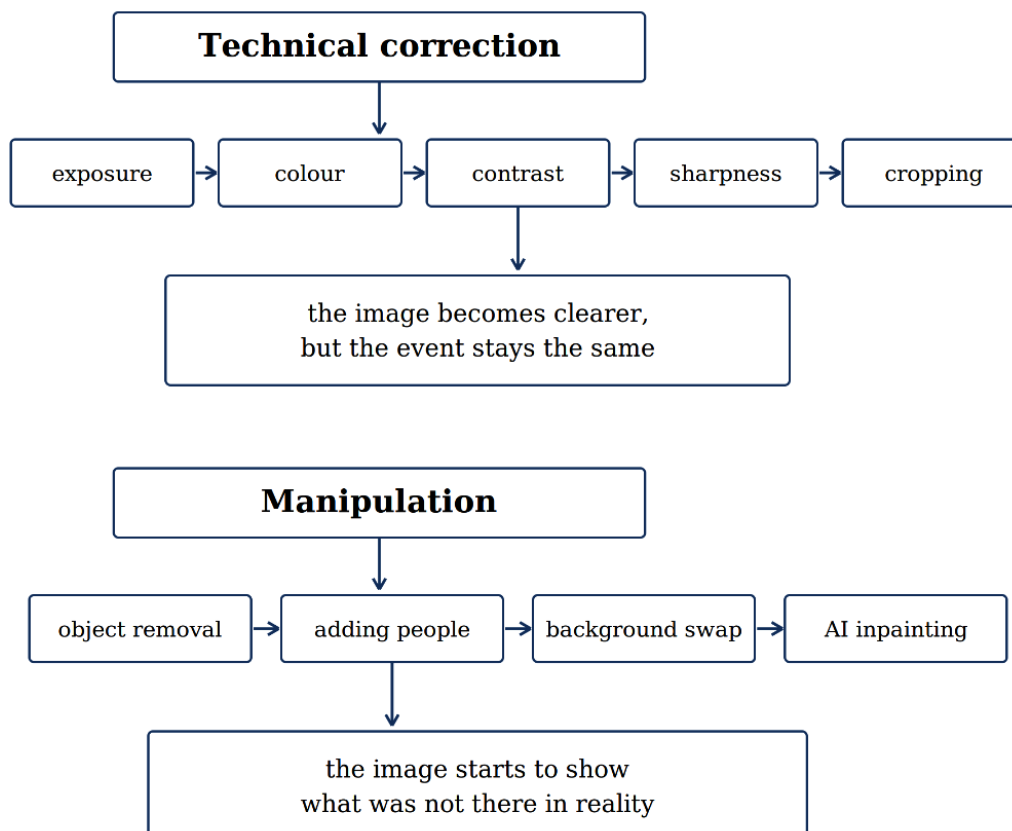
exposure, white balance, contrast, sharpness, cropping, removing digital noise, and preparing the file for publication. These actions do not create new reality, but rather help to accurately and clearly present the recorded scene.

The limit of acceptable processing is when a technical improvement starts to become a change in the actual content. For instance, darkening or lightening a frame may be justifiable if it doesn't obscure important elements of the scene. However, removing a person, adding an object, changing the sky, replacing the background, or redrawing space can all change the content of an image. In these cases, a photograph ceases to be a mere document and becomes a result of creative manipulation.

Photos and videos should not be altered beyond the standard methods used for editorial purposes. Professional editing is acceptable as long as it doesn't distort the original content.

The distinction between conventional digital editing and the use of generative AI becomes particularly significant (Figure).

Figure 1. *The distinction between technical correction and manipulation (developed by the author)*



Acceptable post-processing does not conflict with documentarity if it preserves the factual basis of the image. The color, lighting, sharpness, and composition can be adjusted, but the people, objects, location, and meaning of the event must remain unchanged. It is the preservation of meaning that differentiates professional technical correction from visual manipulation.

The professional boundary in documentary photography is defined by whether the image maintains a reliable representation of the event after processing. For photojournalism, it is not only the image itself that is important, but also its informative function: photography should convey the situation in such a way that the viewer does not draw a false conclusion about the location, participants, scale, or nature of what is taking place. The content of photos and videos should not be altered digitally if it changes the actual basis of the material (Gurtovaya E. A., 2024, p. 34).

Manipulation is the process by which an image is altered to create a specific image. These changes include removing important details, adding new objects, combining elements from different frames, changing the background, artificially enhancing drama,

or cropping, which loses important context. The danger of manipulation lies in the fact that the viewer may perceive such an image as a document, although in fact it is already a modified visual version of the event.

Artificial intelligence has exacerbated the problem of visual authenticity, as modern generative tools can not only enhance the image, but also create new fragments of the frame. This is especially important for documentary photography, where the viewer expects to see an image associated with a specific physical moment (Provotorova M. S., Shevchenko D. A., 2025, p. 97).

The main difference between AI generation and traditional processing is the source of visual information. In the process of classical correction, the photographer works with what has already been captured by the camera. When using AI generation, the program can create new details: expand the space beyond the frame, replace part of the scene, change texture, add objects, or visually “correct” the image. As a result, the result will no longer be an exact copy of the moment captured in the photo.

Table 2 shows the differences between conventional processing and AI generation.

Table 2. *The difference between conventional processing and AI generation*

Criteria	Normal processing	AI generation
The basis of the image	The frame captured by the camera	The frame can be supplemented with artificially created elements.
Working with content	The content is saved	The content can be changed.
The level of risk	Depends on the degree of correction	High when creating new parts
Verifiability	Easier to match with the source file	It is more difficult to determine the origin of individual fragments
Importance for documentaries	It may be acceptable	Requires disclosure or prohibition in strict photojournalism

A source: author's development

In this regard, technologies for verifying the authenticity of digital content are of great importance. The C2PA standard was designed to capture information about the source of a file and its history of changes. Such tools do not replace professional ethics, but rather help to make the image journey more transparent for editors, platforms, and viewers (C2PA. Verifying Media Content Sources.

Street photography and reportage both work with reality, but they serve different professional goals. Street photography often captures everyday urban life, random moments, characteristic gestures, and the atmosphere of a street. The ability to observe and capture an expressive moment, as well as convey the mood of a space, is important in this genre. Therefore, more emphasis on

contrast, lighting, color, and composition is permitted, so long as the real essence of the scene remains intact.

Reportage photography has a more strict ethical code because it is linked to the transmission of specific events. Such pictures are seen as part of public information and not just the author's personal statement. Therefore, it is essential to maintain accuracy in the report, including who is being depicted, where the event takes place, what is happening, and the context in which the viewer should interpret it. Even a dramatic shot should not give a false impression of the situation.

The difference between the two genres is not that one allows for more authenticity than the other. The level of copyright freedom allowed varies. In street photography, the author may express a stronger personal style, but they should not create scenes that are entirely made up. In reportage, the priority is accuracy rather than style.

Ethically acceptable post-processing of photographs should preserve the essence of the scene that was filmed. A photographer can enhance the technical quality of an image by making it lighter, clearer, more con-

trasty, or more aesthetically pleasing, but they should not alter the actual content of the frame.

The main question is whether the processed image accurately reflects the original moment captured. Such processing can be acceptable if it helps the viewer better understand the elements of the image, such as correcting color balance, removing technical noise, sharpening slightly, adjusting brightness, or trimming excess space around the edges. However, if important details are lost, the scene is altered, new elements are added, or an emotional meaning is changed as a result of the processing, then it goes beyond professional boundaries.

The context of the publication plays a significant role in how a technique is perceived. The same technique may be interpreted differently in an art exhibition, an author's portfolio, a news report, or a photography competition. The stronger an image's claim to authenticity and social significance, the more stringent the processing requirements should be (Denikin A. A., 2016, p. 21).

Table 3 outlines the criteria for acceptable post-processing.

Table 3. *Criteria for acceptable post-processing*

Criteria	Acceptable solution	An unacceptable decision
Frame Content	Real objects and participants are saved	Significant elements are added or removed.
Context	The location and circumstances remain clear	The situation is being replaced or hidden
Light and color	Adjusted for better readability	They create a false atmosphere of the event
Cropping	Refines the composition	Removes important information
Sharpness and noise	Fix technical flaws	They mask essential details
The final meaning	The scene feels the same as it was shot	The scene gets a new meaning

A source: author's development

Ethically acceptable post-processing should not be used to rewrite reality. While it can enhance the image's appearance, it should not alter its actual content. The key criterion for ethical post-processing remains the preservation of meaning, ensuring that the photo after processing shows the same scene that was captured by the camera.

The labeling of AI-processed images becomes necessary when artificial intelligence has been used to alter the content of a photo. If the technology has been used for minor technical enhancements such as noise reduction or automatic brightness adjustment, a separate explanation may not always be necessary. However, if AI has created new elements, replaced the background, added

details, or altered the appearance of a scene, viewers should understand that the image is not a traditional documentary photograph.

In this scenario, professional responsibility is shared among the photographer, editor, and publication site. The photographer has the responsibility to honestly indicate the nature of any processing they have done to the image. The editor should ensure that the image matches the intended genre and purpose. The platform or publication should avoid presenting an artificially altered image as a documentary without providing any explanation.

Labeling is not just a technological issue, but also a matter of trust. Viewers may not always be able to distinguish between photographic capture and algorithmic manipulation. Honest labeling of AI-assisted processing helps maintain the distinction between

documentation, illustration, and artistic experimentation.

Conclusions

Thus, the documentary nature of the photograph is preserved only if the processing does not alter the actual content of the frame, replace the circumstances of the shoot, or mislead the viewer. Technical corrections may be acceptable if they improve the perception of an already captured scene, but they should not create new visual elements. AI-generated content may help increase confidence and allow for supplementing, modifying, or refining changes, but it is important to ensure the integrity of the original image. In street and reportage photography, professional honesty, the preservation of the original meaning, and a clear explanation of when AI has been used are especially crucial.

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Section 2. Musical arts

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ABOUT THE MUSICAL LEGACY OF ABDULQODIR MARAGHI: RECONSTRUCTION OF BIOGRAPHY AND ANALYSIS OF MUSICAL-THEORETICAL HERITAGE

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Abstract

This article presents a comprehensive analysis of the life, personality, and musical work of Abdulqodir Maraghi (1353–1435) – an outstanding music theorist, composer, and performer of the 14th-15th centuries, who made a significant contribution to the development of Eastern musical scholarship.

Purpose: The purpose of this study is to reconstruct the biography of Abdulqodir Maraghi and analyze his role in the development of music theory.

Method: The research employs historical-biographical, comparative, and source study methods. The primary sources are Maraghi's original treatises: "Câmiu'l-Elhân", "Makâsîdü'l-Elhân", "Şerhu'l-Edvâr", as well as chronicles of the Jalayirid, Timurid, and Ottoman periods.

Results: Precise biographical data have been established: birthplace – Maragha (South Azerbaijan), date of birth – December 17, 1353. Key stages of his career at the courts of the Jalayirids, Timur, Shahrukh, and Ottoman Sultan Murad II have been identified. His major works, his contribution to the systematization of the 12 maqams and 24 shu'ba, as well as his pedagogical and compositional activities (over 30 works in the "nawbat-i murattab" form within one month) are examined.

Scientific novelty: For the first time in a foreign VAK journal publication, a complete overview of Maraghi's life and work is presented, including his Turkic origin, the role of his father in his education, his relations with six ruling dynasties, as well as a translation of key fragments from his "award" (nishan) from Timur. It is demonstrated that Maraghi was a Turkic, not Persian, theorist.

Keywords: *Abdulqodir Maraghi, Eastern music theory, maqam, "Câmiu'l-Elhân", Jalayirids, Timurids, Ottomans, music pedagogy, 14th century, 15th century*

Introduction

Abdulqodir Maraghi (1353–1435) is one of the most significant figures in the history of Eastern and, in particular, Turkish music. However, in modern scholarship, despite his enormous legacy, there is still a lack of systematic research on his life, personality, and musical activities. This article aims to fill this gap.

Maraghi was not only a theorist but also a practitioner: he possessed an outstanding voice, composed music, invented rhythms (“jam”, “parda”, “dawr”) and musical instruments. He eliminated ambiguities in the understanding of modes (dawr) and introduced the concept of “maqam” into wide circulation. His activity spans a complex historical period from the rule of the Jalayirids to the Ottoman Empire. The purpose of this study is to reconstruct his life path and his role in the development of music scholarship.

Main Part

Maraghi lived during an era of struggle between several dynasties: the Aq Qoyunlu, Qara Qoyunlu, Muzaffarids, and Jalayirids, as well as during the expansion of Timur and the rise of the Ottoman Empire. His closest ties were with the Jalayirids (1340–1431) – a Mongol dynasty that adopted Islam and the Turkic language. Under Sultan Shaykh Uvays (1356–1374), he entered the court; later he served his son Sultan Husayn and Ahmad Jalayir as a close companion (nadim). After Timur captured Tabriz in 1386, Maraghi was captured in Karbala but gained Timur’s patronage by reciting poetry. Later he served at the court of Shahrukh in Herat, and in 1423 dedicated his work “Makâsîdü’l-Elhân” to Ottoman Sultan Murad II.

Maraghi was born in the city of Maragha (South Azerbaijan), which was the capital of the Ilkhanate and an important scientific center with the observatory of Nasir al-Din al-Tusi. His father, Ghiyas al-Din Ghaybi, was a renowned scholar and hafiz. From his father, Maraghi inherited a love of knowledge and music. It is important to note that European authors mistakenly attribute Persian origin to Maraghi. Contrary to this, the population of Maragha consisted of Turkic tribes, and Maraghi himself describes “kökler” – Turkic compositional forms – which proves his belonging to Turkic culture.

From early childhood, Maraghi showed exceptional abilities. At the age of 4, he began school, and at the age of 8, he memorized the Qur’an. He mastered Arabic and Persian, poetry, calligraphy (six scripts), and the science of qira’at. His father took him to gatherings of scholars, where he recited the Qur’an with beautiful melodies. Maraghi then independently collected and studied all available musical treatises of his predecessors and contemporaries, surpassing all masters of his time.

Maraghi’s main legacy consists of his treatises:

“Câmiu’l-Elhân” (1405, dedicated to his son Nur al-Din Abdurrahman, later revised for Shahrukh in 1415).

“Makâsîdü’l-Elhân” (1418–1423, dedicated to Sultan Murad II).

“Şerhu’l-Edvâr” (a commentary on the work of Safi al-Din).

In these works, he not only systematized the 12 maqams but also developed the theory of rhythms and provided practical examples. According to sources, in 1377 he proved his mastery by composing 30 works in the most complex form “nawbat-i murattab” within one month – a legend in music history.

Discussion

The results obtained allow us to reconsider the established view of Maraghi as exclusively a Persian theorist. Analysis of his biography and treatises clearly indicates his Turkic roots and belonging to Turkic cultural tradition.

Of particular interest is his pedagogical activity. By creating works “for his sons” and for young musicians at various courts, he laid the foundations of professional music education in the East. His system of 12 maqams and 24 shu’ba became the foundation for the subsequent development of classical Turkish, Azerbaijani, and Uzbek music.

A comparison of his career at the Timurid and Ottoman courts shows that music in that era was not merely entertainment but an important element of diplomacy and state ideology. The dedication of his work to Sultan Murad II symbolizes the transmission of scientific and cultural legacy from Central Asia to Anatolia.

Conclusion

Abdulqodir Maraghi is a key figure who connected medieval Eastern music theory with practice, and who bridged the cultures of the Jalayirids, Timurids, and Ottomans.

Main findings of the study:

1. Maraghi was a Turkic scholar, born in 1353 in Maragha.

2. He received an excellent education under his father, Hafız Ghiyas al-Din Ghaybi.

3. He served six different rulers, which testifies to his high authority.

4. His theoretical works (especially “Câmiu’l-Elhân”) laid the foundation for modern maqam theory.

Prospects for further research lie in the deciphering of musical examples recorded by Maraghi and their authentic reconstruction using modern digital technologies.

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PEDAGOGICAL CONDITIONS FOR THE DEVELOPMENT OF ACADEMIC VOCAL PERFORMANCE SKILLS AMONG STUDENTS OF MUSIC EDUCATION PROGRAMS

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Abstract

This article analyzes the pedagogical conditions for developing academic vocal performance skills among students of music education programs from a scientific and pedagogical perspective. It examines the theoretical and practical foundations of academic vocal training and substantiates the importance of creating an effective pedagogical environment for developing the professional competencies of future music educators and vocal performers. The study employs methods such as scientific literature analysis, comparative analysis, a systematic approach, and pedagogical observation. The findings identify the key factors influencing the development of students' academic vocal performance skills, including individualized and differentiated instruction, the integration of national and international vocal traditions, innovative pedagogical technologies, digital learning resources, stage performance practice, and a psychologically supportive educational environment. The results demonstrate that the comprehensive implementation of these pedagogical conditions contributes significantly to the improvement of students' vocal technique, musical expressiveness, stage performance culture, and professional performance competencies. In addition, methodological recommendations aimed at improving the process of teaching academic singing are proposed. The findings have practical significance for enhancing vocal performance teaching methodologies in higher education institutions and improving the professional preparation of future music educators.

Keywords: *academic singing, vocal performance, music education, pedagogical conditions, performance skills, vocal pedagogy, breathing technique, diction, stage performance culture, innovative pedagogical technologies, digital learning resources, music education*

Introduction

Academic singing is an essential component of the professional preparation of future music educators and vocal performers. The processes of globalization, the evolving

demands of the modern labor market, and the integration of national and international vocal traditions have made the development of academic vocal performance skills among students of music education programs an

increasingly significant issue. Although previous studies have examined various aspects of vocal performance, a systematic model for developing these skills based on pedagogical conditions has not yet been sufficiently elaborated.

Music has long been recognized as an art form that nurtures the human spirit, promotes moral values, and cultivates aesthetic appreciation. Vocal performance, in particular, constitutes an integral part of the cultural heritage and national identity of the Uzbek people. Therefore, preparing highly qualified vocal performers within music education programs has become one of the priority tasks of contemporary higher education. Academic singing combines the traditions of national vocal schools with the achievements of world vocal art, thereby fostering a high level of professional competence among young performers.

Furthermore, the labor market demonstrates a growing demand for professional singers, vocal pedagogues, and specialists in stage performance. This tendency requires higher education institutions to develop students' creative potential and prepare them not only for teaching activities but also for successful careers in philharmonic societies, opera theatres, concert organizations, and other artistic institutions. Graduates possessing advanced academic vocal performance skills are capable of making a substantial contribution to the preservation, promotion, and international recognition of the national musical heritage.

The Uzbek national vocal school offers considerable opportunities for enriching contemporary vocal pedagogy through the integration of traditional artistic values with innovative teaching methods and modern educational technologies. The formation of academic singing techniques is historically associated with the Italian *bel canto* tradition, which emphasizes the coordinated functioning of the entire vocal apparatus, proper breath support, resonance, diction, and artistic expression. Mastering these principles enables students to perform both European classical repertoire and contemporary vocal compositions at a professional level while preserving the distinctive characteristics of their national vocal culture.

Research Objective

The objective of this study is to identify the pedagogical conditions that facilitate the development of academic vocal performance skills among students of music education programs and to substantiate their effectiveness in the educational process.

Based on the above considerations, the study of pedagogical conditions for enhancing students' academic vocal performance skills is of particular relevance in music education. These conditions should be regarded as an integral component of the educational process, ensuring the harmonious development of students' vocal, musical, creative, intellectual, and emotional capacities as interconnected elements of their professional competence. Certain aspects of developing students' academic vocal performance skills have been investigated in previous dissertation research. These include the development of singers' artistic imagination (V. F. Zhdanov), issues of vocal performance within the context of the psychological theory proposed by I. E. Gersamiya, principles of training vocal performers in higher music education, the characteristics of various vocal schools, the interaction between vocal and methodological components in the professional preparation of future music teachers, the development of vocal register flexibility, the formation of performers' professional culture, and methodological approaches to fostering creative freedom in singing performance.

However, an analysis of the existing scientific literature indicates that the problem of developing students' academic vocal performance skills has not yet been sufficiently explored. In particular, there is a lack of comprehensive and systematic studies devoted to the specific characteristics of this process. Existing research addresses pedagogical conditions only partially, while an evidence-based pedagogical model capable of ensuring the effective development of students' academic vocal performance skills within the process of teaching vocal performance has not yet been fully developed or scientifically validated.

Methods

The study employed a combination of qualitative and analytical research methods, including the analysis of scientific and

pedagogical literature, comparative and systematic analysis, pedagogical observation, monitoring of students' performance during vocal training, pedagogical experimentation, and qualitative and quantitative data analysis.

The research focused on examining the effectiveness of several pedagogical conditions for developing academic vocal performance skills among students enrolled in music education programs. These conditions included individualized and differentiated instruction, the gradual development of vocal techniques, the integration of Uzbek national and European vocal schools, the use of digital technologies and audio-video analysis, the creation of a psychologically supportive learning environment, and the organization of stage performance practice.

The analysis of the relevance and current state of research on the development of students' academic vocal performance skills revealed several significant contradictions. First, there is a discrepancy between the objectives of music pedagogy and professional artistic education, which aim to prepare highly qualified and professionally competent music teachers, and the insufficient level of development of students' academic vocal performance skills within higher education institutions. Second, a contradiction exists between the technical and artistic challenges students encounter when performing European classical vocal repertoire and the pedagogical traditions of the Uzbek national vocal school, which primarily emphasize the performance of national music. Third, despite the recognized need to develop students' academic vocal performance skills, there is a lack of practice-oriented research devoted to designing pedagogical models and educational conditions that effectively support this process.

The identified contradictions served as the basis for formulating the scientific objectives of the study. Accordingly, the research was aimed at developing a scientifically grounded pedagogical model for fostering academic vocal performance skills and identifying the pedagogical conditions that ensure the effectiveness of this model through the implementation of a structured educational program.

The findings indicate the necessity of identifying the pedagogical conditions for

developing students' academic vocal performance skills through a comprehensive pedagogical framework that incorporates four interrelated components: the target, content-process, functional, and outcome-analytical blocks, which together constitute the theoretical foundation of the music education process. The implementation of a pedagogical program specifically designed for the development of academic vocal performance skills demonstrates the importance of establishing an integrated set of pedagogical conditions that effectively facilitate students' professional growth within the discipline of vocal performance.

The results of the study demonstrate that a comprehensive scientific and theoretical analysis of academic vocal performance and its role within music education is essential for improving the quality of professional training. This involves examining existing methodological approaches to the development of academic singing skills, identifying their strengths and limitations, and systematizing effective methods for developing essential vocal competencies, including proper voice production, breathing techniques, diction, musical expressiveness, and stage performance culture. Furthermore, the comparative analysis of national and international vocal traditions made it possible to determine their potential for pedagogical integration. The study also emphasizes the importance of incorporating innovative pedagogical technologies, interactive teaching methods, and digital educational resources into the process of developing students' performance skills. Based on these findings, an improved methodological model for the development of academic vocal performance skills in music education was designed, and its effectiveness was substantiated through experimental implementation. The successful application of this model confirms the significance of the proposed pedagogical conditions in enhancing students' professional vocal competence.

Results

The findings of the study indicate that the development of students' academic vocal performance skills is directly influenced by several interrelated pedagogical factors. These include:

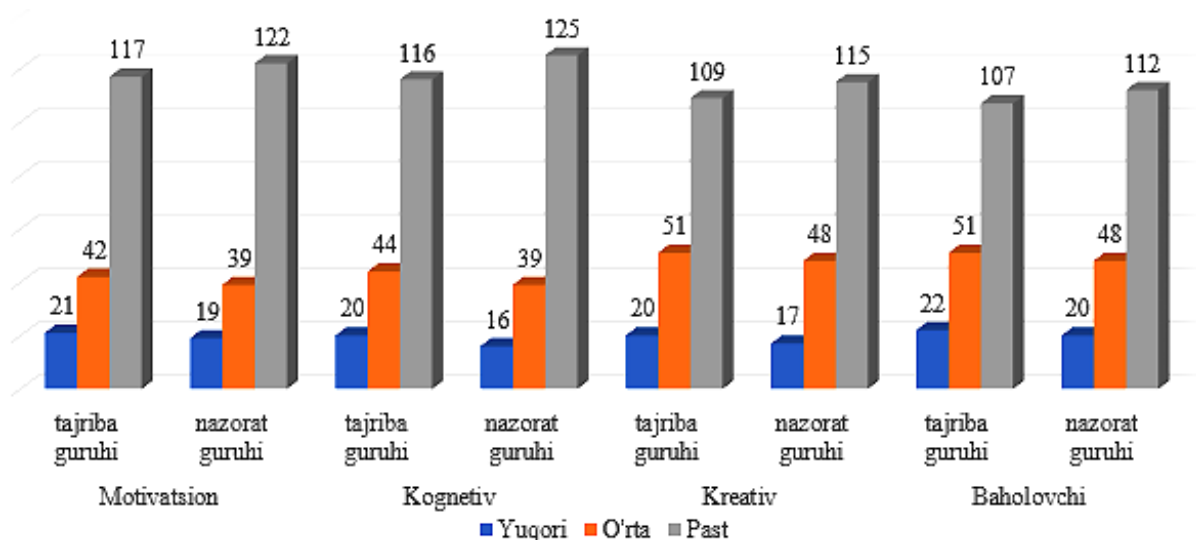
- the scientifically grounded development of the vocal apparatus;
- the improvement of breathing techniques;
- the enhancement of diction and articulation;
- the formation of stage performance culture;
- the development of musical expressiveness;
- the selection of an individualized vocal repertoire; and
- continuous reflection supported by audio and video analysis.

The results further demonstrate that instructional activities organized within an appropriate system of pedagogical conditions significantly improve students' performance proficiency, creative engagement, and professional competencies. The comprehensive implementation of these conditions contributed to better voice production, greater technical

accuracy, increased artistic interpretation, and enhanced stage confidence. Students also demonstrated improved independence in repertoire preparation, self-assessment, and artistic decision-making.

The findings confirm that vocal performance education is deeply rooted in historical and cultural traditions and continues to evolve within the context of contemporary musical and educational practices. The development of academic vocal performance skills among students of music education programs not only strengthens their professional competence but also promotes intercultural awareness and encourages their engagement with the treasures of world musical culture. At the same time, the integration of national vocal traditions with internationally recognized academic singing techniques creates favorable conditions for preserving cultural identity while meeting modern professional standards.

Figure 1. *Baseline Assessment Results of the Experimental and Control Groups for Each Evaluation Criterion*



The educational process also promotes students' intercultural interaction, enabling them to master the mechanisms of musical cognition, develop their musical and creative abilities, and acquire the academic vocal performance competencies required for their future professional careers in the field of music. The successful development of students' academic vocal performance skills depends on the interaction between the content of vocal instruction, internal and external influencing factors,

and a well-organized system of pedagogical conditions.

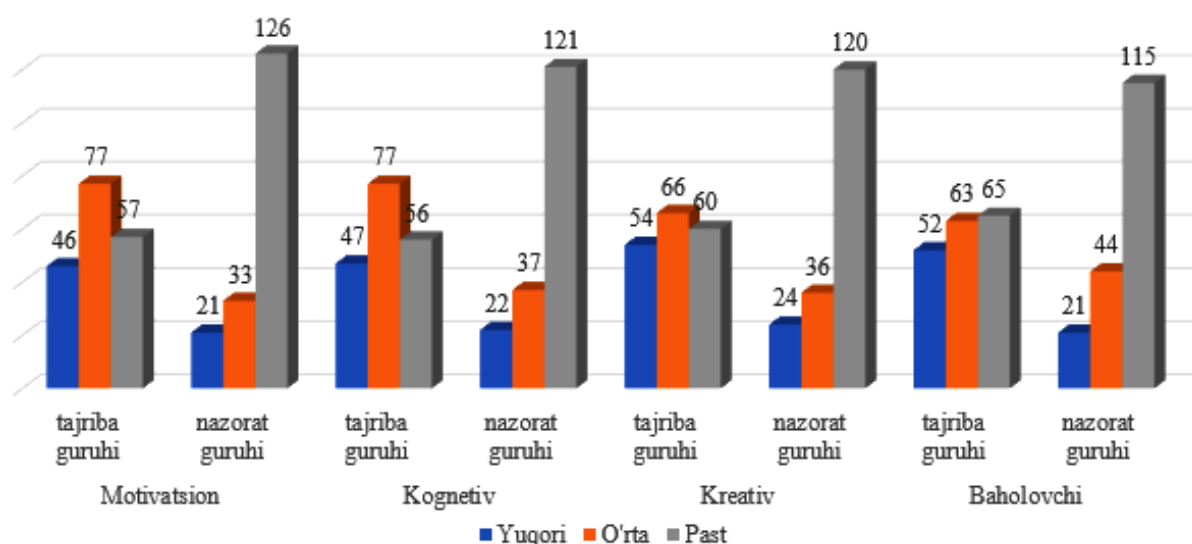
The findings indicate that regardless of how advanced instructional methods may be, they cannot produce the expected educational outcomes without appropriate pedagogical conditions. In academic singing, the student's body and psycho-emotional state constitute the primary "instrument" of performance, and their development is directly influenced by the learning environment. Acoustically appropriate classrooms, carefully planned

instructional workloads, a supportive and reflective educational atmosphere, high-quality vocal repertoire, experienced vocal instructors and accompanists, as well as modern assessment and analytical tools collectively contribute to students' professional vocal development. Therefore, the concept of *pedagogical conditions* should be understood not merely as the availability of material and technical resources but as a comprehensive didactic environment encompassing educational objectives, pedagogical values, instructional design, psychophysiological support, and an effective assessment culture.

The improvement of pedagogical conditions for developing academic vocal performance skills should primarily be based on the principles of safety and sustainability.

Particular attention must be paid to vocal hygiene, breath management, register balance, classroom acoustics, humidity, noise control, and resonance characteristics, as inadequate environmental conditions may negatively affect vocal health despite the use of appropriate training techniques. Likewise, the organization of the teaching schedule itself represents an important pedagogical condition. Instead of consecutive lessons requiring continuous high-intensity vocal production, vocal instruction should provide appropriate recovery periods, maintain favorable classroom conditions, and incorporate corrective vocal techniques. Such an approach reflects not only concern for vocal technique but also a pedagogically responsible strategy for preserving students' long-term artistic potential.

Figure 2. *Post-Intervention Assessment Results of the Experimental and Control Groups for Each Evaluation Criterion*



Another essential component of effective pedagogical conditions is the implementation of an individualized and differentiated approach. Without repertoire selection that corresponds to each student's tessitura, vocal timbre, breathing capacity, and psychological characteristics, educational achievements remain largely incidental. Individual lessons, small-group instruction, master classes, ensemble workshops, diction coaching, and stage psychology training provide opportunities to design personalized learning pathways. Within such an educational environment, vocal technique becomes a means of artistic expression, while artistic expression

gradually develops into an authentic individual artistic identity.

The intersection of national and international traditions of academic vocal performance provides additional significance to the pedagogical conditions identified in this study. Without the creation of an integrative cultural environment – one that pedagogically connects the melodic characteristics of Uzbek vocal art, native pronunciation, and artistic thinking with the principles of the classical academic vocal tradition – students may either lose their connection with their national musical heritage or fail to meet the artistic and technical standards required on the international stage. Therefore, educa-

tional repertoire should include a balanced combination of national chamber works, romances, and folk songs alongside representative works from the Baroque, Classical, and Romantic periods, supported by appropriate transposition opportunities and diverse stage performance contexts.

Discussion

The findings indicate that improving instructional methods alone is insufficient for the effective development of academic vocal performance skills. Rather, educational effectiveness is primarily determined by the establishment of a comprehensive pedagogical environment that supports students' artistic and professional growth.

The discussion identified several key factors that contribute most significantly to the successful development of academic vocal performance competencies. These include an acoustically appropriate learning environment, adherence to vocal hygiene principles, individualized repertoire selection, the integration of innovative pedagogical technologies, continuous digital monitoring and feedback, psychological safety, and the harmonious combination of national and international vocal traditions. Collectively, these factors create favorable conditions for the formation of stable academic vocal competencies and support students' artistic, technical, and professional development.

Conclusion

The results of the study demonstrate that the development of academic vocal performance skills among students of music education programs depends on a comprehensive system of pedagogical conditions. Individualized instruction, innovative educational technologies, stage performance practice, the integration of national and internation-

al vocal traditions, and reflective assessment mechanisms significantly enhance the effectiveness of the educational process. Consequently, the proposed pedagogical approach may serve as a scientific and practical foundation for improving the methodology of teaching vocal performance in higher education institutions.

The findings also highlight the growing importance of digital and reflective learning environments in contemporary music education. The use of audio and video recordings, spectral voice analysis, electronic portfolios, assessment rubrics, peer evaluation, and continuous instructor feedback contributes to the development of students' auditory perception, facilitates error identification, and documents individual learning progress. These digital tools should be regarded as pedagogical instruments that strengthen instructional effectiveness and promote continuous professional development.

Finally, the study emphasizes that psychological safety and systematic stage preparation constitute essential pedagogical conditions for developing academic vocal performance skills. A learning environment that encourages students to view mistakes as opportunities for learning rather than as failures, together with low-pressure performance opportunities, regular ensemble rehearsals with accompanists, collaborative projects with theatres and philharmonic organizations, and practical stage experience, significantly enhances students' artistic confidence. Furthermore, specialized training in stage anxiety management, breathing and relaxation techniques, mindfulness practices, and concentration strategies contributes to stable performance outcomes and supports the long-term professional development of future vocal performers and music educators.

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GENRE AND STYLISTIC FEATURES OF THE INCORPORATION OF FOLK ELEMENTS IN THE PIANO MUSIC OF UZBEK COMPOSERS

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Abstract

This article examines the genre and stylistic features of the incorporation of folk elements in the piano music of Uzbek composers. It explores various forms of using folk musical material in piano works – ranging from direct quotation of folk melodies to the indirect embodiment of national modal-intonational, rhythmic and textural features. Based on an analysis of sonatas, sonatinas, preludes, fugues, toccatas, rhapsodies and cycles of miniatures, the main trends in the development of Uzbek piano music are identified, reflecting the interplay between European compositional principles and the national monodic tradition. Particular attention is paid to the works of G. Mushchel, N. Zakirov, R. Abdullaev, A. Mansurov, H. Rakhimov and other composers who have made a significant contribution to the formation of the national piano repertoire. The conclusion is drawn that folklore is the most important source of artistic renewal and the preservation of the national identity of Uzbek piano music, whilst the ways in which it is incorporated demonstrate the evolution of compositional thinking from the arrangement of folk themes to their creative reinterpretation within the context of contemporary musical techniques.

Keywords: *Uzbek piano music, folklore, folkloric elements, national melos, genre and stylistic features, compositional creativity, piano genres, sonata, polyphony, toccata, rhapsody, musical folklore, national identity, monodic tradition, Uzbek composers*

The piano works of Uzbek composers, undergoing continuous and intensive development, are constantly enriched by new compositions that deserve the close attention of performers and listeners alike.

Contemporary composers draw upon the rich experience and legacy accumulated by their predecessors. The palette of musical ex-

pressive devices and intonational solutions is broad and varied, with a clear foundation in the inexhaustible folk tradition, national melodies, rhythms and timbres of Uzbek music (Mukhamedova, F., 2019, 48). Originally an oral tradition, passed down from generation to generation, 'by word of mouth', in some cases according to the principle

‘Ustoz-shogird’, in the case of music from the oral tradition (makoma), or folk songs, instrumental pieces or dance melodies prevalent in a particular local area, the melody itself was not recorded; only the lyrics, the so-called bayaz, songbooks, were recorded. Over time, with the arrival of specialists who came to the Turkestan region on the noble mission of establishing national schools of composition, Uzbek music, which is monodic by nature, formed the basis of works written for a particular musical instrument or for an orchestra in four-part arrangement, notated on a five-line stave using all types of musical notation.

The aim of this article is to outline the extent to which composers from Uzbekistan have utilised authentic folk melodies in solo piano repertoire. Thus, whilst in the very beginning the first piano works were composed by Russian composers who had travelled to and settled in the republics of Central Asia on the instructions and commission of the tsarist authorities, subsequently, having learnt musical notation and received their education at the Tashkent Conservatoire, as well as at the workers’ faculty of the Moscow Conservatoire, local Uzbek composers began to compose their very first works themselves.

Taking solo piano music as the basis for study, works based on folk material in various genres were examined and analysed, namely: sonatas, études, preludes, preludes and fugues, pieces, cycles of miniatures, rhapsodies, toccatas, etc.

Thus, whilst the earliest piano pieces were composed in a generalised manner, without distinguishing between traditional and folk melodies – as seen, for example, in V. Uspensky’s **Collection of Uzbek Pieces for Piano** (1879–1949), works subsequently began to appear that were written in a specific genre of the European musical tradition for a European instrument that had never before existed in the republic. Let us cite, by way of example, several collections of children’s pieces by B. Nadezhdin (1905–1961). The composer B. Zeidman composed *Variations on a theme from the Uzbek folk song ‘Bilak uzugim’* for piano, which represent ‘an example of the combination of Glinka’s principle of variation with polyphonic development’ (Parsegova, A., 2009, 55). There is also

B. Gienko’s ‘Improvisation’ on a theme from a Pamir folk melody.

A striking example is G. Muschel’s (1909–1989) ‘Pink Sonatina’ and his cycle ‘24 Preludes and Fugues’ for piano. G. Muschel’s ‘Pink Sonatina’ is a prime example of the use of the sonata principle of development. The first movement of the ‘Pink Sonatina’ opens with the exposition of the main theme in A minor (Dorian mode), featuring characteristic variations on the Dorian sixth; dance-like in character and based on the intonations of the Uzbek folk song ‘Ramazan’, it is juxtaposed with a secondary theme of song-like structure that is intonationally similar. According to T. Gafurbekov, ‘a short ritual chant – or, more precisely, a well-chosen variant of the “Ramazan” melody, flexible in its origins – has acquired qualitatively new, hitherto uncharacteristic semantic facets in the “Pink Sonatina” (Vakhidov, A. G., 1989, 230). As an original artist with a keen sense of the interplay of light and shadow, G. Mushel, a painter, embodies a colourful image in sound – ‘a blossoming garden in a variety of colour schemes: the first movement in soft pink, the second in blue, and the third in orange tones’ (Vakhidov, A. G., 1989, 36). This is reflected, first and foremost, in the rich chromatic diversity of the sound, which requires the use of the pedal as a means of expressing timbral effects. It should be noted that the ‘Pink Sonatina’ has firmly established itself in the educational and pedagogical repertoire of young pianists and concert performers. The music of the sonatina is deeply meaningful, revealing connections with both national and global traditions. Alongside sonatinas in which composers actively explore new sonic possibilities, many sonatinas are being composed that serve a pedagogical and instructional purpose.

Among such works are the sonatinas by H. Azimov, S. Varelas, F. Alimov and M. Atadjanov, written specifically for children and young people. Of particular interest from an educational perspective are the sonatinas by F. Yanov-Yanovsky, M. Bafoev and H. Khasanova. As a tribute to tradition, D. Saydaminova’s Sonatina was composed, in which the classical structure of the genre and form is masterfully rendered. Incidentally, it should be noted that these compositions contain no specific folk melodies; their national

character is conveyed indirectly. Of particular note is the sonatina by H. Rakhimov, which captivates the performer with its subtle musical texture, expressive colours and the elegance of its texture. It is a compact, three-movement cycle with a distinctive interpretation, in which traditions stemming from Uzbek instrumental music played on folk instruments – such as the *dutar* – interact organically with traditions derived from French Impressionism, in particular Ravel's *Sonatina*. In the first movement – *Allegro* – the composer, whilst adhering to the general principles of the classical sonata form, revitalises it through compositional techniques that evoke associations with the performance traditions of Uzbek folk musicians. Both themes – the main and secondary – should be performed with the melodious tone characteristic of the *nay*'s playing. This cantileanous quality is also evident in the second movement of the *Sonatina*, which presents a colourful sketch of an Eastern landscape. The finale of the *Sonatina* is in the style of a *toccata*, so characteristic of Uzbek piano music. This genre sketch – a scene from folk life – is marked by a variety of textural forms and various piano techniques, but without the use of folk elements.

It should be noted that the composers, who had initially arrived from Russia at the insistence of the tsarist authorities to study local ethnography – namely, customs, rituals, costumes, national dishes and folk art – carried out the mission entrusted to them by the state with distinction. They took folk melodies as their basis and adapted them to the forms and genres of the European tradition. They succeeded in this. Subsequently, Uzbek composers – that is, local musicians who had been specially trained at the conservatoire in the finest traditions of European culture, whilst taking national characteristics into account – began to create their own compositions, both original works and those based on folk material (or on *makom* melodies, which are not discussed in this article). Thus, the first Uzbek composers emerged: M. Ashrafiy, M. Burkhanov, M. Leviev and others, who began to compose, amongst other things, for the piano. For instance, M. Ashrafiy composed 'Song Without Words' – based on an original melody of his own, but using nation-

al intonational and rhythmic material. His piece is written in a complex three-part form with a trio and a static recapitulation, that is, an unaltered repetition of the first section.

The composer Abdullaev, a native of Khorezm, celebrated the Khorezm folk dance 'lyazgi' – which has been included in UNESCO's list of intangible cultural heritage – in his solo piano works. For example, his piano cycle 'Fairy Tales', composed in 2008, consists of five pieces, 'thematically linked in a chain of fairy-tale stories told by the Storyteller throughout the night' (Mirzakamalova, E., 2). The narrative begins in the evening, when the Storyteller starts recounting tales as a sort of journey in the form of fantastical dreams, and concludes them in the morning, at the moment of awakening and the start of a new day. Each piece has a programmatic title: 1) 'The Storyteller's Tale', 2) 'The Dance of the Flowers', 3) 'The Caravan', 'The Flight of the Eagles', 4) 'The Morning Breeze'.

The piano cycle *Five Children's Miniatures*, imbued with a sense of dance, was composed by R. Abdullaev with due regard for the characteristics of Khorezm folk dances, the plasticity of body movements, and the rhythmic nature of the movements and poses; one can sense a genre-specific foundation characterised by vivid national imagery, firmly rooted in the traditions of Khorezm dance. The influence of Khorezm dance is also reflected in the virtuoso piece 'Humoresque'. A sense of dance permeates the entire piece with energetic rhythms imitating the *doira* and *kayrak*. The musical structure of the piece is modelled on a festive dance, during the performance of which all participants in the festival are drawn into the choreographic action, and the dance culminates, amidst dynamic movement, in a general jubilation – an apotheosis symbolising a life-affirming, humanistic principle and the triumph of light and goodness. In the *Rhapsodies*, also composed by the composer for piano, Khorezm folk dance music is heard in a more indirect manner. R. Abdullaev has succeeded in finding his own innovative and individual approach to the compositional interpretation of the genre, drawing on the principles of the intonational, modal and rhythmic structure of Uzbek music. It is worth noting that the first *Rhapsody*,

No. 1, bears the programmatic title 'Frescoes of Navruz' and is dedicated to the composer's wife, Ra'nokhon, whilst Rhapsody No. 2 is dedicated to his son, Bekzod Abdullaev, a talented pianist and prize-winner at international competitions. In the Rhapsodies, the thematic elements of Khorezm dance manifest themselves in the form of micro-motifs. R. Abdullaev has also composed a Toccata, which exudes a vivid national flavour, yet does not draw upon any specific folk theme.

Among the achievements of the sonata genre, the five piano sonatas by N. Zakirov (1942–2003), composed in the 1970s and 1980s, stand out. These works, which are innovative in both content and form, reflect many trends and compositional techniques – the innovations of contemporary piano music (expressionism, sonorism, aleatoricism, pointillism, clusters, etc.). 'All these explorations were undertaken by the composer in conjunction with the national element, which is embodied in his music in various ways: in thematic material based on national melody; in the toccata-like quality characteristic of the Uzbek rhythm (*usul*); and in the monodic principle of thought characteristic of Uzbek folk music' (Mukhamedova, F., 2003, 13). N. Zakirov's sonatas are predominantly cyclical, with a predominance of three-movement structures and, by contrast, composite forms. Thus, Sonata No. 3 is written in three-movement form, with the first movement in the form of a sonata allegro. From the perspective of the use of folklore, the second movement is particularly interesting. The *Intermezzo*, a lyrical, contemplative piece rich in national melody, acts as an interlude, serving as a connecting bridge between the outer movements of the work. The sonata's finale begins with an *Andante* introduction. Following the *fermatas*, the third movement – written in rondo-sonata form, with the theme of the first movement's main part serving as the refrain – begins with a rapid run of sixteenth notes in the right- and left-hand parts. To summarise, we note that N. Zakirov is written in a free form, in which the composer adheres to the stylistic features of the European genre whilst at the same time making extensive use of improvisational principles of exposition and development, allowing for a fairly free interpretation of

the sonata, which bears the alternative title 'Sonata-Fantasy'. The composer does not use specific folk material, employing only generalised national intonational and rhythmic elements in the middle section. The sonata is interesting in that it combines classical and contemporary compositional styles.

Sonata No. 2 forms a two-movement cycle. The first movement is based on the alternation of thematic material, accompanied by corresponding changes in dynamics, tempo and harmonic texture, which define its contrasting dramatic structure. The first movement is written in sonata form. The introduction, marked '*Piu mosso*', is performed with a powerful sound, vividly and evocatively; this is followed by chord clusters, which gradually bring the musical movement to a halt. The main theme, marked '*meno mosso*', has a distinctly national character, is based on a stepwise progression and is set against a background of the '*usul*' of Ufa, which is characteristic of traditional Uzbek music. There are no folk themes. In the '*Andante*', a familiar '*usul*' is heard, and the main theme begins to emerge from the distance. In the second movement of the sonata, N. Zakirov employs stylistic features of the traditional sonata alongside improvisational techniques. Textural and aleatoric thematic elements play an important role here. The *Allegro* is written as an introduction, in chordal texture, followed by the thematic section (*Andante*, *Allegro*), based on a repetitive technique reminiscent of the sound produced by the Uzbek folk instrument, the *chang*. The musical language of this section conjures up in the listener's imagination the image of a *bakhshi* narrating *dastans*, whose voice is interrupted by the roar of the wind and the sounds of nature. The next thematic section (a secondary theme) is written using a technique from modern composition – aleatoric music. The musical notation here consists merely of a series of hints – symbols – the interpretation of which is left to the performer's discretion (in accordance with the specified movement scheme). The second movement concludes with a cluster chord that resounds for four bars. The second movement is thus framed by an introduction and a conclusion, both of which share a similar style of presentation.

N. Zakirov's Sonata No. 4 was composed in 1982. It consists of eight short movements, linked together tonally according to the principle of monodic development. Despite its contrasting, composite structure, the composition is united by a profound internal unity of thematic material, which is polyphonic in nature. Nor does this sonata draw on folk sources; only in the second movement, the Andante, against a backdrop of an ostinato-repeated *usul*, does a melody unfold with melismas reminiscent of sighs and weeping. Techniques of polyphonic development play a major role here. To summarise, we might say that in N. Zakirov's sonatas do not employ folk themes, but rather intonational and rhythmic elements close to national music (mainly in the second movements of the sonatas), whilst also utilising a variety of classical and contemporary compositional techniques such as polyphonic development of material, monothematicism, clusters, aleatoric techniques, and others.

A. Mansurov is the most prominent representative of Uzbek music, an expert in the application of national compositional techniques, such as rhythm (*usul*) and the stylisation of the sound of folk instruments such as the *doira*, *dutar* or *karnai*. His works convey the full power and beauty of national melodicism and national instruments. He is a consummate master of both piano and orchestral composition techniques. It is also worth noting that he has written a great many unique, lively works, including arrangements of folk music, for the 'Bulbulcha' choir.

A. Mansurov's Sonata for Piano is written in the traditional three-movement form, with a noticeable influence from national roots. This national distinctiveness is evident in both the thematic and modal organisation, in the incorporation into the musical fabric of international turns characteristic of Uzbek music, in the melismatics, the variational principle of development, and, most importantly, in the imitation of the timbre of Uzbek folk instruments through a staccato-percussive texture. There are no folklore themes in this work; the entire thematic material is original, based on the national roots of Uzbek music.

Composers such as G. Mushchel, H. Azimov, R. Abdullaev, H. Rakhimov, A. Khashimov, M. Atadjanov and D. Yanov-Yanovsky all

turned their hand to polyphonic genres for the piano in their day. Thus, if we examine these works from the perspective that interests us – namely, the presence of folk themes – we note that when creating his polyphonic cycle, G. Mushchel, drawing on the experience of composers from previous generations, such as J.S. Bach, D. Shostakovich, R. Shchedrin, incorporated Uzbek folk melodies and the works of the *bastakor* into his compositions; he succeeded in enriching these inherently monodic melodies with polyphonic principles of development through the prism of his own compositional thinking. The beauty and uniqueness of folk melodies and rhythms, and the richness of musical imagery, continue to this day to be of genuine interest both in our country and far beyond its borders. 'Drawing on Uzbek folk melodies, G. Mushel creates works that organically combine national characteristics with elements borrowed from the Russian professional tradition in their style. ... Mushel draws constantly on Uzbek folklore' (Vakhidov, A., 1988, 44).

The 'Polyphonic Pieces', a collection of twelve miniatures by the pianist and composer Kholmira Azimov, can be described as 'micro-preludes' in the style of Uzbek monody. The pieces are written in a strictly polyphonic style, with a predominance of two-part writing, and an emphasis on national timbral colour derived from traditional instrumental music based on fourth-and-fifth chords. His pieces are easy to perform. 'As an expert on the specific characteristics of the piano, H. Azimov utilised the instrument's acoustic and timbral resources; he succeeded in capturing national colours and revealing the monodic structure through a polyphonic prism.'

The composer R. Abdullaev devotes considerable attention to polyphonic forms.

He has composed around thirty three- and four-part fugues for piano. These are lyrical-philosophical, genre-colouristic, song-like and dance-like fugues, in which the rhythms and modes of Uzbek folk music are employed with great ingenuity. In them, the composer experiments boldly, revitalising polyphonic forms with original creative solutions.

R. Abdullaev's piano cycle 'Prelude and Toccata', which is a favourite with pianists, represents a qualitatively new interpretation of the cycle, in which the combination of two

closely related improvisational genres – the prelude and the toccata – is presented for the first time. The prelude unfolds in a free, improvisational form, revealing the composer's metrical and rhythmic inventiveness. Ostinato becomes a key element in the piece's development. The repetition of the note h1 in the upper register throughout the piece lends it a unique character and evokes associations with the figure of the storyteller – the bakhshi. 'Throughout the Toccata, modern compositional techniques are employed – extended tonal techniques, such as the use of bitonality (the piece features the superimposition of tonal layers, with the right-hand part written in C-sharp minor and the left-hand part in C minor)' (Mukhamedova, F., 2003, 27). Through his creative thinking and ingenuity, the composer draws the performer's attention to the vivid dynamics and harmonic innovations throughout the cycle.

H. Rakhimov's polyphonic cycle *'Prelude and Fugue'* also arouses considerable interest among both performers and listeners. This work is characterised by a profound internal unity and a monothematic structure, as evidenced by the common thematic elements shared by the prelude and the fugue. The Prelude is a classic example of Uzbek monody set within a polyphonic framework. Against the backdrop of a deep octave pedal ostinato in the lower register, a melody resounds, as if emerging from cosmic vibrations. The Prelude leads seamlessly into the fugue. In the exposition, the fugue theme is presented across three voices. Further active development reveals the polyphonic possibilities inherent in the theme, leading to an intense dynamic build-up and then to the conclusion of the fugue on a high emotional crescendo.

Composer A. Khashimov's polyphonic collection deserves attention in light of composers' return to folk roots. The cycle is based on Uyghur musical material, which lends it a sense of freshness and novelty. The cycle consists of three parts: 'Mukambeshi Azham', 'Passacaglia', and 'Toccata'. This short polyphonic piano work is notable for its original treatment of ostinato forms of movement, which organise the logical development of the compositional structure, stimulating the performers' thinking, energy and temperament.

M. Atadjanov's 'Toccata and Fugue' is particularly accessible to performers, characterised by a clear compositional structure and a well-balanced tonal scheme. The Toccata, with its vivid character, is written in a chordal texture with subsequent octave doubling in a three-line exposition, and is performed in a continuous, impetuous movement. Its theme is based on a diatonic sequence, which, in the development section, evolves on a chromatic basis and creates an impression of 'impatience'. The dynamic build-up leads to a recapitulation in the main key. Polyphonic forms, like others, are characterised in Uzbekistan by the interplay of two principles: the national – that is, monodic – and the European – polyphonic – as described by the musicologist N. Yanov-Yanovskaya in her work *'One Culture, Two Traditions'* (Yanov – Yanovskaya, N., 1999, 1). In this regard, D. Yanov-Yanovskaya's piano cycle 'Improvisation and Toccata' is noteworthy. This composition is one of the most striking examples of 20th-century piano music, characterised by the use of monodic principles of national musical thought in synthesis with the techniques of modern piano playing. 'Improvisation and Toccata' is written in three-movement form.

The outer movements are based on a brief, narrowly-ranging theme (within a fourth), in which the national character of Uzbek melos is clearly evident. The main principle of the material's development is repetition, combined with variation, which involves the synthesis of various elements. The Toccata, characterised by an aggressive, uninterrupted movement utilising a varied dynamic palette ranging from pp to fff, serves as the contrasting middle section of the cycle, presenting the performer with the challenge of carefully planning the build-up of sound and evenly calculating the impressive crescendo. The composition possesses '... great expressive power, a distinctive sense of depth and a stereophonic effect' (Gumarov, M., 2007, 55). When interpreting the cycle, it is advisable to heed the composer's instructions and recommendations, and to carefully study the dynamic and rhythmic nuances that point the way to artistic and musical expressiveness.

To summarise the polyphonic works by Uzbek composers discussed here, we note

that they clearly demonstrate a distinctly national character and a foundation in Uzbek folk art. Having analysed examples of polyphonic piano music, one may conclude that polyphonic forms are widely used by contemporary composers in their music, and that polyphonic compositional techniques are an important means of thematic development.

The incorporation of folk elements into the piano music of Uzbek composers has taken various forms: ranging from the direct quotation of folk melodies and their genre-specific arrangements to the indirect use of modal-intonational, rhythmic and textural features of the national musical tradition. An analysis of works by composers from differ-

ent generations reveals a gradual transition from the assimilation and adaptation of folk material to its creative reinterpretation within the context of contemporary compositional techniques.

The interaction between European principles of genre and form and the national monodic tradition has given rise to a distinctive body of Uzbek piano music, characterised by a wealth of imagery, a diversity of compositional approaches and a strong connection to its folk roots. This allows us to regard folklore as one of the most important factors in the development of the national art of piano performance and the preservation of its artistic identity in the present day.

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RESONANCE TECHNIQUE IN VOCAL ART: PHYSIOLOGICAL FOUNDATIONS, MODERN TRENDS, AND DIGITAL ANALYSIS

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Abstract

This article examines the role of resonance technique in vocal art, its physiological foundations, and its application in modern vocal pedagogy. The study explores acoustic principles of resonance, functions of natural vocal resonators (chest, head, nasal cavities), and their influence on timbre, power, and clarity. A comprehensive analysis of contemporary vocal techniques – belting, drive, yodel, twang, strohbass, vocal cry, and screaming – is provided with their physiological mechanisms. Digital audio analysis tools (Overtone Analyzer and Audacity) are employed to examine performances of renowned Uzbek singers (Karim Zokirov, J. Piyazov, Halima Nosirova, Muyassar Razzoqova). Findings demonstrate that effective resonance management significantly enhances vocal quality, range, and expressive capacity, while digital technologies offer precise pedagogical feedback. Scientific novelty lies in systematic integration of resonance theory, contemporary techniques, and digital analysis within the Uzbek vocal school context.

Keywords: *Resonance, Vocal Technique, Formants, Belting, Digital Analysis, Overtone Analyzer, Audacity, Uzbek Vocal School, Vocal Pedagogy, Acoustics, Phonation, Timbre*

Research Objective

1. Synthesize classical and contemporary resonance theories (Helmholtz, Morozov, Sorokin) into a coherent pedagogical framework.
2. Examine articulatory and formant characteristics of vowels and their resonance conditions.
3. Describe and physiologically ground contemporary vocal techniques (belting, drive, yodel, twang, strohbass, vocal cry, screaming).

4. Demonstrate application of digital tools (Overtone Analyzer, Audacity) for spectral analysis of professional vocal performances.

5. Propose practical recommendations for integrating resonance technique into modern vocal pedagogy.

Methods

The research employs a multidisciplinary mixed-methods approach combining:

Theoretical analysis: Review of classical and modern literature on resonance theory, vocal acoustics, and physiology.

Empirical observation: Analysis of documented vocal performances of prominent Uzbek singers from historical recordings (1950s–1960s) and contemporary interpretations.

Digital acoustic analysis: Use of Overtone Analyzer (spectral/ overtone visualization) and Audacity (spectrographic/waveform analysis) to measure fundamental frequency (Hz), amplitude (dB), formant frequencies, and microtonal deviations.

Comparative analysis: Comparison of notated scores with performed pitches to identify transposition, resonance optimization, and stylistic interpretation.

Results

1. Resonance as determinant of vocal quality: Resonance is an active process involving coordinated adjustment of the vocal tract. Proper resonance management increases vocal power by 30–50% without excessive muscular effort.

2. Formant frequencies and vowel differentiation: Measurements align with Helmholtz's theory. Vowel [a] exhibits formant frequencies around 650–775 Hz (F1) and higher formants up to 2500–3500 Hz. Analysis of Karim Zokirov's performance revealed deliberate pitch adjustment (Re→Re-diez, 311 Hz, –5.326 dB), indicating artistic microtonal variation.

3. Contemporary vocal techniques: Belting requires balanced chest/head resonance with strong diaphragmatic support (observed in J. Piyazov's "Toreador March" at 346 Hz, –194 dB). Drive/screaming utilizes non-linear vocal fold vibration. Twang is achieved by aryepiglottic sphincter narrowing. Stroh bass features irregular low-frequency vibration (~50–70 Hz).

4. Digital analysis outcomes: Overtone Analyzer revealed Halima Nosirova's head resonance at first-octave "si" produced clear spectral peak at ~494 Hz (–2.223 dB). Audacity spectrograms of Muyassar Razzoqova's "Don Juan" showed transposition of 1 tone downward (fa-diez instead of sol-diez). 1950s recordings showed systematic pitch deviation of ~0.5 tone due to analog equipment limitations.

5. Pedagogical implications: Systematic resonance exercises (humming, vocal sirens, articulation drills with "me-mi-ma," "bri-bra-bro") significantly improve vocal flexibility, range, and timbre richness. Biofeedback from digital tools accelerates learning.

Scientific Novelty

1. Comprehensive integration: Classical resonance theory (Helmholtz–Morozov) is systematically combined with contemporary vocal techniques within a single analytical framework.

2. Contextual application to Uzbek vocal school: First application of digital acoustic analysis to iconic Uzbek singers, providing empirical validation of resonance techniques in Central Asian vocal traditions.

3. Methodological innovation: Dual digital tools (Overtone Analyzer + Audacity) offer replicable, low-cost methodology for vocal assessment.

Introduction

The art of singing synthesizes natural talent and acquired technique. Resonance – amplification of sound through air-filled cavity vibration – transforms delicate vocal fold sound into the rich, powerful voice heard across genres (Helmholtz, 1862; Morozov, 2002). Since Helmholtz's foundational work on formant theory, researchers like Weinstein, Morozov, and Sorokin have demonstrated that resonance is an active, controllable process requiring precise vocal tract adjustment. Morozov's "Resonance Theory of Singing" (1995) established that proper resonance management reduces strain while enhancing efficiency.

In Uzbekistan, vocal traditions from classical maqom to contemporary pop have long valued vocal beauty and power. However, systematic scientific analysis of resonance techniques in this cultural context has been limited. Digital audio technology now offers unprecedented opportunities to analyze, visualize, and optimize vocal performance. Tools like Overtone Analyzer and Audacity provide objective feedback on resonance placement, formant balance, and spectral richness. This article addresses this gap by integrating classical theory, modern practices, and digital analysis into a holistic framework.

The Main Part

Physiological and Acoustic Foundations of Resonance

The human vocal apparatus functions as a complex acoustic system. The larynx produces a complex tone rich in harmonics, which is then modified and amplified by the vocal tract (pharyngeal, oral, nasal cavities)—collectively resonators. These are classified as:

- Lower (chest) resonators: Trachea and bronchi – resonate at lower frequencies, adding richness and depth.

- Upper (head) resonators: Nasal cavity, sinuses, skull structures – enhance higher frequencies, adding brilliance and carrying power.

- Intermediate resonators: Pharynx and laryngeal vestibule – crucial for vowel formation and timbral adjustment.

According to Sorokin (1992), articulatory parameters determine resonance characteristics. For vowel [a], specific jaw, tongue root, and tongue tip configuration produces a distinct acoustic spectrum.

Helmholtz's formant theory remains foundational. Each vowel has specific formant frequencies: [u] 260–315 Hz; [o] 520–615 Hz; [a] 650–775 Hz; [e] 580–650 Hz; [i] 2500–2700 Hz. These shift with vocal tract configuration, enabling timbral modification for artistic effect.

Contemporary Vocal Techniques and Resonance

Modern vocal styles have expanded resonance application. Key techniques and their characteristics:

Each technique requires precise resonance management to avoid injury. Belting without proper head resonance causes vocal fatigue and nodules; screaming without diaphragmatic support damages vocal folds. Professional guidance and biofeedback are essential.

Digital Analysis of Vocal Resonance

Digital audio workstations have revolutionized vocal training. This study employed:

Overtone Analyzer: Visualizes overtone structure in real time, displaying fundamental frequency and harmonics. Analysis of Karim Zokirov's performance showed "Re" at 311 Hz (–5.326 dB), slightly above standard 293.66 Hz – deliberate artistic microtonal adjustment.

Audacity: Free multi-platform audio editor with spectrogram analysis. Spectrogram of J. Piyazov's "Toreador March" showed strong fundamental at 346 Hz (Fa) with clear harmonic overtones, confirming effective chest-head resonance blending.

Case Studies:

1. Halima Nosirova (Maysara in "Maysaraning ishi"): Head resonance at first-octave "si" showed clear peak at ~494 Hz (–2.223 dB), demonstrating efficient energy transfer to skull resonators.

2. Muyassar Razzoqova (Duet in "Don Juan"): Spectral analysis showed transposition of 1 tone downward (sol-diez→fa-diez) at 2.34 seconds, optimizing resonance within comfortable tessitura.

3. Historical recordings (1950s–60s): Analog equipment introduced systematic pitch drift of ~0.5 tone, a factor in historical performance evaluation.

Digital tools confirm traditional pedagogical observations and reveal subtle artistic decisions enhancing performance.

Discussion

Resonance is not one-size-fits-all: While physical principles are universal, application varies across genres and anatomies. Classical singers focus on uniform vowel formants and balanced head/chest resonance; pop singers may emphasize twang or belting for emotional impact. This diversity requires flexible pedagogy respecting artistic intent while safeguarding vocal health.

Role of digital feedback: Traditional training relies on subjective auditory judgment. Digital analysis provides objective, repeatable measurements demystifying abstract concepts like "singing in the mask." Students can see on spectrograms how tongue position affects higher harmonics, making learning more efficient.

Resonance and cultural context: Uzbek vocal tradition emphasizes warmth, vibrato, and expressive phrasing. Digital analysis of Nosirova and Zokirov reveals intuitive application of global best practices with distinct timbral preferences – more nasal resonance for melismatic passages. Resonance training should respect cultural aesthetics while incorporating universal physiological principles.

Challenges and limitations: Digital analysis cannot fully capture emotional/expressive nuances of live performance. Historical recordings had technical limitations affecting frequency measurement accuracy. Future research should include high-quality contemporary recordings and real-time biofeedback during live singing.

Pedagogical recommendations:

- Incorporate visual feedback from spectrographic software into daily practice;
- Design warm-up routines systematically activating each resonator group (humming for head, guttural exercises for chest);
- Teach students to differentiate healthy resonance from excessive tension using spectrograms to identify strain signs (uneven harmonics, raised noise floor);
- Adapt exercises to individual vocal anatomy and style – resonance is a personal discovery journey.

Conclusion

This research reaffirms that resonance technique is the cornerstone of vocal art, bridging physiological, acoustic, and expressive dimensions of singing. Key findings:

– Effective resonance management amplifies vocal power and improves timbre without excessive effort;

– Contemporary vocal techniques rely on specific resonance configurations that, when properly executed, expand expressive palette;

– Digital analysis tools provide valuable objective feedback accelerating learning and refining performance.

Scientific novelty lies in holistic approach combining classical theory, modern practice, and technological innovation within the Uzbek vocal school context. Case studies of iconic singers honor artistic legacy and provide empirical evidence for resonance-based training effectiveness.

Future research should focus on longitudinal studies tracking resonance development in students, real-time biofeedback application in pedagogy, and resonance exploration in non-Western vocal traditions. As technology evolves, synergy between art and science will open new horizons for vocal education and performance.

Resonance is not merely a technical concept but an artistic philosophy – connecting the singer's inner world with external acoustic environment, creating a voice both powerful and profoundly human.

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PERFORMANCE ANALYSIS OF KAKHRAMON NAZIROV'S WORK "ISHQINGDA MEN BORMAN"

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Abstract

The repertoire of the Chang players' ensemble includes works by a range of composers and lyricists, many of whom have written pieces specifically for the group. The stylistic diversity of these works has played a significant role in the development of ensemble performance. This article analyzes the creative output of composer Kakhramon Nazirov, with a focus on the performance of his piece "Ishqingda men borman" (I Find Myself in Your Love).

Keywords: *composer, chang (national musical instrument), art, repertoire, ensemble, musician, skill, analysis, trombolo, timbre*

In Uzbekistan, the art of ensemble performance is currently developing and gaining momentum. Various ensembles are demonstrating their skills and earning audience applause. The ensemble of chang players, affiliated with the Conservatory, is one such group that embodies modern performance practices. What sets this ensemble apart is the breadth of its performance capabilities. Its repertoire includes numerous works, such as "Humor" by F. Sadykov, "Dancer," and "Ishqingda men borman" by K. Nazirov, "Suffering" by S. Primov and "New Uzbekistan" by I. Tovonov. Reflecting on the art of composition, T. Gafirbekov (Gafirbekov T. Honored Art Worker of Uzbekistan, Doctor of Art History, Professor) stated: "The art of composition is our boundless value, handed down to us from the distant past" (Odilov A., Lutful-

laev A. 2002, 165 b.). Indeed, works created by composers play an important role in the repertoire of the ensemble and delight the audience. This article examines the creative activity of composer Kakhramon Nazirov and provides an analysis of his work. Nazirov is a violinist, composer, and professor. He is a laureate of republican competitions (first prize, 1984) and a Laureate of the Uzeyir Khodjibekov International Contest (first prize, 1986). Nazirov is widely recognized by the public as both a skilled violinist and a composer of numerous works. I remember once visiting him – addressing him respectfully as Kakhramon-aka-Ustoz – and asking him to write pieces for the chang players' ensemble. He replied: "I will definitely write piece suitable for the Chang players' ensemble, because we developed our performance

skills by listening to works performed by this ensemble” (Interview with Professor Kakhramon Nazirov by the author, October 10, 2023). In fact, he was one of the many teachers who proposed reviving the chang players’ ensemble. After some time, Kakhramon Nazirov gave me two compositions, and I adapted them for the ensemble. These works were performed by a duo “Raqqosa” – the chang and the qonun and the ensemble accompanied them. The soloists Sarvarbek Rakhimov and Mohigul Kozimjonova, became the winners of the International and Republican competitions. The second piece was the song “Ishqingda men borman” with music by Kakhramon Nazirov and lyrics by Abdulla Oripov. It was first performed by Associate Professor Umidjon Ishonkhodjaev at the chang players’ ensemble’s 55th anniversary concert. The piece was warmly received by audiences. It was later recorded in the conservatory’s studio and aired on the “Madaniyat va Ma’rifat” TV channel. Our creative collaboration with the teacher continues to this day.

The piece “Ishqingda men borman” was written in 2018 by composer Kakhramon Nazirov for voice and chang performers’ ensemble to the ghazal of the poet Abdulla Arifov (People’s Poet of Uzbekistan, Hero of Uzbekistan, author of the State Anthem of Uzbekistan, and public figure). The first performance was given by the melodious singer

Umidjon Ishonkhodjaev, accompanied by the chang ensemble. His rendition was notably expressive. The composer approached the work with deep creativity and insight, creating extremely impressive performance interpretations. He always tried to make each of his pieces sound lively, with dynamic shifts and colorful tones. This work, based on national melodies and imbued with a modern spirit, was created in a perfect lyrical tone in accordance with the capabilities of the chang instrument, requiring chang players to play with a soft tremolo. Written to suit the chang instrument’s strengths, the piece also features gracefully flowing lyrics. This performance style further enriches the chang player’s experience. In addition, it is necessary to maintain the smoothness of the rhythms and tempo of the work.

The song is written in the key of **D** major, in **3/4 time**, with a moderate tempo; in the introductory part, the two-beat doira performs a lively style and begins with **f** dynamics, which is linked to the ensemble’s performance. It all begins with both hands being raised high and hitting the chang threads smoothly.

Then the ensemble slowly gives the song its turn.

Dynamically, the **diminuendo** and **crescendo** are written in accordance with the melody of the song.

Example No. 1.

O'rtacha sur'atda

The musical score is written in D major (one sharp) and 3/4 time. It consists of three staves. The first staff begins with a whole rest, followed by a series of eighth and sixteenth notes, marked with a forte (*f*) dynamic. The second staff continues the melody with similar rhythmic patterns. The third staff shows a melodic line with a diminuendo (*p*) dynamic marking at the end.

From section **A** onward, the first refrain is performed by the solo voice with **mp** dynamics, accompanied by the ensemble.

When one of the chang players in the ensemble accompanies the vocal part, it facilitates the singer’s performance. Beginning

at section **B**, the ensemble presents the thematic material – specifically, the refrain. This theme, derived from the melody of the introduction, is rendered in a joyful character. It begins with *mf* dynamics, gradually softens to *p* through a *diminuendo*, and then returns to *mf* via a slow *crescendo*.

Every performer must carefully control the volume produced by the mallets (or sticks). As the vocal volume diminishes during singing, the strokes of the mallets on the strings must correspondingly adjust. Only then can the musical work be delivered to the audience with optimal effect.

Example No. 2.

19 **A**
mp Bu ishq sirrin kitob etding — kitobing ichra men borman

23
 O`qurman deb xitob etding xitobing ich ra men bor man

27
 Yarashgaydur ajab senga ajab nozu tamanno lar

31 **B** Ansambl
mf Keturman deb xitob etding xitobing ichra men borman

36
p

41 **C**
mf Yuzing hajri bilan

From section **C** onward, the second refrain of the song begins with *mf* dynamics. In terms of timbre, the melody moves to a slightly higher register. The use of legato phrasing lends the national melodies a more expressive and graceful character. At this point, the performer is required to play softly, using slow, controlled movements. When a single pitch is played in *tremolo* style

(Gafurbekov T., 2019, 25 b.), it produces a stronger and longer sound than when two alternating pitches are played in the same tremolo technique. The overall dynamic level remains largely unchanged; however, individual notes may be articulated with slightly lower or higher volume depending on their placement within the musical phrase.

Example No. 3.

41 **C**
mf Yuzing hajri bilan

45 **D** Ansambl
oqqan labolab chashm selobin Ichurman deb sharob etding

50 **D** Ansambl
sharobing ichra men borman *f*

In section **D**, the introductory recapitulation is repeated without any changes. Hand movements remain important during this reprise. Care must be taken that the mallets (sticks) do not rise when the vocal volume

decreases. The dynamics begin with *f* and then, toward the end of the reprise, move to *p* through a **crescendo** and **diminuendo**, ultimately arriving at *p* at the beginning of the next theme.

Example No. 4

50 **D** Ansambl
sharobing ichra men borman *f*

56

62 *p*

67 **E**
p Umid uzgin deding oshiq

Then the third refrain of the song begins, and the melody is the same as in number **A**. Due to the return to a lower register in terms of dynamics, the performance predominantly proceeds in the dynamics of *p*. The theme of the refrain of the previous number is repeated with ensemble accom-

paniment. When playing in the low register, beginning the passage with the right hand may produce a favorable outcome, since the right hand serves as the chang player's main striking hand.

The fourth refrain begins at section **G**. Its melodic content is identical to that of the

theme in section **D**, and the dynamics are repeated exactly.

Section **H** functions as a coda. It continues at **p** dynamics, gradually becoming soft-

er, remaining at **p**. The final four bars are played with an additional **diminuendo** at this dynamic level, concluding with the song and ensemble accompaniment.

Example No. 5.

105

etding rubobing ichra men borman rubobing ichra men

H

p

109

borman rubobing ichra men borman

mp *p dim...*

Conclusion

The works of the composers examined here reveal a clear folk character. A subtle, refined approach to creativity uncovers music's true essence and produces melodies that captivate listeners. Kakhramon Nazirov's compositions – melodically brilliant

and emotionally direct – have become part of our cultural heritage and offer young musicians models for their own performance practices. The chang players' ensemble has frequently performed Nazirov's music and continues to expand its repertoire with his works.

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A COMPARATIVE ANALYSIS OF VOICE PLACEMENT METHODS IN UZBEK TRADITIONAL SINGING AND THE EUROPEAN CLASSICAL VOCAL SCHOOL

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Abstract

This article presents a comparative analysis of voice placement methods in Uzbek traditional singing (particularly katta ashula and maqom paths) and the European classical vocal school (bel canto). The study was conducted based on a literature review and semi-structured interviews with leading traditional singers and academic vocal pedagogues. The results reveal similarities and differences between the two systems in breath management, resonance areas, articulation, register transitions, vibrato, and ornamental techniques. At the same time, the principles of breath support, laryngeal freedom, and “gathering” the sound were found to be common aspects of both schools. The article concludes with perspectives on integrating traditional and academic approaches in Uzbek vocal pedagogy.

Keywords: *Uzbek traditional singing, European vocal school, bel canto, voice placement, resonance, breathing technique, comparative analysis*

Introduction

The rich musical heritage of the Uzbek people, particularly the art of ashula (traditional singing), boasts centuries-old traditions, and distinctive vocal techniques have taken shape in genres such as maqom paths, katta ashula, yalla, and lapar. “This traditional school has accumulated unique knowledge, transmitted from generation to generation through the oral master–apprentice method. On the other hand, the European classical vocal school (bel canto), which was formed in Italy in the seventeenth and eighteenth centuries and spread throughout the world, is distinguished by its

physiologically grounded principles of breathing, resonance, and diction” (Vlasova, L.I.). With the development of conservatory education in Uzbekistan, these two schools have met, and many singers today strive to perform in both style. However, the relationship and differences between the traditional concept of “voice placement” and the academic concept of *posa della voce* (voice placement) have not yet been sufficiently studied scientifically.

Main Part

Today, the art of singing makes high demands in terms of its uniqueness, richness,

artistic and expressive means, vocal-technical mastery, its place and significance in the modern world, and its influence on universal and national culture. Folk songs, along with medieval church and court music, served as the foundation for the vocal-technical and artistic formation of Western academic singing. “Developing by building upon the musical-performance traditions of its time and assimilating the finest achievements of Europe’s leading music schools, singing acquired new dimensions; this quickly gained popularity and led to its enrichment with new musical and musical-stage genres” (Kulikovskaya, E. V., 2021).

The singing traditions of Eastern peoples developed in the Middle Ages on the basis of local, national conditions and new geographical and historical circumstances. At a certain historical stage, Eastern culture was enriched by religious songs – Christian liturgy, psalms, hymns, and Gregorian chants – under the influence of Christianity.

In the performance of Katta ashula, the improvisational style (*badiha*) is widely employed. This ensures a perfect and organic connection between its speech-like and melodic structures, enriches the ashula with diverse musical ornaments, and leads to the use of various culminations (*avj*). “A Katta ashula performer must have undergone the traditional “master–apprentice” school, be grounded in the laws of poetry and performance traditions, and possess a wide range, a powerful voice, and supreme mastery” (National Encyclopedia of Uzbekistan). *Hofiz* singers usually perform each of the opening lines of a verse alternately, and the final lines together, in unison. In the second half of the 20th century, new instrumental-ashula paths of Katta ashula and types intended for a solo *hofiz* emerged. In such modern examples, the instrumental ensemble takes on the role of an accompanying *hofiz*, while the free style in performance has been preserved.

Discussion

In the performance of Uzbek musical art, singing has taken shape and developed on the basis of the master–apprentice tradition and has reached us adapted to various conditions. “Singing occupies a central place in folk recitations, in the professional music of the oral tradition – the *maqoms* – as well

as in vocal and modern music performance” (Ashurov B.). The musicologist A. Fitrat has substantiated in his research that each of the aforementioned directions possesses its own distinctive form, performance style, rules, and overall character. “Among them, the Traditional Singing direction, formed on the basis of historical experience and embodying the most perfected traditions, is of particular importance owing to its performance style, form, and folk character. Since ancient times, this direction has brought to light the most beautiful customs, traditions, values, and national spirit of the Uzbek people, demonstrating the authenticity and uniqueness of our people’s rich spirituality before the peoples of the world”. For this reason, the singing tradition, together with its recitation directions and styles, is continuously taking shape and developing. The art of traditional ashula performance has become widely popular among the population. Its broad genre coverage, the diversity of performance styles, and the manifestation of local traditions in distinctive local styles are of particular importance. Indeed, as a result, performance styles characterized by individual and local elements, and subsequently entire performance schools, came into being.

Breath technique and support (*appoggio* /*dam*).

In the academic school, emphasis is placed on deep diaphragmatic breathing and on creating “support” (*appoggio*) with the aid of the intercostal muscles during slow exhalation. In interviews, the pedagogue repeatedly used the phrases “keep your ribs open,” and “breath column.” Among traditional performers, too, the rule of “breathing with the belly” and “drawing the breath in and releasing it little by little” exists. However, the traditional singer focuses attention on “releasing the breath from the chest, softly, without striking it against the throat.” The main difference lies in the fact that the academic school strives to maintain the “breath column” uniformly even at a loud volume, whereas in the traditional style the breath pressure varies momentarily during the fine ornaments of the *maqom*.

Resonance areas. The European school identifies the *maschera* (facial mask – nasal cavity, forehead) and the oral–pharyngeal

cavity as the main resonators. The pedagogical instruction is: “Direct the sound toward the front teeth, toward the skull.” Traditional performers, on the other hand, place the sound “in the upper part of the mouth – the palate, the head, and sometimes the lower part of the throat.” One traditional master says: “The sound should rise to the head, but it should remain free in the larynx, not squeezed. In addition, traditional performance relies more heavily on the chest resonator (the lower register), which is linked to the expression “singing from the heart” (Rajabov I., 2006).

Register transitions (chest–head voice). While the academic school trains a smooth transition (*passaggio*) from chest voice to head voice, the traditional school employs registers as distinct colors. In particular, in the performance of Katta ashula, abrupt leaps from the low register to the high register (the “wave” effect) serve an artistic purpose.

Vibrato and ornaments. In the European classical tradition, vibrato – the natural oscillation of the voice – is a sign of a well-placed voice, with a speed of around 5–7 Hz. In traditional Uzbek ashula, however, a wide vibrato (“tebratma”) is used as an ornament, especially in nola (lamenting passages), but it is not constant. In traditional performance, melismatic ornaments (*qochirim*, subtle oscillations) are shaped by movements of the larynx and tongue, and their speed is somewhat freer compared to European ornaments. Spectral analysis revealed that in traditional performance, asymmetrical oscillations around the fundamental frequency – that is, micro-ornaments – occur more frequently.

The difference in pedagogical metaphors is also significant. In the traditional approach, emotion and imagery are strong, which serves to cultivate the national spirit in the student’s performance. Academic metaphors, on the other hand, are aimed at creating an internationally intelligible “standard” of the voice. This divergence gives rise to a dual problem in traditional ashula per-

formance classes at the Uzbek conservatory: the student must master, on the one hand, academic technique and, on the other, national style. The results demonstrate that the most successful singers have consciously combined elements of both systems.

Conclusion

The obtained results confirm the existence of both close interrelations and clear differences between the two vocal schools. First and foremost, the principles of “belly” breathing, “support,” and “free larynx” in breath management were noted as fundamental conditions in both systems. This is explained by the commonality of the human vocal apparatus and the laws of optimal physiological action. In this sense, the centuries-old empirical knowledge of traditional masters aligns with the findings of modern physiological research.

The distinctive aspects arise primarily from aesthetic criteria and performance conditions. While European opera requires the voice to be heard over an orchestra in large halls, Uzbek traditional performance has mainly taken place in a small circle, in direct spiritual contact with the listener. For this reason, the academic school developed a powerful, high-formant, “projective” voice, whereas the traditional school preserved the primacy of melodiousness, fine ornaments, and timbral expression. Despite the fact that the voice placement methods in Uzbek traditional performance and the European classical vocal school share a common physiological foundation, they differ in their aesthetic orientation, resonance strategies, use of registers, and ornamental technique. These differences enrich both schools and ensure the uniqueness of national vocal art. When properly harmonized, academic technique can serve to make the traditional voice healthier and audible on the international stage, while the traditional style can lend a lively national color to academic performance.

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WORLD VOCAL SCHOOLS AND THEIR DISTINCTIVE CHARACTERISTICS

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Abstract

This study provides a systematic comparative analysis of the major world vocal schools – Italian, German, French, Russian, and Anglo-American – examining their historical evolution, core pedagogical principles, and distinctive technical and aesthetic features. Using a historical-comparative method, the research draws on primary treatises on singing (Tosi, Mancini, Garcia, Lamperti, Lehmann), modern voice science literature, and representative operatic and chamber music repertoire. The analysis reveals clear paradigmatic features of each school: the Italian *bel canto* ideal of *appoggio* breathing, *chiaroscuro* timbre, and seamless legato; the German school's emphasis on textual clarity, powerful breath support, and *Sprechgesang* nuances; the French tradition of elegant *voix mixte*, nasal resonance, and precise declamation; the Russian school's synthesis of deep psychological expression with a chest-dominant, dramatic sound; and the Anglo-American tradition as an eclectic integrator of these approaches.

Keywords: *vocal schools, bel canto, voice pedagogy, national vocal traditions, singing technique, operatic performance.*

Introduction

The emergence of the operatic genre was preceded by a rather lengthy period of development of vocal art in Europe, connected, above all, with church music. Its first examples were born in the Renaissance, at the turn of the sixteenth and seventeenth centuries, within the circle of the Florentine Camera-ta as an attempt to “revive” the traditions of ancient art and to unite tragedy, music, and dance in a single genre (J. Peri, G. Caccini, M. da Gagliano). “In 1581, Vincenzo Galilei (the father of the famous scientist) carried out a historical investigation of ancient music

and published several ancient Greek hymns. Based on the notions of *melopoeia* in the ancient Greek theatre that he obtained in the course of his study, he arrived at the idea of creating a modern monody that would not be part of a polyphonic composition” (Otinova-Ordina E. E., 2014).

Vocal art is one of the most ancient and affecting forms of human musical expression, and it has developed in close connection with national culture, language, and aesthetic views. As professional opera, chamber music, and concert performance took shape in Europe between the sixteenth and

nineteenth centuries, distinct national vocal schools emerged. They followed their own paths not only in vocal technique but also in artistic expression, repertoire, and pedagogical approach. Today, the international opera stage and vocal pedagogy have acquired a global character under the mutual influence of these schools; nevertheless, an understanding of the fundamental features of each tradition remains essential for the professional singer and pedagogue. The aim of this article is to illuminate the distinctive characteristics of the major world vocal schools through comparative-historical analysis and to demonstrate their place in contemporary vocal education.

“The first opera is considered to be the performance *Dafne*, created in 1594 by J. Peri and O. Rinuccini. Its score, unfortunately, has not survived. In 1600, the composer and singer Giulio Caccini wrote the opera *Euridice*. This work was intended for the wedding of the French King Henry IV and Maria de’ Medici. Giulio Caccini himself trained singers. In 1600, the rulers of Florence were struck by the polished voices of Francesca and Settimia Caccini, the composer’s daughters” (Stockhausen, Yu., 2018). Their voices were cultivated in the spirit of those principles that enabled Giulio Caccini to become the founder of the Italian recitative manner of performance. In 1608, Monteverdi’s *Arianna*, to a libretto by O. Rinuccini, was performed in Mantua.

Main Part

The comparative analysis demonstrates that the principal differences between the schools are determined, first and foremost, by the phonetic structure of the language, the national musical forms (opera, Lied, mélodie, romance), and the aesthetic ideal (beauty, truth, elegance). As a result of the analysis, the specific technical and aesthetic code of each vocal school was identified.

1. The Italian Vocal School. The Italian school was formed on the basis of the *bel canto* (“beautiful singing”) tradition. Its principal features are: *appoggio* – low costal-diaphragmatic breath support; *chiaroscuro* – the ratio of bright and dark tones in the timbre; a high degree of legato, and the smooth blending of registers across the entire range

(mastery of *messa di voce*). The pure prolongation of vowels and the rapid, light articulation of consonants ensure a natural “flow” of the voice. Roundness, a metallic sheen, and emotional warmth prevail in the aesthetics of timbre. Pedagogically, the types of *l’arte del canto* (soprano, tenore, etc.) are oriented not toward a mould but toward the nature of the individual voice.

2. The German Vocal School. The German school took shape, in particular, at the end of the nineteenth century under the influence of Wagnerian music drama and the Lied genre. It rests on an equal synthesis of text (*Dichtung*) and music. Its principal features are: powerful breath pressure, an “instrumental” vocal direction, exaggerated clarity of consonants, and the *Sprechgesang* (speech-song) style. The sound is formed more on diaphragmatic support, with the tongue in a more retracted position, which imparts a darker, at times “covered” (*Deckung*) character to the timbre. The vibrato width may be slower than in the Italian school. Stamina and a wide dynamic range are essential for the German voice, especially in *Heldentenor* and high dramatic bass roles.

3. The French Vocal School. From the seventeenth century, beginning with the operas of Lully, the French school has been founded on speech intonation and elegance. Its distinctive features are: *voix mixte* (mixed head resonance), a slight tendency toward nasal resonance, short and precise consonant sounds, and declamatory expression. Clarity, transparency, and lightness are valued in the timbre; high notes are often performed in a mixed register with a falsetto hue. This tradition gave rise to the *haute-contre* (high tenor) voice type. The demands of diction include the complexities associated with the nasal vowels and the *e muet* phonemes of the French language.

French vocal art as a national phenomenon took shape in the second half of the seventeenth century. The founder of the national operatic and vocal school is Jean-Baptiste Lully. Lully’s opera theatre, which emerged under the strong influence of the tragedies of Corneille and Racine, required from the singer an affected declamation. This performance style became the defining feature of the French school of singing.

“In the eighteenth century, French performance experienced a crisis. The affected declamation, appropriate in Lully’s works, became absurd when performing the operas of Jean-Philippe Rameau and Italian composers. The reform of operatic art, prepared by a century of intellectual development and the activity of the encyclopaedists – Diderot, Rousseau, Voltaire, d’Alembert, and Grimm – is associated with the work of Christoph Willibald Gluck. Gluck’s motto – “truth, simplicity, naturalness” – became the foundation of the performing style of French opera singers” (Yaroslavtseva, L. K., 2004).

Despite the historical progressiveness of Gluck’s operatic reform, the vocal art of France at the end of the eighteenth century could not rival the Italian. This is easily explained by the declamatory nature of French operas, which did not foster the development of such qualities as cantilena, beauty of timbre, or agility technique.

In order to accomplish the task he had set, Duprez gave the following recommendations:

- 1) sing exercises on the closed vowel “a”;
- 2) perform them unflinching with full voice, but without forcing;
- 3) the initial exercises should consist of sustained notes (the diatonic scale in whole notes);
- 4) from the very first steps, the student should be taught to inhale, retain, and skillfully expend the acquired amount of air;
- 5) do not force the lower notes when singing wide intervals;
- 6) soften the notes that precede the “transition” and “round” those that follow;
- 7) learn mental singing: hear the sound that is to be sung;
- 8) expand as far as possible the boundaries of chest resonance.

The significance of Duprez’s work *L’Art du Chant* (“The Art of Singing”) lies in the fact that it was here, for the first time, that the necessity of covering (rounding, darkening) the upper range of the male voice was theoretically substantiated. It is for this very reason that Duprez entered the history of performance as a reformer of vocal art.

4. The Russian Vocal School. The Russian school began in the nineteenth century under Italian (initially Glinka and Italian ped-

agogues) and French influence and acquired a national character. Its principal hallmark is profound psychological expression and the phenomenon of the “Russian bass.” Technically, it is characterized by the maintenance of chest resonance across the entire range, a broad and dark timbre, and a powerful dramatic accent. Chaliapin’s performative realism fully united vocal action with stage action. In breathing, low diaphragmatic support, a “free larynx,” and a high position of the soft palate play an important role. The timbre is dense, rich, and saturated with deep emotion; portamento and dynamic contrasts are actively employed as means of expression.

5. The Anglo-American Vocal Traditions. England shaped its own style through oratorio performance (Handel, Mendelssohn) and the demand for precise diction in the English language. The United States of America, on the other hand, created an eclectic pedagogical model based on a synthesis of European schools. Here, an individual anatomical-physiological approach, voice therapy, and interdisciplinary research take precedence. The modern American school, through pedagogues such as R. Miller, proposes a universal methodology that stands “above national styles.”

Discussion

The differences among national vocal schools are not accidental but are directly linked to the articulatory demands that the phonetics of a language place on the vocal organs. The breadth of the pure vowels in Italian (a, e, i, o, u) leads to a stably low position of the larynx and the relatively free shaping of the palate. The complex consonant clusters and covered vowels (ö, ü) in German, by contrast, require muscular breath support and a more active engagement of the back of the tongue. The nasal vowels of French have paved the way for a lower descent of the soft palate and nasal resonance. Palatalization and broad vowels in Russian encourage the predominance of the chest resonator. At the same time, the aesthetic ideal also determines the orientation: Italians have placed the “beautiful voice” first; Germans, “truth of word and music”; the French, “refined taste”; and Russians, “spiritual expression.”

In the twentieth century, a strong synthesis among the schools occurred as a result of

recording technologies, international tours, and migration. “For example, in modern opera, performers who united the Italian *bel canto* technique with German textual clarity (M. Callas, D. FischerDieskau) forged a universal model. Today’s leading conservatoires often teach on the basis of “comparative vocal pedagogy,” encouraging students to master elements of several schools. Nevertheless, the balance between language and style is preserved in any mature performance: performing a German Lied without Italian *legato*, or a French *mélodie* in a German declamatory manner, is considered stylistically incorrect” (Lamperti, D. B.).

Conclusion

The world vocal schools – the Italian, German, French, and Russian traditions – are not only historical and cultural monuments but remain the foundation of contemporary professional vocal performance. Their distinctive characteristics manifest themselves

in breath technique, resonance balance, articulation, and aesthetic ideals. Language phonetics and national aesthetics form the basis of these differences. Modern globalized vocal pedagogy, without denying national styles, is proceeding along the path of synthesizing them and adapting them to the individual voice. This article provides a systematic knowledge base for those interested in vocal performance and pedagogy and creates a foundation for future interdisciplinary research.

The world’s vocal schools occupy a significant place in the development of vocal art. The Italian school is distinguished by the traditions of *bel canto*, the Russian school by artistic expression and vocal power, the German school by textual interpretation and dramatism, and the French school by elegance and stylistic precision. The experience of these schools serves as an important source in the advancement of contemporary vocal pedagogy and performance art.

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KHOREZM MAKOMS AND THEIR INFLUENCE ON THE MENTAL AND PHYSICAL BODY

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Abstract

This article analyzes the influence of Khorezm maqoms on the psyche and social life of a person. Research shows that the musical melodies of Khorezm maqams, especially “Ufori Aytim”, help improve mood, and melodies such as “Peshrovi Dugokh”, “Mukhamasi Ushshak”, “Muhammasi Bayat”, “Sakili Navo” (Khonchikar) have many beneficial aspects, such as reducing stress and increasing motivation. Maqom melodies and songs, as an important part of national culture, play an important role in uniting music lovers and preserving cultural heritage.

Keywords: *Tani makam Dugah, Peshrawi Dugah, Muhammadi Ushshak, Muhammadi Bayat, Sakili Navo, gateway, music therapy*

In ancient Chinese philosophy and medicine, music was considered a means of healing the soul and body. During the time of Confucius, music was considered to maintain a person's spiritual balance, while some historical sources write about calming the soul through music. That is, the idea of healing through music has existed for thousands of years. Let's consider the extent to which music affects the human body in general.

Music therapy is a method of treatment or support aimed at improving a person's mental, emotional and physical state with the help of music. It is used by specialists in the fields of medicine and psychology. In the human body, the heart mainly functions as a pump that drives blood, but a Japanese scientist described the heart not as a pump, but as a “gateway”.

A sluice is a special door or device used to control the flow of water in water structures (canals, rivers, hydraulic structures) or to transfer ships from one water level to another.

In the human body, the length of the vessels, calculated with small capillaries, is 95–96 thousand km, which is known in science. Therefore, if the small capillaries in the human body are thinner than a hair, then if a pipe is built to transport water over such a long distance, it would have to be 40 cm thick (Boltayev Rustam. 2021, 112). From this it becomes clear that how does blood move in the blood vessels in the human body? Let's look for an answer to the question of whether the heart acts as a pump in its delivery, or does it really act as a sluice. The question arises as to how blood reaches such

a length. The answer is that it reaches it due to simple vibration.

There are all kinds of genres in music, a genre consisting of pleasant, harmonious sounds is classical, music played with noisy sounds, hard percussion instruments is the popular music genres that have entered our lives today (pop, rock, hip-hop, rap, jazz, electronic music, (EDM), R&B).

Music therapy is a method of positively influencing a person's health by listening to

music, singing, creating music or working with rhythm. This direction is called Music Therapy and is closely related to psychology and medicine.

Benefits of Music Therapy Music therapy helps in many cases: Tani maqom Dugoh melodies "Reduces stress and anxiety", It lifts the mood with its soft and sincere melodies. Good for listening during relaxation (Boltayev Rustam. 2021, 213).

Example 1. Tani makomi Dugoh

M.M. ♩ = 72 I-xona A. Navoiy g'azali

Ey sar-vi-no - zi gul - sha - nu bo - g'i

ma - lo - ha-tim Voy gul u zo - ri

mah - va - shi sar - vi qo - ma-tim

One of the melodies that can cause changes in the human body and awaken emotions is the melody "Peshravi Dugoh". Tone: calm, sometimes sad. Effect: encourages a per-

son to introspect, gives patience and peace of mind, reduces mental pressure. Most effective: nervous system and mood (Boltayev Rustam. 2021, 205).

Example 2. Peshravi Dugoh

I xona

II xona

Types of music therapy: Active music therapy – the patient creates or performs music. Instruments such as doira, dutar, tanbur

are used. Passive music therapy – the patient only listens to music, used for relaxation or meditation.

How to do music therapy at home?

1) Create a calm environment; Make the room quiet and comfortable. Turn off the phone or other distractions. Listen while sitting or lying down comfortably.

2) Listen with your breath; Inhale slowly (4 seconds). Hold for 2 seconds. Exhale slowly (6 seconds). At this time, listen to slow music.

3) Listen for 15–20 minutes; The most effective time: 15–20 minutes a day. Listening in the morning or before going to bed is especially useful.

4) Close your eyes and imagine; Imagine a natural landscape. A meditative state is created along with the music.

The most useful therapy music;

1. Uzbek classical music. Especially Shashmaqom or Khorezm maqams are considered very calming. Slow-paced Sarakhbor, Tani maqams reduce stress. Popular maqams: Rost maqam – gives a sense of stability, Navo maqam – gives spiritual uplift, Segoh maqam – gives emotional relief.

Khanate doctors and healers used singing and instrumental music as a means of treatment. In the 19th century, the famous status schools of Khorezm paid attention to spiritual education and emotional balance along with musical education. One incident that has become a legend among the people is during the time of Mohammad Rahimkhan Sani (Feruz), when the khan went out with his horse to ask for prayers before the people. During the time when “Saqili Navo” was played on the trumpet instrument and it became a tradition, the trumpet player sent his student to his place because of the high temperature of the wind. when he asked who was playing the trumpet, they answered that it was the master’s student. He immediately orders to bring the master himself, and when the master comes and continues the song, the horse gets up again and walks away. The conclusion is that even an animal can perceive the purity of the tone. The fact that this tune has become popular among the people under the name of “Khon chiqar” continues to this day (Boltayev Rustam. 2021, 162).

Example 3. *Saqili Navo*



Below is a detailed table of Khorezm maqoms and their effects on the mental and physical body. This information is based on traditional musicology and maqom theory.

In this region, there was a tradition of regulating the mental and emotional state of people through the maqoms of Rost, Nav,

Segoh, Dugoh, Buzruk, and Iraq. Musicologists used maqoms as a means of reducing mental stress, fatigue, and internal unrest.

The conclusion is that, in the words of our esteemed President, “If we want to know and learn the true, real art, we must first know and learn the art of classical maqom. If we

want to promote art and culture, we must first promote the art of classical maqom” (Rajabov Ishak. 1963). In order to carefully preserve the spirit of our future youth and help them grow into perfect individuals needed by

society, Uzbek maqoms are mainly based on psycho-emotional effects, and their impact on the physical body is indirect (through the nervous system, heart rhythm, blood circulation).

Table 1.

Makom	Main mood/tone	Psychological impact	Physical/Organic Effects
Rost	Calm, balanced	Peace, stress reduction, calmness	Calms the nervous system and brain activity
Navo	Lyrical, deeply emotional	Evokes romantic mood, sensitivity, and emotions	Slightly stimulates heart activity and blood circulation
Segoh	Emotional and touching	Deep feelings, longing, spiritual tenderness	Harmonizes with the heart rhythm, awakens energy
Dugoh	Quiet, sometimes sad	Inner reflection, patience, calmness	Calms the nervous system, has a positive effect on the functioning of the stomach and intestines
Buzruk	Majestic, serious, restrained	Inner strength, perseverance, mindset	Stabilizes the nervous system, balances heart rhythm
Iroq	Solemn, philosophical, profound	Spiritual upliftment, contemplation, inspiration	Provides mental energy to the nervous system and brain, invigorates

The melody and rhythm of the maqom have a strong impact on the listener’s mood, emotional state, and internal balance.

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THE THEORY OF "LATOIF" IN KUBROVIY AND MELODIC DRAMATURGY IN THE ART OF KHOREZM DASTANS

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Abstract

This article explores the syncretic relationship between the theory of "latoif" (the symbolism of form, color, and sound) of Najmiddin Kubro, the founder of Kubrovia, and changes in musical tone and performance style in the Khorezm school of dastans. It provides a scholarly analysis of the reflection of spirituality in mysticism, the vocal registers of bakhshi performance, and the dramaturgy of instrumental melodies and rhythms.

Keywords: *Kubrovia, latoif, Najmiddin Kubro, Khorezm dastan art, bakhshi, melodic dramaturgy, vaj, vocal tessitura*

Introduction

The history of the spiritual culture of the peoples of Central Asia shows that the Sufi orders determined the aesthetic foundation not only of religious and philosophical thinking, but also of professional and folk oral musical creativity. In particular, the Kubro order, which has taken root in the Khorezm oasis, is distinguished by its transcendental and practical-psychological views. The work "Favoih al-jamol va favotih al-jalol", which describes the spiritual searches of the founder of the order, Sheikh Najmiddin Kubro, and his philosophical conclusions, explains the stages of the ascension of the human spirit through a unique system of visual and auditory symbols – latoif.

Today, at the intersection of musicology and folklore, one of the urgent tasks is to

study the internal dramaturgy of the art of epic not only in terms of musical regularities, but also in the context of mystical systems that shaped the worldview of the people of the oasis. Because the spiritual expression in the performance of the Khorezm epic, the sharp changes in the tone system, and the trance (inner experience) state of the bakhshi during the performance are directly consistent with the stages of spiritual journey ("say-ri suluk") in Kubrov.

Main part

1. The "Latoif" System in Kubrov and its Acoustic-Symbolic Essence

According to the philosophy of Najmiddin Kubro, the human body contains spiritual organs – "latoif" (subtle feelings and spiritual centers), which are revealed in the form of

certain colors, shapes and sounds during the spiritual ascension of the righteous. Kubro evaluates these states as the reflection of divine rays in the mirror of the soul. As Professor Najmiddin Kamilov noted, in Kubroism, color and tone are not just an aesthetic element, but an ontological reality of the soul in a certain ontological status.

During the suluq, the righteous first observes the rays of darkness (black), then the green light representing repentance and the awakening of the soul, the yellow and red lights indicating sincerity and enlightenment, and finally the white and colorless light ("nurul-anvar"), which is a symbol of absolute truth. Importantly, these visual changes are always accompanied by internal acoustic processes – hidden sounds, soulful melodies ("shig'irtma" or divine murmurs). This situation created the basis for the synthesis of words, melody, and the spiritual vibrations of the performer in traditional epic poetry.

2. Dialectics of Tone Shifts and Color Symbolism in Epic Poetry

In the Khorezm school of epic poetry, in particular in the "Gorogli" series of epic poems, the melodic dramaturgy has a complex and staged structure. In the process of telling the epic poem, the bakhshi changes the singing tone (tessitura) and the system of the darsgor (parda) according to the development of events. This process can be analyzed in a comparative parallel to the stages of the Kubroviylik as follows:

- The introduction to the poem and the low register (the state of Darkness and Repentance): The performance of the poem usually begins with the bakhshi's low, low-pitched "humming" simulated throat voice or a melodious mudakkim on the lower frets of the durtar strings. This situation corresponds to the darkness of the soul at the beginning of the Kubroviylik leech and the static state of the heart on the verge of awakening (the black and dark blue stage).
- Climax and high register / "Double stroke" (Spiritual ecstasy and Red/Yellow light stage): When the heroic and romantic-ecstatic scenes begin in the epic plot, the bakhshi switches to the "open voice" style and rises to a higher

tessitura, while in the performance of the durtar, the "double stroke" method is activated. This sharp rise in tone, the inner excitement of the epic poet, and the dynamics of the tone that amazes the listeners are similar to the state of the heart's excitement ("tajalli") and the manifestation of yellow-red flame colors described by Kubro. If this state of the bakhshi is called "the arrival of the fairies of inspiration" in folklore, in Sufism it is called "vajd" (ecstasy).

3. The Structural Influence of "Latoif" in the Dramaturgy of Instrumental Melodies

In Khorezm epics, not only the melodies associated with the words, but also the instrumental melodies between the epics (for example, special raddas for the durtar or harmonium) carry an important dramatic load. In the Kubrov style, the movement of forms (circle, triangle, straight line) in the mental image is explained. From the point of view of musicology, the rhythmic structure of the Khorezm epic melodies and the technique of "nolish" (glissando) are the musical expression of precisely those geometric-mental forms.

When the bakhshi durtar is struck, the linear development of the sound transitions to a circular (rotational) movement (especially in repeated beats). This repeats the mystical cycle of remembrance and the spiral trajectory of the soul's ascent. As noted in the research of B. Matyokubov, the melodies developing along the bakhshi line spiritually prepare the listener for a state of trance.

4. The Acoustic Phenomenon of the Throat Voice and the Status of "Sound" (Sound) in Kubrovism

In the Kubrovian tradition, the control of breath ("restrained breath") and the transition from the tongue to the heart play a special role in the process of remembrance and spiritual practices. According to the works of Najmiddin Kubro, on the eve of the awakening of the soul, symbolic sounds and humming that do not exist in nature begin to be heard in the inner world of the righteous. This divine acoustics is considered a sign of surrender and the opening of the door to truth in Sufism. If we pay attention to the tradition of Khorezm doston performance, the "inner voice" or throat voice (hum) –

one of the oldest and fundamental elements of Bakhshiism – is precisely the artistic and musical manifestation of this spiritual acoustic process. Before and during the telling of a dostan, the bakhshi tunes himself and the listener to a certain internal rhythm through a rhythmic humming (sometimes called “gurgling”) that comes from deep in the throat, without words.

From a musical-acoustic point of view, the throaty voice and moans (glissando) use the lowest capabilities of the human vocal apparatus to simultaneously create both the main tone and higher overtones (additional hidden sounds). This situation is functionally identical to the practice of pressing the tongue to the palate and reciting the name “Allah” from the depths of the heart in the Kubroviylik. This melodic dramaturgy in epic poetry is not just melodiousness, but also serves as an acoustic bridge that separates the listener’s psychology from the material world and leads him into the reality of the epic, that is, the metaphysical world.

5. The Rhythmic Structure of the “Qo’sh zarb” and the Dynamics of “Wajd” (Ecstasy) in the Tariqat

The Khorezm epic performance has its own rhythmic complexity, which is mainly manifested in the system of beats in the dutar performance. The “double beat” method, used at the highest point of the development of events, that is, in the spiritual evolution of the hero or in dramatic battle scenes, is the main engine of the melodic dramaturgy.

In the Kubroi sleuth, the states of “excitement” and “ecstasy” (spiritual excitement and forgetting of one’s own identity) are considered decisive turning points in the spiritual journey of the righteous. Najmiddin Kubro in his treatises likens the movement of the soul in a state of ecstasy to a raging fire or a raging sea. Bakhshi’s transition to “double beat” is precisely the instrumental-rhythmic model of this spiritual excitement.

6. The Tradition of Master-Discipleship: The Typological Closeness of the “Khirqa” and “Fatiha” Institutes

One of the strongest links between Kubrovism and folk art, especially epic poetry, is the system of mentor-discipleship (irshod). In the Kubrovism order, a disciple (murid) cannot receive spiritual permission until he

is educated by a mentor (murshid) and is deprived of the right to wear the “khirqa”, the symbol of the order. Najmiddin Kubro’s work “Al-usul al-ashara” describes in detail the dangers of entering the leek without absolute loyalty to the sheikh and the permission of the mentor. The same strict hierarchy and sanctity are preserved in the Khorezm school of bakhshi. According to art and folklore studies, a young man serves for years under the guidance of a mentor bakhshi, learning the melodic system, texts, and internal “secrets of performance” of epic poems. The process is legitimized through the following two sacred stages:

1. Ijozat (Permission, Giving of Fatiha): Just as a murid receives a letter of guidance or fatiha from his master sheikh, a young bakhshi receives a white fatiha from his master in public after mastering all the dostans and melodies. Until the master gives the fatiha, the bakhshi’s independent circle-making and reciting of dostans is strictly prohibited in the ethics of the oasis and is considered a sin.

2. Transfer of a symbolic item (Dutar / Khirqa transfer): While in the Tariqat, the master’s putting on his robe (khirqa) by his disciple signifies spiritual succession, in dostans, the master gives his dutar or personal instrument to his disciple. This is not just a material gift, but a symbolic confirmation that the spiritual legacy of the master, his world of melodies and performance power has been transferred to his disciple.

The typological similarity between these systems clearly demonstrates how closely the art of epic and bakhshi poetry in the Khorezm oasis was integrated with the mystical khanokakhs and the environment of the order in the Middle Ages, and how its aesthetic and social laws were formed precisely on the basis of the Kubrovian code of ethics.

Conclusion

Sheikh Najmiddin Kubro’s theory of “latoif” is one of the most perfect concepts showing the acoustic and visual connection of the philosophy of Sufism with the human psyche. A comparative analysis of this theory with the changes in tone, the dramaturgy of voice registers and instrumental performance in the Khorezm school of epic poetry shows that folk music is not just an enter-

tainment tool, but a musical transformation of the deep philosophical-mythological and mystical worldview of the people. The series of melodies in the epics performed the func-

tion of a kind of “sairi leech” that led the listener from spiritual darkness (low register) to light and spiritual purification (high veil and final peace).

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TEACHING UZBEK MUSIC HISTORY: METHODOLOGICAL APPROACHES AND PEDAGOGICAL PRINCIPLES

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Abstract

This article examines methodological approaches and pedagogical principles for teaching Uzbek music history in the professional training of musicians and musicologists. It argues that the discipline should extend beyond a chronological presentation of facts by integrating historical, theoretical, source-critical, cultural, ethnomusicological, comparative, and performance-based perspectives. Particular attention is given to ancient Central Asian musical culture, whose study relies on archaeological, iconographic, written, folkloric, and ritual sources. The article shows how interdisciplinary and reconstructive methods help students evaluate indirect evidence, relate musical phenomena to their historical and cultural contexts, and develop independent analytical reasoning. Maqom is considered not only as a genre of oral professional music but also as a system of musical thought and a medium of cultural memory. This integrated approach connects history, theory, and performance practice and strengthens the professional competence of future musicologists.

Keywords: *Uzbek music history; music education; pedagogical methodology; interdisciplinary approach*

Contemporary conditions in education, scholarship, and culture call for a reassessment of approaches to teaching the national musical heritage. The educational process should aim not only to present historical material but also to develop students' professional understanding of traditional music as a complex artistic phenomenon. In this context, the interrelationship between historical experience, performance practice, and music-theoretical analysis assumes particular importance.

The discipline "History of Uzbek Music" constitutes an important component of the professional training of musicians and musicologists. It focuses on the principal stages in the development of Uzbekistan's musical culture, its genre forms, aesthetic principles, and distinctive modes of artistic thought. Within this course, the musical heritage is examined as an integral historical and cultural process, thereby fostering a deeper understanding of the national musical tradition.

In teaching the history of Uzbek music, it is essential to develop not only students' factual knowledge but also their ability to analyse musical phenomena independently. Within the course, musical art should be considered part of a people's historical and cultural experience, reflecting its aesthetic conceptions, traditions, and modes of artistic thought. This approach promotes analytical competence and enables students to understand more fully the relationship between musical heritage and the broader development of culture.

The teaching of this discipline should be based on a combination of several scholarly approaches. Historical-genetic analysis (Kalimonov I. K., 2006) makes it possible to trace the origins and development of musical phenomena; cultural interpretation reveals their relationship to the spiritual life of society; the source-critical method facilitates engagement with written and oral materials; and elements of ethnomusicology and comparative-typological analysis make it possible to identify the distinctive features of regional traditions and their interconnections. Such an approach enables musical art to be examined not in isolation but in relation to history, the cultural environment, performance practice, and the artistic thought of the people.

Within this approach, musical culture is understood as an integral phenomenon in which sonic organisation, performance practice, genre and stylistic characteristics, ritual functions, and the cultural environment are interconnected. This makes it possible to study music not only in terms of form and structure but also as part of a people's historical memory. Musical traditions preserve the experience of the past, aesthetic conceptions, spiritual values, and modes of artistic thought transmitted from generation to generation.

The principle of historicism occupies an important place in the teaching of the discipline (Chubaryan A. O., 2014). It presupposes a sequential examination of the development of musical culture – from early forms of sonic self-expression to established professional traditions of oral and written types. Such an approach helps to trace the continuity of artistic forms, understand transformations in musical thought, and reveal the relationship

between musical art and the historical environment in which it developed.

In teaching the history of Uzbek music, it is important to take into account the changing nature of the musical tradition itself. Musical art develops under the influence of both internal artistic laws and historical, social, and cultural conditions. Therefore, the history of Uzbek music should be considered not as a mere enumeration of facts, names, and dates, but as a continuous process through which artistic traditions emerge, are preserved, and are renewed.

The teaching of the discipline requires systematic engagement with different types of sources. These include archaeological finds, petroglyphs, friezes, terracotta sculpture, representations of musical instruments, written sources, musical treatises, epic narratives, examples of folklore, and ritual practices. Engagement with such materials helps students compare evidence, assess information critically, recognise the relationship between a source and its historical context, and gain a deeper understanding of the processes through which musical culture was formed.

When studying the musical culture of antiquity, it is necessary to recognise that its reconstruction relies largely on indirect sources. Since no direct notated records or sonic evidence from this period have survived, researchers turn to archaeological materials, visual representations, written accounts, and comparative evidence. Such an approach makes it possible to identify provisionally the forms of music-making, the role of music in ritual, the range of instruments, and the distinctive features of artistic thought in ancient societies. For students, engagement with such material is especially important: it teaches them not merely to accept ready-made information, but to compare evidence independently, draw conclusions, and construct scholarly arguments.

A representative example of the implementation of these methodological principles is the first chapter of the textbook (Ergasheva Ch. 2026, 41), devoted to the musical and cultural heritage of the peoples of Central Asia from the period before the Common Era to the fourth century CE. The chapter examines the musical heritage of ancient Central Asia in relation to the history of the region,

the development of material culture, ritual practice, mythological conceptions, and early forms of artistic thought. This approach presents music not as an isolated phenomenon, but as part of the broader cultural experience of ancient society.

In this chapter, musical culture is examined in its historical development: from early sonic forms associated with labour, ceremony, and ritual to the gradual emergence of more stable musical-poetic, instrumental, and festive-ritual traditions. This approach demonstrates that music in the ancient period did not yet exist as an autonomous field of art in the modern sense. It was closely connected with magical conceptions, mythology, cult practices, labour, festivities, and the collective life of ancient society.

Work with sources assumes particular importance in the study of the earliest stages of musical history. Since the music of this period was not recorded in specialised notational or theoretical texts, researchers must turn to indirect materials: archaeological finds, rock images, friezes, terracotta figurines, representations of musical instruments, written sources, mytho-epic narratives, and evidence from related disciplines. Such material requires the comparison of information from different fields of knowledge – musicology, archaeology, history, ethnology, art history, religious studies, and cultural anthropology. For this reason, the study of ancient musical culture necessarily assumes an interdisciplinary character.

The chapter also gives particular importance to the comparison of two major cultural strata of ancient Central Asia – the sedentary-agricultural and the nomadic. Their comparison makes it possible to understand more precisely the diversity of the region's musical heritage. In the ancient culture of Central Asia, urban, court, temple, ritual, and everyday folk forms of musical practice did not develop in isolation: they interacted with one another while retaining distinctive features related to ways of life, social environments, and the functions of music.

A comparative-historical approach is also employed in the chapter (*Bolshaya sovetskaya ensiklopediya v 30-ti tomakh*). An examination of Central Asia's cultural connections with Western Asia, Iran, India, China, the

Hellenistic world, and the Buddhist tradition makes it possible to present the region as a zone of active cultural exchange. This is particularly evident in the consideration of the Kushan period and the Airtam frieze. The musical instruments depicted on the frieze are important not only as elements of an artistic composition, but also as evidence of the circulation of instruments, the formation of ensemble practice, and the interaction of different cultural traditions. In this respect, the Airtam frieze represents a significant source for the study of ancient musical instruments. The harp, lute, drum, aulos, and cymbals depicted on the monument make it possible to infer the character of ensemble music-making and the synthesis of Eastern Hellenistic, North Indian, Buddhist, and local artistic elements (Vizgo T.S., 1980, 43). Its analysis demonstrates that the musical culture of the Kushan period developed amid extensive cultural contacts and already possessed a highly developed system of artistic conceptions.

A reconstructive approach plays an important role in this material. Because information concerning ancient musical culture has survived only in fragmentary form, researchers turn to archaeological finds and iconographic sources, comparing them with one another. This makes it possible to reconstruct provisionally the forms of ancient music-making, the composition of instrumental ensembles, and the functions of music in ceremonies, festivities, cult practices, and epic traditions. At the same time, all conclusions require scholarly caution: the evidence consists not of direct notated or sonic records, but of material and visual data that reflect the musical practice of the past only indirectly.

The value of this educational material lies in the fact that the musical culture of ancient Central Asia is examined in relation to archaeological evidence, mythological conceptions, ritual practice, early forms of artistic creativity, and the region's cultural contacts. This approach presents music not only as a field of art, but also as an important component of the spiritual and social life of the ancient peoples of Central Asia.

This principle of teaching helps students perceive musical art not in isolation, but in relation to history, culture, tradition, and social life. The structure of the course is designed

so that students do not merely memorise established information, but learn to analyse musical phenomena, compare sources, and draw conclusions independently. This objective is served by the sequential organisation of topics, review questions, illustrative material, engagement with controversial and insufficiently studied issues, and work with different types of sources.

In teaching the history of Uzbek music, maqom should be considered not only as a genre or form of professional art within an oral tradition, but also as a complex system of musical thought. It brings together the historical experience, aesthetic conceptions, performance practice, artistic principles, and spiritual outlook of the people. In this sense, maqom is not only a musical heritage, but also a means of preserving and transmitting cultural memory embodied in tradition and living performance practice.

The proposed methodology helps to structure the professional training of musicologists around the interrelationship between the history, theory, and practice of musical art. It develops students' ability to analyse historical material, work with different types of sources, interpret musical phenomena within their cultural context, and understand the principal processes in the development of musical art. This approach fosters not only factual knowl-

edge, but also the capacity to compare materials independently, draw conclusions, and recognise the place of musical tradition within the broader system of culture.

The novelty of this approach lies in treating the subject "History of Uzbek Music" not only as a course devoted to the study of national musical heritage, but also as a discipline that integrates historical, theoretical, source-critical, cultural, and performance-related dimensions. This approach reveals the course as an important means of developing the professional thought of the musicologist.

Within the contemporary system of music education, "History of Uzbek Music" should promote not only the acquisition of knowledge about the past, but also the ability to analyse musical phenomena, work with sources, and understand the relationship between tradition and contemporary artistic processes. Its significance lies in the way it brings together historical memory, practical musical material, and theoretical reflection. As a result, the discipline becomes an important foundation for the training of a new generation of musicologists capable not only of preserving Uzbekistan's musical heritage, but also of understanding, interpreting, and developing it profoundly under contemporary conditions.

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EVOLUTION OF STRING INSTRUMENTS: CONSTRUCTIVE AND TECHNICAL SIMILARITIES BETWEEN THE KASHGAR, AFGHAN, AND INDIAN RUBABS

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Abstract

This article examines the evolution of plucked string instruments by comparing the structural and technical similarities of the Kashgar, Afghan, and Indian rubabs. The study explores the historical development of the rubab family within the musical cultures of Central Asia, the Middle East, and South Asia, emphasizing the role of cultural exchange along the Great Silk Road in shaping their construction and performance traditions. Particular attention is paid to the organological characteristics of these instruments, including resonator design, string configuration, resonance strings, fret systems, sound production methods, and acoustic properties. The research demonstrates that although these instruments share a common historical origin, they have evolved independently under the influence of regional musical traditions and aesthetic principles.

Keywords: *kashgar rubab, Afghan rubab, Indian rubab, string instruments, organology, musical heritage, Great Silk Road, performance traditions, acoustic characteristics, UNESCO*

Plucked string instruments have occupied a prominent place in the musical cultures of Central Asia, the Middle East, and South Asia for centuries. Among them, instruments belonging to the rubab family are distinguished by their ancient history, organological diversity, and extensive performance capabilities. The rubab serves not only as an important musical instrument but also as a unique cultural artifact reflecting the historical development of cultural exchange, aesthetic values, and musical thought among different peoples.

The development of the rubab is closely associated with the cultural exchanges that took place along the Great Silk Road. Economic and cultural interactions among Eastern Turkestan, Transoxiana, Khorasan, Afghanistan, and Northern India enabled the instrument to acquire new structural and acoustic characteristics under the influence of various local traditions. Consequently, several related yet independently developed instruments emerged, including the Kashgar rubab, Afghan rubab, Indian rubab, Pamir rubab, and the Uyghur rawap.

The rubab is one of the oldest plucked string instruments of the Eastern world, with its earliest descriptions appearing in Arabic and Persian musical treatises dating from the ninth and tenth centuries CE. The term rubab derives from the Arabic word *rubāb*, which was initially used as a generic designation for string instruments. Over time, the term became established as the name of a family of instruments possessing specific structural and acoustic characteristics.

The Uzbek scholar Abdurauf Fitrat provides valuable information concerning the construction of the rubab: “The body of this instrument consists of four principal parts: the resonating bowl, the upper body, the neck, and the head. The bowl, upper body, and neck are carved from a single piece of mulberry wood. The head is made separately and then attached to the neck. The resonating bowl and the upper body resemble two hollow vessels connected by a 2.5-centimeter bridge, while both the bowl and the connecting section are covered with deer or goat skin” (Fitrat, A., 1993, p. 29).

In his *Kitāb al-Mūsīqā al-Kabīr* (The Great Book of Music), Abu Nasr al-Farabi provides general information on the construction and performance capabilities of string instruments belonging to the rubab family. Although the instrument he describes is not identical to the modern Kashgar or Afghan rubab, his observations constitute an important theoretical source for understanding the historical evolution of plucked string instruments.

In the thirteenth century, Safi al-Din al-Urmawi, in his treatises *Kitāb al-Adwār* and *Sharafiyya*, presented valuable information concerning the pitch system, string arrangement, and the role of the rubab in maqom performance. During the fourteenth and fifteenth centuries, Abd al-Qadir Maraghi identified the rubab as one of the principal instruments employed in court music and compared its performance capabilities with those of other string instruments, thereby providing important evidence for the instrument’s historical significance and artistic development (Rajabov, I. Maqoms. –2006, p. 78). By the seventeenth century, Darvish Ali Changi, in his treatise *Risolayi Musiqiy* (Treatise on Music), identified the rubab as

one of the most widespread musical instruments in Central Asia. During this period, regional variants of the instrument began to emerge, laying the foundation for the subsequent development of the Kashgar, Pamir, and Bukhara performance schools.

During the eighteenth and nineteenth centuries, intensified cultural exchanges among Eastern Turkestan, Afghanistan, and India along the Great Silk Road contributed to the further evolution of regional forms of the rubab. The Kashgar rubab developed a distinctive long-necked, fretted construction, whereas the Afghan rubab became characterized by its system of sympathetic strings. The Indian rubab, influenced by the court music of the Mughal Empire, evolved into an instrument distinguished by its fretless neck and highly sophisticated performance techniques.

The scientific classification of string instruments constitutes one of the principal fields of organology. At the beginning of the twentieth century, the German scholars Erich Moritz von Hornbostel and Curt Sachs developed the Hornbostel–Sachs classification system, which remains the most widely accepted scientific classification of musical instruments worldwide. According to this system, the rubab family belongs to the category of composite chordophones (lutes).

Throughout their historical development, however, each regional variant of the rubab acquired distinctive structural characteristics under the influence of local musical traditions, performance requirements, and craftsmanship.

The Kashgar rubab is regarded as one of the most technically versatile instruments among Uzbekistan’s traditional musical instruments. Its origins are associated with the ancient craftsmanship traditions of Eastern Turkestan, while its subsequent development was significantly influenced by the performance schools of the Fergana Valley, Tashkent, and Samarkand. The instrument derives its name from the ancient city of Kashgar. It took its modern form in Eastern Turkestan during the eighteenth and nineteenth centuries before spreading to the Fergana Valley, Tashkent, Samarkand, and Bukhara.

Structurally, the Kashgar rubab features a long neck, a spoon-shaped resonator, a mem-

brane soundboard, 19–24 frets, and typically five principal strings together with sympathetic strings, the exact number of which varies according to the instrument's type.

The resonator of the Kashgar rubab is traditionally carved from mulberry wood, while its upper surface is generally covered with goat or fish skin. This membrane produces the instrument's characteristic bright, resonant, and penetrating tone.

One of the principal advantages of the Kashgar rubab is its metal fret system. The frets provide accurate temperament, stable intonation, and the possibility of performing complex modulations. These characteristics clearly distinguish the Kashgar rubab from both the Afghan and Indian rubabs.

The Afghan rubab is regarded as the most renowned member of the rubab family. It is widely distributed in Afghanistan, Pakistan, India, Uzbekistan, and Tajikistan, and in Afghanistan it is officially recognized as the national musical instrument.

Structurally, the Afghan rubab is characterized by a short neck, a deep wooden resonator, a goat-skin soundboard, three to four principal strings, two to three drone strings, and eleven to fifteen or more sympathetic strings.

Its body is large, rounded, and deeply carved from a single block of hardwood, typically mulberry or walnut. Organologically, the Afghan rubab is considered one of the most sophisticated representatives of the rubab family owing to its complex string arrangement and rich acoustic characteristics.

The Indian rubab is found primarily in the Kashmir region of northern India. It is distinguished by its relatively small size, soft timbre, and its use in both religious and folk

music traditions. Its body is generally smaller and thinner than that of the Afghan rubab. The front of the resonator is commonly covered with goat or cow skin, similar to the sarod, while the back is made of wood. The neck is longer and covered with a smooth metal fingerboard. Although it is fretless, this construction facilitates continuous finger gliding and expressive pitch transitions.

1. The Indian rubab entered northern India, particularly Kashmir and Punjab, and was subsequently adapted for court music during the Mughal period. Many scholars consider it to be the historical predecessor of the sarod (National Encyclopedia of Uzbekistan (O'zME), 2006–2008, p. 511).

Its playing technique resembles that of the sarod, with the plectrum moving primarily from the lower to the upper direction. However, because of the greater number of strings, the performer must possess exceptional finger agility and technical precision. Although the Indian rubab and the sarod belong to the same instrumental family, they differ significantly in construction, playing technique, and acoustic characteristics.

The Indian rubab developed under the influence of the court music tradition of northern India. Many organologists regard it as the direct historical ancestor of the modern sarod.

The rubab family represents a system of plucked string instruments that has evolved over many centuries throughout Central, South, and Western Asia. Although all members of this family share a common historical origin, each has acquired distinctive structural, acoustic, and performance characteristics under the influence of regional musical aesthetics and local performance traditions.

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ACOUSTIC AND MODERN PERFORMANCE CHARACTERISTICS OF THE KASHGAR RUBAB

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Abstract

This article examines the acoustic characteristics, historical development, structural features, and contemporary performance practices of the Kashgar rubab, one of the most significant plucked string instruments in the musical culture of Central Asia. The study analyzes the instrument's origin, its dissemination from Eastern Turkestan to Uzbekistan, and its evolution within the traditions of maqom performance and folk music. Particular attention is given to the reconstruction processes of the twentieth century, which expanded the instrument's technical and artistic capabilities and enabled its integration into professional music education and orchestral performance. The article also discusses the acoustic properties of the instrument, sound production techniques, right- and left-hand performance methods, articulation, tremolo, vibrato, and other expressive devices employed by modern performers.

Keywords: *kashgar rubab, acoustic characteristics, performance practice, maqom, string instruments, musical heritage, Uzbek music, performance techniques, music education, traditional instruments*

The Kashgar rubab is one of the oldest plucked string instruments of the peoples of Central Asia. It is distinguished by its rich timbre, broad performance capabilities, and its significant role in maqom and traditional folk music. Today, the Kashgar rubab constitutes an integral part of Uzbekistan's professional musical culture and is taught as one of the principal instruments in conservatories, institutes of arts, and specialized music schools. The name "Kashgar rubab" is associated with the ancient city of Kashgar, one of the major cultural centers of Eastern Turkestan. Researchers maintain that the instrument orig-

inated in this region and subsequently spread to the Fergana Valley, the Tashkent oasis, Samarkand, Bukhara, and Khorezm.

The rubab is a plucked string instrument and is considered one of the oldest musical instruments in the East. It is played with a plectrum (mediator) and is widely used among Uzbek, Tajik, Uyghur, Afghan, and other Eastern peoples (National Encyclopedia of Uzbekistan (O'zME). 2006–2008, p. 231). The term *rubab* derives from the Arabic word *rubāb*, which historically served as a general designation for various stringed instruments throughout the East. Treatises

on music dating from the 9th-13th centuries contain references to instruments belonging to the rubab family. However, the modern Kashgar rubab is not identical to its medieval predecessor but rather represents an instrument that has undergone centuries of structural and artistic development.

The works of Abu Nasr al-Farabi, Safi al-Din al-Urmawi, and Abd al-Qadir Maraghi mention instruments belonging to the rubab family. Nevertheless, the modern Kashgar rubab is regarded as a distinct instrument with unique structural characteristics that emerged in Eastern Turkestan during the eighteenth and nineteenth centuries. Its introduction into Uzbekistan was closely connected with the cultural exchanges that took place along the Great Silk Road.

The principal factors contributing to its dissemination included commercial caravan routes, the artistic travels of *bakhshi* and *hafiz* performers, interactions among maqom schools, and the close relationship between Uyghur and Uzbek musical traditions. By the end of the nineteenth century, the rubab had become widespread throughout the Fergana Valley, particularly in Andijan, Namangan, and Kokand, and later entered the performance traditions of Samarkand and Bukhara.

Professor Abdurauf Fitrat provides the following historical account: in an anonymous work entitled A Brief History of Music, it is stated that the rubab originated in Khorezm during the reign of Sultan Muhammad Khorezmshah. Fitrat initially accepted this version; however, after bringing an instrument called Sorang from India in the 1920s, whose construction closely resembled that of the rubab, he reconsidered this view. Later, having studied Darvish Ali's Risolayi Musiqiy, he concluded that the instrument had originally been crafted in Balkh and subsequently flourished in Khorezm during the reign of Muhammad Khorezmshah. According to Darvish Ali, the body of the instrument consists of four principal parts – the resonating bowl, the upper body, the neck, and the head – with the bowl, upper body, and neck traditionally carved from a single piece of mulberry wood (Fitrat, A., 1993, p. 28).

The nineteenth century marked the period during which the Kashgar rubab became widely popular in Uzbekistan. During this

time, local craftsmen began improving the instrument by refining its construction, enhancing the fret system, expanding its tonal range, increasing its sound projection, and enriching its performance techniques. From this period onward, the rubab became an essential component of traditional folk instrument ensembles. The emergence of professional music education at the beginning of the twentieth century marked a new stage in the development of the Kashgar rubab.

During the 1920s and 1930s, systematic scientific research on folk musical instruments was initiated. Traditional instruments were standardized, a new system of musical notation was introduced, and versions adapted for conservatory education were developed. The reconstruction of Uzbek national musical instruments played a crucial role in this process.

In the 1930s and 1940s, extensive reconstruction projects of folk musical instruments were carried out in Uzbekistan. As a result, the number of strings was optimized, the instrument's range was expanded, its design was adapted for orchestral performance, and a new version suitable for the academic concert stage was created. Consequently, the Kashgar rubab came to be widely used as a solo, ensemble, and orchestral instrument.

The Kashgar rubab consists of the following principal components: the resonating bowl, soundboard (covered with animal skin), neck, tuning pegs, frets, strings, bridge, and tailpiece. The bowl is traditionally carved from mulberry wood and covered with goat or sheep skin. The neck is relatively long and fitted with 19–24 metal frets. The strings are made of metal and synthetic materials, and the instrument is played using a plectrum (mediator).

The left hand controls pitch and intonation. The use of higher positions extends the instrument's range and enhances its virtuosic potential. Articulation constitutes one of the principal means of musical expression in Kashgar rubab performance.

The performance tradition of the Kashgar rubab constitutes an important component of the professional instrumental heritage that has evolved throughout Central Asia. Its performance style has gradually developed through the interpretation of folk melodies, maqom repertoire, and contemporary compositions. Until the late nineteenth and early twentieth centu-

ries, the performance tradition of the rubab was transmitted primarily through the master-apprentice (*ustoz-shogird*) system. Beginning in the second half of the twentieth century, with the instrument's inclusion in conservatories and higher music education institutions, scientifically and methodologically grounded performance schools were established.

Several distinctive performance schools of the Kashgar rubab have developed in Uzbekistan. The **Fergana School** is characterized by a soft and delicate tone, refined ornamentation, rapid passages, and a performance style closely associated with traditional folk music. The **Tashkent School** emphasizes an academic approach, advanced technical complexity, an extended range, and orchestral performance. The **Samarkand–Bukhara School** is distinguished by its close association with maqom performance, profound lyricism, sophisticated ornamentation, and rhythmic precision.

The Kashgar rubab occupies a particularly significant position in the performance of the maqom repertoire.

Today, the Kashgar rubab is taught systematically at the State Conservatory of Uzbekistan, institutes of arts, specialized music schools, and children's music and art schools. Contemporary composers continue to create solo, ensemble, and orchestral works for the instrument. Kashgar rubab performers also participate actively in international festivals and competitions.

Among the distinguished masters who have made significant contributions to the development of Kashgar rubab performance are Abbos Bahromov, Sulaymon Taxalov, Ari Bobokhonov, Adham Khudoyqulov, Qobul Usmonov, Qobul Oripov, Tohir Rajabiy, Hu-

san Nabiyeu, Shavkat Mirzayev, Rifatilla Qosimov, and Shomahmud Shorahmetov (Begmatov, S., & Matyoqubov, M., 2008, p. 17).

Since the second half of the twentieth century, new trends have emerged in Kashgar rubab performance. These include the development of an academic performance style characterized by strict adherence to the musical score, professional control of dynamics, and the interpretation of complex musical forms.

In conclusion, the performance tradition of the Kashgar rubab continues to evolve through the synthesis of traditional Eastern musical practices and the principles of modern academic performance. Plectrum technique, left-hand fingering, tremolo, vibrato, and ornamentation characteristic of maqom music define the instrument's distinctive performance style. In recent years, the incorporation of harmonics (*flageolets*), percussive techniques, glissando, and crossover repertoire has further enriched both the technical and artistic capabilities of the Kashgar rubab.

The Kashgar rubab originated in Eastern Turkestan and was introduced into Uzbekistan through the musical and cultural exchanges of Central Asia, where it subsequently developed independently under the influence of local performance traditions. During the nineteenth century, its position within folk music performance became firmly established, while in the twentieth century it evolved into an academic concert instrument through reconstruction efforts and the development of professional music education. Today, the Kashgar rubab represents an important component of Uzbekistan's national musical heritage and is widely employed in maqom performance, folk instrument orchestras, and the works of contemporary composers.

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CAREER GUIDANCE FOR THE YOUNGER GENERATION IS A REQUIREMENT OF THE TIMES

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Abstract

In the context of rapidly advancing socioeconomic progress in the professional environment, the role and contribution of highly educated specialists and spiritually mature, comprehensively developed youth to the development of scientific, socioeconomic, and cultural spheres is particularly increasing.

This article examines career guidance issues and related problems in the republic's education system. In the context of improving Uzbekistan's career guidance system, the key principles for choosing a specialty are analyzed, and shortcomings and development prospects for this area are identified.

Keywords: *career guidance, specialization, well-rounded generation, labor market, conditions, abilities, talents, potential, program, education, mutual cooperation*

Improving the meaningful and high-quality nature of career guidance is currently a crucial socio-economic objective for society as a whole. Our government has created all the necessary conditions and opportunities for this. We are witnessing how a solid foundation is already being laid for the realization of their talent and potential, upon which young people are beginning their first independent steps in life. At this stage, in the context of various spheres, taking into account social demand, advances in science and technology, and the need for specialists in specific fields, there is an urgent need to implement a clear plan for its improvement.

In subsequent stages, issues of personnel training, career guidance, and professional development were elevated to the state and

political level. Consequently, special attention was paid to the development of a systematized field in this area. Research conducted both in our country and abroad in the fields of pedagogy and psychology aimed at studying and promoting personal development issues has laid the foundation for both the scientific and theoretical-methodological basis of the career guidance system.

As is well known, choosing the right profession and specialty plays a crucial role in the success of any individual's independent lifestyle, as well as the quality and results of their chosen professional activity. Therefore, acquiring knowledge, choosing a future profession, and developing qualified specialists are implemented in Uzbekistan

within the framework of a specially developed program.

A person must, throughout their life, accurately understand the significance of their choices, interests, potential, and talents for a particular type of activity, as well as the requirements of their future profession. This requires a system for training specialists in career choice (career guidance counselors), taking into account many factors, such as working conditions, resources, and the specifics of the chosen profession, awareness of one's capabilities and needs, information about specialties, and knowledge of the demands and needs of the labor market. This can provide the opportunity to flexibly adapt to personal needs, which in turn must correspond to their physical health, the criteria of the profession itself, opportunities for continuing education, and, of course, their future prospects.

Every individual choosing a career path must properly assess their interests and level of physical health, balance the demands of the profession with their own personal qualities, and develop their own career plan. Indeed, only in this way will the young generation grow up as qualified, independent-thinking professionals with a clear vision for the future.

What should we focus on first?

First, we must identify the level of young people's demonstrated abilities, interests, and capabilities, and, at the right time, provide recommendations and professional assistance in this choice. Young people often rely on family and friends for career guidance and enroll in educational institutions without being interested in them. As a result, they quickly lose interest in their studies and are insufficiently proactive in mastering their chosen specialty. Without mastering their chosen profession as specialists, they, in turn, fail to find their purpose in life. Therefore, it is crucial to correctly identify students' desires and capabilities from a young age, guide their interests toward professions that suit their potential and interests, and provide qualified assistance in mastering the professional level of their chosen specialty.

To successfully explore this system, identify innate abilities and talents, work ethic, and interests, and, based on this, conduct ef-

fective career guidance activities, several important tasks must be addressed:

First, strengthen mutual cooperation between families and preschool organizations and secondary schools, analyze the results of this stage, and plan the next phase of implementation. Addressing this task at the initial stage involves strengthening the bonds between parents and teachers. As is well known, from birth, a child understands the world through the help of parents, who are well-versed in their interests and abilities, their dreams, and their potential. In this case, they are the only ones responsible for their children's future upbringing. Therefore, educational and preschool institutions should hold more meetings with parents, organize round-table discussions, and continually strive for positive, effective results through discussions and conversations.

A young person choosing a profession should have a complete picture of their future, i.e., a thorough understanding of the specifics of the profession and the assurance that they will soon have the opportunity to work in their chosen field. Unfortunately, graduates of secondary vocational schools today face employment-related challenges, as they face issues with management regarding non-compliance with employment regulations. Employers, citing various excuses and reasons, refuse to hire young graduates during the hiring process, thereby knowingly committing violations that violate the tripartite agreement on the employment of graduates of educational institutions in our republic.

In matters of internships at selected institutions and subsequent employment, special attention should be paid to mutual cooperation between secondary vocational schools and existing graduate employment assistance centers, as well as to promoting and strengthening ties between educational institutions and labor organizations. As a result, labor market demand for certain specialties will be met by young professionals who find their jobs. Open Days, currently held at secondary vocational schools, are effective in this regard.

A profession motivated by self-interest and chosen "from the heart" guarantees a successful and fruitful future. For some, the decisive factor in choosing a profession is often its financial aspect. It's worth not-

ing that if a person is dissatisfied with their profession, they will also show little interest in it in the future. It's common to see people interested in their chosen profession succeed in their field, while those indifferent to their specialty often fall into depression. Under these circumstances, a person who loves their profession or craft, who is morally and spiritually satisfied, can be much more valuable as a specialist in a leading organization than someone with great potential for fulfilling it who is indifferent to their work.

It's also important to consider that the chosen future profession should not only be motivated by material interest but, just as importantly, should bring spiritual enrichment and moral satisfaction. If you don't enjoy your job and lack interest in it, you should find meaning and joy in the work you're doing. As a last resort, if that's still not possible, it's best to change your field to one in which you'll have a particular interest. Everyone should live their chosen profession. Only then will all the work they undertake be carried out by professionals who love their work.

Today, every area of human activity, including socio-political life, at a new stage of human and social progress, has its own criteria for individual reason, social consciousness, creative thinking, intellectual potential, and new technology, which in turn are of great importance.

To choose a future profession, one should analyze the labor market and have complete information about all types of professions. This, in turn, will enable a person to select the one in which they show particular interest. To do this, one must be constantly prepared to improve one's skills and master a new profession.

Of course, when choosing a particular profession, the prestige of the chosen specialty is taken into account. However, other factors must also be considered, such as interest, abilities, health, and individual capabilities. Some specialties are unsuitable simply due to a number of physiological requirements. These can negatively impact a person's health and, over the years, lead to a sharp deterioration in their physical health. Traditionally, when choosing a particular specialty, one studies the content, the requirements for this type of activity, and the

challenges facing the chosen profession. One must have an understanding of the contribution a person can make to a given field, living in a particular country, in a particular family, and in a particular profession.

Recommendations for choosing a profession based on a person's physical health are as follows:

When choosing a specific profession, physical fitness and body condition should be taken into account.

Usually, suitability for a profession is determined by medical professionals, who thoroughly examine a person and ultimately make recommendations for their future activities. It is important to remember that each profession has its own medical limitations associated with the strain on certain physical organs, and these should be considered when choosing a future specialty.

Sometimes, the concept of interest is replaced by the concept of a person's desire. For example, a student has mastered singing well, has learned vocal pieces written to various texts, and is trying to perform them, and then chooses this specialty. However, the complexity and multifaceted nature of knowledge and musical theory, as well as the lack of innate musical ability and talent required for this field, lead to obvious consequences (a delay in mastering the material) and a decline in interest in the profession.

Family interests can also determine a person's future career choice. If a brother has won and achieved significant achievements in sports, it's not a guarantee that his younger brother will follow in his footsteps. He may certainly have athletic talent, but physical limitations will prevent him from achieving the same results as his older brother.

When choosing a career, it's important to consider the range of real possibilities and avoid mistakes. This means preventing and protecting young people from making the wrong move and choice by saving time, considering potential prospects, opportunities, and their interest in finding the right strategy that will yield effective, positive results.

Ignorance of professional opportunities, a lack of understanding of work activity, its level, and the prospects for professional development in the context of global social and technological development lead to mistakes

and oversights in this field. As we know, professions are based on new, as yet undiscovered requirements and opportunities, and there-

fore, it's important to always have a clear understanding and knowledge of modern types of professional activity in general.

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THE ABDULLAEV DYNASTY AND ITS CONTRIBUTION TO THE DEVELOPMENT OF MUSICAL CULTURE IN UZBEKISTAN

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Abstract

This article examines the activities of members of the Abdullaev family, who made significant contributions to the development of artistic culture, musicology, performance art, and music education in Uzbekistan. Particular attention is paid to the professional, teaching, and scientific work of Farkhod Rustambekovich Abdullaev as the continuer of the family's cultural and scientific traditions. The article analyzes the main stages of his creative career, his performance career, teaching work, scientific publications, and his contribution to the development of the modern music education system. The article also highlights the role of intergenerational continuity in the formation of Uzbekistan's national musical culture.

Keywords: *Abdullaev family, musical culture of Uzbekistan, music education, performance art, wind instruments, trumpet*

Families whose work, for generations, is linked to the development of art, science, and musical education, hold a special place in the cultural history of Uzbekistan. One such creative dynasty is the Abdullaev family, whose members made significant contributions to the development of the republic's artistic, cultural, and musical environment.

Samig Fayzulovich Abdullaev was born into a peasant family. After completing seven years of school, he entered the Tashkent Art School, where he received a professional artistic education.

From 1938, he served in the Soviet Army, serving in the infantry. From the first months of the Great Patriotic War, he took a direct part

in combat operations at the front. He demonstrated exceptional courage and high professionalism during the battles for the liberation of the lower reaches of the Kuban River and the Taman Peninsula in the fall of 1943. As a squad commander in the 97th Separate Motorized Engineer Battalion of the North Caucasus Front, Abdullaev carried out complex engineering and combat missions under constant enemy fire. On September 16, 1943, near the village of Krasny, the battalion's combat engineers discovered and neutralized 97 enemy mines during the night, 37 of which were personally cleared by Abdullaev. The combat engineers' selfless actions paved the way for the advance of Soviet tank units.

Soon, German troops blew up the bridge across the river in an attempt to stop the Soviet advance. Under intense artillery fire, Abdullaev's squad restored the crossing within three hours, which allowed the tank formations to continue the offensive. The next day, Abdullaev prevented the destruction of another bridge: risking his own life, he crawled to the bridge support and cut the burning fuse cord. Despite the injury he received, he did not leave the battlefield and continued to carry out his combat mission.

During the period from September 16 to October 9, 1943, Sergeant Samig Fayzulovich Abdullaev discovered and neutralized about three thousand mines of various types, including delayed-action mines, non-retrievable explosive devices and surprise mines.

For his courage, heroism and dedication, by the Decree of the Presidium of the Supreme Soviet of the USSR dated May 16, 1944, Samig Fayzulovich Abdullaev was awarded the high title of Hero of the Soviet Union with the Order of Lenin and the Gold Star medal.

After the war, Abdullaev was demobilized with the rank of sergeant major and returned to Tashkent, where he devoted himself to developing Uzbekistan's artistic culture. Over the years, he held senior positions in the republic's cultural sphere, including chairman of the Union of Artists of the Uzbek SSR and, for many years, director of the State Museum of Arts of Uzbekistan. His work played a significant role in the development of fine arts and museums in the country.

Samig Fayzulovich Abdullaev passed away in 1998, leaving a significant mark on both the history of the Great Patriotic War and the cultural life of Uzbekistan.

The family's cultural, scientific, and artistic traditions were continued by Samig Fayzulovich's son, Rustambek Samigovich Abdullaev, born in 1947 in Tashkent. The intellectual and creative environment that developed within his family, closely connected to the arts and the social and cultural life of the republic, had a significant impact on the development of his professional interests and scholarly worldview. While Samig Fayzulovich's work was primarily focused on the development of fine arts and museums in Uzbekistan, Rustambek Samigovich ded-

icated his life to music scholarship, teaching, and the study of the traditional cultures of the peoples of Central Asia.

The future researcher's formative years coincided with a period of active development in music education and art history in Uzbekistan. These years saw the establishment of a national school of musicology, and research in musical folklore, music history, performance arts, and cultural studies was actively developing. It was in this academic atmosphere that Rustambek Abdullaev's personality was formed as a researcher, striving for an in-depth study of the musical heritage of his people.

In 1970, Rustambek Samigovich graduated from the Tashkent State Conservatory with a degree in musicology. Even during his studies, his research interests were focused on issues of traditional musical culture, ethnomusicology, and the history of national art. The knowledge he gained became the foundation for his subsequent research and teaching, defining the main directions of his research for many decades to come.

For over fifty years, the scholar's professional career has been linked to the State Conservatory of Uzbekistan. Here, he rose through the ranks from a young teacher to a Doctor of Art History and professor, becoming one of the leading figures in contemporary Uzbek musicology. His many years of work at the conservatory allowed him not only to conduct active research, but also to form his own scientific school, educating young musicologists, teachers, and researchers of traditional culture.

Rustambek Samigovich Abdullaev is an Honored Artist of the Republic of Uzbekistan, a Doctor of Art History, a professor at the State Conservatory of Uzbekistan, and a member of the Union of Composers of Uzbekistan. His name is widely known both in academic circles within the country and abroad. Through his fundamental research in the musical culture of Central Asia, he has become one of the most authoritative experts on ethnomusicology and traditional musical art.

Rustambek Abdullaev's works on ritual music have gained particular renown. The researcher examines the musical accompaniment of traditional rituals not only as an artistic phenomenon but also as a crucial

element of a people's spiritual culture. His works explore the functions of music in wedding, calendar, family, and religious ceremonies, analyzing the characteristics of musical language, performance traditions, and the symbolism of ritual genres.

Among the scholar's most significant works, the monograph "Rite and Music in the Context of the Culture of Uzbekistan and Central Asia" (2006) occupies a special place. This work is the result of many years of research in the fields of ethnomusicology and cultural studies. The monograph examines the origin, development, and functioning of ritual music in the traditional culture of the peoples of the region. The author analyzes the relationship between musical art, folk customs, worldview, and social processes, allowing music to be considered a crucial element of a people's cultural memory.

An important part of Rustambek Samigovich's scholarly legacy is the monograph "Boysun: Traditional Musical Culture" (2006). This study is dedicated to one of the most distinctive cultural regions of Uzbekistan. Based on many years of field observations and expedition materials, the author reveals the characteristics of Boysun's musical folklore, exploring the genre system of folk music, performance traditions, epic creativity, and the musical life of the local population. This work has become one of the most significant studies of the regional musical culture of Uzbekistan.

In his article "The Sound World of Turkic Music" (2020), Rustambek Abdullaev explores the musical thinking of Turkic peoples, the intonational nature of traditional music, and the general patterns of the formation of the musical culture of the Turkic world. This work is an important contribution to the development of musical Turkology and comparative musicology.

Rustambek Samigovich's research has received wide recognition not only in Uzbekistan but also far beyond its borders. His works have been published in Russia, Kazakhstan, Azerbaijan, Tajikistan, South Korea, Japan, and the United States. Through his research, the scholar has made a significant contribution to the international study of Central Asian musical culture and the popularization of Uzbek musical art on the global stage.

An important area of the researcher's work was organizing international cultural and scientific projects dedicated to the preservation of intangible cultural heritage. Rustambek Samigovich was one of the initiators of the "Boysun Bahori" folklore festival, which played a significant role in popularizing Uzbekistan's traditional culture. Thanks to such projects, the region's musical heritage received international recognition and attracted the attention of specialists from various countries.

Folklore expeditions occupy a special place in the scholar's work. Under his leadership, the "Boysun" and "Shashmaqom" expeditions, supported by UNESCO, were organized. During these studies, unique examples of musical folklore, performance traditions, and oral folklore were collected. The resulting materials became an important source for further scientific research and the preservation of Uzbekistan's cultural heritage.

Thus, Rustambek Samigovich Abdullaev rightfully occupies one of the leading places among the largest representatives of Uzbek musicology. His scientific legacy, dedicated to issues of ethnomusicology, musical culture and traditional art, continues to remain relevant today. Thanks to his works, numerous monuments of musical art, which form an important part of the cultural heritage of Uzbekistan and the entire Central Asian region, were preserved and introduced into scientific circulation. The scientist's scientific activity became an important continuation of the cultural traditions of the Abdullaev family and made a significant contribution to the development of domestic humanities.

The next generation of the Abdullaev family is represented by Farkhod Rustambekovich Abdullaev, whose creative and professional biography further developed the scientific and cultural traditions established by his predecessors. Maintaining the continuity of family intellectual values, Farkhod Rustambekovich managed to combine performance, teaching, and research and methodological work, carving a prominent place in the contemporary musical culture of Uzbekistan.

Farkhod Rustambekovich Abdullaev was born on October 10, 1981, in Tashkent. He received his initial musical education at the V. A. Uspensky Republican Specialized Music

Boarding School, where he studied from 1988 to 1997. He continued his professional education at the Hamza Music College, specializing in trumpet. Even during his studies, he distinguished himself as a promising performer, actively participating in national competitions among secondary specialized music educational institutions. In 1997 he was awarded the 2nd prize, and in 1999 he became the winner in the nomination “Best performance of works by composers of Uzbekistan”.

In 1999, Farkhod Rustambekovich entered the State Conservatory of Uzbekistan, majoring in trumpet, in the Wind and Percussion Instruments Department. He completed his bachelor's degree in 2003, and in 2005, he completed his master's degree, earning the qualifications of teacher, orchestral performer, and conductor of a wind orchestra.

Parallel to his studies, he actively pursued performing activities. From 2000 to 2001, he worked as a member of the symphony orchestra of the music and theater studio at the State Conservatory of Uzbekistan. From 2001 to 2002, he was a musician in the orchestra of the Mukimi State Musical Theater. His practical performance activities contributed to the development of his professional skills and stage experience. Since 2005, Farkhod Rustambekovich's professional career has been inextricably linked with the State Conservatory of Uzbekistan, where he began teaching in the Orchestral Instruments Department, specializing in trumpet. Over the years, he established his own performance and teaching school. Under his guidance, more than twenty students have completed their undergraduate and graduate studies, many of whom are now working in the country's symphony orchestras, music theaters, and specialized educational institutions.

Along with his teaching work, Farkhod Rustambekovich was actively involved in organizational and administrative activities. From 2008 to 2013, he served as Deputy Dean of the Faculty of Orchestral Instruments, and from 2013 to 2015, as Deputy Dean of the Faculty of Composition, Orchestral Instruments, and Pop Art. His work in this area focused on improving the educational process, developing performance education, and raising the professional level of young musicians.

Scientific, methodological, and research activities play a significant role in the musician's professional biography. Farkhod Rustambekovich regularly attended advanced training courses, including at the Tashkent University of Information Technologies, where he studied modern computer technologies and their application in education. He also participated in the work of the State Testing Center, conducting expert assessments of the quality of the educational process and the professional level of teachers at music colleges in the Samarkand and Jiz-zakh regions.

Farkhod Rustambekovich's research covers performance culture, the history of brass instruments, and national trends in Uzbek music. His articles have been published in scholarly collections and specialized journals, including the magazines “San’at”, “Moziydan Sado”, and “Musika”, as well as international scientific and methodological publications. Among his published works, particularly significant are his studies on the performance culture of brass players, the history of brass bands in Uzbekistan, issues of maqam art, and the distinctive features of the national style in the works of Uzbek composers.

In 2017, Farkhod Rustambekovich participated in an international academic conference held as part of the “Sharq Taronalari” festival, presenting a paper on national trends in the music of Uzbek composers. A significant contribution to the development of music pedagogical literature was the publication in 2018 of the teaching aid “Performance on Wind and Percussion Instruments (Trumpet)”.

Thus, Farkhod Abdullaev's professional career represents a shining example of the continuity of the cultural, scientific, and artistic traditions of the Abdullaev family. Continuing the intellectual legacy of his predecessors, he has made a significant contribution to the development of music education, performing arts, and scientific research in Uzbekistan. His many years of teaching experience, active concert activity, participation in international academic conferences, and the publication of scientific and methodological works attest to his high professional authority and significant role in the country's contemporary musical culture.

His work in music education and training young professionals is particularly significant. As Vice-Rector for Academic Affairs at the State Conservatory of Uzbekistan, Farkhod Rustambekovich continues to actively contribute to improving the system of professional music education, imple-

menting modern educational approaches, and preserving the best traditions of the national performing arts. His multifaceted work contributes to the further development of musical art in Uzbekistan and the strengthening of national cultural values in modern society.

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SULTAN KAZAKBAEV'S CREATIVE PATH IN THE CONTEXT OF THE DEVELOPMENT OF BRASS PERFORMANCE

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Abstract

This article explores the development of trombone performance in Uzbekistan and the importance of the trombone in contemporary pop music. It examines the creative and pedagogical work of Sultan Kazakbaev, as well as his contribution to the development of a professional school of brass performance. Particular attention is paid to performance skills, the development of music education, and the role of the trombone in symphonic and pop music.

Keywords: *trombone, pop music, brass performance, performing arts, music education, symphony orchestra, brass band.*

The development of trombone performance in Uzbekistan is linked to the spread of brass music in the second half of the 19th century. Beginning in the 1860s, the first brass bands began to appear in the region, first in military units and later in city gardens, parks, and concert venues. Brass bands became an important part of the cultural life of large cities.

The orchestras' repertoire included works by renowned European and Russian composers – Giuseppe Verdi, Carl Weber, Charles Gounod, Pyotr Tchaikovsky, Mikhail Glinka, Nikolai Rimsky-Korsakov, and others. According to the *Turkestan News* newspaper, regimental music and folk singers were played at the opening of a fair in Ming-Uryuk in 1870.

In the late 19th and early 20th centuries, the development of musical arts was fa-

cilitated by the emergence of music clubs, theaters, and educational institutions. The "Lyra," "Music and Drama," and "Symphonic and Chamber Music" societies, as well as the "Turan" theater troupe, founded by Abdullah Avloni, operated in Tashkent, Kokand, Fergana, Samarkand, and Bukhara. Hamza Hakimzade Niyazi's groups also made a significant contribution to the development of musical and theatrical arts.

The opening of people's conservatories in Tashkent, Samarkand, Fergana, and Bukhara was an important milestone. The Turkestan People's Conservatory, established in 1918, was of particular importance. In 1921, Abdurauf Fitrat organized the Eastern Music School in Bukhara, which played a significant role in the development of national music education. In 1928, the Scientific Research

Institute of Uzbek Music and Choreography was opened in Samarkand under the direction of Nikolai Mironov. Future renowned composers and conductors such as Mukhtar Ashrafi, Talibjan Sadykov, Mutal Burkhanov, and others studied there.

The trombone also developed in symphony and theater orchestras – at the State Russian Opera Theater, the Uzbek State Musical Theater, and the State Philharmonic of Uzbekistan.

A major event was the opening of the Tashkent State Conservatory in 1936, which for many years remained the only higher musical educational institution in Central Asia and Kazakhstan and played a vital role in the training of professional wind instrument performers.

Currently, international festivals, competitions, and concerts dedicated to wind and pop performance are regularly held. Such events contribute to the popularization of the trombone and the exploration of its artistic and technical potential. Contemporary composers continue to actively use the trombone in their works, revealing the richness of its timbre and expressiveness.

In Uzbekistan, the art of trombone playing has also developed its own unique path and occupies an important place in the country's musical culture. The trombone plays a particularly prominent role in pop music, where the instrument is widely used in both orchestral and solo performances. Uzbek composers and musicians are increasingly turning to the combination of the trombone's timbre with national musical traditions, creating new artistic expressions in contemporary classical and pop music.

The development of professional musical art in Uzbekistan in the 20th century is inextricably linked with the work of outstanding performers and teachers who made significant contributions to the formation of national performance schools. Sultan Kazakbaev, one of the founders of the Uzbek school of trombone playing and a talented performer, teacher, and educator, occupies a special place among them. His creative work coincided with the active development of professional brass band performance in the republic, a period when a national cadre of musicians was being formed, music education was developing, and ties with the leading

performance traditions of Soviet musical art were strengthening.

Sultan Kazakbaev's career is of particular interest not only as the biography of an outstanding musician, but also as an example of the continuity of the performing traditions of the Leningrad school, which had a significant influence on the development of brass music in Uzbekistan. Thanks to his high professionalism, deep understanding of the artistic goals of musical performance, and long-standing teaching experience, he played a key role in the development of several generations of trombonists.

Sultan Kazakbaev, whose work is closely linked to the traditions of the Leningrad school, became one of the prominent representatives of the Uzbek school of trombone performance in the post-war period. In the post-war years, he studied at the Leningrad Conservatory alongside several future prominent figures in Uzbek musical art: N. Kenzhabaev, M. Nasimov, I. Akbarov, M. Rizaeva, and other musicians who later made significant contributions to the development of national musical culture.

Sultan Kazakbaev's interest in music began at an early age. By the age of eleven, he had already developed the necessary performance skills, allowing him to begin systematically studying wind instruments. The first significant stage in his professional development came with studies in the class of the renowned teacher A. E. Morozov. It was under this musician's guidance that the foundations of performance technique, sound production culture, and artistic thinking were laid for the future master.

Alexey Morozov was one of the leading figures in Russian brass instrument pedagogy. His performance style was distinguished by an even tone across all registers, a free grasp of the instrument, precise intonation, and expressive musical phrasing. In his teaching, he devoted considerable attention not only to the technical preparation of his students but also to the development of their artistic taste, musical culture, and professional discipline. These principles were later reflected in the performance and teaching of Sultan Kazakbaev himself.

In 1939, the musician continued his studies at the ten-year music school at the Tashkent State Conservatory, where he again studied under A. E. Morozov. During the Great

Patriotic War, the evacuation of the Leningrad State Conservatory to Tashkent became a crucial event in the musical life of Uzbekistan. Along with leading professors, the rich traditions of one of the country's strongest music schools were brought to the republic. This gave young Uzbek musicians the unique opportunity to study with outstanding masters of the performing arts.

Of particular importance for the development of brass performance was the work of Yevgeny Aleksandrovich Reiche, an outstanding trombonist, teacher, composer, and one of the founders of the Leningrad school of trombone performance. His pedagogical works, etudes, and methodological developments had a profound influence on the formation of the Soviet school of brass instrument performance. The young Sultan Kazakbayev had the opportunity to attend the professor's classes and become familiar with his performance principles.

The influence of Yevgeny Aleksandrovich Reiche on the development of Sultan Kazakbayev's artistic personality is difficult to overestimate.

He was one of the first to highly appreciate the young musician's talent and recommended that he continue his studies at the Leningrad State Conservatory. This recommendation became an important milestone in the professional development of the future teacher and performer.

In 1946, Sultan Kazakbaev entered the Leningrad State Conservatory. Despite the grave consequences of the war, Leningrad remained the country's major cultural center, preserving high performing arts traditions. The young musician was accepted into the class of Professor Akim Andreevich Kozlov, a student of E. A. Reiche and one of the most respected representatives of the Soviet trombone school.

A. A. Kozlov was an Honored Artist of the RSFSR, an outstanding performer, and a teacher. For many years, he performed with the Leningrad Philharmonic Symphony Orchestra under the direction of the great conductor Yevgeny Mravinsky. His teaching method was characterized by a high demand, attention to sound quality, the development of performance culture, and artistic expression. Studying with such a master played

a decisive role in the development of Sultan Kazakbaev's professional skill.

During his studies, the student actively attended classes in his field, symphony rehearsals, concerts, and lectures by prominent figures in musical culture. Of particular importance was his exposure to the creative principles of conductors Ilya Musin and Nathan Rabinovich, as well as lectures by the renowned musicologist Alexander Dolzhansky. This creative environment fostered a broad artistic outlook and a profound understanding of the principles of musical performance.

On the recommendation of Professor Kozlov, the young trombonist was accepted into the Opera Studio orchestra and later received the opportunity to work with Yevgeny Mravinsky's orchestra. Working under one of the greatest conductors of the 20th century became a crucial professional training for the musician. Mravinsky placed particular emphasis on the culture of orchestral sound, ensemble discipline, and artistic expressiveness in performance. He placed particularly high demands on the brass section, demanding precise intonation, noble timbre, and impeccable ensemble coordination. This experience had a huge impact on Sultan Kazakbaev's future performing activities.

His years of study at the Leningrad Conservatory became a period of intense professional and spiritual development for the musician. It was during this time that his performance views, artistic principles, and understanding of the musician's role in society were finally formed. He subsequently transferred many of the ideas of the Leningrad school to musical practice in Uzbekistan.

After graduating from the conservatory in 1951, Sultan Kazakbaev returned to Tashkent. A new stage in his creative biography began, one marked by active performance and teaching. He worked with the orchestras of the Alisher Navoi State Academic Bolshoi Theater and the State Philharmonic of Uzbekistan, participating in performances of world and Russian classics.

His performance was distinguished by a high professional level. Contemporaries noted the beauty of his sound, the expressiveness of his musical phrasing, his technical freedom, and his profound understanding of the artistic content of works. In his playing,

he seamlessly combined the best traditions of the Leningrad school with his own creative experience, which contributed to the development of a distinctive performing style.

Sultan Kazakbaev's contribution to the development of music education was no less significant. Along with his work in orchestras, he was actively involved in teaching. At Orphanage No. 22, the musician organized a brass band and taught children to play brass instruments. This work had a significant educational impact and contributed to the popularization of music among young people.

Later, Sultan Kazakbaev taught at the V. Uspensky Republican Specialized Music School and the Khamza Music College. Here, his talent as a teacher and mentor was fully demonstrated. During his teaching, he devoted considerable attention to developing students' performance technique, musical ear, sound culture, and artistic thinking. Particular emphasis was placed on fostering responsibility, hard work, and stage presence.

Among his students were V. Azizov, D. Karamzin, B. Isabekov, A. Kim, O. Mangu-tov, and many other musicians. Many of his students subsequently became musicians in symphony, brass, and pop orchestras, continuing the traditions of their teacher and

contributing to the development of Uzbekistan's musical culture. Thus, Sultan Kazakbaev's teaching had a lasting influence on the formation of the national school of brass instrument performance.

The significance of Sultan Kazakbaev's creative legacy extends far beyond his personal achievements as a performer and teacher. His work became an important link between the Leningrad performing school and the national musical culture of Uzbekistan. Thanks to his efforts, the professional traditions of trombone performance in the republic were strengthened, the level of musician training improved, and opportunities for music education expanded.

Thus, the creative and teaching work of Sultan Kazakbaev occupies a significant place in the history of Uzbek musical culture. His name is rightly associated with the establishment of a professional trombone school in Uzbekistan. Through his high performance skills, dedication to his profession, and many years of teaching, he made a significant contribution to the development of national brass music. The musician's legacy remains relevant today, forming an important part of the history of Uzbek performance and serving as a role model for new generations of musicians.

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Section 3. Visual Arts

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INTEGRATIVE METHODOLOGICAL MODEL OF FORMATION OF ARTISTIC VALUES BASED ON ARTISTIC CERAMICS AND MODERN DESIGN

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Abstract

This article analyzes the theoretical and methodological foundations of the formation of artistic values in students based on the processes of mutual integration between artistic ceramics and modern design. The study highlights effective ways to develop artistic thinking, combine national heritage with modern design approaches, and form creative competencies in the system of applied art education. The results of the study are of significant scientific and practical importance in the formation of aesthetic thinking, creative approach, and conscious attitude towards national and cultural values in students.

Keywords: *artistic ceramics, modern design, artistic value, integration, methodological model, applied art education, aesthetic thinking, creative competence, pedagogical technologies, national heritage*

Introduction

In today's conditions of globalization and digital transformation, the content and methodology of applied art education are being radically updated. Modern pedagogical research shows that integrative approaches in the formation of students' creative competencies provide 25–30% higher efficiency (generalized data based on Internet sources). From this point of view, methodological substantiation of the interrelationship between artistic ceramics and design is important not only for the development of aesthetic thinking, but

also for the formation of innovative thinking in students.

According to scientific forecasts, in the next 10 years, the level of use of digital design tools, 3D modeling and virtual environment technologies in the educational process will exceed 60% (based on the "EdTech Global Trends" Internet reports). This sharply increases the need for innovative methodological models in teaching artistic ceramics. Therefore, this study develops an integrative methodological model of the formation of artistic values based on artistic ceramics and modern design, and

its theoretical and practical foundations are scientifically illuminated.

Literature analysis and methodology

An analysis of modern scientific literature shows that the issue of the integration of artistic ceramics and modern design is being studied more within the framework of the concepts of “creative industry”, “transformation of cultural heritage” and “integrative approach in education”. The theory of creative economy, put forward by foreign researchers, in particular R. Florida, J. Howkins and other scientists, emphasizes the creation of high added value when traditional arts are combined with innovative design. According to the “Creative Economy Report” (Internet sources), the volume of the global creative sector is growing at an average rate of 7–9 percent per year. This means that the integration of applied arts, including ceramics, with modern design requires scientifically based methodological approaches. In recent years, constructivism, competency-based approach and STEAM integration have been widely used in educational methodology. According to Internet analysis, in educational systems where the STEAM approach is introduced, students’ creative problem-solving skills have increased by 30–35 percent. This confirms that students’ creative thinking skills can be developed by connecting art and design disciplines. In this regard, combining artistic ceramics with modern design elements creates a synergistic effect in the learning process. Methodologically, this study is based on a synthesis of several scientific approaches. First of all, through a systematic approach, the interaction between artistic ceramics and design is analyzed as a complex pedagogical system. This approach allows us to identify the integral relationship between all components of the educational process – goal, content, method, means and result. Secondly, based on an integrative approach, various interdisciplinary knowledge is combined, and a holistic artistic thinking is formed in students. Thirdly, through a competency-based approach, not only students’ knowledge, but also practical skills and creative abilities are developed.

The research process used a comprehensive approach to theoretical and empirical methods. The methods of comparative analysis of scientific literature, generalization and modeling were used as theoretical methods. The analysis of the results showed that in the group where the integrative approach was used, creative thinking indicators increased by an average of 28%, and aesthetic assessment skills by 32% (based on a comparative analysis with open statistical data on the effectiveness of education on the Internet).

As a scientific prediction, it can be noted that in the near future, methodological models created based on the integration of artistic ceramics and modern design will be widely used not only in the education system, but also in the creative industry. In particular, the synthesis of digital design and traditional crafts will lead to the creation of new types of products, the market value of which will significantly increase. According to forecasts based on Internet sources, by 2030, the global demand for creative crafts will increase by 20–25%. This indicates the need to further deepen scientific and methodological research in this area.

Results

In order to determine the effectiveness of the integrative methodological model developed within the framework of this study, experimental work was carried out. The experimental process involved 2nd-year students studying in the field of applied art education, and they were conditionally divided into control and experimental groups. While the control group received lessons based on traditional teaching methods, the experimental group received a methodological model based on the integration of artistic ceramics and modern design.

The results of the study showed that the creative activity indicators of students in the experimental group significantly increased. In particular, their level of compositional thinking increased by 27 percent, their skills in assessing the harmony of color and shape by 31 percent, and their conscious attitude towards national artistic values by 35 percent. These results are consistent with the data on the effectiveness of

visual and integrative educational methods presented in the “Global Education Monitoring” (based on Internet reports), which

noted that interactive approaches increase the level of students’ mastery by an average of 25–40 percent.

Table 1. *Below is a brief comparison table of the experimental results:*

Indicators	Control group (%)	Experimental group (%)
Compositional thinking	58	85
Aesthetic evaluation skills	62	93
Creative independence	55	88
Level of understanding of national values	60	95

As can be seen from the table, the educational process organized on the basis of the integrative methodological model developed not only the theoretical knowledge of students, but also their practical creative activity at a high level. In particular, it was observed that students sought to create new compositional solutions by applying modern design elements to the practice of artistic ceramics.

As a practical example, students in the experimental group were given the task of designing decorative items for a modern interior based on national ceramic patterns. In completing this task, students modeled traditional ornamental elements in 3D design programs and then implemented them in real material (clay). As a result, new products were created that were functionally and aesthetically perfect. This clearly demonstrated the practical effectiveness of integration.

The analysis of the results shows that the integrative methodological model creates the following qualitative changes in students:

- systematic development of aesthetic thinking;
- formation of skills for independent solution of creative problems;
- deeper understanding and appreciation of the national cultural heritage;
- increased ability to analyze and use modern design trends.

As a scientific prediction, it can be said that in the future, specialists trained on the basis of such integrative methodological models will be in high demand not only in the education system, but also in the creative industry. According to “Creative Industries Outlook” (online forecasts), by 2030 the

market for products based on the synthesis of traditional crafts and modern design will expand by at least 1.5 times. This indicates that the results of this study have not only pedagogical, but also economic significance.

Discussion

The results of this study confirm the practical effectiveness of the methodological model based on the integration of artistic ceramics and modern design and indicate the need to reinterpret it within the framework of the modern educational paradigm. The analysis of the results obtained means that by combining elements of traditional art with modern design approaches, not only aesthetic thinking, but also systematic and creative thinking are significantly developed in students. This is consistent with constructivist and competency-based educational theories, ensuring the assimilation of knowledge not only in a reproductive, but also in a productive form.

A deeper analysis of the results shows that the positive changes observed in the experimental group are explained not only by the novelty of the methods, but also by their integrative nature. In this process, the student simultaneously acquires the competencies of understanding the historical-aesthetic heritage, creating a modern form, and using technological tools. From this point of view, this model can be assessed as a multi-component didactic system.

The statistical results (an increase in creative indicators by 25–35 percent) are also confirmed when compared with international educational research. In particular, the OECD Education Report (online sources) notes that in an educational environment where inter-

active and integrative methods are used, the level of students' problem-solving skills increases by an average of 30 percent. Also, the UNESCO Creative Education Studies (based on online data) emphasize that the integration of cultural heritage and modern technologies is an important factor in the formation of cultural identity in students. This indicates that the results of the study are also relevant in the international scientific context.

Some limitations should also be taken into account when generalizing the research results. First of all, the experimental work was carried out in a specific specialized educational environment, and additional research is needed to fully transfer its results to other areas. Secondly, the level of professional training of teachers directly affects the effectiveness of the integrative model. According to the results of the interviews, it was observed that teachers who are deeply familiar with digital technologies were able to organize the teaching process more effectively. Therefore, improving the skills of teachers is an important factor for the widespread implementation of this model.

From the point of view of scientific forecasting, methodological models based on the integration of artistic ceramics and modern design are expected to become an integral part of the education system in the future. According to the "Global Creative Economy Forecast" (based on Internet forecasts), by 2030 the demand for specialists working in the creative industries will increase by 20–

25%. This means that specialists trained on the basis of an integrative approach will have high competitiveness in the labor market.

Conclusion

The results of this study show that the integrative methodological model developed on the basis of artistic ceramics and modern design is an important didactic tool for increasing the effectiveness of applied art education. According to the analysis of empirical data obtained during the study, the group of students trained on the basis of an integrative approach showed high results in the range of 25–35 percent in creative thinking, aesthetic evaluation and independent design skills. This confirms that this model is not only theoretically but also practically based.

From the point of view of scientific forecasting, in the near future, methodological approaches based on the synthesis of artistic ceramics and modern design are expected to be widely used not only in the education system, but also in the creative industry. According to forecasts, by 2030, the market for products based on the harmony of cultural heritage and modern design will expand significantly, and specialists trained in this direction will be in high demand in the labor market. Therefore, improving this integrative model and implementing it on a large scale is recognized as a pressing task from both a scientific and practical perspective.

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