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Section 1. Film, television and other screen arts

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THE LOCATION OF MICROPHONES IN THEATRICAL PRODUCTIONS

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Abstract

The article examines key aspects of the sound design of theatrical performances, with an emphasis on optimizing microphone placement to achieve the best sound. The author analyzes various methods and technologies used to place microphones, including wireless systems and directional microphones, as well as their impact on sound quality and audience perception. The article includes examples of successful application of various approaches in well-known theaters, as well as recommendations on the choice of equipment and its settings depending on the acoustic conditions of the stage. The study highlights the importance of competent sound design as an integral part of theatrical art, which can significantly increase the level of professionalism and audience perception.

Keywords: *lavalier microphone, headset, microphone fixation, performance, sound reinforcement, head microphone*

In modern theatrical productions, individual sound reinforcement of actors' speech is found everywhere in both dramatic and musical performances. Of course, the use of individual microphones in comparison with the general sound gives a lot of convenience to both the actor and the sound engineer at the console. To the actor – freedom of movement on the stage, the direction and dynamics of the text presentation. For the sound engineer, it is possible to adjust each timbre individually, to build a more flexible monitoring and balance between the actors' voices, as well as

their balance with the soundtrack or musical instruments according to the plan. As a rule, each actor who has any text in the role receives his own individual microphone with a radio transmitter number assigned to it. But if the number of microphones is less than the number of actors in need of sound reinforcement, the microphone can be outweighed by the microphone operator from one artist to another from stage to stage according to the score.

Individual microphones can be of two types: lavalier microphones, which came to the theater from television broadcasting,

and headsets, which differ from buttonholes by having a rigid headband frame. Headsets and lavalier microphones today are very miniature, can be of different colors and have many mounting methods, so visually their use becomes almost invisible to the audience. All characteristics are selected for a specific artist of a specific production.

Which type of individual sound reinforcement to use in a particular performance is decided by the sound engineer, relying on the pros and cons of each option. A headset is usually much closer to the sound source than a lavalier microphone, and therefore less susceptible to feedback. It is also more stable from flooding the microphone with sweat, because it is located at some distance from the face. But visually, the headset is much more striking to the audience and ruins the atmosphere of the action. For many directors, this can be a crucial moment. The buttonhole has a more hidden and inconspicuous placement on the artist, in addition, its position can be very diverse, so it is easy to find a microphone location that will suit the sound engineer and not interfere, for example, with makeup or costume.

When changing clothes quickly, a well-secured lavalier microphone does not interfere with the artist, unlike a headset, which is easy to touch. However, the buttonhole is more susceptible to perspiration, and it can also peel off during the performance. For the reasons described above, lavalier microphones are used much more often in the theater, but headsets are often resorted to, especially in those productions when the actor goes into the hall and plays in front of the portal speakers. There are also many artists who simply refuse to put microphones on their faces.

Both the headset and the lavalier microphone may have different directional patterns. Omnidirectional microphones are preferred in theaters. They have a more natural and uniform sound and with a slight shift, for example, if the buttonhole begins to peel off and look at the sound source from a slightly different angle, the difference in timbre will not be so noticeable by ear.

However, there are proponents of using cardioid microphones in the theater, because with their use, feedback and phase distortion are much less likely to occur with

a large number of open microphones at the same time. But, as practice shows, it is much more effective to deal with these phenomena with the help of well-structured monitoring, prescribed in the show in the mixing console with the call of scenes and the technique of conducting the performance “line by line”. In this case, each microphone opens only to the artists’ lines immediately at the moment of their utterance.

Ways to attach a lavalier microphone and headset. There are several ways to attach a lavalier microphone to an artist used in theatrical productions. The first and least common is fixing the microphone with special fasteners—clothespins or pins on the suit at the collarbone level or slightly below.

Lavalier microphone attached to the costume: this method is used if, for one reason or another, it is not possible to fix the microphone on the artist’s face. But this position of the lavalier microphone has several disadvantages.

The first of these is a significant change in the timbre of the voice when turning or tilting the head. With significant sound amplification, a constant change in the distance from the microphone to the sound source will be very noticeable by ear.

The second is the large amount of noise associated with the fact that in this position it is very easy to touch the microphone with any costume element, props, or even hair. Scenes in which actors have to actively interact with each other, dance, fight or hug, from the point of view of sound reinforcement become a real problem for the sound engineer.

Therefore, a more common way to attach a lavalier microphone in both dramatic and musical performances is to place it on the actor’s cheekbone, above the cheek, so that the direction of the microphone’s head is aimed at the corner of the mouth. This method gives a beautiful and natural amplification of the actor’s speech, and the timbre does not change from the position of the head, because the microphone is in the same place relative to the sound source. Getting into the microphone noises associated with the fact that the actor can grab his face with his hands or just touch, remains possible, but still significantly reduced compared to the previous method.

If the actor is playing in a special nylon make-up cap, which is necessary for fixing

wigs, then special hairpins can be used to attach the wire behind the ear and at the back of the head, which fix the wire on this cap. This is convenient if the actor is sweating, which is why the tape attached to his ear often comes off.

When fixing the microphone on the cheekbone, it is also important to take into account the makeup and hairstyle of the artist. Various beards, mustaches, sideburns and hanging curls can touch the microphone's head, in which case the microphone operator will be forced to glue the microphone either a little closer to the mouth or a little further away. However, do not forget that the further away the microphone is from the sound source, the less high frequencies it perceives. To avoid this, almost all well-known companies that produce lavalier microphones include special interchangeable grills with a rise in the high frequency range. If the microphone is too close to the mouth, unwanted blowing and overly emphasized hissing and whistling consonants may occur.

Also, an important issue when fixing the microphone to the artist is the choice of the microphone mounting side. This choice occurs at the stage of the production process, that is, the preparation of the release of the play. It is influenced by several factors:

- which side of the actor is more often turned towards the viewer (in this case, only the visual component is affected);
- the presence of an artist's hairstyle or headdress with a veil, fringe and other accessories that may touch the head of the lavalier microphone;
- on which side of the actor are various reflective surfaces that can distort the timbre. Maybe in one of the scenes he's lying on his cheek;
- on which side of the actor are the other actors in close proximity, pronouncing any text. By hanging the microphone on the other side, we minimize the occurrence of phase distortion.

Considering all these points, the side of the lavalier microphone attachment is selected, but it does not have to be the same for the entire performance. The microphone can be glued from one side to the other, if required by the score. However, in order not to constantly re-glue the wire, you can use another

common method of fastening – on the forehead. This method is most often practiced in musical performances and musicals, as it provides a beautiful and brighter reinforcement both in quiet dialogues and in loud singing. In addition, with this microphone position, the occurrence of various noises from acting is minimized. Another advantage of this method is that visually this method of fastening is the most invisible to the viewer.

Lavalier microphone fixed on the forehead: to secure the microphone in this way, as in other positions, you will need special tape and hairpins. If an actor works in a play without a wig, then first of all you need to make a parting in your hair, where the wire will be hidden and secure it with special hairpins. For secure fixation, it is best to use three hairpins: one of them is attached close to the forehead, the second is a little further on the crown, and the third is on the back of the head. In addition to the hairpins, the wire is fixed with tape next to the microphone head and around the neck. If an actor is playing a play in a wig, then the hairpins are attached to a nylon make-up cap in the same way. But it should be understood that if the microphone malfunctions, access to it will be complicated due to wearing a wig over the wire.

There are also cases that are difficult for sound amplification, where none of the above methods of attaching a microphone are suitable, for example, using masks that completely cover the face. If it is a permanent mask or it is on the actor for a long time, then the microphone is attached directly to it. If the masks change frequently and a large number of actors change, the microphone is attached to the ear.

To do this, you will first need to make a special holder, which will require an ordinary wire hanger, from which you need to cut the hook. This hook is adjusted to the size of the actor's ear, so that it sits quite tightly and does not fall off. The sharp edges of the hook are wrapped with duct tape so as not to scratch the artist's skin. The wire is fixed along the wire either with adhesive tape or special silicone nozzles. After the holder is put on the ear, it remains to secure the wire behind the ear and around the neck, as in the case of the buttonhole located on the cheek.

Regardless of the type of sound reinforcement you choose, it is important that the sound engineer adjusts the microphone levels and characteristics correctly. This includes creating individual profiles for each actor, ensuring an optimally balanced sound that meets both the nature of the production and the requirements of the auditorium.

Modern technologies also make it possible to work with digital processors and sound software, which opens up new horizons in the field of sound reinforcement. This allows you not only to improve the

sound quality, but also to add various effects that can enhance the atmosphere of the performance, emphasizing important moments and emotions.

In conclusion, the individual sound reinforcement of actors in the theater is a complex but fascinating process that requires a careful approach and a deep understanding of both technical and artistic aspects. The harmonious combination of technology, creativity and sensitivity of the sound engineer allows you to create an unforgettable theatrical experience for the audience.

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Section 2. Musical arts

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HISTORICAL DEVELOPMENT OF INSTRUMENTS OF THE TURKIC PEOPLES OF CENTRAL ASIA (using dutor instruments as an example)

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Abstract

The most ancient and unique musical art manifests itself as a common language for all peoples, regardless of national and cultural trends. Through musical performance, people express their thoughts, feelings and views on life. Its formation and development directly affect the history of nations and peoples, their social, cultural and religious values. Music mainly consists of sounds, but its essence is not limited to sounds alone. The diversity of types of music creates great opportunities for its scientific study.

This article analyzes the historical formation, development and performance traditions of dutar-like instruments (Uzbek, Uyghur, Tajik, Turkmen, Karakalpak dutors), common among the peoples of Central Asia. The role of instruments in the art of maqom and folk music, their technical characteristics and role in preserving cultural heritage are highlighted.

Keywords: *Central Asia, Uzbek dutar, Tajik dutar, Turkmen dutar, Karakalpak dutors, Uyghur dutar, history of the instrument, performance traditions, cultural heritage, development of the instrument*

The art of music has been inextricably linked with various writing techniques in each era, and with the help of modern computer technologies and electronic devices, it has become possible to create musical programs and new genres. Music is valued not only as an art, but also as a means of scientific study, deep psychological impact and healing. The use of music therapy can be effective in improving a person's mental state,

reducing stress and restoring general health. The effect of music on human emotions, in particular, can evoke feelings such as sympathy, joy, sadness or peace. In addition, the history of music, the formation of folk music, classical music and the interaction of modern genres create broad opportunities for scientific research. Music is also of indispensable importance as a means of social processes, cultural exchange, expression of national

identities and the preservation of the historical memory of the people. Thus, music is an integral part of human life, having a great impact not only on aesthetic value, but also on psychological, social, and cultural life.

Central Asia is distinguished by its Turkic musical instruments and their rich history, cultural and ethnic diversity. This region includes the Uzbek, Tajik, Turkmen, Karakalpak, and Uyghur peoples. Central Asian music is known primarily for its folk music, maqoms, folk oral art, and musical instruments.

Dutor is one of the ancient and important musical instruments of Central Asia. Compared to the tanbur, it is widely used among the people due to its ease of performance and occupies a special place among women. There are various legends about the history of the appearance of the dator, which are widely accepted among the people.

The word dator itself, translated from Persian, means “two strings”. The first written information about the dator dates back to the 14th century and is contained in the treatise “Qanun” (also known as “Qanuni ilm va amali muziqiy”) by Zaynullabiddin Husayni. This treatise was written in Persian on the basis of a commission from Alisher Navoi, and it provides important information about the eleven-barreled dator that existed at that time. The treatise also provides details about the handle of the dator and its fret structure. The treatise also indicates the frets based on the Arabic alphabet, which provides a lot of valuable information about the development of the musical system of that time.

In addition, the works of Darvesh Ali Changi provide information on the specific differences between the dator and tanbur instruments, in particular, their strings and timbre. In his work, he notes that the strings of the tanbur were made of silk until the 16th century, and later from silver and copper wires. At the same time, he also discussed extensively about the materials and techniques that affect the sound quality of musical instruments.

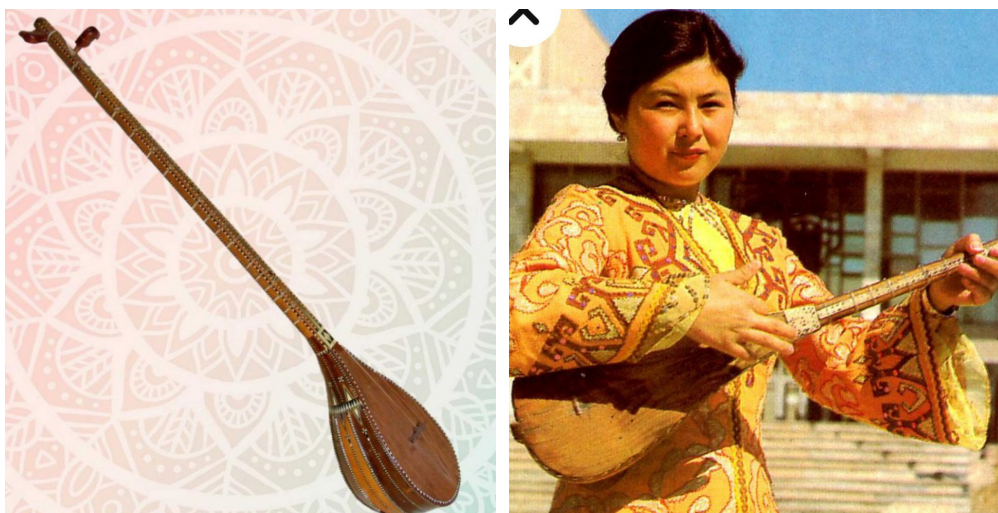
We know that the dator bears a close resemblance to its predecessor, the dombir, widely used by the Bakhshi people living in the Kashkadarya-Surkhandarya oases. This similarity is manifested in their appearance, playing style, and melodic freshness, and we can even call the dator an improved type of dombir. The prominent scholar Abdurauf Fitrat, who was one of the first to scientifically substantiate Uzbek classical music, considers the dombira instrument to be synonymous with another Uzbek instrument, the tanbur, in his book “Uzbek Classical Music and Its History” (Fitrat A., 1993, 26). According to him, the “tanbur” is a modified form of the Bakhshi drum.

The dator is one of the most ancient and famous Uzbek instruments, a two-stringed instrument.

Karakalpak (Alamoynaq) dator

The first professional Karakalpak folk songs were performed with the Alamoynaq dator, and since the 19th century this art form has been widely spread among the people due to its rich and colorful performance and the traditions of epic poetry.

Figure 1. *Alamoynak Dutori* *Performance status in Alamoynak Dutori*



This direction was popularized by Akimbet. At that time, a person with the title of a true bakhshi had to know at least three epics. If only zhirovs played the qobiz, the dutor was performed by bakhshis, musicians, and amateurs. The neck (throat) of the dutor was made of bone and decorated with patterns. Therefore, these dutors are called “Alamoynaq dutor”. Basically, folk music, folk songs, epics, and sayings are performed on the Alamoynaq dutor. Epics. In literary science and literary history, they are called “epos”. In some cases, they are also called “Jir”. For example: the epic “Alpamis”, “Maspatcha”, “Edige”, “Qirq kiz”, “Gorugli”, while the Jirovs perform heroic epics, the “Epos of Heroism”, the Bakhshis perform love epics. Also called “Liro epos” (Allanazarov D., 2002, 25).

The dutor is a two-stringed plucked instrument, consisting of a large pear-shaped bowl and a long handle with 13–15 frets. The dutor is made in two types: the “qazba” or “oyma” (“carved”, carved) dutor, with a solid carved bowl, and the “kurama” (the bowl is made of several pieces glued together, “ribbed”) dutor. The Karakalpak dutor has its own national characteristics, its handle is relatively shorter and thinner. Silk or metal strings are strung on the dutor. It is decorated with patterns made of bone (sometimes simple plastic). The dutor is played in various ways: in some cases, it is

played with five, three, two, and sometimes one finger.

Tajik dutors

The dutor is one of the most famous and widespread stringed instruments in the musical tradition of Tajikistan. Its origins have been shaped over the centuries, and each region has its own style of dutor. In general, there are two main types of dutors in Tajikistan:

1. Unveiled dutor

2. Veiled dutor

These two types of dutors differ in structure, shape, and style of performance. Their main distinguishing features are:

– Appearance – each region has its own design and carving styles.

– Dimensions – length, width, and depth vary depending on the region.

– The presence or absence of frets on the handle – unveiled dutors are simpler, while fretted dutors have a more complex structure.

1. Beparda Dutor

Beparda dutor is widespread mainly in the mountainous regions of Tajikistan, and is known by its own name in each geographical region:

– Kulob dutor

– Korategin dutor

– Vanj dutor

– Zarafshan dutor

Figure 2. *Tajik dutors*



Uyghur dutar

Uyghur music is an important part of the culture of the peoples of Central Asia. This music is very diverse in genre, incorporating ancient traditions and various cultural influences. Its main features: Muqams are the most important direction of Uyghur music, having a classical and complex structure. “Twelve Muqams” are the most famous among the Uyghurs.

Ashulas and maqams – the art of singing, performances rich in various rhythms and melodies, play an important role in Uyghur music.

The Uyghurs are one of the most ancient peoples of Central Asia, and their culture has interacted with various civilizations for many centuries, and their music and crafts have had a great influence on Eastern civilization.

The Uyghurs used various writing systems. The ancient Uyghur script was formed in the 5 th–6 th centuries and was based on the Sogdian script. Later, this script was used by the Mongols and even the Manchus. The Uyghur script had a significant impact on the written culture of the Turkic peoples.

Figure 3. *Uyghur dutar*



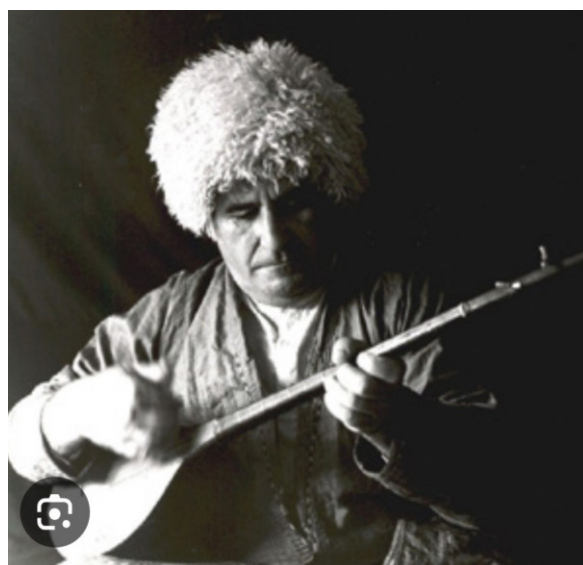
The Uyghur people have a rich musical heritage, one of the most important parts of which is the system of “Twelve Maqoms”. These Maqoms are the highest examples of Uyghur classical music, and their formation occurred as a result of the combination of Arabic, Persian and Turkic musical traditions.

Chronology: 12 Maqoms were arranged by Ammonisa Khan in the 16th century and have survived to this day. Composition: Each Maqom consists of different parts, in which the performance of musicians and singers plays an important role.

Turkmen duterte

Turkmen music has a rich heritage, its roots go back to ancient traditions. This musical culture includes folk songs, epic epics, instrumental performance and religious melodies. Turkmen music is mainly performed with national instruments such as dutar, gijjak, tamdir, tuyduk. The Turkmen dutar has two strings, which are made from local Turkmen raw silk thread. Typical dimensions of the dutar; total length –87 cm, neck – 37 cm, length along the upperplane of the body – 48.5 cm.

Figure 4. *Turkmen dutar*



In conclusion, it is worth noting that national instruments and their performing traditions are one of the important directions of musicology and performing arts, and are a means of reflecting the cultural heritage, musical thinking, and spirituality of the people. In particular, the dutar instrument occupies an important place among the peoples of Central Asia, as an intangible cultural heritage of our people, with its centuries-old performance styles and soft sound. Scientific research is being conducted to study the work of Central Asian dutars, their perform-

ing traditions, repertoires, and musicians. However, since most of the information on this subject is in foreign languages, its translation into Uzbek and dissemination to the general public is an urgent issue. The study,

development, and widespread promotion of the dutor instrument and its performing art is one of the important steps towards preserving not only the art of music, but also our national culture.

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INTEGRATION OF MUSICAL TRADITIONS OF CENTRAL ASIA IN THE CONTEXT OF GLOBALIZATION: INTERACTION OF UZBEK AND KAZAKH MUSICAL TRADITIONS

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Abstract

This article is dedicated to the study of the integration of musical traditions of Central Asia in the context of globalization, with a particular focus on Uzbek and Kazakh musical traditions. The paper analyzes the impact of globalization on musical culture, as well as how international musical trends interact with Uzbek and Kazakh traditions. Changes in musical instruments, performance techniques, and modern musical forms are examined, as well as how globalization affects the preservation of cultural identity. The article also explores the prospects for the development of Central Asian music in a global context and its place on the international stage.

Keywords: *Central Asia, Musical traditions, Globalization, Uzbek music, Kazakh music, Integration, Cultural identity, Modern forms, Musical instruments, International stage*

Another difficult point in studying the ancient history of music is that musical ideology has always developed in close connection with various aspects of social life. Since most of the stories, legends, and traditions, as well as material evidence, that describe musical views of the distant past, are connected with ancient paganism, Buddhism, and other old religious beliefs, it is advisable to be very careful when determining the boundaries of their belonging to the territorial and national heritage or linking them to our modern values. Therefore, in determining the relevance of these sources from the point of view of current needs, it is necessary to leave more room for opposing views and various scientific consensus.

The territory of Central Asia is the homeland of very ancient and unique musical values. The melodies and songs of this land, its influential musical heritage, and the thoughts, legends, and traditions that are its integral parts, as well as its evidence-based scientific views, have always attracted and continue to attract the people of the world with their refined attention.

In order not to get lost in the whirlpool of information deep in history, it is first necessary to determine as precisely as possible their general logic (order, composition and classification) in accordance with their internal laws. Historical sources, which reflect the most ancient roots, documents and evidence,

can be divided into two main categories in terms of subject matter: ancient material evidence, musical instruments and musical scenes described in artifacts found during archaeological research in this area. As well as oral works, a system of information about the work and activities of masters and masters reflected in legends and legends.

Central Asia has historically been a center of interaction and integration of various cultural and ethnic groups. For centuries, this region has played the role of a “bridge” between different peoples and cultures, ensuring the exchange of knowledge and traditions. Uzbek and Kazakh music are a striking example of such cultural exchanges. The musical traditions of these two peoples have similar features based on common historical, cultural and ethnic roots. However, each of these cultures retains its own unique musical forms, instruments and performance methods that reflect the geographical and cultural characteristics of their people. It is also important to understand how globalization processes change these musical traditions and how they influence each other.

The process of globalization in our time has provided fast and effective communication between different cultures of the world. This, of course, has influenced musical cultures. The peoples of Central Asia, including Uzbekistan and Kazakhstan, are known for their rich musical heritage, which is recognized not only in their region but also in the international arena. However, in the context of globalization, how does Uzbek and Kazakh music influence each other? What changes occur in their musical traditions, what are the processes of cultural exchange and the emergence of new musical styles? These questions will help to more deeply understand the relationship and influence of musical cultures on each other. Uzbek and Kazakh music have unique features that have absorbed the influence of various ethnic groups, including Turkic, Persian, Mongolian and other peoples. Musical instruments, performance and musical genres characteristic of these two peoples create great opportunities for their mutual integration. At the same time, their unique features and approaches to music are preserved, but global influences, especially Western music and modern technology, lead

to the emergence of new forms and styles of music. This process, in turn, demonstrates the integration of Uzbek and Kazakh music and the changes taking place in both musical traditions.

Contemporary musical forms and their impact on international scenes are becoming part of the globalization process. Uzbek and Kazakh music are certainly an integral part of the cultural identity of their peoples, but the emergence of these musical traditions on the international stage opens up opportunities for reaching new audiences and creating new musical forms. Studying the social and cultural significance of this process helps not only in musical analysis, but also in better understanding the role of Central Asian music on the global stage. Globalization is a process of increasing interconnections and interdependence between different countries, regions and cultures, which occurs under the influence of economic, political, social and technological factors. In the musical sphere, globalization manifests itself in the strengthening of cultural exchange, the spread of musical styles and genres throughout the world, as well as in the mixing of different musical traditions, which leads to the creation of new forms and styles.

Music, as an integral part of cultural heritage, does not remain aloof from globalizing processes. Globalization influences the development of musical traditions, expanding their horizons and creating opportunities for their dissemination beyond their historical and geographical boundaries. In particular, musical globalization has two opposite but interrelated processes: on the one hand, it promotes the dissemination and popularization of local musical traditions at the global level, on the other hand, it leads to the unification of musical forms and the disappearance of cultural differences. Central Asia is one of those regions where the rich musical heritage has gone through many historical stages and cultural influences. The influences of various ethnic and cultural groups, including Turkic, Arabic, Mongolian and Persian traditions, have determined the uniqueness of the musical traditions of such countries as Uzbekistan, Kazakhstan, Turkmenistan, Kyrgyzstan and Tajikistan.

Uzbek and Kazakh music, as part of this cultural context, have also been transformed

by globalization. Global musical influences such as Western pop, jazz, rock and electronic music, as well as the use of modern technologies such as digital recording and internet music distribution, are becoming important factors in changing the musical traditions of Central Asia. However, in the context of globalization, traditional musical forms such as the Uzbek makam or Kazakh aitys remain important and continue to be performed by a new generation of musicians. But at the same time, new forms of mixed styles are emerging that represent a combination of folk melodies and Western musical trends. This allows the traditional heritage to be preserved while creating new musical forms that can be understood and appreciated by an international audience.

One of the key factors of globalization is the influence of Western pop and rock music on traditional musical cultures. Uzbek and Kazakh music, like many other national musical traditions, are gradually adapting elements of Western music, such as harmony, rhythm, and instrumentation. This leads to the formation of new musical genres, such as pop folk, which combines elements of folk music with popular Western styles. In addition, new technologies, such as the use of digital studios for recording and processing

sound, as well as the distribution of music via the Internet and social networks, contribute to the spread of musical traditions beyond their historical territories. Musicians from Uzbekistan and Kazakhstan can share their works with a global audience, which contributes to the integration of local traditions into global musical culture.

Uzbek music has deep historical roots dating back to ancient times and is an important part of the cultural heritage of Central Asia. It has developed under the influence of various cultures, such as Turkic, Persian, Arabic and Mongolian, which is reflected in its melodic structures, rhythms and performance traditions. One of the main elements of Uzbek music is maqom – a complex system of melodic and rhythmic forms that includes various musical genres, such as vocal pieces, instrumental compositions and epics. Musical instruments used in Uzbek music also have a unique sound. Among them are the dutar, nay, rubob, tanbur and gidjak. These instruments play an important role in folk and classical music and are still used in traditional performances. Folk songs occupy an important place in Uzbek musical culture, which are passed down from generation to generation, thereby preserving the traditions and customs of the people.

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TECHNIQUES FOR SMOOTHING THE PASSAGE OF SOPRANO SINGERS: A COMPARATIVE ANALYSIS OF EUROPEAN VOCAL SCHOOLS

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Abstract

Register transitions, especially in the passage area, are one of the key and most difficult aspects of soprano singers' vocal technique. The relevance of this topic is due to the need to ensure the stability, expressiveness and technical freedom of the voice in the critical zone of transition between registers. The present study is aimed at a comparative analysis of the techniques of passage smoothing used in the framework of four leading European vocal schools – Italian, French, German and Russian. The main method used is a qualitative content analysis of pedagogical approaches, vocal exercises, terminological differences and interpretations of the passage phenomenon. Special attention is paid to the specifics of working with the mixed register, respiratory support and articulatory coordination in the zone of transitional notes. The analysis revealed both fundamental differences and significant points of contact between the traditions, which allowed us to conclude that the integrative approach has a high potential effectiveness in the modern vocal training system. The presented conclusions can be useful both for teachers of academic singing and students of vocal departments seeking a deep understanding and practical mastery of register balance techniques.

Keywords: *Transitional notes, passages, vocal cords, larynx, vocal schools, soprano, thoracic resonator, head resonator*

Introduction

The soprano's transitional notes (passages) represent a critical zone of the vocal range in which a complex physiological and acoustic restructuring takes place between the chest and head registers. In this area, vocal mechanisms change, accompanied by changes in the parameters of the vocal apparatus, in particular, the configuration of the

vocal cords and the activity of the laryngeal muscles (thyroarytenoid and cricothyroid muscles). Passage zones require systematic and specialized methodological work, since it is here that problems with the accuracy of intonation, stability of sound production and adequate formation of a resonant medium (formants) most often arise. In addition, the transition features are related to the need

for respiratory support coordination, articulatory consistency, and effective sound dynamics management. Considering that each vocal school has historically developed its own methods of working with register transitions, there is an urgent need for a comparative analysis of these approaches, especially taking into account modern pedagogical requirements and scientific research in the field of vocal physiology and acoustics.

Methods

For this study, a careful selection of methodological sources was carried out, representing four key European vocal schools, each of which has a rich historical and pedagogical tradition of working with register transitions in sopranos:

1. The Italian school, represented by classical works by Giuseppe Lamperti, Manuel Garcia and modern vocal teachers, which emphasize the aesthetics of bel canto and the development of smooth legato in the passage area;
2. The French school, based on the vocal techniques of the XIX–XX centuries, including the works of Louis Lablanche and Alfred Guillard, focused on the formation of elegant timbre and controlled sound attack;
3. The German school, represented by the methodological developments of Franz Sigmund and Karl Martens, with an emphasis on a detailed physiologi-

cal analysis of the vocal apparatus and the principles of respiratory support;

4. The Russian school, reflected in the works of Evgeny Nesterenko, Vaclav Blazek, Mikhail Mirzoyan and other prominent teachers, characterized by an integrated approach to the development of a mixed register and resonance balance.

Qualitative content analysis of pedagogical texts and methodological manuals was used as the main research tool in order to identify and systematize strategies for working with the passage. The analysis covered the study of the professional terminology used, the specifics of vocalizations, the principles of respiratory coordination and resonant sound construction, as well as various approaches to the formation of the so-called mixed or “mixed” register. This comprehensive analysis made it possible to identify not only the unique features of each school, but also general pedagogical trends, which creates the basis for substantiating integrative methods in modern vocal pedagogy.

The Italian School

The Italian vocal school traditionally focuses on the clear separation and subsequent smooth mixing of the two main registers – voce di petto (chest voice) and voce di testa (head voice) – within the transition zone, usually in the range from E4 to A4.

Exercise №1 (Lesson 1)

Legato

♩ = 80

Piano

5

In working with the passage, light and flexible vocalizations on open vowels are widely used here, mainly “a” and “e”, performed in the legato technique to ensure smooth transition and uniformity of sound. The most important element of the technique is the conscious development of a sense of resonance in the resonator zone of the “mask” – mainly in the nasal and frontal sinuses – as well as maintaining an open larynx, which contributes to the formation of a free, rich timbre without straining the vocal cords. This school emphasizes the importance of proper respiratory support and air flow control, which ensures the stability of intonation and sound stability in the critical area of the passage.

The French School

The French vocal tradition focuses on the formation of a light, graceful and elegant timbre, often described as a “French sound”. As part of the work with register transitions, the emphasis shifts to the use of *falsetto mixte* – a mixed falsetto register, which provides softness and flexibility of sound in the passage area. The methodical exercises of this school are aimed at fine coordination of respiratory processes and articulatory movements, with special attention to the soft, fish-free attack of sound, which minimizes mechanical stress and preserves the naturalness of the vocal apparatus. In addition, the technique of closed vowels is widely used, which helps to stabilize the register and control the vibration of the vocal cords, as well as improve the resonant characteristics in the transition zone.

Exercise №2 (Lesson 2)

Legato

Piano

♩ = 80

5

9

The German School

The German vocal school is characterized by a deep anatomical and physiological approach to the study and teaching of vocal technique, paying special attention to a detailed understanding of the functioning of the larynx, soft palate and respiratory system

as a whole. The vocal method focuses on developing a powerful respiratory support and airflow control, which allows you to create a dense, rich and dark vocal tone – the so-called *Kopfstimme mit Deckung* (head voice with a cover). The exercises are dominated by intervals of thirds and fifths with a gradual

change in the resonant properties of sound, which contributes to a more natural and stable transition between registers. At the same time, the German school pays great attention

to the coordination of the laryngeal muscles and balancing tension, which minimizes the risk of vocal overstrain and promotes effective vocal projection.

Exercise №3 (Lesson 3)

Non legato

mf
No no no no nu no no

5
no no nu no no no no no

9
nu no no no no no nu

13
no no no no

The Russian School is a synthesis and integration of key elements of both Italian and German vocal traditions, combining technical expressiveness with a deep understanding of the physiological, psychological and pedagogical aspects of vocal activity. In working with register transitions, the Russian school widely uses methodological techniques, including chants with elements of speech origin, which contributes to the development of natural articulation and improvement of vocal phrasing. This technique helps to form a harmonious

combination of speech motor skills and vocal sound, which ensures smoothness and expressiveness of performance.

Special attention in Russian pedagogy is paid to the development of respiratory support, which is the foundation for stable airflow control and dynamic balance when changing registers. At the same time, there is an active use of the technique of “covering” sound – conscious regulation of the resonant space and the degree of tension of the vocal cords, aimed at achieving optimal timbre

while maintaining vocal health and preventing overexertion.

In addition to technical aspects, the Russian school emphasizes the importance of diction clarity and articulatory intelligibility, considering them as an integral part of vocal expressiveness and emotional impact on the listener.

The psychological component also occupies an important place in the pedagogical

system: the emphasis is on the formation of psychological freedom and naturalness of vocal sound, which helps to remove internal clamps and stresses, improve creative improvisation and develop an individual vocal style. This comprehensive approach ensures not only technical excellence, but also the depth of artistic expression, which is highly appreciated in modern vocal pedagogy.

Exercise №4 (Lesson 4)

Non legato

Piano

♩ = 40

Ма-ма мы-ла ра - му, ма-ма мы-ла ра - му, ма-ма мы-ла ра - му,

4

ма-ма мы-ла ра - му ма-ма мы-ла ра - му ма-ма мы-ла ра - му

7

ма-ма мы-ла ра - му ма-ма мы-ла ра - му ма-ма мы-ла ра - му

10

ма-ма мы-ла ра - му ма-ма мы-ла ра - му

Discussion

A comparison of the schools showed that despite the differences in terminology and pedagogical vocabulary, they all strive to achieve the same result – a smooth, controlled transition in the passage. The differences show up in the nuances:

The Italian school is characterized as the most vocally oriented tradition, in which the principle of “natural” singing is fundamental, based on the development of a subtle vocal sensation and intuitive control of the vocal apparatus. This technique attaches key importance to the development of internal auditory perception and kinesthetic sensitivity, which allows

the singer to achieve maximum freedom and expressiveness of sound with minimal strain on the vocal cords. This approach involves the formation of a harmonious balance between respiratory support, resonant structures and articulatory mechanisms, which contributes to the smoothness of legato and uniformity of timbre throughout the voice range, especially in the area of register transitions.

The German School of Vocal Art is characterized by an increased scientific and physiological focus and an emphasis on a deep understanding of the anatomical and functional processes of voice formation. This approach is based on a detailed study of the mechanics of the vocal apparatus, respiratory system and resonator structures, which makes it possible to diagnose and correct pathological changes and dysfunctions of the vocal cords as effectively as possible. Due to this, the German technique is often used in working with problematic voices, including cases of vocal overexertion, dysphonia, and rehabilitation programs, ensuring safe and functionally sound restoration of vocal functions.

The French vocal school focuses on the development of lightness, grace and fine vocal coordination, which is especially important for the performance of coloratura passages and virtuoso vocal figures. The basis of the technique is the improvement of respiratory control, articulatory clarity and the ability to quickly and accurately switch between registers while maintaining a light, transparent timbre. The French school emphasizes the importance of elegant timbre and controlled sound attack, which contributes to the formation of a vocal style that combines technical virtuosity with aesthetic sophistication.

The Russian school is an integrative synthesis of leading vocal traditions with an emphasis on the development of intonational accuracy, expressiveness and emotional intensity of performance. Special attention is paid to the complex development of respiratory support, resonant balance and articulatory intelligibility, which allows achieving a high level of vocal expressiveness without compromising technical stability. The pedagogical process also includes work on psychological freedom and naturalness of sound, contributing to the disclosure of the individual vocal timbre and creative potential of the performer.

This approach ensures the formation of a balanced and adaptive vocal apparatus capable of performing a wide repertoire with different stylistic and emotional requirements.

Modern vocal pedagogy benefits significantly from the integrative use of various methodological approaches presented in European vocal schools, especially given the growing need for individualization of the educational process. In the conditions of modern vocal training, where each singer has unique anatomical and physiological characteristics, level of preparedness and creative tasks, universal techniques are not effective enough.

The integration of elements from Italian, French, German and Russian schools makes it possible to create adaptive pedagogical strategies aimed at the comprehensive development of the vocal apparatus, including both technical improvement and the formation of artistic expression. This interdisciplinary approach provides flexibility in methods, allowing for the individual characteristics of each student to be taken into account, from physiological parameters and vocal range to psychological state and stylistic preferences.

As a result of the integration of the efforts of various traditions, it is possible not only to optimize the learning process, but also to increase the effectiveness of correcting vocal disorders, reduce the risk of overexertion of the vocal apparatus and contribute to the formation of stable vocal skills. Thus, modern pedagogy, focused on the synthesis and adaptation of various techniques, is becoming more comprehensive, scientifically based and aimed at unlocking the maximum potential of each vocalist.

Conclusion

The development and improvement of passage smoothing techniques remain one of the most urgent and challenging tasks in modern vocal pedagogy, especially when teaching sopranos. Register transitions are physiologically and acoustically complex phenomena that require an integrated approach that includes both technical and artistic aspects of vocal performance.

The conducted research and comparative analysis of the methods developed by the leading European vocal schools – Italian, French, German and Russian – revealed a significant

potential for mutual enrichment of pedagogical practices. Each school introduces unique methodological accents: from the aesthetics of bel canto and the development of legato in the Italian tradition, through the elegance of timbre and respiratory coordination in the French, to detailed anatomical and physiological analysis and respiratory support in the German school, as well as a comprehensive synthesis of technical and psychological components in the Russian.

The combination of these approaches expands the teacher's arsenal, providing an opportunity for a more individualized and adaptive choice of techniques depending on the physiological characteristics, vocal experience and artistic goals of a particular student.

In the future, the development of hybrid techniques based on the integration of the strengths of each of the traditions considered seems to be the most productive direction. Such synthetic pedagogy is able to provide a harmonious combination of technical reliability, expressiveness and vocal health, contributing to the formation of highly qualified vocalists with a wide range of expressive means and stability in working with register transitions.

Thus, an interdisciplinary and intercultural approach to the study and teaching of passage technique opens up new horizons for the development of modern vocal pedagogy and academic singing practice.

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FROM THE HISTORY OF UZBEK FOLK THEATERS

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Abstract

It is known from history that in the cultural life of the Central Asian peoples, especially in the Uzbek peoples, until the 20th century there were no such genres and types of theatrical art as “musical drama”, “musical comedy”, “operetta”, “opera”, “ballet”, which were formed in Ancient Greece and European countries. The elements of theatrical art of local peoples mentioned in the above topics, folk performances, “mime” (imitation), “mockumentary”, “askia”, “puppet”, various types of theater have been developing since ancient times. It is worth noting that even in those days, children’s performances were observed in comedy and pseudo-documentary productions. This reflects the deep history and hard work of our people.

Keywords: *theater, history, art, culture, music, expedition, yalla, lapar*

The art of “folk theater” has gone through many ups and downs, difficult paths for centuries. In the political and religious ideologies of the states that were founded in Central Asia at different times, the attitude towards “folk theater” was different. For example, since the peoples of Central Asia adopted Islam, the attitude of religious leaders to “folk theater” has changed dramatically. Despite the prohibitions under various pretexts, the actors of the “folk theater” have passed on their professional skills from generation to generation, created enough works, and left a huge spiritual legacy. They have survived to our 21st century. Music plays an important role in the “folk theater”. Clowns, comedians, and especially actors participating in puppet shows have widely used Uzbek folk songs, dances, lapar, yalla, songs, and various in-

strumental melodies. Although music was not directly related to the events of the spectacle shown to the public, it was used to enter the image and enhance the effect of pleasure. Before the start of the performance, the ensemble consisting of trumpets, trumpets, drums, drums, etc. was constantly involved in gathering the crowd.

The actors of the “People’s Theater” were not only masters of their profession, but also well versed in the arts of rhetoric, comedy, music, and dance. Therefore, in revealing the inner and outer appearance of a positive or negative image (image) in a play or in a farce, in creating or interpreting its dis-character, the actors tried to combine the power of the spectacle with their intellect and perception, which gave pleasure to the performance. During the “People’s Theater” performanc-

es, the actors were divided into two groups: “criticism” and “imitation” (“mukallid”), and they attached great importance to short dialogues and discussions through questions and answers. The professional role (role) of such clown-entertainer actors was very wide. They skillfully used dialogues, monologues, singing, dancing, various physical movements, “acrobats”, i.e. the arts of creativity. Actors used make-up and various masks to impersonate characters in the play, make them look like replicas of clothes.

Although the repertoire of the Uzbek “folk theater” did not include plays written by playwrights, the actors studied the past history, the life of the people of their time, the problems and conflicts that occurred in society and in certain classes and communities, criticized and exposed some of the personal flaws, bad behavior, deceit and fraud of ordinary people, jewelers, tailors, merchants, brokers and other professionals, and made their contribution to the improvement of society. Regarding the repertoire of such a “folk theater”, theater critic A. L. Troitskaya wrote in her treatise “From the History of the National Theater and Circus in Uzbekistan” (Troitskaya A. L. 1948, 71), after organizing an expedition to the Fergana Valley in 1936 to study the history and activities of the “folk theater”. “I tried to learn about the “people’s theater” by getting to know Gafurjon Toshmatov, Ismat Qori, Ibrohim Teshaboev, Aka Bukhor, and especially Yusufjon – the comedian Shakarjonov, and by studying the archives. I am citing the repertoire of “Mudarris”, “Zarkokil”, “Tabibchilik”, “Attorlik”, “Murab”, “Ketmon or “Khotin Genadi”, “Tug’on”, “Tol sotti”, “Khum o’g’risi”, “Er bolish” and others with their contents”.

Such a “folk theater” existed in Uzbek women’s circles from ancient times until 1917 of the 20th century. The historical direction of the women’s “folk theater”, its famous performers and repertoire were fully covered by the theater scholar M. Kadyrov in his article “Women’s National Theater of Uzbekistan”. The theater’s repertoire reflected socio-economic and family themes. The author cites the contents of such farces as “Ari”, “Loy Sovun”, “Podachi”, “Tong” (“Saqov”), “Kundoshlik”, “Kaynona va Kelin Genadi”, “Charkh”, “Kelin Salam”.

In general, the “people’s theater” plays a huge role in the spiritual life of the Uzbek people and paved the way for the future creation of drama and musical drama theaters in the Greek and European style in Uzbekistan. It is worth noting that among students and spectators, a natural question arises: “Why are the terms “theater”, “drama”, “comedy”, “operetta”, “opera”, “ballet” called the same name in the languages of the peoples of the world?” To find an answer to this, let’s turn the wheel of the world back for a moment with our thoughts. If we turn to the history of the emergence of theater, we will find such an answer. In ancient Greece, in the pre-Christian era, the term “theater” (I saw it) referred to the performance on stage, and the name of the stage work was “drama” – action, thought, clash of ideas, dialogue and monologue expressed through artistic language, that is, the shortcomings of society, the contradictions, contradictions, ideological clashes that arise between people, and their resolution, whether good or tragic.

Historical sources testify that in the ancient world, it was a tradition to combine poetry, music, and dance in folk ceremonies. The practice of enriching the impact of stage works by adding vocal and instrumental music and dance to Beijing drama, tragedy, and comedy was first widely used and developed in the Greek state (Hellas) in the 5th-6th centuries BC. That is, in the stage works of the writers and playwrights Aeschylus, Sophocles, and Euripides, the founders of the genres of “Drama” and “Tragedy”, such as “Dionysus”, “Orpheus”, and “Euridice”, as well as in the comedies of Aristophanes, Philémon, and Menandes, vocal and instrumental music was widely used.

In the ancient Greek state, various branches of science and technology, such as philosophy, aesthetics, ethics, logic, literature, music, dance and other types of art, were fully developed, which in the future had a significant impact on world culture, literature and art. The peoples of Uzbek and Central Asia were also interested in this. The traditions of Greek theatrical art, as well as the Greco-Bactrian Greek theater, which was formed after the conquest of Central Asia by the armies of Alexander the Great (Iskander Zulkarnain), are described in some detail in

the books of M. Rakmonov “History of Uzbek Theater” and “Hamza and Uzbek Theater” (Rakhmonov M., 1975).

Thus, in the republic, the authorities gave a certain opportunity to develop all branches of theater and music art. Wide opportunities have been opened for the more consistent development of the above-mentioned theatrical activities. Various singing and dancing ensembles and theater groups appeared in the cultural clubs and palaces of all large enterprises of the republic, universities, vocational technical schools and schools. Professional artists and theater groups emerged from these amateur circles.

1918 In 1918, the theater was founded in Tashkent under the direction of director Manon Uyghur. This theater was joined by the “Turon” group, founded in 1914, “Tilak” by the poet and playwright Shamsuddin Khurshid in 1918, and some members of the amateur theater troupe “Namuna” by the poet and playwright Ghulam Zafari and poet Sh. Khurshid in 1918 moved to other jobs. Despite this, the amateur theater group “Namuna” continued its creative activity. This group staged Ghulam Zafari’s “Children of Freedom”, “Binafsha”, “Spring”; Khojimuyin Shukrullo’s “Old School – New School”; In 1920, Ghulam Zafari’s musical drama “Halima” was presented to the audience, and in 1922, Shamsuddin Khurshid’s musical drama of the same name, based on the epic poem “Farkhod and Shirin” by the great poet Alisher Navoi, was presented to the audience. These two performances brought fame to the theater team, Ghulam Zafari and Shamsuddin Khurshid, as well as Shorakhim Shoumarov and their student Yunus Rajabiy, who collaborated in selecting music from the folk heritage and directing the ensemble of musicians. This team presented these two performances for more than a month in the “Coliseum” building in 1922, and in the same year also went on tour in the cities of the Fergana Valley.

In the process of creative research and development of the joint Uzbek theater groups established in the 1920s, there was no differ-

entiation between drama theater and musical theater. All professional and amateur theaters established in the republic performed dramatic, musical drama and comedy works. The above-mentioned performances paved the way for the creation of a specialized musical theater in the republic. The history of the theater begins in the mid-1920s, when the professional Concert-Ethnographic Ensemble was organized by the patron of our national culture, a sensitive lover of theatrical art, People’s Artist of Uzbekistan Muhiddin Qori-Yokubov.

The indomitable musician and public figure and talented organizer M. Kori-Yokubov, implementing the idea of creating an academic national theater troupe, searched for talented artists throughout the republic and took care of their professional growth. At that time, the ensemble troupe consisted of young creative forces, who later became people’s and honored workers of culture, laureates of state awards. Among them were Tamara Khanyan, Halima Nosirova, Gavhar Rakhimova, Zuhur Kobulov, Boborakhim Mirzaev, Lutfikhanim Sarimsakova, Usta Alim Kamilov, Mukarram Turgunbayeva, Roziya Karimova, Karim Zokirov, Pulatjon Rakhimov, playwrights Gulom Zafari, Sharofiddin Khurshid, Komil Yashin, composers and conductors Mukhtor Ashrafiy, Tolibjon Sodiqov.

Based on this creative team, the State Uzbek Musical Theater was founded in November 1929, and in the process of historical development, it has become a complex structure that today, in the form of the Alisher Navoi State Musical Theater, includes choreography, vocals, dramaturgy and many other types of art. The first director and artistic director of the State Uzbek Musical Theater was M. Kori-Yakubov, and the dance troupe was led by the talented dancer Tamara Khanim. The young team achieved great success with its performances not only in our country, but also in distant countries – Belgium, Holland, France, England, Egypt, Russia, Tatarstan, Azerbaijan, Georgia, captivating everyone with its national identity, bright artistic temperament, and charming music.

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DEVELOPMENT OF VOCAL PERFORMANCE IN ITALIAN MUSICAL CULTURE OF THE XIX–XX CENTURIES

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Abstract

This article examines the stages of development of Italian vocal art during the 19th–20th centuries, its national characteristics, and its evolution in the context of the socio-political environment of the time. The flourishing of Italian opera, the significance of the bel canto style, as well as the trends of Romanticism and Neoclassicism are explored. Special attention is given to technological transformations in vocal performance and the role of Italian tenors and sopranos on the global stage.

Keywords: *Italian music, academic vocal, opera school, madrigal, vocal pedagogy, Italian language, historical process, vocal technique*

The 19th century is considered the «Golden Age» of Italian vocal art. During this period, a new stage in the development of opera art was observed, and Italian vocal performance became famous throughout the world. The national characteristics of Italian musical culture in the 19th century were directly related to the events of the struggle for freedom that took place in the country. This historical period of Italy was filled with the spirit of the struggle for freedom and national independence.

“From the 16th century onwards, the Apennine peninsula fell under the rule of a series of foreign invaders – Spain, France and Austria. This political colonialism and the constant wars between the alliances led the country to economic decline, which in turn had a negative impact on the spiritual and cultural life of Italy” (Konen V. D., 1972).

In the 19th century, the focus of attention in Italian music was on the opera genre, and the attention of composers and the general public was concentrated precisely on this area. The flowering of national opera art during this period is directly related, first of all, to the activities of Gioacchino Rossini. He renewed national traditions in the opera buffa genre and enriched its dramatic directions. “The tendencies of romanticism found strong expression in the operas of Vincenzo Bellini and Gaetano Donizetti. In their works, human feelings, emotions and inner turmoil became the central theme of music. Works such as Bellini’s “Norma” and Donizetti’s “Lucia di Lammermoor” are considered high examples of Italian romantic opera” (Gozenpud A. A., 1965).

The musical culture of Italy during the 17th–19th centuries marked important

stages in the history of world music. The development of Baroque aesthetics in music, the creation of an active cultural environment through academies, the formation of the oratorio and cantata genres, and the rise of opera – all this points to Italy as a leading center of European musical development. In particular, the flowering of opera in the 19th century brought Italian musical culture to a leading position on the world stage.

Italy is recognized as one of the countries that has taken a leading place in the history of world civilization not only in art and architecture, but also in music. The musical genres and styles formed in this country served as the main methodological and aesthetic foundation not only for the Italian national culture, but also for the entire European musical tradition. In particular, Italian music is distinguished by the fact that during the Renaissance, Baroque and subsequent history it created mature examples of such forms as opera, cantata, oratorio, sonata, symphony and concerto.

“From the end of the 19th century, the traditional dominant position of opera in Italy began to weaken, and the development of instrumental music genres began to emerge as a priority. This process marked the beginning of a new stage in national musical culture and was in line with the general trends of modern European music” (Tyulin Yu. N. 1985).

The work of Ferruccio Busoni occupies a special place in the musical life of Italy at the beginning of the 20th century. He was known not only as a creative composer, but also as a major theorist in the field of musical thought. In his work, classical and baroque traditions were revived in a modern context, they were critically treated, and new images were created through them.

Based on the ideas put forward by Busoni, an aesthetic and compositional school called neoclassicism was formed in Italy. The leading composers of this direction were Ildebrando Pizzetti, Gian Francesco Malipiero and Alfredo Casella, who sought to reintroduce the traditions of Italian music, especially the forms and styles of the Baroque period. These composers focused on the following aspects in their work: Bel Canto style (Bel Canto) – a style based on a resonant, beautiful voice and perfect technical performance.

Through this style, vocal performance was raised to a high level.

Reviving the melodic features of Gregorian chant and applying them to contemporary instrumental or vocal works;

Effective use of polyphony and modal modes;

Introducing new harmonic and rhythmic structures while maintaining the deep emotional expression and structural clarity characteristic of the Italian Baroque.

In the 20th century, Italian vocal performance reached a new level. The development of phonograph, radio and television technologies popularized opera performance. Enrico Caruso (E. Caruso), Beniamino Gigli (B. Gigli), Mario del Monaco (M. Del Monaco), Franco Corelli (F. Corelli) – each of them became famous for his vocal technique and stage presence, Luciano Pavarotti is one of the most famous tenors of the second half of the 20th century. The open, bright voice and technique of his performance ensured world recognition. During this period:

Opera began to be performed in concert format and in public spaces;

Performance in traditional styles was preserved and developed through vocal training and conservatories;

The role of female vocalists (sopranos, mezzo-sopranos) – such as Maria Callas, Montserrat Caballé, Renata Tebaldi – increased.

In the first half of the 19th century, the people's movement for patriotism and freedom gained momentum. This movement found expression not only in the socio-political spheres, but also directly in culture and art. In particular, the direction of romanticism in literature (although it had some contradictory features) was formed as a generally progressive and democratic movement.

In music, however, the process of forming a national school was relatively slow. In comparison with literature, the connection between music and modern reality was initially not sufficiently clear. Nevertheless, it was during this period that a national school of music emerged in Italy. This school was to gain significant importance not only within the national but also within the framework of world culture.

The madrigal genre is of particular importance in the musical processes in Italy,

which was formed as a mature image in the vocal polyphony of the Renaissance and became one of the foundations of professional vocal art in subsequent centuries.

At the same time, the phonetic and melodic features of the Italian language are also seen as an important factor in the development of musical art. The phonological structure of the Italian language – open syllables, synharmonic harmony of sounds, ease of sound production – creates a favorable environment for singing in all vocal genres. Therefore, this language has formed as a priority language in world vocal performance.

In conclusion, it should be said that composers and vocalists brought Italian music to a new level in a harmonious combination of modernity and tradition. In music, however, the process of forming a national school was relatively slow. In comparison with literature, the connection with modern reality in musical art was initially not sufficiently clear. Nevertheless, it was during this period that

a national school of music emerged in Italy. This school was of great importance not only within the framework of national, but also within the framework of world culture. In general, Italian vocal performance developed throughout the 19th and 20th centuries as one of the leading schools not only in national, but also in world musical culture, making a huge contribution to the global musical heritage.

In the 20th century, Italian music began to combine its history and traditions with a modern worldview. After the traditional dominance of opera, instrumental genres began to develop. The idea of “new classicism” put forward by Busoni and its successors, composers of the neoclassical direction, brought Italian music to a new level in the world music environment. This process led not only to a formal, but also to an ideological and aesthetic renewal, the influence of which has survived into the 21st century and is still felt in contemporary Italian music.

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ON THE ISSUES OF USING INNOVATIVE TECHNOLOGIES IN THE SYSTEM OF ACADEMIC VOCAL EDUCATION

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Abstract

This article explores the integration of traditional methods and innovative technologies in academic vocal education. The classical teacher–student model is being enriched with digital platforms, vocal simulators, and virtual reality tools. These modern approaches make the learning process more effective, analytical, and creatively engaging, thereby enhancing students’ vocal skills and overall performance quality.

Keywords: *academic vocal training, traditional methods, innovative technologies, digital education, vocal simulators, online learning, virtual reality*

Academic vocal art has rich traditions that have been formed over the centuries. In this field, many aspects such as the correct use of the voice, diction, breathing, repertoire selection, stage culture are of primary importance. At the same time, the introduction of digital technologies into the educational process in the 21st century is also changing the methods of teaching academic vocals. The article analyzes the harmony of traditional methods and modern innovative technologies.

In the academic vocal education system, traditional methods rely mainly on the teacher-student tradition. Classical exercises, *ladavi* and arias are used to develop the singer’s voice. In these methods:

1. Physical exercises – diaphragmatic breathing, vocalization with a wide throat;

2. Music education – reading notes, sense of rhythm, diction;
3. Teacher example – the singer observes the teacher and gains practical experience from him.

Although these methods have produced many generations of singers, they need to be enriched with modern methods to keep up with the times. In recent years, innovative technologies have been widely used in the field of education – digital platforms, simulators, and audio-visual analysis tools. In the field of academic vocals, the following are of particular importance:

“Innovative technologies play an important role in the development of academic vocal education. They offer new methods and tools for teaching and improving vocal skills. These technologies, along with making the educational process effective, interesting and

accessible, also serve to develop the creative abilities of students” (Mansurova A. P., Chervatyuk P. A., 2021, 64–73).

1. Vocal simulators: programs that visually analyze vocal production;
2. Online learning platforms: vocal lessons via Zoom, Google Classroom;
3. Audio analysis technologies: the ability to analyze voice frequency, vibration, and diction.

These technologies allow students to monitor their voices visually and technically, facilitating objective assessment.

Today, there are programs and applications that analyze voice data, which analyze parameters such as pitch, timbre, dynamics, and provide real-time feedback. This helps students to better understand their strengths and weaknesses, and teachers to more accurately correct vocal performance.

Online learning platforms allow students to access learning materials, lessons, and advice from anywhere in the world. This is especially important for students who cannot attend regular classes or live in remote areas. Modern recording and playback tools allow students to analyze their vocal performances in detail, identify errors, and work on them.

This, in turn, helps them better understand and develop their own voice. “In the study, 50 students were trained for 8 months under the guidance of a vocal teacher and using a digital platform to perform vocal exercises. Their vocal skills were assessed on 15 parameters, including: stability of voice tone,

range, breathing technique, and others. According to the analysis, the average increase in indicators in this group was 24.5%, which was significantly higher than the 15.7% increase in the group of students who participated only in traditional classes with a teacher” (Yan Shannin 2023). Similar results were also noted in the process of studying the effectiveness of integrated education at the Moscow Institute of Opera Singing.

Here, 104 students combined traditional lessons with a vocal teacher with independent practice using digital tools. They progressed 1.3 times faster in mastering vocal skills, confirmed by vocal-metric analysis results.

“Similar results were observed in the experiment with the participation of 60 school-children who studied vocals remotely via video chat. The efficiency of mastering the material in their group was 81.3%” (Gemaddiyev D. I. 2021, 211–213). According to the analysis of the test results of 12 parameters of vocal technique, the average educational efficiency of both groups was 84.3% and 83.7%.

At the same time, students who studied in a distance learning format emphasized the high level of psychological comfort in the educational process (8.5% more on the Likert scale) and the flexibility of the class schedule.

The main goal of academic vocal education is not only technical perfection, but also creative maturity and formation of individuality. Traditional methods and innovative technologies complement each other in achieving this goal:

Traditional education	Modern education
Teacher’s example	Audio/video analysis tools
Physical exercises	Simulator and visual aids
Live assessment	Spectrographic analysis
Education based on the repertoire	Digitized sheet music

Through this combination, students not only enjoy traditional methods, but also have the opportunity to monitor their own progress and work in the right direction.

In recent years, innovative tools have been gradually introduced into conservatories and art institutions in Uzbekistan. In particular:

1. Digital audio laboratories at the State Conservatory of Uzbekistan;

2. Introduction of online vocal lessons;
3. Training in new technologies is being carried out through seminars and trainings for teachers.

At the same time, there are a number of problems at present:

- technically adequate supply, lack of digital literacy of teachers and lack of content etc.
- Understanding the formal and aesthetic characteristics of vocal performance further

strengthens the creative connection between performer and composer. Academic vocal performance has played a leading role on the international music scene for centuries, not only in terms of genres, but also in terms of styles, performance schools, and musical aesthetics. The study of this historical and cultural heritage is of urgent importance not only for musicologists, but also for performers and music educational institutions.

In conclusion, the introduction of innovative technologies in the academic vocal education system serves to enrich traditional methods. However, in this process, it is

important to maintain balance, improve the training of teachers, and develop technological infrastructure. By individualizing the educational process and building it on a visual basis, students develop the ability to analyze independently. The use of innovative technologies in academic vocal education not only increases the effectiveness of education, but also turns it into an interesting and motivating process for students. This approach develops such important qualities as creative thinking, self-analysis, and the desire for improvement. This is necessary for the successful creative activity of a vocal performer.

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THE GREAT SILK ROAD AND ORGAN ART: HISTORICAL AND CULTURAL PREREQUISITES FOR THE PERCEPTION OF EUROPEAN SOUND IN CENTRAL ASIA

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Abstract

This article advances the hypothesis that the emergence of organ music in Uzbekistan, despite its relatively recent introduction, represents a logical continuation of the region’s historical spiritual and cultural openness, rooted in antiquity. The primary aim of the study is to explore how long-standing intercultural exchange along the Great Silk Road contributed to the perception and acceptance of organ music in the region. The author argues that the region was, at a deep cultural and intellectual level, historically predisposed to the perception of organ music due to its enduring tradition of intercultural dialogue and theoretical engagement with music. **Keywords:** *organ music, Uzbekistan, Great Silk Road, al-Farabi, Ibn Sina, al-Maraghi, musical philosophy, maqam, intercultural exchange, sonic culture, music perception, organ in the Islamic world*

The organ as a musical instrument is a phenomenon that is firmly rooted in the Western European musical tradition. As the embodiment of the culmination of European engineering and musical thought, it has become the main symbol of the sacred space of the West. However, in the 20th century, it also found its place in Central Asia, a region seemingly far removed from Christian liturgy, Gothic cathedrals, and the tradition of polyphony. A natural question arises: how was such an instrument, so alien in origin, perceived and accepted in a region with different aesthetic and spiritual attitudes? The amazingly organic perception of the organ in Central Asia in the 20th century necessitates

a rethinking: was it really a simple borrowing, or are there deeper, historically conditioned mechanisms embedded in this phenomenon? The answer lies in the historical and cultural readiness of Central Asia to perceive complex forms of musical expression, especially such as organ art. This preparedness has been formed over the centuries, mainly under the influence of the phenomenon of the Great Silk Road – one of the most significant channels of inter-civilizational dialogue in the history of mankind.

The history of the organ in Uzbekistan is a fascinating story of cultural dialogue between East and West. The Great Silk Road connected East and West for centuries, form-

ing a unique space of cultural circulation. Not only goods and religions but also musical practices, including instruments and principles of their use, were distributed along this route. Although the organ, an instrument of the Western European church tradition, appeared in Central Asia only in the 20th century, its survival and integration into the musical culture of the region can be understood as a result of a historically established cultural polylogue dating back to the era of the Silk Road. The caravan route became a space for the formation of a tolerant attitude towards foreign cultures.

The Great Silk Road was not just a trade route linking East and West. It was a centuries-old infrastructure of cultural exchange spanning China, India, Iran, Central Asia, the Middle East and Europe. Along with goods and technologies, ideas, religions, philosophical systems and art forms were also spreading. Central Asia played the role of a full-fledged participant in this process rather than a transit territory. Cities such as Samarkand, Bukhara, Merv, Khiva and Tashkent became centres of attraction for scholars, artisans, poets, philosophers and musicians. Not only were works of art exchanged here, but they were also locally adapted and rethought. Musical culture, as one of the forms of intangible heritage, was also at the epicentre of these processes. Byzantine, Arab-Persian, Indian and Chinese musical traditions each interacted to varying degrees with the musical landscape of the region, enriching it with modal structure, instrumentation, modal principles and sound philosophy.

Historians emphasize that the Great Silk Road from the 3rd century BC to the 15th century was not so much a trade route as a channel for civilizational exchange (Frankopan P., 2015, 27). Among the items of exchange were not only fabrics, spices or paper, but also musical instruments, such as the santur, rabab, harp, early forms of organ, as well as musical-theoretical ideas. Already in the 9th–10th centuries, works on the relationship of intervals, the modal system, acoustics and aesthetics of sound were taught in Central Asian madrasahs.

Although there is no archaeological evidence of organs in medieval Central Asia, the idea of diverse timbres, architectural musi-

cality and ritual function of musical instruments echoed the function of the organ in Europe. One of the most important features of the musical culture of the East is its mystical and philosophical content. In the Islamic tradition – as in the pre-Islamic beliefs of the region – sound was considered a manifestation of the divine order. Music could be perceived as a form of meditation, a path to knowledge of the “truth” (al-haqq) and contact with the transcendent.

In Persian and Sufi practices that spread to Central Asia, music played an important role in rituals of spiritual purification. Instruments such as the rabab, santur, and tanbur had not only an aesthetic but also a sacred function. Here a special perception of musical space as a spherical, volumetric, even “inner” experience was born. It is this experience that can be recognized as a deep prerequisite for the perception of organ sound. The organ, by its nature, creates a spatial, enveloping sound atmosphere, similar to how sacred sound is perceived in Eastern mysticism.

Another important factor is architectural readiness. Many architectural structures in Central Asia – mosques, mausoleums, madrassas – were built taking into account acoustic effects: echo, reverberation, resonance. The resonance of mosques and madrassas, for example, Gur-Emir, was designed taking into account the acoustics of reading the Koran – similar to calculating the church reverberation for an organ. Domed halls created a special sound environment that facilitated the meditative perception of a voice or instrument. For example, the treatise of Abdulkadir Maragha (14th century) describes experiments with the placement of musicians in domed rooms to amplify the sound – a principle close to organ avenues. The karnay and surnay ensembles on the squares of Samarkand or Bukhara created a “stereophonic” effect comparable to the sound of an organ’s reed registers.

The Byzantine organ (hydraulis) was known since ancient times and is mentioned in Arabic treatises as “al-mizmar al-rumi” – the Roman flute, as the organ was called in the Arab-Islamic tradition, was known to Eastern scholars as one of the musical instruments that came from the West, and was considered mainly as a subject of scientific

analysis, but rarely as part of its own musical culture). It was through Byzantium that organettas (An organetta (from Latin organum + Italian diminutive suffix-etta) is a small portable organ with a hand-operated bellows, which can be played with one hand (on the keyboard) and with the other hand pumping air into the bellows. An organetta is a portable type of organ, common in Europe in the Middle Ages and the Early Renaissance (13th–16th centuries). It usually has one row of pipes (metal or wood), a limited range (about 2 octaves).) and portable organs could be known in the Islamic East as curiosities or diplomatic gifts.

Abu Nasr al-Farabi (872–950), a native of Farab, in his work “The Great Book of Music” (Kitāb al-Mūsīqā al-Kabīr) substantiates the connection of sound with metaphysics. Music, according to Farabi, structures the soul, and intervallic relations reflect the order of the cosmos (Al-Farabi. 2000, 112–137).

In wind instruments, he writes about the importance of “air pressure in pipes,” and although the organ as such is unknown to him, his thinking anticipates the perception of complex polyphonic structures.

“Sound is the movement of air enclosed in a volume. And all harmonious music controls this movement according to number” (Al-Farabi. 2000, 134). This position is close to the concept of the organ as an architectural instrument that controls “air” in a precise numerical ratio.

Abu Ali ibn Sina (980–1037), known in Europe as Avicenna, wrote about the influence of music on the physiological and spiritual health of a person in his treatise “The Book of Healing” (Kitāb al-Šifā’) and “The Canon of Medicine” (al-Qānūn fī al-Ṭibb). He singled out “deep sounds” as having a calming effect on the nervous system and the spirit, close to a state of “inner order”. These are the sounds that the organ creates – its timbre, duration and overtones form the acoustic environment that Ibn Sina wrote about as therapeutic.

“Music heals discord in the spirit, for it contains number and order corresponding to the harmony of the heavens” (Ibn Sina. 1967, 211).

Thus, the perception of organ sound, associated with meditation and an elevated

state, had prepared ground in the teachings of Ibn Sina.

Safiuddin Abdulmu’min ibn Yusuf al-Maraghi (13th century) is one of the greatest musical theorists of the Muslim world. In his treatise “Books on the Foundations of Musical Sciences” (Kitāb al-Adwār) he systematizes the modal system of maqams and considers them as complex sound fields containing the potential for polyphonic thinking.

Some maqams (for example, rast, bayati, navo) are based on the movement between intervals using microtones, but in their structural rigor they are comparable to Western polyphony. Modern researchers note that maqam improvisations can be perceived as an analogue of organ preludes and fantasies (Al-Maragi. 1413, 67–75).

Thus, when local composers came into contact with the organ in the 20th century, they already had principles of musical thinking akin to the complex structure of organ works. The organ, known in Arabic sources as al-urganun or mizmar al-faranj (“instrument of the Franks”), was already familiar to the Islamic scientific world from the 8th–9th centuries thanks to the translation of ancient treatises. However, despite technical knowledge and interest in the principles of its operation, the organ was not accepted into Islamic musical practice and did not spread to Central Asia. The reasons for this are both theoretical and cultural-religious in nature.

Abu Nasr al-Farabi (10th century), one of the greatest philosophers and theorists of music in the Islamic world, describes the structure of wind instruments, including a variety of the urganun, in his famous “Great Book of Music” (Kitāb al-Mūsīqā al-Kabīr). He mentions the organ as a complex system of pipes driven by air, but criticizes it for its limitations in the performance of eastern modes: “The organun is capable of reproducing only fixed tones and does not allow for the flexible intervals necessary for the performance of maqam. It is convenient only in European music” (Al-Farabi. 2000, 178–181). Thus, already in the treatises of Al-Farabi, the organ is relegated to the place of a technical curiosity that does not correspond to the spirit of the eastern musical system, in which melodic freedom and microtonality dominated.

Avicenna (Ibn Sina, 11th century), in his encyclopedic work “The Book of Healing” (*Kitāb al-Shifāʾ*), examines the physics of sound and the structure of musical instruments. He pays attention to the classification of wind and string instruments, including references to the *organun* as a device of European origin, but does not consider it among the recommended instruments for practice: “The *organun*, although it has harmony, cannot flexibly follow the movement of the voice” (Ibn Sina. 1967, 243).

Here again the main reason for the alienation of the organ is evident: its inability to be organically integrated into the *maqam* intonation system. The Persian-Turkish scholar Abdulkadir ibn Gaibi Maraghi (14th century) in his treatise “Collection of Melodies” (*Jawam al-alhan*) paid considerable attention to the analysis of the scale and acoustics of pipes, but the organ is also absent from the list of musical instruments recommended for performing oriental music. His research focuses on precise pitches, rhythm and modality, but the *organun* instrument itself is perceived as a curiosity, incapable of expressing the nuances of Islamic melody (Al-Maragi. 1413).

Despite intellectual knowledge and even respect for the technical complexity of the organ, the organ disappears from the field of practice; it did not enter the musical life

of Islamic countries, including Central Asia. The following factors contributed to this: the religious symbolism of the organ, which was originally an instrument of the Christian church tradition. In the Islamic world, especially in the post-Abbasid era, music itself became a subject of debate between theologians and philosophers, and instruments associated with the religious ritual of another faith caused especially strong rejection. The organ was associated with the church and, in the eyes of Muslim theologians, was not suitable for either meditation or celebrations. Islamic musical culture was based on a monodic system with developed improvisation, a complex modal structure (*maqom*, *shavk*, *dastgokh*). The organ is an instrument of fixed pitches, oriented towards polyphony and harmonic thinking, which made it unsuitable for performing *maqoms*. At the same time, the organ required a specific architectural and acoustic space. In Central Asia, chamber forms of music performance prevailed, often outdoors or in small rooms, which also did not contribute to the inclusion of the organ in the tradition.

Thus, the organ was known to the Islamic East as a technical device, but remained outside of living musical practice. Its revival in Central Asia occurred only centuries later – in the context of the modernization of musical education.

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PRINCIPLES OF CREATIVE AND PERFORMATIVE HARMONY IN THE MAQOMAT TRADITIONS OF EASTERN NATIONS

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Abstract

The article discusses the general aspects that have developed in the creative and performative characteristics of the maqomat among Eastern peoples. Specifically, it addresses musical phrasing, forms, and instruments that are widely used in the traditions of Eastern classical music performance and their traditional significance across all these cultures.

Keywords: *music, classics, instrument, performances, maqomat, creativity, terms, professionalism, cyclicity, teacher-student, etc.*

The cultures of the eastern countries have a great past, a rich spiritual world rich in genres, each of which has a huge musical heritage imbued with its own national traditions. The diversity of genres of the musical heritage of the peoples of the East is recognized all over the world. Among them, musical samples related to the maqomat system are distinguished by comprehensive perfection, complexity, and rich artistic and aesthetic possibilities.

In today's report, we intend to discuss the principles that have traditionally emerged in practice and found harmony in the classical music of the peoples of the East, in particular, in the creative and performing criteria of Eastern maqomat traditions.

It is described in many sources that the spirituality and art of the peoples of the world, in particular the peoples of the East, have evolved over the centuries based on

their national values. National traditions have been formed on the basis of the values of each people and their own spiritual heritage has emerged over the centuries. This, of course, is the heritage of classical music, which expresses the unique spiritual world of the peoples, imbued with cultural, educational, spiritual and moral aspects.

It is well-known that musical creativity has been formed by oral tradition since ancient times and has developed as a product of human intellect. This process has emerged not only through national factors but also directly on the basis of practical and theoretical principles, evolving in harmony with the times.

In the formation of classical music among Eastern peoples, it is notable that each nation placed special emphasis on its national values, focusing greatly on the prestige of musical creativity and comprehensively encompass-

ing national, religious, secular, and scientific-theoretical aspects. In the long-standing creative relationships between peoples, practices of adopting mutual musical-creative and performance traditions, incorporating specific musical elements into their own music, and enriching their musical criteria with the musical characteristics of various peoples were observed. This approach indicates that the creators of each nation aspired to universal, perfected art traditions and, to a certain extent, incorporated references in their works and engaged in similar creative relationships. It should be noted that the existence of a classical musical heritage and great maqoms demonstrates the high spirituality of any people who have developed such traditions.

In the current era of globalization, it is crucial to understand, recognize, and creatively engage with the principles of harmony between past and present criteria, tradition and modernity, and heritage and contemporary creativity in the context of musical culture's creative and performance issues. Moreover, the artistic, aesthetic, spiritual, and philosophical aspects of classical music composition, performance, the world of instruments, and musical thought have been shaped and developed on the foundation of their classical characteristics. These harmonies can be observed in various aspects of classical musical art, including its *professionalism (classicism), the interconnectedness of literature, art and dance, genre characteristics, performance factors, the world of instruments and melodies, the cyclical compositions of the inherited legacy, the diversity of usuls, and artistic and aesthetic possibilities*. These elements are evident not only in the melodies themselves but also in the *directly applied expressions, phrase (terms) and the criteria of master-apprentice (teacher-student) education*.

Professionalism (classicism) in music is characterized by the creation of compositions based on specific intellectual foundations and the interpretation of performances according to professionally informed criteria. Therefore, professionalism has been recognized as the foundation of musical creativity and development, encompassing all aspects of the creative process. It is widely acknowledged that the most sophisticated and monumental genre of classical music composition

in the musical world of Eastern peoples belongs to the maqomat system. Indeed, Indian Ragas, Iranian Dastgahs, Arabic Maqams, Algerian and Tunisian Nubas, Azerbaijani and Armenian Mughams, Uyghur Muqams, and Uzbek and Tajik Maqams reflect the national and spiritual world of each Eastern people, rooted in their artistic and spiritual values.

Literature, art and dance: any musical work is primarily a distinct field, and through the beautiful harmony of these three domains, universal creative criteria have been enriched with unique examples. In particular, the art of maqomat, along with poetry and dance, demonstrates its closeness and unique charm to our people. It is known that the essence of maqoms, like poetry, aims to reveal the era, values, national traditions, spirituality, and worldview of their time. They feature the classical poetry of our renowned poets such as *Atoi, Lutfi, Navoi, Jami, Babur, Fuzuli, Ogahi, Mashrab, Huvaydo, Mukimi, Furqat, Zavki*. Since ancient times, the works of great poets and thinkers have harmoniously intertwined with musical creativity. That is, poetry and music have always developed as companion, twin art forms. Poetry and music, in perfect harmony, complement and refine each other, serving to reveal new creative facets. The captivating melodies of music acquire profound meaning under the influence of the magic of words.

From a **genre** perspective, the structural and artistic aspects of maqomat system music in Eastern cultures are harmonious with each other. In performance interpretation, the elements of improvisation and cyclical structure exhibit distinctive characteristics. All folk maqoms included in the maqomat system are considered the leading genre of national classical music. There may be phraseological variations in their names, but there is no significant difference in their content and essence (*names are listed at the "professionalism" section*).

Phrase (term) – Many terms, phrases, and names used in the creative, performative, and practical aspects of Eastern classical music are nearly identical across almost all Eastern cultures. This can be observed directly in the naming of maqoms, musical instruments, musical genres, and in the structural and performance traditions employed in musical practice.

The structure of maqomat system comprises 12 maqoms (Ushshoq, Navo, Busalik, Rost, Husayniy, Hijoz, Rahoviy, Zangula, Iroq, Isfaxon, Zirafkand, and Buzruk), 6 avoz (Navro'z, Salmak, Gardoniyya, Gavasht, Moya, and Shahnoz), and 24 sho'ba (Dugoh, Segoh, Chorgoh, Panjgoh, Ashiran, Navro'zi Arab, Moxur, Navro'zi Xoro, Navro'zi Bayotiy, Hisor, Nuhuft, Uzzol, Avj, Nayriz, Mubarka', Rakb, Sabo, Humoyun, Zovuliy, Isfahonak or Ro'yi Iroq, Bastayi Nigor, Nihovand, Javziy, Muxayyar) (Rajabov I., 2006, 103). These have evolved through practice and been transmitted across generations, with each nation preserving and developing its own unique examples in accordance with their national traditions.

This tradition can be observed as a widely used term in the form of Uzbek maqoms themselves. Specifically, we can see that the terms such as Ushshoq, Rost, Buzruk, Navo, Dugoh, Segoh, Chorgoh, Panjgoh, Uzzol, Husayniy, Shahnoz, Navro'zi Xoro, Sabo, and Bayot have been incorporated into practice precisely as traditional elements.

Performance is the living process of musical art. The art of performance lies at the foundation of all aspects of music, including its formation, development, creation, and practice. The musical, artistic, aesthetic, and philosophical characteristics of performance have been reflected in performance practice as vast opportunities. Performance is indeed a living process, constantly in motion. It is a form of expressive means that defines the content and essence of music. Music played on nearly identical instruments, through the interpretation of performers from various nations, expresses nationality, tradition, and unique mastery.

The Eastern traditions of this artistic movement in performance are characterized by their incorporation into the national performance style of each people, embodying purity, improvisation, passion, beauty, refinement, charm, and mutual harmony, while demanding a creative approach.

Musical instruments – in the practice of musical art, each nation has developed its own unique instruments that reflect its values and national identity.

Therefore, it is important to note the abundance of common features in the instruments of different peoples. Firstly, although unique,

their shapes, sound ranges, and performance principles are very similar to each other. For instance, we can point out national instruments such as the tanbur and tanbur-like instruments: the Uzbek-Tajik *tanbur*, the Indian *sitar* and *tanpura*, the Afghan *tanbur* (*danbur*), *tanburai turkistan*, the Iranian *pandore* and *tanbur*, the Sudanese lyre-like *stringed tanbur*, and the Turkish *tambura*.

It is also worth acknowledging the bowed instruments of Eastern peoples and their performance traditions. These instruments are known by various names: the Uzbek-Tajik *gijjak*, the Hindu *bin*, *esraj*, *kamancha* (Northern India), *pena*, *ravankhatha*, *sarinda*, *sozi-Kashmir* (large *gijjak*), *sindhi-sarangi*; in Azerbaijan – *kamancha*; in Afghanistan – *saranda*; in Iraq – *rebab*; in Algeria and Tunisia – *rebeki*; and in Turkey – *kebab kemane*. The performance criterion is characterized by the use of the bow, and this process is also reflected in performance traditions. Musical instruments such as the *nay*, *ud*, *chang*, *qanun*, *surmay*, and *doira*, which are widely popular in musical practice and have ancient roots, are also present in the performance practices of all Eastern peoples and continue to be used as leading instruments in modern performance practice.

Cyclicity is one of the common features characterizing classical musical creativity of Eastern peoples, with its distinctive aspect being the principle of expressing various facets of a specific theme within the framework of musical laws. Each maqom in the maqomat system primarily has its own theme. In their expression through diverse musical means, various techniques, the allure of melodies corresponding to their character, and the renditions of both established and improvised interpretations play a particularly significant role.

In creative work, one can observe that the criterion for a musical theme is based on the theoretical and practical principles of melody, spontaneity (improvisation), traditionalism (both national and formal), as well as the principles of renewal in terms of time and space.

Form, like in every field, has its own unique and distinctive examples in music as well. The simplicity of folk music examples, imbued with meaningful traditions, has become the foundation for the emergence of sophisti-

cated and large-scale works within the framework of classical music's development based on societal progress. "Form, however, reveals its true nature in the purposeful expression of connections, relationships, and interactions between elements that constitute a holistic system" (Nurullaeva Z. 20022, 58). Such a characteristic of classical musical works, especially maqomat, is considered a feature inherent to large-scale compositions. Each example included in the maqomat system must ensure the commonality of various formal and methodological aspects. This is because maqomat is large-scale monumental work that naturally harmonize many micro-elements within its structure. Specifically, "maqomat have been defined as a musical system meticulously crafted according to the principles of mode, rhythm, and form" (Matyakubov O., 2004, 236).

A **master-apprentice (teacher-student) system** is a source of education musical literacy, knowledge and skills. The art of music of the peoples of the East has been popularized from time immemorial on the basis of oral tradition passed from generation to generation as a mentorship tradition. It should be noted that over the centuries specific rules and principles have developed within the performance traditions of each nation.

It is crucial that the music education process in the current era of globalization develops based on the oral principles. Education, in the course of its progress, constantly evolves on the foundation of national traditions to incorporate modern perspectives into the educational process. This creates a basis for developing new approaches and relationships in education.

Teacher-student is a source of education, musical literacy, knowledge and skills. The musical art of the peoples of the East has long been popular as a teaching of mentorship and discipleship, passed down from generation to generation based on oral traditions. Although it is remarkable for its freedom, it should be noted that over the centuries, certain laws and rules have been formed in the performance tradition of each nation.

Yunus Rajabiy, a maqom scholar and master artist, modestly commented on the world of maqom in his research: "Every generation, every instrumentalist, singer, and composer has contributed to the formation and development of maqoms that have been passed down orally from generation to generation, from teacher to student, reaching us today. As a result, various historical life conditions have left a deep mark on the melodic structure of maqoms, their naming, and the rhythmic patterns, doira usuls, found in maqom paths" (Rajabiy Yu., 1978, 8). This definition can be understood as the master's reflections not only on our maqoms, but also on the traditions that arose in the classical music composition and performance of the peoples of the East.

The art of music has always held special significance due to its rich artistic and aesthetic potential. The musical culture of the peoples of the East is great and has evolved throughout history, drawing influences from one another. This process will inevitably continue based on its fundamental principles. Music-maqoms represent the spiritual world of every nation, imbued with its psyche and values. Therefore, these aspects likely shape the formation of each nation's musical realm in a unique way, embodying their distinct characteristics.

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INTANGIBLE CULTURAL HERITAGE OF UZBEKISTAN IN THE FIELD OF MUSIC

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Abstract

This article highlights the masterpieces of Uzbekistan’s art and musical creativity that have been included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. General ideas about the concept of intangible cultural heritage are presented. The article covers various directions of performing arts, musical creativity, and performance.

Keywords: *intangible cultural heritage, music, classical, instrumental, performance, maqomat, creativity, live performance, genre, tradition, ustoz-shogird (master-apprentice), etc.*

Uzbekistan is a homeland of very ancient and unique musical values. The melodies and songs of this land, the influential musical heritage and its integral part, thoughts, legends and traditions, and substantiated scientific views, have always attracted and continue to attract the attention of the people of the world with their refined attention.

Seeing these values as a whole heritage, a common system, it is necessary to study the sacred Uzbek national musical culture on the basis of reliable evidence on the basis of reliable evidence in a wide and comprehensive manner on the basis of reliable evidence in a vast space and time. Some of this evidence has come down to us through sources, and some in the tradition of teacher-student.

The art of music is such a lifelong art that its development directions cannot be limited. Any blessed tradition that has stopped in one place is like a helpless tradition that has been cut off

from life. Therefore, any true tradition is also prosperous with renewal and development.

The main foundation of the art of music is science. In fact, science and art are common concepts. Classical music in the literal sense is half science, half art. That is why wise people divided it into theoretical and practical musical arts. There is another aspect that underlies or dominates them. And that is the idea about music, or in other words, musical ideology-philosophy.

The true basis of musical art can be recognized as the fact that the world of music of all mankind has been formed and developed based on the rules of one principle. The essence of music is rooted in a simple truth: the principle of representing existence through melodies. Indeed, music is an essential spiritual and intellectual nourishment for every individual. This process is characterized by the level of understanding of music, the cri-

terion of its transformation into a product of thought through the imagination and consciousness of humanity. Ultimately, it is inevitable that it is based on the principles of national, traditional, creative, performative, theoretical and practical rules. Therefore, it is undeniable that musical creativity and practice are based on a number of common factors related to the criteria of formation and development.

Today, Uzbekistan, along with other rapidly developing countries, is experiencing the Third Renaissance, a process of renewal and transformation. As in all fields, culture and art are also being enriched with the spirit of the time. As noted, "The spiritual beauty of the Uzbek people has found its unique and unparalleled artistic expression through melodies that have descended from the depths of centuries. Indeed, music is the nourishment of the human soul. Thus, for many centuries, national music has been a living expression of the spiritual richness and maturity of our ancestors, and today it continues to serve as the soul and energy of our society building a great new state" (Abdullayev R., 2023, 267). In the modern era, new directions and genres in music have emerged, with contemporary interpretations and approaches to classical melodies gaining popularity. As a result, while some genres and branches of national music have flourished, others – particularly authentic performances and ancient traditions – are increasingly neglected and undervalued.

To prevent the loss of such treasures and to preserve each nation's spiritual values, traditions, and cultural heritage in their original form for future generations, important initiatives have been undertaken.

Globally, UNESCO – the United Nations Educational, Scientific and Cultural Organization – has played a pivotal role in this regard. According to UNESCO's definition, "In order to prevent spiritual impoverishment and the spread of a 'standard culture', a new initiative has been launched to preserve and pass down to future generations the spiritual wealth that reflects the identity of each nation and society, while being free of discrimination or denial of others. Thus, forms, methods, and expressions of identity and knowledge are now being referred to as

"intangible cultural heritage" (Toshmatov U., Isakulova N., 2014; Rajabov. I., 2019).

Cultural heritage is broadly categorized into two major branches: intangible cultural heritage and tangible cultural heritage. When an aspect of folk creativity is directly connected with material elements, it is considered tangible heritage. Conversely, if it is directly related to creative practices and immaterial values, it is classified as intangible cultural heritage. UNESCO began implementing programs for the preservation of intangible heritage in 1989, starting with recommendations on the "Safeguarding of Traditional Culture and Folklore" (The issue of "protection of traditional culture and folklore").

In 1994, it launched the "Living Human Treasures" program, followed by the 1999 initiative "Masterpieces of the Oral and Intangible Heritage of Humanity". Subsequently, the term **"Masterpieces of the Intangible Cultural Heritage"** was adopted more broadly, and comprehensive activities were initiated.

Uzbekistan ratified the Convention for the Safeguarding of the Intangible Cultural Heritage in 2007 and became a member in 2008. In 2009, a special law was adopted, and in 2010 the Cabinet of Ministers developed a national program. One of the main objectives was to integrate the concepts and practices of intangible cultural heritage into the education system (Toshmatov U., Isakulova N., 2014, 11).

As part of this program, countries proposed their most unique cultural elements. After evaluation by a special commission, candidates were selected annually. To date, Uzbekistan has contributed the following 15 items to the list:

2001 – "Boysun Cultural Space"; 2003 – "Shashmaqom"; 2009 – "Katta Ashula" and "Navruz Celebration"; 2014 – "Art of Askिया" (Wit and Humor); 2016 – "Palov and the traditions surrounding it"; 2018 – "Margilan School of Crafts: Atlas and Adras Weaving"; 2019 – "Khorezm Dance – Lazgi"; 2020 – "Miniature Art"; 2021 – "Art of Bakhshi" (Folk Epic Narration); 2022 – "Traditional Sericulture"; 2022 – "Storytelling traditions of Nasreddin Afandi"; 2023 – "Ceramics of Uzbekistan"; 2023 – "Art of Tazhib" (Illumination and Decorative Art); 2023 – "Iftar and its Social-Cultural Traditions"; 2024 –

“Craftsmanship and Performance of the Rubab Instrument”.

This article focuses mainly on the music-related programs, specifically Shashmaqom, Bakhshi art, Katta Ashula, and Khorezm dances (Lazgi).

UNESCO-recognized ICH programs often involve performing arts, encompassing music, spoken word (lyrics), dance, theatrical arts, and folk games. In terms of performance art, two major directions are recognized: folk creativity (folklore) and classical performance traditions. The former relates to the collective, mass traditions of folk art, while the latter reflects individual artistic creativity in the classical music tradition. These two directions of performing arts represent diverse genres and rich traditions of musical creativity and performance. They include traditional music (instrumental and vocal), dance and performance arts, and elements of folk games.

In Uzbekistan's National List of Intangible Cultural Heritage, many performance-based musical forms have been recorded as leading components. These include: Shashmaqom, Khorezm Maqoms, Fergana-Tashkent Maqom traditions, Dutor and Surnay musical paths, Art of Bakhshi, Katta Ashula, Suvora, Mavrigi, Classical songs and Yallas, Feruz, Ushshoq, Tanovar, Ceremonial songs, Khal-fachilik (female performance traditions), Folk games (for children and adults).

Great attention is paid to the art of Maqom, Khorezm dances (Lazgi), and Bakhshi art as the largest forms of intangible cultural heritage.

Maqom is the leading genre of Uzbek classical music. “Maqoms are structured musical complexes created in a specific order... they are the encyclopedia of national music” (Rajabov. I., 2019, 19). In 2018, President of

Uzbekistan gave special attention to the maqom art, leading to large-scale initiatives, the establishment of educational programs, and the organization of prestigious national and international forums, including the International Maqom Art Forum in Shakhrisabz (2018) and in Zomin (2024).

Khorezm dances (Lazgi) are a unique expression of the national values and traditions of the Uzbek people. Lazgi, as a musical and dance form, plays a key role in preserving ancient values and uplifting spiritual life.

Bakhshi art is considered a historical oral source that encapsulates the centuries-old traditions of various peoples. Today, great attention is paid to this tradition, and International Bakhshi Art Festivals were held in Termez (2019), Nukus (2021), and Gulistan (2023). Through these festivals, not only was Uzbekistan's national heritage celebrated, but it was also presented to the global audience. In conclusion, all art forms listed in this heritage inventory are unique treasures and great legacies.

Their preservation, research, and transmission as spiritual values from the past to the present confirm their cultural significance. The attention and opportunities being provided serve to protect and pass on the authentic values of each nation to future generations. As long as such heritage is practiced in people's creative lives, it will continue to evolve with the spirit of the time and reflect the national traditions.

Therefore, emphasizing folk heritage, reviving ancient traditions, enriching our spiritual world in line with the demands of the modern era, and educating the new generation based on these values are the enduring mission and relevance of intangible cultural heritage.

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ON THE INTERACTION OF MUSICAL CULTURES IN THE MUSICAL LIFE OF UZBEKISTAN (A CASE STUDY OF THE KOREAN ETHNIC GROUP)

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Abstract

This article examines the work of contemporary Uzbek composers in the context of addressing the song and folklore heritage of the Korean diaspora in Uzbekistan. The study of the interaction of Uzbek-Korean cultures is analyzed from the point of view of historical factors of the development and assimilation of Korean culture in Uzbekistan, as well as by the method of musical analysis of the piano rhapsody “Arirang” on Korean themes by Akmal Safarov. The above study allows us to identify complex specific, typological and similar features of the synthesis of the two cultures as a formative source of rapprochement and strengthening the spiritual and friendly ties of the multinational people of Uzbekistan.

Keywords: *cultural interaction, cultural interpenetration, Korean folklore, synthesis, symbiosis, arirang, musical instruments*

The interaction between Uzbek and Korean cultures is one of the underexplored subjects in Turkic musicology, intrinsically linked with the formation of national musical identities. The dialectic of this interaction is reflected in the gradual expansion of mutual influence and the increasing organic synthesis of the two “worlds.”

It is well known that the history of strong friendship between the Uzbek and Korean peoples began nearly 90 years ago, dating back to the fateful year of 1937, when Korean settlers were forcibly relocated to Central Asia. The people of Uzbekistan, known for their heartfelt generosity, warmly welcomed the displaced Koreans, offering shelter and

support despite the hardships of the time – sharing even their last piece of bread. Thanks to their diligence, resilience, and strong will, as well as the similarities in mentality and values between the two peoples, Koreans found a second homeland on Uzbek soil.

Historically, Korean culture has become an inseparable part of the multicultural society of Uzbekistan. Today, Uzbekistan is home to the largest Korean diaspora in Central Asia, making a significant contribution to the region’s cultural development. Moreover, the Korean population, like all ethnic minorities in Uzbekistan, enjoys full support and conditions for the revival, preservation, promotion, and development of their

national culture, language, traditions, and customs. Dozens of Korean cultural centers operate across the country, serving as platforms where cultural figures and artists realize their potential. These centers regularly host international events, concerts, festivals, conferences, creative evenings, and cultural exchanges, becoming hubs of attraction and mutual enrichment for both Koreans and Uzbeks. Social and historical processes in public life have also found their reflection in the musical creativity of Uzbekistan. The evolution of Korean-Uzbek folk music traditions and the strengthening of diplomatic and cultural exchanges between Uzbekistan and the Republic of Korea have deeply influenced the artistic orientation of modern Uzbek composers. Throughout the prolonged historical assimilation of Korean culture in Uzbekistan, the works of early Korean composers have sparked scholarly interest. These include symphonies and Korean songs by Won Do Ik, and pieces by Pak Yong Din such as a Korean Suite for Uzbek folk instrument orchestra, field recordings of Korean folk melodies from Uzbek kolkhozes, and original Korean songs written in both Korean and Uzbek contexts – such as “Song about Chirchik,” “Syr Darya,” “Harvest Song,” “Rice Collector,” “Girl Picking Cotton,” “The Joyful Courier,” “Youth,” and others. In observing the work of contemporary Uzbek composers, it becomes evident that their growing fascination with Korean folk melodies has led many to adopt Korean themes as the foundation for new compositions. These include *Two Poems on Korean Themes*, the *Fourth Symphony* by Khabibulla Rakhimov, *Five Pieces for Chamber Orchestra on Korean Folk Melodies*, the *Fourth Piano Concerto* by Rustam Abdullaev, and a ballet titled *Farhad and Sonnyeo*, co-created by choreographer Margarita Khan and composer Khabibulla Rakhimov, inspired by an ancient Korean legend of the Seven Fairies. Gentle and refined in lyrical expression, tender in its melodic plasticity, and unhurried in its vocal refrains, the well-known Korean folk song “Arirang” represents a “foundational model” of the Korean musical tradition worldwide. Its initial, repeatedly echoed three-note motif (re–mi–re–mi–sol) is familiar even to many Uzbeks. The melody of “Arirang” is so simple yet distinctive that

it has gradually permeated the cultural consciousness of Uzbek society. Uzbek composers such as Rustam Abdullaev (*Three Miniatures on Korean Themes for String Quartet*) and Khabibulla Rakhimov (*Fantasy for Uzbek Folk Instrument Orchestra – “Arirang”* and *Arirang Jozibalari*) have incorporated the theme into their works. One of the most compelling examples in the genre of piano rhapsody is *Rhapsody “Arirang” on Korean Themes* by new-generation composer Akmal Safarov on Korean folk melodies. The deepening friendship between the peoples of Uzbekistan and Korea, and the strengthening of international relations between the two countries, inspired the composer to study Korean musical culture – its songs, customs, traditions, cuisine – and ultimately to create musical compositions based on Korean folk melodies.

For the thematic foundation of his rhapsody, A. Safarov turned to Korean folklore, specifically the famous songs “Arirang,” “Kkachi Seollal,” and “Doraji Taryeong.” Given the fact that “Arirang” has countless interpretive variants, the composer selected the most well-known and unifying version – familiar to ethnic Koreans worldwide, including the Korean minority in Uzbekistan. He thus titled his new composition *Rhapsody “Arirang” on Korean Themes*.

Due to the epic nature of the rhapsody genre, which resists rigid structural constraints, the composition unfolds in a single crescendo-like movement with three main sections and a dynamic reprise. Each section corresponds to one of the original folk melodies. The thematic development of each melody, along with their sequential progression, forms the structure A–B–C–A1. The overall presentation of themes resembles a set of variations. The rhapsody adheres to classical compositional principles, featuring structured meter, tonality, and a reliance on diatonic, pentatonic, and anhemitonic scales – highlighting the modal distinctiveness of Korean melody.

The piece begins with a harmonized version of the main “Arirang” theme, presented in a slow, measured tempo that sets the tone for an ongoing process of motivic development. The chordal texture lends the introduction a majestic and poetic quality.

Throughout the rhapsody, broken chords, trills, ascending coloristic passages, and rhythmic fragmentation imitate the timbral quality of the Korean traditional zither-like instrument *gayageum*, which shares similarities in sound with the Uzbek *qanun*. Rather than introducing a traditional dance section, the composer incorporates two thematically new yet intonationally related folk songs into the middle section.

The first, “Kkachi Seollal” (까치 설날), is a festive calendar-ritual song traditionally performed during Lunar New Year celebrations in Korea. It symbolizes the arrival of spring and the hope for prosperity. The word “kkachi” means “magpie” in Korean and is considered a harbinger of good news. According to legend, if a magpie appears before the New Year, it brings happiness and luck. The song itself is childlike in joy and innocence, leading into a livelier tempo.

The second, “Doraji Taryeong” (도라지 타령), is a traditional Korean folk song dedicated to the doraji flower (Korean bellflower root), symbolizing beauty and resilience. The lyrics

often evoke nostalgia and portray the simple yet rich life of the Korean people. This song is a vital part of the Korean cultural heritage and is frequently performed at public events.

The musical intensification of “Doraji Taryeong” leads to the climax of the entire rhapsody – a dynamic reprise. The once calm and poetic “Arirang” theme swells into a vibrant rhythmic progression, culminating in an emotionally charged and dramatic conclusion. This musical transformation symbolizes the spiritual journey of overcoming adversity and reaching the symbolic peak of the “Arirang” mountain – a sacred metaphor for happiness, freedom, and prosperity.

Thus, this work exemplifies how contemporary piano music in Uzbekistan, through the expanding interaction with world cultures, continually evolves in style and expressive depth. Most importantly, the synthesis of two distinct traditions within this composition showcases the unique national characteristics of both Korean and Uzbek cultures – interwoven harmoniously in an artistic dialogue of the Eastern world.

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“ARIRANG” MELODY-A PRECIOUS SOURCE OF THE MUSICAL CULTURE OF KOREANS IN UZBEKISTAN

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Abctract

This article explores the famous traditional Korean melody “Arirang,” its historical function and dissemination in Uzbekistan. The song is studied from a holistic perspective using an integrated research methodology based on historical, ethnographic, poetic, cultural, and sociological analysis. The presented study allows the identification of specific, typological, and emotionally expressive features of Korean vocal art as a unique and artistically valuable layer of musical culture functioning in modern Uzbekistan.

Keywords: *traditional Korean folk song, musical folklore, style, rhythm, poetics*

The melody “Arirang” symbolizes the essence of Korean culture. Transmitted from generation to generation, it is an important part of the national heritage and an unofficial anthem that unites ethnic Koreans across the world. For every Korean, hearing “Arirang” is a reminder of their roots, traditions, and unity. The melody is so simple yet distinct and memorable that it is easily recognized by people of various nationalities living in Uzbekistan and other countries worldwide.

In the context of Uzbekistan’s cultural enrichment and exchange, music plays a critically important role. “Arirang” has attracted the attention of many Uzbek composers, which is reflected in works such as *Three Miniatures on Korean Themes* for string quartet and *Fourth Concerto on the Theme “Arirang”* for piano and orchestra by Rustam Abdullaev; *Fantasy for Uzbek Folk Instru-*

ment Orchestra – “Arirang” and *Arirang Jozibolari Variations* by Khabibulla Rakhi-mov; and *Rhapsody “Arirang”* for piano by Akmal Safarov for alto dutar.

The word “Arirang” (Korean: 아리랑) refers to a fictional mountain pass that must be crossed to reach a summit of the same name. The pass symbolizes the challenging path that Koreans must overcome to attain happiness, prosperity, and freedom. The song’s history spans over 600 years and is tied to the legend of two lovers, Sonbu and Riran. Conveying longing, the struggle for justice, and the desire for happiness, the song has evolved into dozens of versions. Depending on the region of the Korean Peninsula, there are various types of “Arirang,” the most well-known being: 정선 아리랑 (Jeongseon Arirang), 밀양 아리랑 (Miryang Arirang), 강원도 아리랑 (Gangwon-do Arirang), 상주 아

리랑 (Sangju Arirang), 해주 아리랑 (Haeju Arirang), and 진도 아리랑 (Jindo Arirang). Another widely recognized version is 경기 아리랑 (Gyeonggi Arirang), also known as 구아리랑 (Gu Arirang), which gained popularity after the release of the silent film.

Arirang in 1926.

Among Koreans in Uzbekistan, this version is considered the most classical and authentic, as it does not reference a specific region in its title. It was this particular version that was brought to Uzbekistan by the 1937 Korean resettlers. Having endured the hardships of survival in a new land, this song became a symbol of the national spirit of the Korean people. Transmitted orally from older to younger generations, it was traditionally sung during labor and continues to be performed at three of the most important Korean life events: 결혼식 (Kyeolhonsik – wedding), 아스안디 (Asyandi – a child's first birthday), and 한가비 (Hangabi – the 60th anniversary of one's parents).

The main refrain “Arirang, Arirang, Arariyo” does not carry a literal meaning, which makes the song especially open to creative interpretation. Nevertheless, its theme generally reflects sorrow, parting, reunion, and love. As seen in the sheet music, the melody of “Arirang” is lyrical and flowing, composed in a calm tempo and built upon the tones of the major pentatonic scale. The song is typically performed in a 3/4 meter (*semachi*), with a dotted quarter note and triplet eighths, and a stepwise motion of quarter notes that creates a sense of smoothness and lament. The melodic line usually spans within one octave, which is characteristic of folk music and aids memorability. Its opening three-note motif (D–E–G) has historically become a true musical genetic code for Koreans worldwide. In Uzbekistan, this motif has become a part of the broader musical culture of the Uzbek people. As ethnic Koreans have become an integral part of Uzbek society, Korean culture has, over the past decades, significantly influenced the collective consciousness. Today,

the public is familiar with Korean cuisine, customs, and especially musical culture. In musical art, when “Arirang” is played, the Uzbek people immediately recognize its origin and are drawn to it. Its Eastern uniqueness attracts listeners – particularly the Uzbek audience – who respond intuitively to the melody's spirit.

Based on the analysis of the Korean traditional folk song “Arirang,” it can be concluded that, despite the deep cultural integration between Koreans and Uzbeks, the Korean people in Uzbekistan have successfully preserved the originality of their traditional musical heritage. The unique features of their musical language are reflected in the following:

1. The concise and expressive melodic structure;
2. Use of pentatonic scale organization;
3. Dominant rhythms in 3/4 time or triplet-based 6/8 time, alternating long and short durations;
4. A uniform, calm tempo;
5. Repetition and cyclical phrasing;
6. Lyrical content based on Korean legends, in the Korean language.

Today, thanks to the state's support for the Association of Korean Cultural Centers, the traditional folk song “Arirang” continues to thrive through the Korean choral movement, which occupies a unique place in the cultural life of Uzbekistan. This movement contributes significantly to the preservation and development of Korean national culture and art. In solo vocal performance, “Arirang” continues to be promoted by winners of national and international competitions such as Irina Nam, Magdalena Kim, and Honored Artist of Uzbekistan – Galina Shin. For bearers of Korean culture, singing this song is more than performance – it is a living dialogue with the past, from which strength and ancestral wisdom are drawn. Meanwhile, Uzbeks are increasingly receptive to the distinct melodies that echo the spirit of the Far East, the philosophy of Confucianism, and the inner world of Buddhism.

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"MUQIMI" A MUSICAL DRAMA BY TOKHTASIN JALILOV AND GEORGY MUSHEL

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Abstract

This article is devoted to the process of formation and development of Uzbek musical drama theater art. It discusses the musical drama «Muqimi», written by the People's Artist of Uzbekistan, bastakor Tokhtasin Jalilov, and the Honored Artist of Uzbekistan, composer Georgy Mushel. It is noted that "Bayot", "Iraq" and "Navo" are used to depict the spiritual world of the characters in this stage work. Additionally, therma, lapar, ritual songs, yalla, and dance tunes are used to illuminate the domestic scenes. The tragedy and inner feelings of the leading actors are vividly depicted in songs such as «Kor'sutsimagay», "Oshkor olgay sirim", and "Kokand Ushshoggi". Poems by Muqimi, such as "Navbahor", "Ul kun janon", "Zoru shaydo aylading", "O, chehrasi tobonim" and "Muncha ham", were used in the drama. In particular, the performed works will be considered.

Keywords: Theater, Musical Drama, Music, Visual Arts, Dance, Muqimi, Ghazal, Murabba', Mukhammas, "Bayot", "Iraq", "Navo", "Bog'aro", "Kokand Ushshoghi"

The art of theater is a vibrant process. If one delves into the annals of history, its origins can be traced back to ancient times. In his book on the formation and development of theater art from antiquity, renowned Uzbek musicologist Akhmadjon Jabbarov provides the following evidence: "Those who endeavored to stage meaningful performances and achieved commendable results were recognized by the ancient Greek people (in the state of Hellas) as theater" (Jabbarov, Ahmadjon. 2000, 11). It is no exaggeration to say that theater is a synthetic genre, amalgamating various art forms such as dramaturgy, music, visual arts, and dance.

To date, numerous reviews, articles, books, and research papers have been penned

by musicologists and theater experts on the evolution and development of Uzbek musical drama theater art.

For those who study music, it is well-known that during the 20th century, many musical works were composed by creators (playwright, bastakor and composers) to honor the creative legacy of historical figures, particularly renowned writers and thinkers associated with the art of music. Notably, musical dramas such as "Muqimi", "Mahtumquli", "Navoi in Astrabad", "Zavqi", "Mashrab" and "Nadirabegin" deserve mention.

When considering Mozi, numerous historical figures who lived and created during the 19th and 20th centuries come to mind.

Regrettably, not all of them can serve as subjects for drama writing. For a playwright to craft a play about a historical figure, they must first construct a plot based on the figure's life, creative endeavors, societal standing, and dramatic struggles.

As quoted by the Russian scientist G. Lenoble, "It is impossible to create the image of a real famous person with all his historical significance on a historical-biographical basis. The image of the hero should be intertwined with the image of the era, people, country, and the social forces that elevated the individual to the level of a historical hero in the literal sense of the word" (Lenoble, G., 1960, 272). Only then will the character in the stage work become believable, interesting, and deeply resonate with the viewer.

A documentary play about the renowned poet Mavlono Muqimi, after whom the theater "Tabarruk" was named, premiered at the end of 1953. This performance holds a significant place in the theater's history. The musical drama was crafted based on the play by the acclaimed writer Sabir Abdullah. People's Artist of Uzbekistan, composer Tokhtasin Jalilov, wrote music inspired by Uzbek folk tunes, while Georgy Mushel, a distinguished artist and composer of Uzbekistan, was tasked with writing piano scores and adapting the tunes for a symphony orchestra. Thus, the musical drama "Muqimi" was presented to the audience through the collaboration of these three great artists.

It's worth noting that this work was initially presented as a performance, not a musical drama. One of the main reasons for this is that the stage director Mannon Uyghur chose Razzaq Hamroev for the role of the main character, Muqimi. It was a novelty in the history of musical drama that the actor did not sing.

"Mannon Uyghur chose R. Hamroev, a master of words, who is well-versed in the art of poetry and Muqimi's work, rather than casting a singing actor, and they were not mistaken. The heart of Muqimi sang, not himself. After all, Muqimi's words, ghazals, jokes, and colorful emotions sounded like music in the language of R. Hamroev" (*Uzbek State Musical Theater Named After Muqimi*. 16), as explained in the album dedicated to the 50th anniversary of the Uzbek State Musical Theater named after Muqimi.

Candidate of Philological Sciences, Associate Professor Otabek Zhoraboev, also acknowledges these opinions: "... it is no secret that the musical drama is one of the most sensational stage productions of the musical drama theater named after Muqimi, and the image of Muqimi, brought to life by the famous artist Razzaq Hamroev, has remained in people's minds for a long time" (<https://ziyouz.uz/ilm-va-fan/sanat/uchituguk-dastrumol-razzoq-hamroev/>; 9).

Renowned musicologist Akhmadjon Jabbarov, in his book "Music Drama and Comedy Genres in the Creativity of Uzbek Composers", states: "The image of the main character, Muqimi, is depicted with two contrasting characteristics of instrumental music and monologues. The monologues are composed in the recitative style of the "katta ashula". He does not sing arias or songs except for critical monologues" (Jabbarov, A. 2000, 121). These comments from the respected scientist appear to pertain to the drama that has been staged for the first time.

In the initial shows, Razzaq Hamroev and Mahmudjon Gafurov, later succeeded by Talibjon Badinov and Turgun Beknazarov, skillfully performed the role of Muqimi. In the role of Obidakhan-Ofarin, Etibor Jalilova and Farogat Rahmatova initially performed, later succeeded by Naima Polatova and Odinakhan G'azieva.

After a certain period, Razzaq Hamroev revived the play "Mavlano Muqimi". Specifically, in 1967 and 1980, the work was reintroduced into the theater repertoire. Muqimi was portrayed in a new interpretation. This time, the director aimed to discover the poet not only in verse but also in prose.

This musical drama combines words, music, dance, and stage movements. The number of musical scenes in the play amounts to thirty-nine. At this juncture, it is necessary to acknowledge that Tokhtasin Jalilov and Georgy Mushel have effectively and appropriately utilized musical tones.

Examining the score of the musical drama "Muqimi" by Sabir Abdulla, the play consists of four large scenes and seven smaller scenes. The score of "Muqimi" is multifaceted, enriched with various "musical portraits" including a monologue, a song, a katta ashula, a terma, a yalla, a duet, a trio ensemble, a mass choir, and dance scenes.

Mahmudjon Tojiboev, People's Minister of Uzbekistan, who was active in promoting Mumtaz music on the Internet with his on-line classes, recalled the following about the song "Bog' aro": "Many people think that it is Muqimi's ghazal, let's clarify that. It has nothing to do with Muqimi's work. Only for the musical drama "Muqimi", poet Sabir Abdullah, may God have mercy on him, wrote this poem and gave it to brother Tokhtasin. It was beautifully composed, and among our people, artists such as Abdullajon Okhunov and Mahmudjon Gafurov performed it skillfully. In addition, our nation's favorite hafiz, People's Artist of Uzbekistan, Murodjon Akhmedov, performed this song very beautifully.

As the teacher-artist continued his comments, "In the Kuva district of the Fergana region, and then in the city of Fergana, many master artists turned to this song, and it became very popular. Therefore, in my opinion, such chants can be included in the composition of status without hesitation. Shashmaqom itself was enriched by the creations of such sensitive composers.

Now, if we consider the poem "Bog' aro", one of the reasons it was mistakenly attributed to Muqimi is that poets often used their names or pseudonyms as signatures at the end of their poems. Focusing on the verses:

*Each crimson bloom within these walls,
a drop of blood so pure,*

*The nightingales, their songs resound,
my saga to endure.*

*Let not a foe within these gates, my city's
peace disrupt,*

*Though wine may flow, my spirit's flame,
you must not interrupt.*

*In whispers 'mongst companions dear,
your legacy they'll handle,*

*For in the dark, your name alone, burns
bright – a steadfast candle.*

The composers who collaborated on the musical drama "Muqimi" adopted a creative approach in portraying the inner feelings and images of the main characters. The roles of

Mukimi and Obida Khan are sung at the beginning of the play, expressing the love feelings of the young characters.

Tokhtasin Jalilov and Georgy Mushel, who were partners and shared a similar vision, effectively utilized musical samples to express the general situation and moods in the «Introduction», which served as a prelude. The opening of the curtain with the melody "Navo" and the sounding of the melody "Chorgoh" on a solo flute are testament to this. Serohang fulfilled this task to the fullest extent possible with the rich possibilities of Uzbek folk music.

Tokhtasin Jalilov used the "Galdir" curtains from his favorite Uzbek folk songs as a basis for the "Oshkor" song performed by Obidakhan in the "Muqimi" performance. The public scenes, which are crucial for the musical drama, were successfully staged. Obidakhan's musical "portrait" is also noteworthy. His first and second arias are imbued with the sounds of a heart filled with sadness and pain.

It's worth noting that more statuses were used to portray the spiritual world of the characters, and terma, lapar, ritual songs, yalla, and dance tunes were used to illuminate domestic scenes.

The musical drama "Muqimiy", co-authored with Tokhtasin Jalilov and Georgy Mushel, draws upon the heritage of Uzbek music for inspiration. The famous poet's ghazals "Oshkor olgay sirim", "Navbahor", "Ul kun janon", murabbas "Zoru shaydo aylading", "Ey, chehrasi tobonim" and mukhammas "Muncha ham" were effectively utilized in the drama.

In the drama "Muqimi", there is a harmonious balance between dialogue and music. The authors of the musical drama approached the topic of status creatively, resulting in meaningful, artistically bright, and appropriate arias. Thanks to the efforts of the creators – Sabir Abdulla, Tokhtasin Jalilov, and Mushel, the character of Muqimi is portrayed as one of the most vibrant characters in this musical drama.

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MUKIMI AND THE 20th CENTURY BASTAKOR ART

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Abstract

The words of the poet Mukimiy are found in many classical songs, lines of yalla, ashula, kattashula, makams, as well as in artistically perfect works of Uzbek bastakors. In support of our opinion, we will cite the names of Imomjon Ikromov (1891–1980), Jurakhon Sultanov (1893–1965), Tokhtasin Jalilov (1896–1966), Yunus Rajabi (1897–1976), Otavali Nurudinov (1900–?), Mukhtorjon Murtazoev. (1909–1994), Muhammadjon Mirzayev (1913–1999), Fakhriddin Sodiqov (1914–1977), Komiljon Jabborov (1914–1975), Saidjon Kalonov (1914–1972), Dadali Soatkulov (1917–1985), Fattokhon Mamadaliev (1923–1999), Orifkhon Khoshtamov (1925–2002), Eson Lutfullaev (1935–2000).

The article presents an analysis of classical songs, yalla, ashula, kattashula, makam styles, as well as works of Uzbek bastakors in the Uzbek musical art of the twentieth century.

Keywords: *bastakor, hafiz, poet, ghazal, song, music, culture, genre, poetry*

Uzbekistan is a homeland of very ancient and unique musical values. The melodies and songs of this land, the influential musical heritage and its integral part, thoughts, legends and traditions, and substantiated scientific views, have always attracted and continue to attract the attention of the people of the world with their refined attention. Considering these values as a whole heritage, a common system, and studying the order and regulations underlying it is a priority task for musicologists, which requires a broad and comprehensive study of the sacred Uzbek national musical culture on the basis of reliable evidence across a vast time and space.

As the literary scholar Ghulom Karimov, whose services in studying the legacy of the famous poet and bringing it to the wid-

er public are commendable, admits: “When working on Mukimi’s poetry, he paid particular attention to the issues of meter, rhyme, and alliteration, which ensured its resonance and musicality. He was perfectly aware of the rich, colorful seas of aruz” (Mukimiy. 1974, 20). Another reason for this is that one of the main factors is that the structural form of the square genre was close to folk songs and chants. This is because Mukimi’s poetry consists of quatrains, the rhyme system, and the comprehensive correspondence of meter measurements are observed.

The famous Russian historian Mikhail Alibekov, in his article entitled “Domestic Life of the Last Khan of Kokand Khudayorkhan” (“Домашняя жизнь последнего Кокандского хана Худаярхана”), published

in the collection “Annals of the Fergana Region”, cites several poetic texts sung by the maids of the palace of the Khan of Kokand Khudayorkhan. The author gives examples of songs about the grief of the captive maids, and it is noteworthy that four of them are ghazals and ghazals by Mukimi. One of them begins as follows: (Alibekov M., 1903, 104, 106, 108).

The first stanza, “Ul kun jonan” – is performed by hafiz under the names “Kurd”, “Kucha bogi I”, “Ferganacha jonan”, “Aromijan”. The second stanza, known as “Konglim sandadur”, became known and popular through such songs as “Andi sandek”, “Tanavor II”, “Uzgancha”, “Yolgiz”, “Azim Darya”. The last ghazal is a ghazal under the title “Kelding” and has been sung to its full extent by hafiz.

According to Professor Ghulom Karimov, who founded the study of Mukimi, “... It has become known that Mukimi gained fame as a poet earlier than we thought, that is, in the mid-70s, and his works were widely distributed among the people. Because the harem of Khudoyorkhan existed as an “ornament of the khan’s palace” until 1876, that is, until the collapse of the Kokand Khanate, and was then dismantled” (Karimov G’ulom. 1970, 55). The examples given above indicate that Muqimi gained popularity not only among the people but also within the palace.

In turn, there is a need for an analytical study of classical musical examples created by composers to the poems of Mawlana Mukimi. For this reason, we found it necessary to dwell on some of them.

The famous composer Tokhtasin Jalilov, who has taken his place in the musical art of Uzbekistan, has repeatedly turned to the poems of Mukimi. The creativity of the master artist was fruitful, and throughout his career, along with composing music for various small genres – songs, chants and dance tunes, he also turned to musical drama genres.

According to the precise and bold description given by musicologist Ravshan Yunusov: “Thanks to the extensive creativity of Tokhtasin Jalilov, a world-renowned expert on the musical traditions of the Fergana Valley, the new-age Uzbek national melodies, songs, chants, and music composed for especially meaningful musical drama performances began to resound throughout the concert halls and prestigious theater

stages of our republic” (Yunusov Ravshan. 2005, 14).

Most of the musical samples written by the composer for this musical drama have been performed by artists many times and presented to the general public. Among these creative works, the song “Ol Khabar” occupies a special place. This work by T. Jalilov is considered one of the most artistically perfect musical samples. By the way, the main source of the song “Ol Khabar”, the duet of the two main characters, was taken as the basis for “Otmagai Tong”. The comments made by Doctor of Arts, Professor Tokhtasin Gafurbekov about this are noteworthy: “This miraculous song, which fully reveals the true essence and melodic images of the main characters, is based on the famous (especially in the interpretations of teacher F. Mamadaliev) folk song “Ol Khabar”, which T. Jalilov gave such a subtle touch that even today most performers do not notice this process” (G’ofurbekov To’khtasin. 2019, 191).

The Hafiz performed the melody lines in a more compact manner, with very high peaks. The masterful Hafiz was able to capture the high peaks without any difficulties. He approaches the melody and poetic verses very skillfully, that is, the phrases are performed in full by B. Faiziev. Despite the large range of the melody, the artist manages to bring it to its full potential. This, in turn, requires great skill from the performer. If the artist does not have a wide breath, performing in this interpretation will certainly be difficult.

Since the work was performed for recording on a record, the speed of performance is also heard to accelerate in order to catch up. In our opinion, since there is a time limit on the record, Berkinboy Faiziev did not have the opportunity to perform freely. Perhaps this is why most of the repetitions between the verses were removed. We do not know how the artist performed it in a live performance (i.e., not for the record – N. K.).

Unfortunately, this example is almost forgotten today. The song “Ol Khabar” performed by Berkinboy Fayziev is almost never broadcast on television and radio broadcasts, which are considered mass media. In a word, it has disappeared from the repertoire of artists. When talking to some teachers who

teach traditional singing, even this example of performance seemed new to them.

Most people in the arts know “Ol Khabar” well under the name of Fattokhon Mamadaliev, who occupies a bright place in the history of Uzbek classical music.

It is among his works that the song “Ol Khabar” is notable for revealing new facets. This example, which the famous hafiz and composer revived, is like his own work and has become indelibly imprinted in the musical heritage.

In Fattokhon Mamadaliev’s performance, words such as “turganmikin”, “korganmikin”, “oltirganmikin”, “topshirganmikin” are pronounced in syllables. He decorates each letter with a stroke while stretching it out. He interprets the words with a melancholic tone.

In our opinion, this change was made intentionally, adapted to singing in the avjda direction, and when performed in the avjda and stretched out in the upper frets, the meaning of the word seems to change, which is why we are convinced that the musician-composer also creatively approached the phrases when dividing the syllables of the word.

The composer-hafiz skillfully moves from high peaks to low pitches through a complex performance technique (bars 121–138). The main “mi” support is confirmed.

This sample, known in Uzbek folk music as “Kalandar IV”, “Ol Khabar”, is performed not only as a song and instrument, solo performance, but also in interpretations adapted for chorus and marching. “Ol Khabar” performed by the Dutorchi Girls’ Ensemble is a vivid example of this. This song in their performance was interpreted on the basis of

a different melody. In the sample performed by the girls in the ensemble, the words were clearly pronounced, each phrase was complete, and the melody was appropriate. The laments and cries, which are considered musical decorations, were used in moderation.

The song “Ol Khabar” became known and popular among the people due to the singing of Fattokhon Mamadaliev. This work of art reached its peak in his interpretation and was completed to such a degree that Fattokhon Mamadaliev is still recognized as the author of the work. The main reasons for this are:

- considerable complexity of the method;
- performance style excellence;
- range width;
- unique melody development;
- restrained character;
- special moans (mungli);
- division of words into syllables;
- each byte is repeated twice.

When most hafiz shorten the text of the song and adapt it to their own needs, the main purpose of the poet often remains hidden, and Mukimiy’s ghazal “Aqlu Khush” is one such example. The text of this word was performed in connection with the songs “Ilgor”, “Chorgoh IV”, “Kalandar IV”.

In conclusion, the fact that Mukimiy’s ghazals, parogars, and muhammas created melodies, songs, yallas, and songs based on the melodies of the Fergana-Tashkent maqom routes by composers who lived and worked in the 20th century shows that they have deeply penetrated Uzbek folk music. This, in turn, determines the heights achieved in Uzbek compositional creativity thanks to the great poet.

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ON THE MUSICAL VIEWS OF UZBEK EDUCATORS IN THE FIRST HALF OF THE TWENTIETH CENTURY

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Abstract

The enlighteners of the first half of the twentieth century were thinkers and figures of encyclopedic knowledge. Regardless of the field of activity, their main goal was to build a new social consciousness based on national and universal values and the achievements of modern science. These talented scientists, writers, poets and playwrights left a significant mark on history, literature, music, mathematics, oratory and other areas. In general, the scope of creation resembles the encyclopedists of the past. From this point of view, a valuable aspect of the great spiritual heritage of thinkers for us is that it contains organically interconnected musical, philosophical, historical, scientific-theoretical and practical aspects.

Keywords: *music, science, scientist, theory, form, practice, complex, rhythm*

One of the unique monuments inherited from Fitrat in the matter of rhythm is the presence of Shashmaqom methods recorded by Father Jalal and among them the existence of large samples of our classical music such as “Se usul” that have reached us. Only the rhythmic formula of Se method is given in the book of Fitrat. But the work based on it is not found in any of Shashmaqom’s music collections. Five of the se usul tunes were suddenly left out of the tanbur line copies. It is clear from their comparison that Fitrat, as a meticulous scientist, did not ignore any evidence of scientific importance.

When it comes to the issue of form, Fitrat gradually moves beyond theoretical views and towards practical sciences (“oral theory”). The

literary appearance of these forms explains the structure of a single large complex - Shashmaqam, consisting of small songs, entire maqam groups and their sum. The scientist explains the boundary between large and small musical forms in connection with the definition of the concepts of akha and akhacha.

“The shashmaqam has separate akhlaas. These akhlaas are not played together with the maqams, but are played separately (chalina), but each of them starts from the fret of a maqam and continues like that, so they are considered akhlaas of that maqam. All of these akhlaas are akhlaas” (Fitrat. 1993, 22).

At this point, the valuable aspect of Fitrat’s doctrine for us is that it sees the Shashmaqam and its internal structure, which have been established in practice, as a whole. Indeed,

by the 19th and early 20th centuries, Shashmaqam as a musical genre had developed in two main directions. The first was in the form of stable (closed) groups introduced among the elite. Changing it was considered unethical. The second was in the form of an unstable (open) system – a performance program – used among the masses. Musicians freely introduced it at meetings, weddings, or other gatherings, depending on the circumstances.

Without dwelling on the internal structure of the original Shashmaqam and its subsidiary layers, Fitrat divides the complex into two relatively independent sections and presents its general content. It is more complete and complete than the lists in the treatises and treatises, and is a valuable example for understanding the Shashmaqam equivalents that emerged in later periods. This document plays a very important role in understanding the foundations of Uzbek classical music.

The second part of Fitrat's book is devoted to historical issues. One of the internal chapters of the part is called "A look at the history of our music. Turkish music" and it briefly and concisely reflects various aspects of our musical culture related to social life. History, science, religious and secular views, worship and rituals, literature, poetry and other issues are covered.

The history of Turkish music begins with the pre-Islamic era, the era of the Turkic khagans. The core of musical ideology is the elaboration of the three first common concepts: *bakhshi - uzan - köbiz* (Fitrat writes these words together with a hyphen), and attempts to demonstrate the contribution of the Turkic world to Islamic culture. This helps to understand the trilingual (Arabic, Persian, Turkish) nature of Islamic civilization more deeply.

Another national enlightener who was contemporary with Fitrat, Mullo Bekjon Rahmon ugli (Bekjon Rahmon), was born into a family of prominent officials of Khiva and received his education at home in school and madrasah. His father, Rahmonberdi Mahram (servant), was a trusted official of Prime Minister Islam Khoja. Due to the intensification of relations with Russia, he was involved in the construction of a state-run social hospital, post office, telegraph, new-style minarets, madrasahs, and schools in Khiva,

and gained recognition as a respected public servant among the people.

In 1920, he was elected Minister of Education of the Khorezm People's Soviet Republic and at the same time served as the Autonomous Representative of the Soviet Republic in Moscow. Bekjon Rahmon was an intellectual with knowledge in various fields, especially literature, history, ethnography, including music. In particular, two of his works on music have survived to our time: the book "Khorezm Musiqy Tarikhasi" (A Musical History of Khorezm), written in collaboration with Muhammad Yusuf Devonzoda (Matyusuf Khartov) (Mullo Bekjon Rahmon ugli, Muxammad Yusuf Devonzoda 1925).

Mullo Bekjon served as the Minister of Education in the Khorezm government, and Fitrat served as the Minister of Education in Bukhara. In accordance with the requirements of the time, the Ministry of Education, in addition to the educational system, also covered other social and spiritual areas. In particular, the creation of a work on Khorezm music was entrusted to the Minister of Education by the "Committee for the Study of Uzbeks" operating in Tashkent.

Although Mullo Bekjon, who was the Minister of Education, was influenced by Jadidism, in this work he tries to read the layers of history, express an open attitude towards the lifestyle of the khans and courtiers, and especially their musical tastes. Therefore, in the mid-1930s, he was subjected to pressure by the Soviet government for his efforts in the direction of national enlightenment. According to his students, Mullo Bekjon was an outspoken and courageous person who openly criticized government leaders at meetings and gatherings. His persecution and tragic death are evidence that there was a reason behind such views.

Another national enlightener who was a contemporary of Fitrat and Bekjon Rahmon was Matyusuf Kharratov (Muhammad Yusuf Muhammad Yakub ugli). He was an intellectual who received madrasah education, a well-known poet (pseudonym Chokar), a prominent musician, composer, musicologist, and figure who worked actively as a figure. Before starting the information about this prominent representative of Uzbek music, two points should be explained separately.

Firstly, Matyusuf Kharratov differs from his contemporaries and leading teachers in that, since he came from a generation of musicians and musicologists, his creativity and activity were mainly focused on the scientific and practical aspects of musical art, on the “oral theory”. Secondly, his musical heritage has not yet been analyzed as an independent scientific trend. He served in various positions and was forced to adapt his views to the changing political situation. In addition, Matyusuf Kharratov’s manuscripts and archival documents remain in educational and scientific institutions in Khiva, Samarkand, Tashkent, as well as in the hands of individual individuals, and have not yet been collected, organized and studied in one place.

Muhammad Yusuf’s first creative steps began during the khanate. From his youth, he gained a reputation as a musician and poet and began to serve at the court. His madrasa teacher and mentor in poetry was Muhammad Yusuf (literary pseudonym Doyi), who was extremely demanding and strict, even daring to criticize Khan Feruz. In music, his direct student was Kamil Khorezmi - his father, Matyakub Harrat. Thus, he received a solid upbringing in both sciences and managed to raise his bright natural talent to high levels and perfect it.

In practice, however, “mushkilot” and “prose” have become customary in the sense of general names for instruments and chants. In tanbur lines, mushkilot is used, and prose is not found. In it, too, the maqom family is taken as a whole, and problems are distinguished

separately within it. This idea is expressed in the phrase “maqom is beyond problems” (“maqomi gyaar az problems”). For the teachers and practitioners who introduced shashmaqom in Khorezm, adherence to tradition was very important (Ikramov I.I., 2021).

Another prominent representative of the ethnographic foundations of Uzbek music, who worked at the beginning of the 20th century, is Gulam Zafari. He is a scientist, poet, writer, theater and music figure who selflessly served the national culture and art of the new era. If Fitrat’s work is focused on the theoretical, historical and practical foundations of Uzbek classical music in general through Bukhara traditions, and the work of Bekjon Rahmon and Matyusuf Kharratov is focused on the music of Khorezm, then Ghulam Zafari’s scientific aspirations are connected with the study of the roots of the musical heritage of the Fergana-Tashkent oases.

The value of Gulam Zafari’s ethnographic work lies in the fact that it is connected with the Fergana-Tashkent style, which is the least covered by written documents of the Uzbek musical heritage and at the same time constitutes one of its mainstays. Indeed, there is not much, but reliable written information about Bukhara and Khorezm. They were partially mentioned above. There are relatively few written documents indicating the musical traditions of Fergana-Tashkent. And those that do exist have not been systematically and consistently studied. Therefore, in a certain sense, Ghulam Zafari’s research can be called the first steps on this path.

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THE ROLE AND IMPORTANCE OF THE GHAZELLE GENRE IN UZBEK CLASSICAL MUSIC

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Abstract

Uzbek people is very rich and has an ancient history. Its wonderful traditions, classical musical works and invaluable creative experience have survived to this day and are carefully kept in the hearts of young people. In fact, melody and tone are considered expressions of the human spirit. The idea and vision of any work first arise in the imagination of the creator, then are brought to life through performance and a specific work is formed. If this unique piece of music, a fruit of the imagination, can find a place in the mind and heart of the listener, it will exist forever and delight the hearts of listeners for many years. When melody gets acquainted with poetry, the perfection of the work increases, becomes richer in content and takes a deeper place in the heart of the listener. In classical musical art, the harmony of melody and poetry is manifested at a very high level. In it, the melody adds an extra note to the poem, and the poem appeals to the melody for deeper meanings and states of mind. Poetry is not just a form of meter, rhyme, parallelism, narrator, and verse, but also a complex of ideas, thoughts, and metaphors within it. In this case, although the form is evident in structural patterns, the meaning seems to be hidden behind figurative symbols, words, or between the lines.

Keywords: *tradition, music, note, melody, poem, form, size, structure, symbol*

Ghazal is music, so the words and phrases in it are also delicate, elegant, and charming. If not just one word, but one sound or addition is pronounced incorrectly, if it does not fit the melody, the entire work will become rough and coarse. Ghazal, especially Alisher Navoi's ghazals, are very artistically woven, like a fabric, and if you slightly violate the rhythm of the melody, if you pronounce the word without observing the requirements of the established bahr, it will not be correct. It should be noted that most of Alisher Navoi's ghazals were

written in the ramal and hazaj aruz bahrs. The author specifically noted this in his work "Mezon ul-awzon", outlining the possibilities and characteristics of each bahr, as well as the ways of expressing the Turkic language.

Works written in aruz meter, especially ghazals, require soft, slow reading; it is not possible to emphasize each syllable in the words of the work, or to read it loudly (sometimes shouting). This contradicts the nature of aruz meter. Since a ghazal is a genre with a subtle and delicate meaning, this soft,

delicate melody should not be disturbed not only when it is set to music and sung as a song, but also when it is recited. This requires a good knowledge of aruz meter and its nuances. Because, precisely, only a person who knows the conditional pronunciation measures such as “failotun”, “mafailoun”, “mustafilun”, “failoun”, their interrelation, and what sounds they are made of, can understand the short and long sounds in words, and catch the nuances formed by the combination of sounds. In Aruz, sounds and syllables in words are sometimes pronounced separately and combined with each other.

This does not mean that all vowels are pronounced elongated in poems written in aruz meter. For example, in Persian and Turkish classical poetry, the vowels “o”, “i”, “ye”, and “u” are often pronounced elongated in some places (i.e. instead of one and a half or two syllables), and in some places they are pronounced as a simple short syllable. For example, in the line “Bolmasa ishq ikki jahan bolsun” the word ishq is pronounced as one syllable, while in the line “Ishq erur durru kongul durj anga” the word ishq is pronounced elongated.

Classical poetry, including Navoi’s ghazals, has its own unique language, figurative means, and aspects adapted to aruz melodies. We have said that the ramal and hazaj meters of aruz meter are widely used in Navoi’s ghazals. In particular, ghazals written in ramal meter constitute the majority, it can be said that almost half of the diwans consist of ghazals written in this meter. Nevertheless, each ghazal has a rhythmic characteristic that arises from its content and meaning, and each has its own charm and impact. The purpose of writing these is that we are teaching the growing generation to understand classical poetry and enjoy it spiritually. We should also teach them that each ghazal, rubai, and dostan should be read in its own meter and melody, and how to read a ghazal. It would be good if literature lessons and circles in schools and universities paid attention to this. Similarly, it is necessary to educate ghazal singers and speakers who will perform on radio and television channels and theater stages. In particular, singers who perform classical songs should be thoroughly literate in this regard. In Uzbek poetry, they must master the skill of expressively reciting

the ghazals of Lutfi, Navoi, Babur, Mashrab with their melody. The future hafiz must not only know how to play music and read music, but also constantly read poetic works and be a true admirer of the art of speech. Then his song will be even more touching and touching.

The song section in the maqamat is somewhat more complex than the instrumental sections. This is felt not only in the relatively large number of parts, but also in the multi-layered structure of the song section, in which sections within sections and maqams within maqams appear. The general form of the song sections differs significantly from each other in Shashmaqam and Khorezm maqams. The Shashmaqam song sections themselves are divided into two integral parts. Musicologists call them the first and second groups of branches. The division of the song sections into such a separate category is associated with the traditions of introducing maqams (Matyakubov O., 2004, 102).

The first group belongs to the influential court environment, while the second is related to the traditional performance practices introduced among the general public. That is, the first group includes Sarakhbor or Tanimaqom, Talqin, Nasr, and Ufor, which form the base layer of the maqom series, and the second includes Savt, Mogulcha, and their subsequent parts. This general order of maqom series resembles the structure of the murattabs. In the notation of Shashmaqam, Savt and Mogulcha are not included in the main circle of maqom series. Another noteworthy point is that usually those who perform Sarakhbor, Talqin, and Ufor as a whole series are called “ustoz” or “maqomchi”, and those who perform Savt and Mogulcha are called “Savtkhan”. The attribution of the titles “ustoz” and “Savtkhan” to the categories of Shashmaqam performers is related to the artistic potential of these pieces.

The second group of branches is known by other names. One of the scholars says that they are analogies made to the main Sarakhbor, Talqin and Nasr. This expression logically corresponds to the content of the Savt and Mogulchas. The term “branch” was used in ancient theoretical treatises in relation to a certain category of veils or maqams. Khorezm maqams do not have separate sections outside the main group, similar to the Savt and Mogulchas. In

addition to the Taronas related to Tanimaqam, Talqin and Nasr by their general function, there are sections with independent methods, such as Naqsh, Suvara, Muqaddimah, Mustakhzad. However, they are not divided into separate sections, but are integrated into a single group. Thus, the total number of song sections in Shashmaqam is about forty, and in Khorezm maqams it is about twenty. But it should be noted that both of them are embodied as an organized series, not just a multi-part one.

The Sarakhbor branch forms a separate group connected to the beginning and end, or rather, an independent group within the larger group. Thirdly, in a broader sense, when we say “Sarakhbor”, we mean the main core of the poetry path, which includes Talqin, Nasr, Taronas and Ufor. That is why in ancient times, teachers sometimes referred to the Shashmaqam core as “six Sarakhbor”, “Six Sarakhbor”, referring to the main group basis in general, apart from Savt and Mongolcha.

Tanimaqom and Sarakhbor are characterized by careful imagination, deep thought and philosophical contemplation. Accordingly, Sarakhbor and Tanimaqom usually contain deeply meaningful, philosophical ghazals.

In this context, the spiritually mature and serious ghazals of great thinkers such as Hafiz, Atoi, Jami, and Navoi are particularly useful. When choosing poems for these parts, performers pay great attention to the rhythm as well as the content that matches the spirit of the given maqom.

The grandeur of the Sarakhbor and Tanimaqoms is primarily due to the melodies that capture the heart. This is the heaviest and longest part of the maqom series. It is the largest among the parts of the work in terms of the volume scale. All the others are smaller than it. Accordingly, the tendency from large to small and from heavy to light appears as the main principle of the maqom series.

In these ways, the common form of correspondence between the structures of melody and poetry is expressed by the concept of “hat”. “Hat” can be interpreted in two meanings. These are a word written with letters, that is, a poem, and a line, that is, a melody. Hat is a term associated with the ancient traditions of the maqamat. If we recall that in ancient times a melody was called a path, a path, a way, the fact that musical units are called hat indicates that there is a certain logical connection between these concepts.

A logically completed piece of melody, a line can be used as a synonym for both of them. In a song that is created by the combination of melody and verse, the line rightfully serves as a unifying concept. This expression is still preserved in the works of masters. Another convenient aspect of the term is that if the line denotes a complete whole from a musical and poetic point of view, then the half-line denotes its relatively complete half. In the writings of Academician Yunus Rajabi, the lines of the song are completely divided into lines and half-lines.

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THE MUSAKHADZHAYEV DYNASTY'S CONTRIBUTION TO VIOLIN CULTURE IN KAZAKHSTAN

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Abstract

This article explores the Musakhadzhayev musical dynasty and their substantial contribution to the advancement of string performance culture in Kazakhstan at the turn of the 20th and 21st centuries. It highlights their pioneering role in establishing the Kazakh National University of Arts in Astana, now rightfully regarded as one of the nation's premier musical institutions. The Musakhadzhayev sisters deservedly hold key positions in the pedagogical and concert spheres of the Republic of Kazakhstan.

Keywords: *violin, Kazakhstan, conservatory, pedagogue, performer, art, culture, music*

Research into the Musakhadzhayev family archive reveals that their ancestry included not only accomplished musicians but also passionate amateur music enthusiasts across various branches of the family.

Archival materials, presented here for the first time and currently held by the eldest sister, Raisa Kozhebekovna Musakhadzhayev, offer compelling new evidence *that the sisters inherited their musical talent from both their mother's side and their father's lineage, including his brother, Moldabek Musakhadzhayev* (Moldabek Musakhadzhayev is buried in the Zaronovo Memorial near Vitebsk, Belarus. It has become a sacred family tradition to visit this memorial annually, as their uncle was considered missing in action for over forty years. While a postgraduate student at the Leningrad Conservatory, Raisa traveled to Moscow to the Central

Military Archive of the USSR and submitted a request regarding her uncle. The response arrived only in 1988), a musically gifted individual who mastered several instruments.

The talented Aiman and her sisters were destined to be born into a family without professional musicians, yet their parents were great music enthusiasts. Their father, Kozhabek Musakhodzhayev, was an agronomist who graduated from an agricultural technical school in Almaty and the Agricultural Academy in Moscow. Their mother, Rakhilya Dutbaeva, was a professional alpine skier who achieved high placements in various competitions. However, both sides of the family possessed musical genes that manifested in the talent of all four sisters.

Among the quartet of the Musakhadzhayev sisters, two violinists and a cellist paid homage to string instruments, while the mid-

dle sister, Raushan, a player of the kobyz, focused on the Kazakh folk instrument known as the prima-kobyz, which has four strings.

The artistic formation and development of this exceptionally gifted individual (who would later become a prominent figure in culture) is evident from her very first steps. Cultural traditions within the family, particularly those of the parents and the surrounding environment, often play a significant role in this process. Many talented young people from various republics of the former USSR faced different paths in their pursuit of a profession.

The path to musical stardom often involved opportunities to receive guidance from prominent professors of leading conservatories in Moscow and Leningrad, who traveled to the capitals of various republics to scout for exceptional talents. A more structured route involved studying with renowned musicians who were either sent to these republics on assignment or chose to settle there permanently. Less frequently, future stars emerged through their own innate brilliance, displaying early signs of natural talent, perfect pitch, and unwavering dedication to daily practice, which quickly became the defining purpose of their young lives. This latter scenario is particularly fitting for *Aiman Musakhadzhayev, a girl from the Kazakh heartland who rose to become a leading figure in the world of violinists*.

This article aims to shed light on the years of study undertaken by Aiman Musakhadzhayeva and her sisters at various conservatories: Moscow (Aiman and Bakhytzhan), Leningrad (Raisa), and Alma-Ata (Raisa and Raushan). The documentary source material will consist of documents from A. K. Musakhadzhayev's personal file, held in the Archive of the Moscow Conservatory, as well as the recollections of members of this remarkable family of four Musakhodzhayeva sisters, where the eldest, Raisa Kozhebekovna, took on the responsibility of collecting, preserving, and recording important facts about the creative journey of these talented musicians.

The Musakhadzhayev sisters have rightfully earned prominent roles in the pedagogical and concert landscape of the Republic of Kazakhstan. Aiman is a celebrated soloist, the founder and first rector of the Kazakh National University of Arts (KazNUI),

and a pivotal figure in the establishment and rapid growth of the institution. Raisa is a renowned violin pedagogue. Raushan was the pioneer performer of works for the four-stringed prima kobyz. Bakhytzhan serves as the principal conductor of both the "Academy of Soloists" State Chamber Orchestra and the Kazakh State Symphony Orchestra, the latter co-founded with Aiman.

Beyond their exceptional natural talent and work ethic, the Musakhadzhayev sisters have rightfully earned prominent roles in the pedagogical and concert landscape of the Republic of Kazakhstan. Aiman is a celebrated soloist, the founder and first rector of the Kazakh National University of Arts (KazNUI), and a pivotal figure in the establishment and rapid growth of the institution. Raisa is a renowned violin pedagogue. Raushan was the pioneer performer of works for the four-stringed prima kobyz. Bakhytzhan serves as the principal conductor of both the "Academy of Soloists" State Chamber Orchestra and the Kazakh State Symphony Orchestra, the latter co-founded with Aiman.

Girls possessed a rare gift: like tiny stars, they energized and inspired one another. Raisa, the eldest, was the first to show an interest in music. According to her recollections, radio and television played a significant role in their early exposure. It was through these mediums that the older girls first encountered and became fascinated by various instruments, particularly the violin. They diligently imitated the instrument, even using two sticks found in the garden to create their own imagined school duet.

All the sisters (When Raisa was in the fifth grade, N. M. Patrusheva asked, "Do you have a younger sister? Show her to me." That was Aiman) dedicated their lives to string instruments. Aiman Kozhabekovna recalls her first impression of Professor Nina Mikhailovna Patrusheva, who captivated her immediately and forever. "For her students, Nina Mikhailovna became not only a teacher but also the closest friend... Nina Mikhailovna is a teacher sent from God. Her pedagogical style is characterized by high professionalism, an intelligent approach to lessons, methodical teaching, and the ability to engage students, as well as a systematic approach and a striving for perfection"

(Zhumabekova, Zh.Zh., & Musakhodzhaeva, S.K., 2007, p. 20).

During her studies at the K. Baiseytova Music School, Aiman attracted the attention of various teachers, classmates, and peers. Nina Mikhailovna Patrusheva recalled Aiman's education at the Kulyash Baiseytova School: "At the age of seven, Aiman was brought to the Republican Music School for Gifted Children named after K. Baiseytova, and she 'held' her own during the entrance exams with all the other children. I remember Aiman sitting at the edge, very focused and attentive. She sang everything, and her musical abilities (rhythm, ear) were tested. But it was only after a month of our individual lessons that I realized this girl was exceptionally gifted. She demonstrated a good adaptability to the instrument. Her hard work, combined with her extraordinary talent, brought her success in international competitions... During her studies in my class, Aiman stood out from others with her immense diligence and great organization" (Zhumabekova, D.Zh., 2013, p. 33). This brief episode indicates that the young violinist was developing her performance will and self-confidence from the very beginning. This was further supported by her numerous performances at school in front of various foreign delegations and honored guests.

When Aiman Musakhadzhayeva was in the seventh grade in Alma-Ata (1973), the renowned composer Aram Khachaturian arrived for the premiere of his ballet "Spartacus." Yerkegali Rakhmadiyev, then Chairman of the Composers' Union of Kazakhstan, "called the school principal with a single question: whether any of the students played for the famous guest... After I finished playing, Khachaturian beckoned me with his finger, loudly inquiring if I had the score of his concerto with me. "You will become a famous musician. But always remember that hard work, patience, and tolerance are three things you need to achieve success" (Zhumabekova, D. Zh., 2005, p. 16). Aram Khachaturian enjoyed interacting with people, giving autographs, and taking photographs.

Unforgettable and precious for Aiman were the advice and consultations of Leonid Kogan, Volodar Bronin, David Oistrakh

(Maricheva, V., 2000), Valery Klimov, and Viktor Tretyakov. She gained much that was interesting and useful from meetings with outstanding professors M. Glizarova, T. Gaidamovich, V. Shebalin, T. Muller, V. Grigoriev, and others. These were her main musical universities. The years of study at the Moscow Conservatory left the deepest and most heartfelt memories in her soul, and, above all, of her mentors and teachers.

Throughout life and in their creative endeavors, the sisters inspire each other with creative energy. Initially, all four studied at the Kulyash Baiseitova Music School. They have always walked through life side by side, up to the present day, becoming leaders of the Kazakh National University of Arts, which was created with their active participation (Kuzembayeva, S.A., 2008).

A. K. Musakhadzhayeva has made a significant contribution to the promotion of Kazakh musical art in the global cultural space. Under her leadership as Rector of KazNUI (Kazakh National University of Arts) from 1998 to 2024, a generation of worthy musicians has been trained, now working in Kazakhstan and in various countries around the world. Over more than a quarter of a century, A. K. Musakhadzhayeva created a violin school in Astana, which made possible the birth of other centers of culture – new theaters, philharmonics, and orchestras.

The unifying role of the violinist-leader in the activities of the Musakhadzhayev dynasty is immense. Together with her sisters and their students, Aiman Kozhabekovna performed on the world's best stages, playing works such as "Introduction and Rondo Capriccioso" by C. Saint-Saëns, "Praeludium and Allegro in the Style of Pugnani" by F. Kreisler, and others. The culmination of any concert was the performance of the "Caprice" violin ensemble, led by Raisa Musakhadzhayeva, which performed "Navarra" for two violins by P. Sarasate accompanied by a symphony orchestra.

The four Musakhadzhayeva sisters are recognized musicians of international caliber. Children from all over the country come to study with them because all four are multifaceted: as teachers, public figures, and individuals with extensive experience interacting with the world's leading musicians.

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PIANO CYCLE "FANTASIES" BY M. BAFOEV AS A STAGE IN THE DEVELOPMENT OF PIANO TECHNIQUE IN THE WORK OF A PIANIST

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Abstract

The composition of M. Bafoev is one of the rather complex in interpretation and indicative in the work of a student pianist. The cycle successfully combines a rich figurative world, coloristics and difficult technical tasks.

"Fantasies" unite five different pieces that guide the imagination of the pianist – these are pictures of nature and ancient ritual actions.

Keywords: *composer, piano, cycle, picture, nature, virtuoso, technique, pianist, cycle*

Five pieces for piano "Fantasies" by Mustafa Bafoev occupy a special place in his work as a cycle capable of revealing a wide range of performing capabilities in the pianist.

This work, written in 2005, unites diverse virtuoso pieces in which technical freedom is subordinated to the recreation of certain programmatic moments and emotional states, coloristic paints.

Noting the breadth of the range of Bafoev's work, O. Matyakubov wrote: "Most of his works are programmatic. The composer often turns to poetic, historical, narrative texts, visual pictorial images" (Matyakubov O., 2005, 64).

In this sense, the piano cycle "Fantasies" is the embodiment of visual pictorial images that arose in the composer's imagination and masterfully embodied in colorful coloristic forms. With all the variety of expressive means used by the composer, the cycle is

distinguished by its profound internal integrity. The first piece of the cycle "Tomchilar" ["Droplets"] is an amazingly subtle sketch of a picture of nature, associated with the phenomenon of rain, the observation of which awakened the composer's creative imagination. The composer conveyed the dripping rain in music by freely using the repetitive technique of writing, which is the basis of minimalism. Characterizing minimalism, A. Gabitova notes: "The desire to achieve effectiveness with a limited range of means led here to self-limitation of the source material, and further – to the microelementality of the musical fabric – an increase in the functional role of each element [intonation, modal, textural]" (Gabitova A., 2007, 16). This is precisely what is observed in the play "Tomchilar", where, using a minimum of expressive means, M. Bafoev achieves the maximum de-

gree of musical expressiveness in depicting the effect of dripping rain.

Freely using the repetitive technique of writing, the composer repeats the original model of the structure of the musical text in phases of development with variant changes in ascending fourths: “do” — “fa” — “si flat”, then — “sol”, breaking the inertia of the movement and ending the piece with a small coda. The beginning of the piece in the nuance of pianissimo is based on the playing of the sound “do” in a three-octave range in various metro-rhythmic dimensions and with a slight accentuation of the lower sound of the structure — “do” of the first octave, which the composer marked with a prolonged ligament and from the 10th measure turned this sound into a pedal tone, continuing to sound until the 26th measure.

The principle of the sound of a prolonged pedal sound will also be used in the following “Fantasies” with other program content, but this factor determines the internal unity of the parts of the cycle, gives it stylistic integrity.

The first phase of development in the *Allegretto* tempo ends in the 24th measure with a colorful cluster in the high register, perceived as a frozen moment and a brief cessation of rain. The performer must achieve an even sound of all durations in this episode.

Thick sonorities should be avoided, especially in the figurations of thirty-seconds, since the bass pedal must last for 24 measures.

The second phase, beginning at *Andante* tempo, gradually adds movement and ends with a long passage at *Allegro* tempo with a cluster point spatially covering the entire range of the piano. The next two phases [from B-flat to G] have a similar structure. In the coda at *Andante* tempo, Bafoev uses colorful ornamental figurations and *glissando*, ending the piece with a cluster that sounds long, thanks to the pedal, covering all the registers of the instrument.

The first piece is very difficult for the performer and requires the pianist to search for colorful sonority in the upper register of the instrument, combining distinct articulation with pedal prolonged sonorities in the left hand. Constant metro-rhythmic changes should be organic and natural in conveying musical movement. In the last bars of the

piece, it is important to convey the illusion of the end of the rain and the feeling of freshness that arises after it stops.

In the second piece of the cycle “Tog shamoli” [“Mountain Breeze”], the composer, with his inherent imagination, conveys the musical image of a mountain breeze, its element of free movement. The main expressive means here is the melodic line and playing possibilities in the diversity of forms of movement. As in the first piece, the composer uses the upper register of the piano, which requires the pianist to search for appropriate timbre colors. In the nuance of pianissimo, it is necessary to achieve ideal legato, transparency of sound, it is recommended to use the right half-pedal, which helps to create a feeling of flight. The *Presto* tempo allows you to convey the element of this natural phenomenon and show a wide dynamic range from *ppp* to *ffff*.

In this piece, the composer uses the pictorial possibilities of conveying various gradations of the wind element — from a light breath to a swift gust. He uses trill-like sequences that imitate air vibrations, as well as techniques of prolonged chords, sound clusters with ascending glissando, creating a colorful, uniquely bright coloristic effect. The change of different types of piano texture poses complex performance tasks for the pianist, requiring the ability to switch from one type of presentation to another and the organic connection of these transitions.

The third piece, “Momokaldirmok va kamalak” [“Thunder and Rainbow”], contrasts with the previous one. Its construction is based on harmonic combinations of sounds, mainly of a quart-second structure, forming rigid chords-clusters approaching clusters.

M.Bafoev uses these expressive means to convey the natural element of thunder, its power that is still beyond human control. Frequent changes in size, the transfer of chords-clusters to different registers of the instrument, the piano texture, the fast tempo and the assertive character — all these qualities make “Momokaldirmok va kamalak” related to the genre of toccata.

The performer of this piece should achieve a sharply accented, distinct beat and an even sound with the successive alternation of hands, so necessary in the application of the *martellato* technique. The playing of

double notes – fifths and thirds in the lower register of the *piano* with the nuance *piano* at the beginning of the piece creates a feeling of anxiety, the approach of a gathering thunderstorm. The pianist should perform these episodes with gathered fingertips and *legatissimo*, carefully listening to the vertical of each chord. During the first 8 bars, it is necessary to build up the dynamics in two bars from a hidden and muffled sound to a powerful *fortissimo*. It should be noted that, starting from the 9th bar, each two bars of this episode ends with prolonged ligatures, creating the effect of hanging in the air.

M.Bafoev uses here the methods of modern compositional technique, graphic notation of the musical text, which the teacher must decipher for the student: for example, to reveal the meaning of the arrows before the four-note chords of the third structure, suggesting the performance of the laid out chords in an ascending or descending movement. The pianist must have good taste and mastery of sound production in order to hear and feel the colorful change of harmonies conveying the combinations of the colors of the rainbow, to find, with the help of the performer's imagination, artistically convincing playing techniques, dynamic and stroke shades. The prolonged chords in the high register sounding in the last bars of the piece symbolize the restoration of silence and tranquility, harmony in the world around a person and the soul of a person as part of the earthly and cosmic nature.

The fourth piece, "Suv osti dunesi" ["Underwater World"], is especially colorful and inventive in its use of piano expressive means. To recreate the fantastic picture of the underwater world, the performer of this piece must comprehend the juxtaposition of different textural types and achieve an organic transition from one type of presentation to another, using flexible legato and pedal, which help to prolong the sound.

A certain performance problem in this piece is presented by complex rhythmic formations, an abundance of different note durations, changes in meter and size, frequent stops on long sounds and chords. These expressive means and the peculiarities of musical speech in this piece require from the pianist a sense of free sensation of the flow of music and improvisational performance, hearing the texture both in the complex combination of its various layers, and the quality of each sound separately. Particularly difficult is the performance of a series of ascending *glissando* in the nuance *pp* with subsequent triplet structures of quart-fifth consonances in the nuance *ff*, as if hanging in the sound space. Bafoev uses a diverse arsenal of expressive means in this piece, aimed at conveying a colorful underwater world, the sound embodiment of which requires the pianist's imagination and search for coloristic performance techniques of the game.

The piano cycle Five Pieces ["Fantasies"] by M.Bafoev promotes the development of musical thinking, rhythmic precision and timbre hearing of the pianist. The nature of the piano contains the richest possibilities of phonism, intonational-harmonic matter, the presence of vibrators. "But in this instrument, – as E.Nazaikinsky astutely noted, – the mechanism of articulation – hammer exciters of sound – is also worked out to the highest degree of unification" (Nazaykinskiy E., 1988, 106). Knowing deeply and thoroughly the nature and inexhaustible possibilities of the piano, M. Bafoev opens in "Fantasies", as in other works, a fertile field for the development of the pianist's creative initiative. In this regard, the cycle under consideration provides the teacher with valuable artistic material for creative work with the student on a set of educational and professional tasks that can be successfully implemented in the process of mastering this complex, but extremely useful for the professional growth of the young pianist work.

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COLLECTION FOR CHILDREN BY COMPOSER RUSTAM ABDULLAEV AS A STANDARD OF PERFORMING ART

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Abstract

The article reveals the originality of piano pieces by the modern Uzbek composer R. Abdullaev, reveals their deep continuity with the traditions of oriental poetic and pictorial miniatures. The author of the article discovers common features and draws parallels with piano miniatures of Hungarian composers, in particular, such masters of microstructural musical forms as Bela Bartok, Ferenc Farkas,

As a result of the analysis of piano pieces by R. Abdullaev, the author of the article comes to the conclusion about the innovative nature of the national musical thinking of the Uzbek composer and pianist.

Keywords: *music, piano, piano pieces, microstructure, amplifying microformula, texture, style, form*

The need to respond to the current demands of society and the challenges of the time is inherent in many composers of different eras. For Rustam Abdullaev, this is the most important principle of his aesthetics. His new work “Children’s Album” is shown in line with this trend, including pieces for piano and a cycle of 6 pieces for an ensemble of 4 hands. After the most complex symphonic scores of operas and ballets, the appearance of laconic, seemingly unpretentious pieces – miniatures was unexpected. Here a semantic parallel arises with the work of the great Navoi, who after the most complex poems and scientific and theoretical treatises turned to “Miracles of Childhood”. For the great poet-philoso-

pher Navoi, the images of childhood and the young period of life were a wonderful source of knowledge of the world not only as the surrounding nature, but also the world of literature, art, music, perceived through learning. “The time of youth, which lies between seven and eight years, is the spring of life’s terms, the rose garden and flower garden of the flowering meadow of being”.

Like the great Navoi, R. Abdullaev created this album as a flower garden of childhood, a source of spiritual growth of personality, development of fantasy and imagination, creative thinking. The relevance of creation is due to the need to fill the deficit of instrumental repertoire for children of early age,

in particular preschool. If in the field of song creativity for children there are many works of composers D.Amanullaeva, A.Mansurov, H.Khasanova, M.Mukhtorov and many others, then in the field of instrumental music the work of the composer is not active enough. The great attention of the state leadership to this musical education and upbringing puts forward a number of creative tasks for composers of the republic. In this sense, R.Abdullaev, heading the Union of Composers and Bastakors of Uzbekistan, sensitively follows the work of figures of children's music, managed by Khurshida Khasanova. At the same time, with his artistic example, he releases a remarkable unique work.

When analyzing the "Children's Album", first of all, it is necessary to consider its addressing to young performers in solo and ensemble music-making. The figurative content of the plays is a genuine encyclopedia for children's life. The program titles of the plays orient children towards the development of figurative thinking, patriotism, and an ecological attitude towards the surrounding nature. All the plays are characterized by national originality, while the elements of expressive means of Uzbek musical speech are so organically woven into the vocabulary of R.Abdullaev's composer style that it arouses admiration for the master's talent.

It was not by chance that the composer turned to the piano as a universal musical instrument that unites the world of the orchestra. The polyphonic nature of the piano allowed the composer to widely use the possibilities of imitating the timbres and rhythms of Uzbek folk instruments, imitating folk techniques of performance and singing. At the same time, it is worth noting the formative role of rhythm, which shows the influence of the piano style of Bela Bartok, his interpretation of the piano as a percussion-hammer instrument in the scientific concept of L.Gakkel. The target setting of R.Abdullaev in the "Children's Album" is aimed at developing national musical thinking, including in the consciousness of young children the national melody, rhythm, and harmony.

Hence the composer's choice of a system of expressive means that determined the stylistic unity of the musical language of the works. "When I conceived the creation of this

album, I set myself the goal of reflecting in the musical sounds of the piano the richness of the surrounding world, the connection of modern melos with historical sources, traditions and, on their synthesis, to form the musical and artistic thinking of children", said the composer, "this is very important today in the era of total globalization, when the computer world sometimes replaces the real, living and wonderful world for children". The "Children's Album" has a two-part structure:

Section I – twenty pieces for one piano in two hands. Section II – a cycle of six pieces for one piano in four hands. The first section is structured in a very original way. It includes five pieces that do not have program titles and fifteen pieces that have Uzbek national names that correspond to the character of the pieces, with the exception of the Scherzo piece. At the same time, all twenty pieces are characterized by a pronounced Uzbek national flavor. Most of the pieces are extremely laconic and have mobile or moderate tempos, the diatonic two-voice imitative writing style gives transparency to the factorial presentation. The composer uses a polyphonic writing style that comes from folk forms that made music: lapar, pereklichki, aytishuv.

Quart intonations imitating doira usuli play a major formative role. The elementary thematic material of the pieces is inventively developed thanks to the rich fantasy, imagination and skill of the composer. It is worth noting the role of octave unisons giving a monodic character to the sound of the piano. A deep connoisseur of the basics of Uzbek traditional music, R.Abdullaev modifies the elements of Uzbek folk melodies and rhythm, turning them into an original individualized composer's style. In essence, the "Children's Album" is a genuine encyclopedia of Uzbek national instrumentalism. Particularly noteworthy is the connection of the pieces with the Uzbek folk song culture. A number of pieces are distinguished by a beautiful plastic melody, easily remembered by children. The psychological focus of the music of the pieces on children's perception is an important advantage of the collection, ensuring its popularity. The playful beginning, genre certainty attract the attention of young performers and form their mentality, artistry based on national spiritual values. The accessibility of

the pieces is perceived by young children and this allows them to be used in music classes in preschool educational organizations, as well as in elementary grades of comprehensive schools in music lessons. Knowledge of instrumental culture is of particular importance for the development of intelligence, creative thinking, artistic fantasy. Inclusion in a children's album of ensemble pieces in the form of a cycle has a deep meaning. Introducing children to collective music-making and communicative communication is important. It contributes to the development of dialogue, since dialogicity and diplomacy are fundamental factors of communications at the present time. "The piano duet began to attract composers again".

Continuing and developing the historical traditions of the piano duet created by the great masters of this genre I. Haydn, W. A. Mozart, F. Schubert, I. Stravinsky, B. Bartok, S. Yudakov, R. Abdullaev turns his attention to the field of children's piano duet, which has not only pedagogical education, but also aesthetic and artistic axiological significance.

Ensemble pieces are very colorful. The composer uses the register capabilities of the piano, activating the part of each participant in the game. The part of the ensemble members is equal and forms an inseparable whole only when playing music together, using songs for the choir as thematic material, R. Abdullaev gives them a purely instrumental character due to the refined polyphony of writing, free imitation, sub-voice variety of short intonation formations scattered throughout the entire range of the piano. This gives R. Abdullaev's ensemble pieces a bright, individually unique appearance. Perfectly knowing the specifics of the piano, the composer uses very effective writing techniques and various types of texture. All six pieces of the cycle are very close in their figurative form to children's worldview and therefore give young performers great aesthetic satisfaction, joy and a desire to communicate at the piano. The originality of the pieces makes them attractive for pianists of all ages, since the ensemble problems contained in them are interesting to adult musicians as well.

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

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Abstract

Improving the meaningful and high-quality work on career guidance today is an important socio-economic task for the whole society. As is known, in the context of actively developing socio-economic progress in the professional environment, the role and contribution to the development of scientific, socio-economic and cultural spheres of highly erudite specialists, spiritually mature, comprehensively harmoniously developed youth is especially increasing. For this, our state has created all the conditions and opportunities. The article examines the issues of career guidance and problems associated with this issue in the education system of the republic. In the implementation of the improvement of the career guidance system of Uzbekistan, the main provisions for the choice of specialty are analyzed, shortcomings and prospects for the development of this area are identified.

Keywords: *career guidance, specialization, harmoniously developed generation, labor market, conditions, abilities, inclinations, potential opportunities, program, education, mutual cooperation*

The history of music on the Uzbek land has entered as a period of searching for new ways of cultural and educational development, achieving world-class achievements and, unfortunately, sometimes exposing ancient traditions. Indeed, in this intense process, on the one hand, new musical directions were created, the Turkestan People's Conservatory in Tashkent in 1918, later schools and technical schools (educational institutions) in Bukhara and Khiva, the Tashkent State Conservatory on the model of the Moscow State Conservatory in 1936, educational and scientific-research insti-

tutes and centers in national and European directions.

In the direction of Uzbek music education, there has been a surge in efforts to adopt the European notation system, especially in the involvement of national musical traditions in the educational process. It is also worth noting that in the twenties, national educators began to conduct consistent scientific research in the fields of ethnography (ethnography), theory and history. In particular, the emergence of aspirations for the consistent study of examples of folk creativity in classical music and traditions is particularly noteworthy.

On the other hand, as a result of the successive radical changes (“upheavals”), it is characterized by the destruction of noble hopes and beliefs in the development of musical values, a ruthless struggle against nationalism, repression and oppression, as well as the dominance of unnatural ideas.

In short, a scientific analysis and objective assessment of the content and essence of the complex stages of the process, full of contradictions, errors and confusion, based on documents and evidence, is, of course, a matter for the attention of specialists in each field and the judgment of time. In today’s situation, in the conditions of the new Uzbekistan, our main goal is, first of all, to cover the activities of figures and artists, musicologists and selfless researchers and creators who have shown their dedication to national development and cultural and educational awakening in a way that is as objective as possible and consistent with the needs of the time, in line with the national ideology. In this regard, it is necessary to dwell on the disputes and conflicts that arose at certain turning points and intersections of history, and some of the difficult experiences that artists had to endure in resolving them.

We are witnessing how a solid foundation is already being laid for the realization of their talent and potential, on which young people begin their first independent steps in life. At this stage, in the context of various spheres, taking into account social demand, victories in the field of science and technology, and the need for specialists of a certain profile, there is an urgent need to implement a clear plan for its improvement.

At subsequent stages, issues of training personnel and their career guidance, improving their qualifications rose to the state and political level. As a result, special attention was paid to the formation of a systematized area in this direction. In studies conducted both in our country and abroad in the field of pedagogy and psychology aimed at studying the issues of personality development and their promotion, the foundation of both a scientific and theoretical-methodological base of the career guidance system is laid. Throughout life, a person must correctly understand the significance of his choice, interests, potential opportunities, inclinations

available for a certain type of activity and the requirements that his future profession makes of him. For this, a system of training specialists in the choice of profession (career guidance specialists) is necessary, taking into account many components, such as working conditions, means and the uniqueness of the chosen profession, awareness of one’s capabilities and needs, information about specialties, knowledge of the requirements and demands of the labor market, on the basis of which it may be possible to flexibly change the needs of the individual, which in turn must correspond to his physical health, to the criteria presented by the specialty itself, the possibility of continuing education and, of course, its future prospects (Farberman B. L., Musina R. G., Jumaboyeva F. A., 2002, 30).

As a result, they quickly cool off towards studying and show insufficient activity in mastering the chosen specialty. Without having mastered the chosen profession as specialists to perfection, they, in turn, do not find their purpose in life. Therefore, it is very important from a young age to correctly determine the desires and capabilities of students, and direct their interests in the mainstream of professions that suit their potential capabilities and interests, provide qualified assistance in mastering the professional level of the chosen specialty.

First of all, it is necessary to clearly identify the interests and level of abilities of the younger generation, give them the right direction and, if possible, help with advice. There are cases when young people enter an educational institution without any interest. As a result, their studies are carried out as if “in a hurry”, without much desire and cause a feeling of cooling and unwillingness to fully master the secrets of professional skill. After such superficial training, a young person cannot find his place in life. That is why it is necessary to promote in every possible way the identification of students’ aspirations and inclinations from childhood, determining the level of abilities that would contribute to the correct choice of specialty (Mirpayazov Bakhodir Alimovich. 2017).

A young person choosing a profession should have a full idea of his future, i.e. know well the features of the profession, should be insured that in the near future he will have

the opportunity to work in the specialty he has chosen. Unfortunately, today graduates of secondary specialized institutions have problems related to their employment, they are faced with questions of non-compliance with regulatory rules for employment on the part of managers.

It is also necessary to take into account the fact that the chosen future profession should operate not only with material interest, but, what is also important, bring a person spiritual enrichment, moral satisfaction.

Of course, when choosing a particular profession, the prestige factor of the chosen specialty is taken into account. However, it is necessary to take into account other factors such as interest, abilities, health and capabilities of the individual. Some specialties are not suitable only for a number of physiological requirements. They can negatively affect a person's health and over the years lead to a sharp deterioration in his physical health. Traditionally, when choosing a certain specialty, they study the content, the require-

ments put forward for this type of activity, the tasks facing the chosen profession. Have an idea of the contribution that a person can make to this area, living in a particular country, in a family, having a certain profession.

Usually, suitability for a profession is determined by employees of medical institutions, who carefully check and ultimately give recommendations for the person's further activity. It should be remembered that each profession has its own medical restrictions associated with the load on certain physical organs of a person, and you should know about them when choosing a future specialty.

The main foundation of musical art is science. In fact, science and art are common concepts. Classical music in the literal sense is half science, half art. That is why scholars have divided it into theoretical and practical musical arts. There is another aspect that underlies or dominates them. And that is the idea of music, or in other words, musical ideology-philosophy.

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PIANO CONCERTO WITH ORCHESTRA BY A. SADYKOVA "GRANATE COLORS" («ЎБЕТА ГРАНАТА»)

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Abstract

Summary: The article examines Aziza Sadykova's (Mirpayazov Bakhodir Alimovich) "Granate Colors" Concert for Piano and Symphony Orchestra in terms of compositional innovations. The author of the article focuses on the uniqueness of the piano's musical material used throughout the work in collaboration with the orchestra.

Purpose of the research: to identify the principles of conducting concerts based on the interaction of the dominant soloist and orchestra.

Method: In the analysis process, the method of determining national identity and the context of modern innovative technologies of compositional writing is applied.

The result: based on the targeted study of music, new principles of concert performance, original approaches in the use of aleatoric, monodic, polychromatic, and chronochromatic elements are revealed.

Scientific novelty: new possibilities of composition are revealed in revealing the figurative world of pomegranate flowers in the piano concerto genre through innovations in color theory as the main musical expressive means.

Keywords: *piano concert, innovations, solo piano, symphony orchestra, improvisation, musical texture, creative principle, polychromaticity*

Introduction

In contemporary chamber and ensemble music in Uzbekistan, there is an intensive revival of original national traditions, which leads to the emergence of significantly reinterpreted compositional structures.

Modern Uzbek composers turn to monodic and polymonodic traditions, shaping qualitatively new forms and structures based on current compositional techniques. Promising artistic opportunities arise through in-

novative sound experiments grounded in the organic synthesis of evolving traditions and creative exploration.

Uzbek musical performance has historically leaned toward ensemble practices – an active sphere of collaborative interaction within the sound aura of a composition. Based on this, the present article examines a work in which a productive tendency toward the renewal of compositional structures is clearly revealed.

Uzbek composer Aziza Sadykova's "Granate colors" piano and orchestra concert was created for the International Music Festival in Berlin in 2020. In the score, the possibilities of the solo piano are widely revealed, which allows us to identify an attempt at a new interpretation of the instrumental concert genre. The composer's individual thinking, unlike many contemporary piano concerts where the process of competition between soloist and orchestra prevails, manifests itself in this composition in a new way, as A. Sodiqova's innovative approach to the interpretation of the soloist's part is revealed. The orchestra colors the piano part like the colors of a pomegranate, enriches its complex and colorful score, layering the entire work.

Main part

The concert is one-part. It has several sections that are closely interconnected and aimed at dynamic progression, strengthening the festive, predominantly dance character. "The piano music of Uzbekistan is developing in all historically established forms, uniquely breaking the folk-national origins of Uzbek music" (Mukhamedova F. 2018). This is facilitated by the inclusion in the work of a quotation from the Uzbek folk melody "Yor-yor," which belongs to the wedding genre songs, which speaks to a certain semantic essence of this Concert. "The problem of using folklore and independent creative thinking has not yet been fully studied, therefore it remains relevant" (Abrarova M., 2018).

The harp also acts as a solo instrument occasionally, but it does not play a leading role. According to the program of the work, the harp adorns its colorful palette. The Concert's thematic content is compact and concise, which allows for its broad development. In the score, the monodic type of presentation of individual instrumental parts, the figurative texture, with its abundance of various types, predominates, which allows us to note the presence of polymelodicity and polymodality. Polymonody (Polymonody – a term by T. Gafurbekov, represents a monody that is intonationally, most often in terms of timbral branching. See: "European Journal of Arts. 2018/ No1. p. 16–19). is expressed, relieved, and manifests itself primarily in combination with various linear layers of the score in syn-

thesis with a narrow-volume interval, which forms aleatoric formulas encompassing short time intervals, as found in the works of composers of the 21 st century.

Each page of the score reveals intriguing innovations that demonstrate the performers' mastery in creating a cohesive sonic picture.

Among the modern expressive tools are the consistent use of polymonody and polymelodics, which unite various types of orchestral parts, as well as a wealth of unconventional performance techniques rooted in folk traditions: abundant use of glissandi, sharp articulations, and the emphasis on timbral sound masses.

The textural richness of the piano part is technically diverse. It is primarily governed by a monodic principle of musical organization, reflecting the composer's monodic thinking and the idea of expressing a new interpretation of competition or rivalry between the soloist and individual orchestral instruments – as an experimental principle of concert performance.

Thus, A. Sadykova's work is a novelty in the field of contemporary compositional creativity, which is evident in the individualized interpretation of the Instrumental Concert genre. Overall, the style of the analyzed Concert can be defined as based on the coloring of the smallest intonational structures that form ornamental figurative forms of the monodic type. Starting from the first measure, the coloring literally penetrates the entire score. It is carefully thought out by the composer, for it is projected into various ensemble timbral combinations of instruments, which at a certain moment in the score are shaded *ff*.

"Granate colors" is a vigorous and dynamic composition. It stands out not only in its sound quality but also in the intensity of its thematic development, which is based on ornamental figurations. From the very first measures of the piece, elements of aleatory music can be found in the string instruments. The composer treats each instrument individually, forming a unified sound mass. The percussion parts are constructed on the principle of complementarity. The composer's individual approach to the treatment of woodwind instruments is evident in the flute parts, which develop ornamental moving motifs,

while in the oboe parts, sustained pedal tones predominate, forming a background layer.

One of the most important achievements in the Concert is the mastery of coloring, coloring every sound, the continuity, the intensity of the thematic development. Thematism is formed from micro-cells that transform into a more extended form of movement, creating an amazing polymodic melody of the interaction of sounds.

The analysis of “Granate colors” revealed how A. Sadykova achieved her goal by employing innovations to unveil the artistic content. The innovations we identified can be formulated as follows:

- The programmatic nature of the composition itself is unparalleled, a novelty that paved the way for the composer’s artistically persuasive experiments;
- Experimental nature lies in the use of color techniques that color the textured texture with color and sound combinations;
- the primacy of the piano as a solo instrument, functioning in constant and convincing interconnection with the orchestra;
- The innovation of the piano part consists of self-sufficiency and can be independent music without the participation of the orchestra;
- novations of the work show vivid national imagery and stylistics, revealed by the composer individually and in high artistic terms.

The formative principle of the Concerto is naqsh (that is, pattern), a specific compositional technique that creates an extraordinarily colorful sound. Improvisation serves as a fundamental means of musical expression, revealing itself in the exquisite intricacy of intonational ornaments. Here, we observe polychromaticism, as if viewing a perspective of multicolored sound hues. Simultaneously, chronochromia is also evident – manifesting as the movement of a colorful sonic formation within a defined sound duration.

In A. Sadykova’s work, chronochromaticity is revealed in the unfolding of musical development of thematic material within the framework of the concerto genre. This phenomenon is particularly prominent in the cadenza of the solo piano, where colorfulness unfolds within the context of the sound world. Here, it is possible to draw a conclusion about the refraction of the creative principle of “stained glass technique,” widely used by O. Messiaen, which is substantiated in his theoretical work “The Technique of My Musical Language” (Messiaen O., 1994).

In the composition “Granate colors”, the vibrancy of the musical language, particularly its thematic elements rooted in the intricate patterns and ornamentation characteristic of Eastern artistic thinking, comes to the forefront as a stylistic feature of the Uzbek composer’s regional mindset. The ornamental aspect in the Concerto is most fully and comprehensively revealed in the piano part. The innovations in A. Sadykova’s composition “The Colors of the Pomegranate” embody the idea of exploring new coloristic possibilities, realized through a rethinking of the concerto genre – in terms of self-expression as the self-sufficient functioning of the piano within a complex orchestral texture.

Conclusion

– Summarizing the analytical observations of the instrumental opus of the 21st century, it is necessary to emphasize the bold, innovative approach to creating a national style, individually conceived by the composer:

– Noting the novelties of the composition, it is necessary to emphasize the composer’s stylistic attitude, aimed at reinterpreting traditions and discovering new sound paths;

– A. Sadiqova’s “Granate colors” piano and orchestra concert can be assessed as an innovative high-artistic achievement of contemporary Uzbek compositional art.

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FUGUES OF THE COMPOSER RUSTAM ABDULLAEV AS MOVEMENTS OF LIFE

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Abstract

The article reveals the originality of the piano fugues of the modern Uzbek composer R. Abdullaev. The author of the article finds common features of the fugue, characterized by a bright national musical imagery. Having absorbed intonation modal and rhythmic elements of Uzbek traditional music. As a result of the analysis of the piano fugues of R. Abdullaev, the author of the article comes to the conclusion about the innovative nature of the national musical thinking of the Uzbek composer and pianist.

Keywords: *music, piano, composer, fugue, piano fugues, polyphony, usul, texture, style*

Fugues for piano by the remarkable Uzbek composer, Honored Artist of Uzbekistan Rustam Abdullaev, as he recognizes it as necessary and extremely useful for inclusion in the academic repertoire of student performers of music universities. This collection includes about thirty three- and four-voice fugues for piano. According to the composer, he sought in his fugues to “reflect the idea of the movement of life, its spiritual meaning.” In his fugues, he demonstrates the richest possibilities of his creativity, and also solves various technical problems. Throughout his work, R. Abdullaev turns to polyphony with interest. “Life itself, the composer reasons, is polyphony, revealing itself in all the diversity of the phenomena of reality surrounding us”.

In 1974 he wrote the Polyphonic Symphony for string orchestra in four parts, in 1975 the Polyphonic Sketches for symphony orchestra,

in 1983 – a memorial cycle of five piano fugues dedicated to the memory of B. Zeidman, in 1993 the Prelude and Toccata for piano were written. Polyphonic techniques for developing musical material are present in almost all of the composer’s works. The contrapuntal technique of writing in his compositions of various genres to a certain extent prepared the ground for the creation of fugues. The diverse themes of the fugues are mainly the author’s. Imbued with folk soil, they are at the same time predominantly diatonic and built on folk song and dance intonations. A melodist by nature, R. Abdullaev believes that melody and its lively intonation are the foundations of genuine music, which is based on deep ideology and national spirit, because the main musical idea is usually contained in the theme.

The strong connection between the composer’s work and classical traditions is also

reflected in the fugue. "In folk music," says Abdullaev, "elements of hidden polyphony manifest themselves in many ways. The polyphonic nature of dutar two-part singing is undeniable. By including doira usuli and ufar rhythmic formulas in my fugues, I strive to reveal their new expressive possibilities in the context of polyphonic form." According to the content of Abdullaev's fugues, they can be divided into the following groups:

- philosophical-epic, declamatory: This group includes fugues in g-moll, f-moll, C-dur.
- lyric-genre, song-like: These are fugues in e-moll, a-moll, A-dur;
- movable-scherzios, dance: This group includes fugues in F-dur, A-dur, d-moll, D-dur.

Usul plays an important role in the fugues. The themes are distinguished by their high simplicity, the relief of intonations, embodying the sounding national image. Abdullaev demonstrates his mastery of composition in the fugues, using the development of themes in increase, decrease, inversion, in dispersion, as well as canonical imitations and strettas. The basis of the musical material of the fugues is the major-minor system with the composer's use of diatonic, melodic, especially mixolydian and phrygian, modes. The composer also strives to diversify the sound by using natural and altered varieties.

Fugues by R. Abdullaev are written with talent, liveliness, and imagery. Based on the national basis, the composer has significantly expanded the expressive possibilities of the "fugue" genre itself. The author of the Collection was lucky to constantly observe the work of R. Abdullaev for many years. Being a performing musician, when starting to edit the composer's fugues, she sought to find the correctness of solutions in her own interpretation not so much by the type of performance, but rather in the originality of rhythms, agogics, pedalization, etc. The author has worked out individual elements of performance – dynamics, agogics, intonation, phrasing, articulation. It seems that this collection will have a long stage life, since it is of general objective value for students of music universities not only in our country, but also abroad, where the work of R. Abdullaev is treated with great interest. For a performing musician, this is

an integral system radiating a flow of information coming from the composer. Piano fugues are characterized by bright national musical imagery. Having absorbed intonation modal and rhythmic elements of Uzbek traditional music, they are a bright and original expression of the individual, unique compositional style of R. Abdullaev.

Diatonic modes, thematic relief, rhythmic clarity, individualization of the intonation structure are clearly manifested in the theme of the fugue I C-Dur. The theme of the fugue is quite voluminous, occupies 8 bars. The structure of the theme is very original. It conveys the emergence and development of the composer's thought in its step-by-step measured movement with a stop on the second bar of each two-bar construction. The thought that arose in the initial two-bar model stops for a while on a sustained note with a grace note, as if conveying doubt whether this thought should be developed. The third bar of the fugue theme, with its effective activity, argues that this thought should be developed, and actively and intensively. Thus, already within the theme itself, the composer originally embodied the philosophy of the image of creative thought, seeking its expression. The presentation of the fugue theme is classically perfect and complete as a presentation of the key idea of the thesis work. The theme begins with the fifth tone g 1 and ends on the same tone g 1, symbolizing the immutability of the idea of the philosophical image. "A fugue is an independent musical composition in its genre, based on the techniques of imitative polyphony and in its development associated with the repeated performance of one or several themes in all voices." In this sense, R. Abdullaev is academically precise in the rules of polyphonic writing technique.

The composer creates fugues mainly for young performers. Fugue I C-Dur is sustained in a strict diatonic style. Its technological basis is characterized by the melodic richness of the voice connection, the logic of the introduction of melodic lines. The musical development in the fugue steadily leads to a monumental coda, in which the composer asserts the theme in a large-scale octave doubling, impressive in its scale and majestic sound.

Fugue II in C minor forms a bright contrast to Fugue I in C Major. It is also three-part, but

the composition of the voices in it is freer and not always, but achieving a wide coverage of all piano registers. The theme of the fugue occupies a volume of two measures divided by a pause of eighth duration. The movement of the melody in the first measure, coming from the prima to the fifth of the mode, in the second measure after a short pause the theme is subject to the singing of tones. It is necessary to pay attention to the ascending syncopated leap of C-Fis, which gives tension to the theme. In the second measure of the theme there is a de-alteration and renewal of the diatonic movement of the melody. The theme of the fugue has a dance character, active energy and impulsiveness of breathing. Along with the ornamental singing of tones, R. Abdullaev uses a widely developed octave presentation, enriching the fugue with colorful timbres.

The principles of dynamic rise of dynamics in the code, take place in the fugue

I C-Dur, in this case tape voice leading, aimed at strengthening the epic imagery in terms of festive solemn heroism, affirmation of the life pathos of optimism and harmonious worldview. Each fugue created by R. Abdullaev contains a “highlight” – innovation bold discoveries in themes, brightly national, convex and relief defining the energy of R. Abdullaev’s polyphonic thought all this allows us to draw a conclusion about the innovative nature of his piano polyphonic compositions.

According to the greatest pianist of our time, Grigory Sokolov: “It is an absolutely amazing, phenomenal phenomenon when two people participate in the creation of a work... In other words, a work does not exist outside of interpretation.” And, a full-fledged recreation of a work by a performer is possible only through creative rethinking, a kind of dialogue and true co-creation.

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STYLE AND FEATURES OF INTERPRETATION OF THE PIECE FOR TWO PIANOS BY B. GIENKO "MASKARABOZY"

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Abstract

The composition of the famous Uzbek composer B. Gienko for piano is distinguished by its bright oriental flavor and concert character. This is a kind of musical embodiment of the old performance of traveling artists, bright and colorful in imagery, quite difficult in technical terms. Recommended for performance in senior classes of special music schools and in the conservatory.

Keywords: *composer, piece, piano, concert character, performance, music, form, duet, theme*

The famous one-part piece for 2 pianos "Maskarabozy", written by B. Gienko in 1981, is still often performed on the concert stage.

The kaleidoscopic alternation of themes and moods forms the plot of "Maskarabozy" itself - these are images of street musicians, actors, acrobats, without which no celebration in Central Asia can do. It is based on dance images, full of joy and fun. The features of a concert are already embedded in the very character of the music - openly emotional and festive.

The genre of the concert play is also consistent with the contrasting composite form chosen by the composer. "The entire instrumental dramaturgy of this work," writes G. Kh. Gulyamova, "is a colorful, kaleidoscopic performance, woven from episodes-frames, forming in their unity an indivisible whole, which can be conditionally

called the concept of the People's Theater" (Gulyamova G.X. 2015, 73). The realism of the dramaturgy is already evident in the realism of the genre picture itself, the changes of which are directly related to the emotional mood of the main characters.

Such a contrasting-composite form ensures the brightness of the appearance of images, colors, and the enchanting spectacle itself. A kind of competition arises between the two performers. Their duet is either a duet of agreement or a kind of confrontation, a standoff. The main theme frames the entire play and is in the key of B-dur. The inviting surnaya chants at the beginning of the play immediately introduce the listener to the atmosphere of a bizarre performance, the main characters of which are comedians, mimes, clowns.



Figure 1. Main topic

The main theme, presented in fourths, appears in the 1st figure in the 1st piano part. Decorated with descending passages in the 2nd piano part and staccato-style cluster

chords in the 1st piano part, it sounds rich and solemn in the middle register of the keyboard:



Figure 2. Main topic

It is important for the performers of this episode to differentiate the sound of the theme and the secondary voices. For example, chords in the upper register, imitating the clapping of the audience, are recommended to be performed lightly and loudly, as close as possible to the sound of a xylophone or triangle.

The second sentence sounds confident: the theme is presented in octaves with chord filling - this is an orchestral *tutti* with whimsical accents of the percussion in the added one-bar play-off between the thematic cues.

Here, the performer of the second piano part must play rhythmically precisely, dryly, without using the right pedal.

In the *Poco meno mosso* section, the four-bar introduction to the new theme anticipates the character of the entire next episode: lightness and grace are associated with a female image, as well as a sharp change in moods and nuances. The beginning of the theme, sounding in the alto register, must be performed melodiously, accurately fulfilling the author's touches:



Figure 3. Topic start

The answer in the upper register with triplets in the first piano part should sound legato and leggiero; the subsequent synco-pated chords, covering a range of 4 octaves, imitating the clumsy jumps of clowns, are performed crescendo and with tension until the 50th measure. The performer of the first piano needs to switch: a playful and care-

free theme sounds against the background of long, drawn-out “cello” halves with a dot in the second piano part. In the fifth figure, one should pay attention to the triplet presentation of the musical material in the second piano part. They are the main form-generating material, the legat basis, the saturated soil for the transparent part of the first piano:



Figure 4. Transparent first piano part

The scherzo nature of the main theme in the upper register in the first piano part is emphasized by unexpected clusters on the weak, third beat of each two-bar, which creates a comic effect of the “fall” of one of the participants in the theatrical action. The second piano part in the 6th figure is assigned the role of accompaniment. In this regard, it is not worth weighing down the texture by using the right pedal, since the basses in the left hand part imitate the pizzicato of the double basses and cellos. The second sentence is presented in chords, thematic cues are transferred from the first piano part to the second part, which creates

the effect of a dialogue between both performers.

The contrast that has arisen in the **Allegro** section is emphasized by the change of size and signs. The composer imitates the playing of national instruments accompanying all the main events of the people’s life: here one can hear the timbre colors of the Uzbek national instruments – karnay, nagora, doira. They seem to enter into an improvised competition, demonstrating their performing skills. The music sparkles with joy, in its rhythmic pulsation one can feel a huge reserve of vital energy. The repeating ostinato figure with changing dynamic shades in two measures imitates the

performance of percussion instruments. Syncopated “F” on the weak fourth beat of each measure in the range of five octaves enhance the tension of this episode. And only the buzzing “A” of the small octave in the part of the second piano create an atmosphere of expectation, alertness.

In the 12th figure, the composer managed to masterfully synthesize the main theme, built on national intonation patterns, with the characteristic features of jazz music.

A melodic, sing-song theme, sounding in the bass register against the background of a continuing ostinato rhythm, is transferred to the part of the first piano, decorated with ringing chord subvoice in the upper register. The performers of this episode should mentally unite the thematic line, not allowing the subvoice to violate the integrity of the phrasing.

In the 16th figure, the echoes of both pianos sound, reminiscent of a playful mimicry, a quarrel between the main characters of the performance. Some confusion, the awkwardness of the conflict that has occurred leads to

peace and harmony, and, as a result of this truce, the main theme of the play sounds.

A powerful texture, chord presentation, a wide range of range create a rich, voluminous sound of a theme that is solemn in nature. This is the apotheosis, the culmination of the victorious march of the forces of good and creation.

The musical material is precisely distributed between both parts, the functions of which are equal in importance here. Wanting to prolong the triumph of the life-affirming principle, the composer repeats the second phrase of the theme twice. Suddenly the sentence is interrupted, like the imperious movement of a conductor's baton. A tense beat pause sounds. The joyful exclamations of karnay and surnaya, which sounded at the beginning of the piece, announce the end of this colorful performance.

The sound embodiment of “Mascaraboz” enriches both listeners and performers with a colorful palette of musical images, the inexhaustible inventiveness characteristic of the author's pen.

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INTERPRETATION OF THE DASTAN KUY-NOMAS TITLED "ESHVOY" IN DUTAR PERFORMANCE: THE CASE OF "ESHVOY URGANJIY"

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Abstract

This article analyzes the historical formation, unique characteristics, and expressive capabilities of the Eshvoy Urganjiy kuy-noma – one of the pearls of Uzbek folk instrumental music. The study explores the lad-intonation and metrorythmic features of the kuy, its performance technique, aylanma dast strokes, and the uforiy zarb system on a scientific basis. The orally-transmitted variations of the kuy were transcribed into a notated system using modern technology, and their pedagogical, aesthetic, and scientific significance was revealed.

Keywords: *Eshvoy Urganjiy, Khorezm dutar performance, oral tradition, method, notation, aylanma dast, ufor zarb, lad-intonation system, kuy-noma*

Introduction

The rich treasure of Uzbek folk music, especially the set of melodies preserved through instrumental music, includes melodies known by the name "Eshvoy" which appear in various regional interpretations. The fact that these melodies have been formed based on oral folk tradition requires revealing the musical and aesthetic views behind the melodies. This article scientifically investigates the musical characteristics, historical formation, distinctive features in dutar performance, and expressive possibilities of the "Eshvoy Urganjiy" kuy-noma.

Research method

In this study, a combination of traditional and modern methods accepted in the field of musicology was used. First of all, through the

historical-ethnographic analysis method, the origins of the melodies named "Eshvoy," the individuals associated with them – in particular, the figure of Eshvoy baxshi, his artistic legacy, and the formation history of the melody paths were studied. The forms of the melodies preserved based on oral tradition, their kuy nomas, legends, and the traditions of teacher and student were investigated in a modern context.

Based on a typological approach, the regional forms of Eshvoy melodies – "Eshvoy Urganjiy," "Turkman Eshvoyi," "Farg'ona Eshvoyi," "Kurd Eshvoyi," "Qoraqalpoq Eshvoyi," "Shirvoniy Eshvoyi," and "Eroniy Eshvoyi" – were compared with each other. With the help of this comparative-analytical method, the lad-intonation system, metro-

rhythmic structure, performance style, and expressive characteristics of the melodies were clarified.

The musical structure of the melodies was analyzed through modern computer technology – the “Sibelius” musical notation software. During the process of transcribing orally transmitted musical works into notation based on dutor performance, the melodic contexts of the melodies, pauses, rhetorical accents, culmination parts, and suporishlar were reflected in the notated text. This method not only enabled the scientific study of the melodies but also allowed their preservation, teaching, and adaptation for stage performance through modern notation.

Research analysis

The melodies belonging to the Eshvoy group were formed as a high aesthetic means of expression within the musical heritage of the Uzbek people’s oral tradition, and their modern scientific analysis possesses distinctive historical, musical, and pedagogical value. The basis of this group of melodies is connected with the name of Eshvoy baxshi, and the naming of the melodies, stylistic appearance, and lad-intonation system are closely linked with the creative school of the baxshi.

In particular, Eshvoy baxshi – who lived and created in the early 19th century during the Khiva Khanate period, belonged to the Chig’atoy tribe – was a famous dastan performer, composer, instrumentalist, and poet. The “Eshvoy” paths named after him consist of eight main musical groups, among which “Turkman Eshvoyi,” “Eshvoy Urganjiy,” “Kurd Eshvoyi,” “Farg’ona Eshvoyi,” “Farg’ona Kurd Eshvoyi,” “Qoraqalpoq Eshvoyi,” “Eroniy Eshvoyi,” and “Shirvoni Eshvoyi” stand out. These melodies, in turn, were formed in various regions and differ from each other typologically and in terms of their lad-intonation systems (Matyokubov B., 2009, 160).

The instrumental kuy “Eshvoy Urganjiy” was composed for dutor and created by Eshvoy baxshi. It has reached us through the performances of Eshvoy baxshi’s student Matniyoz Go’rja, and his student Suyav baxshi. “Eshvoy Urganjiy” consists of two parts, and only the first part was transcribed as monophonic notation by M. Yusupov from the du-

tor performance of Karim (Budir) Iskandarov (Akbarov I. A., Yusupov M., 1960, 449). But notation written specifically for dutor is still not available.

This situation itself reveals the delicate boundary between two different musical expressions – oral and written traditions – which need to harmonize.

Folklorist scholar Jabbor Eshonqul, in his article titled “Dostonlar notaga solib o’rgatilmaydi” (“Epics cannot be taught through notation”), expresses the following idea: “It may be possible to notate the epic example sung by baxshis for future generations. However, that does not mean teaching art through notation. Because this art cannot be taught through notation. The text of the epic performed by a baxshi changes with each performance. A person who knows notation but understands nothing beyond it, someone alien to the essence of folklore art, teaching students studying the art of baxshichilik is extremely dangerous, in my opinion” (Akbarov I. A., Yusupov M., 1960; O’zbekiston adabiyoti va san’ati gazetasining 2021 yil 20-avgust (N 34 (4641)) soni. [uzb]).

Especially in analyzing instrumental creativity such as dutor performance, which possesses subtle and complex expressive potential, the presence of written sources – notation, analytical commentary, and historical explanations – is of priceless importance.

In order for our great works to withstand the blows of time, we must notate them. After all, aren’t our centuries-old maqoms also proof of this idea – that they were notated gradually thanks to the selfless efforts of musicologists in the 20th century?!

Therefore, our professional music rooted in oral tradition certainly relies on the teacher and student principles. However, documenting it – analyzing it scientifically, preserving it through notation and written commentary – is a spiritual and scholarly responsibility that lies on us researchers and musicologists. Only in this way can we preserve the spirit, tone, and deep aesthetic of the original and pass it on fully to the next generations.

At this point, we recall the thoughts of R. Boltayev: “...The shashmaqom, which has been studied to some extent up to now, is also in need of renovation. Because if we adapt

works performed in the 1920s to today's performers' styles, the lad and parda system will change, deviating from the rules. Maqoms must also be adapted to the environment of our era. Maqoms are not dead, they are a living source. Looking at them with the interpretation of their time will allow maqoms to live longer. Otherwise, maqoms are at risk of becoming outdated relics" (Boltayev R. 2023, interview).

Two parts of the instrumental melody “Eshvoy Urganjiy” composed for dutor were notated by Latofat Mo‘minzoda for dutor performance. The first part of the piece is performed in 3/4 meter, and the second part is performed in 6/8 meter. In the first part, 4-bar phrases are repeated twice; the first is

played simply, while the reprise is performed using the syncopated style (sinkopali usul) typical of Xorazm dutor techniques (zarb, shtrix), which makes the piece even more beautiful.

Master Farogʻat Moʻminova expresses this idea: “In Xorazm dutor, the uninterrupted performance of aylanma zarb is taken exactly from the surnay playing style, because the complexity of Xorazm surnay lies in the fact that the performer uses circular breathing (aylanma nafas) to play continuously to the end of the piece without taking a breath through the mouth.” [5-interview] The 3/4 meter version of “Eshvoy Urganjiy” performed in the “aylanma dast” style looks as follows:



That is, in this 3/4 meter, we see accentuated eighth notes forming synco-
pas with rez, and these accents represent
the strong input of the aylanma dast rez.
If we count the beat as 1i, 2i, 3i, the accents

fall on the 1st part, the “i” part of 2, and the 3rd part.

To clarify the 23rd bar more simply, we explain it using the example of the term zarb :



Terma zarb is expressed as indicator finger – k, thumb – b. This is the simplest form of aylanma dast involving two fingers. There are also aylanma dast styles involving three or four fingers.

When applying *terma zarb*, to produce a strong accent, the soft part (*pad*) of the first joint of the index finger is forcefully struck against the *dutor's* string and soundboard. However, fingernails must not be used.

If the first part of “Eshvoy Urganjiy” is played in a slightly slower tempo, the second part is performed in 6/8 ufor rhythm, at a more lively tempo.

Based on the above scientific analyses and historical data, it becomes clear that the Esh-

voy group of melodies occupies an incomparable place in our national musical heritage.

Conclusion

The scientific results presented in this article show the necessity of studying the Eshvoy group not only from a historical-ethnographic point of view but also from the perspective of practical music pedagogy. In future research, notating each branch of the “Eshvoy” group, conducting deeper analysis of their structural, melodic, and rhythmic features, and comparing them with other similar instrumental paths in oral tradition will remain one of the promising directions.

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PATHS OF ROMANTIC RENEWAL IN CHAMBER MUSIC IN F. SCHUBERT'S VIOLIN SONATINAS

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Abstract

In this article, the author analyzes the transition from Classicism to Romanticism using the example of F. Schubert's early romantic sonatinas for violin and piano, as well as the synthesis of these directions in the works of one composer. The shift of multiple tasks is associated with the performance of chamber music of various styles using new techniques, textures, and sound palettes. As a result, Schubert's unique style is formed – a new direction in music at the transitional moment of the birth of Romanticism.

Keywords: *classicism, romanticism, chamber music, sonata form, exposition, development, reprise, ensemble, violin, piano*

F. Schubert (1797–1828) was the first major representative of musical Romanticism, who, in the words of B. V. Asafyev, expressed “the joys and sorrows of life” as “they are felt and would be wished to be conveyed by most people.” The foundation of his music lies in human inner experiences without dramatic psychologism, but always with a subtle lyrical undertone. In Schubert's music, melody predominates, harmony is colorful, and the sound has a rich tonal hue. His style maintained a close connection with the traditions of the Viennese Classical school, to which he contributed much that was new. In his compositions, the composer used genuine Austrian folk melodies, as well as folklore from the Hungarian and Slavic peoples that were part of the Austrian Empire at that time.

Schubert lived in Vienna, which, even during less favorable creative periods, remained one of the musical capitals of the civilized world. Nevertheless, the mismatch between dream and reality, so apparent at the time, gave rise to feelings of longing and disappointment among creative individuals. Their protest against the rigid and self-satisfied bourgeois lifestyle manifested as an escape from reality and an attempt to create their own world within a small circle of friends, true connoisseurs of the beautiful. This sanctuary, which served the composer, turned out to be the realm of chamber music genres, and it began to take shape early in his creative path in the form of sonatinas for violin and piano, which are the focus of this article. It is precisely from the perspective of

chamber performance, where the transition from Classical to Romantic direction is clearly visible, along with their synthesis and differences.

Having lived a very short life (only thirty-one years), Schubert left behind a vast chamber instrumental legacy. He wrote: for violin and piano-3 sonatas (sonatinas in D major, A minor, and G minor, 1816), a sonata (duo in A major, 1817); an introduction and variations for flute and piano; a sonata for arpeggione and piano; a nocturne for piano trio, 2 piano trios, 2 string trios; string quartets; a piano quintet; an overture for string quintet; a string quintet; an octet for winds and horn; an octet for strings and winds; 6 minuets for wind nonet, and a nonet for winds.

The three sonatinas, Op. 137 (the author called them Sonatas), were written by Schubert in 1816 when he worked as an assistant teacher in his father's school, teaching children literacy and other basic subjects. Although all three sonatinas are very different in character and melodic themes, they are convenient for performance by beginning ensembles. In his treatment of the sonata form, Schubert relied on the principles of form-building established by the Viennese classics: overall cycle composition, genres that comprise it, the presence of intonational connections between movements, thematic development methods, etc. This is manifested in the pursuit of maximum simplicity and clarity of expression, proportionality of parts of the whole. As Schubert lived at the junction of two eras – Classical and Romantic – his sonatinas are interesting in terms of combining Classical features with the Romantic searches of the composer. The traditional, Classical compositional means in the sonata include general structural organization laws: the presence of all required sections, while maintaining the proportions of all form elements, saturating this form with a vast wealth of feelings and emotions of an individual – simplicity, sincerity, soulfulness, and spontaneity (“Volume 2” n.d. StudFiles. <https://studfile.net/preview/5357893/page:3>).

Sonatina No. 1 in D major, written in March 1816, follows the traditional three-movement sonata cycle. The first movement, *Allegro molto*, begins with a lyrical, song-like

theme of the main subject, played in unison by both instruments with a soft dynamic (*p*).

The 12-bar period consists of three sequential motifs, each of which has its own “climax.” These “climaxes” develop both in pitch and dynamics. That is, the performers must lead each motif toward its peak note and shape all three motifs with a gradual increase in dynamics. The theme then undergoes a variation-based development. The same motifs appear in the violin part and, after a measure, are echoed canonically in the bass of the piano, over a steady accompaniment of eighth notes in the middle register. Five such motifs on a crescendo lead to the climax of the exposition – *ff* – where the original song-like theme is transformed into a triumphant apotheosis of the main subject and is performed in unison by both instruments.

The secondary theme is similar in sound and structure to the main theme; the themes in both instruments' parts imitate similar motifs several times and are connected to the closing theme via a scale-like “bridge.” The closing theme has a playful, dance-like character. The marking *p dolce* suggests a soft and delicate sound production. The theme first appears in A major in the violin part, accompanied by piano chords; then the performers switch roles. In Schubert's sonatinas, the secondary theme is not an opposition or contrast, but rather a new song. Schubert's innovation lies in the unusual keys of the secondary themes, the transitions to the closing sections, and the restoration of the traditional key of the secondary theme.

The development section is not a dramatic confrontation of themes as in classical form, but a variation-based elaboration of the main theme. The structure and rhythm of the main motif are preserved, while its intonational coloring changes; the motifs are repeated in various variations and keys, reaching a climax, confirmed by a descending second in the violin part to an accented B-flat. Dissolving from there, the music leads us into the recapitulation. In the recapitulation, the main theme is slightly expanded and dramatized through modulations, first to G minor and then culminating in G major. The secondary theme modulates from A major back to the home key – D major, in which the closing theme is repeated unchanged.

The coda reprises several motifs from the main theme at *pp*, and the first movement concludes with life-affirming chords in *ff*.

According to the observations of N. Goryukhina, as in the sonata forms of other Romantics, F. Schubert's music tends toward narrative, epic, and lyrical expression rather than conflict and drama, as seen in Beethoven's sonatas. The sections of the form do not carry internal conflict or serve the function of developing the musical process. The material most often serves a single purpose – exposition. Schubert moved away from dynamic development and from the moments of initiating a dramatic conflict in the material and in the overall form. Even his development sections are permeated with the stability of expository presentation, lending the sections a sense of self-containment and independence. This applies not only to the formal sections but to the themes as well. The role of variation is significant in Schubert's sonata form, penetrating all levels of composition.

Song plays a major role in Schubert's work; he made this genre capable of expressing deep, meaningful content. In his instrumental works, songfulness often merges with dance, coming into contact with forms of domestic music-making. Thus, the second movement, *Andante*, is reminiscent in character of a *Ländler*. This dance became popular in the second half of the 18th century. Themes resembling the *Ländler* appear in the works of many Austrian and German composers, including Mozart, Bruckner, Mahler, and others. In terms of texture and stylistic presentation, this movement is close to the slow movements of Mozart's sonatas.

It is written in a simple three-part form with a contrasting middle section. Three 10-bar periods make up the opening episode (A major). In them, a graceful, dance-like theme alternates between the piano part and unison with the violin. The theme is filled with ornaments, grace notes, and accents, which give it expressiveness and refinement. The central episode (A minor) has a song-like character and resembles an aria.

The violin theme is captivating in its warmth and elegance. The violinist should play it with a rich, resonant tone “into the string,” while the pianist should accompany it delicately. The theme then passes to the

piano, and the violin fills in with individual exclamations. The sequentially repeating motifs become plaintive, then gradually gain dynamic strength, becoming more insistent and leading to the climax of this section in the final bars of the middle episode. After a brief fermata comes the recapitulation. It largely preserves the form of the first episode, with the return of A major, but in the first two periods, the piano theme is texturally filled in with sixteenth notes in the violin, creating the effect of enlivening the tempo and the general movement of the dance. In the third and final period, the theme returns to the violin. The slightly varied dance theme descends both in pitch and dynamics, fading away in a final “exhalation.”

A second important feature of Schubert's sonata form is the highly pictorial completeness of the thematic material. Schubert's themes are ready-made, finished artistic images that do not require development. It is worth noting that Schubert's thematicism is based on song-like, narrative, balladic, and scherzo-like intonations, which led to defining his compositional thinking as “song symphonism.” This is characterized by the songfulness and lyricism of his melodies, which suggests a comparison of the main themes in sonata form rather than conflict and contrast, as was typical before.

The third movement of this sonatina is a brilliant rondo (*Allegro vivace*). The scherzo-like and soaring refrain theme immediately grabs the listener's attention with its cheerfulness. The instruments alternate between soloistic and accompanying roles.

The refrain is followed by an active, technically saturated episode featuring rapid scale-like passages played in unison by both instruments, a wealth of *sforzandi*, octave staccato figures in the piano part, and parallel movement of themes in both parts with sharp articulation in a fast tempo. The episode concludes with relaxed exchanges between the violin and piano at a *p* dynamic. The refrain and episode alternate twice more, and in the final appearance, the refrain serves as a coda and ends with powerful chords at *ff*.

This movement may seem easy during the initial study of the piece, but in fact, it is very difficult to perform. The very fast tempo, presence of technically complex passages, in-

stant changes in articulation, dynamics, and character over a relatively extended duration pose many challenges for performers. The ensemble players must rehearse it together from a slow tempo, carefully aligning all articulations, rhythms, and pauses. Only after achieving unity in a slow tempo can the tempo be gradually increased, but never hastened all the way to the end of the movement.

Franz Schubert's **second sonatina (in A minor)** is a masterpiece of the composer's song-like lyricism, expressed through instrumental performance. The main theme of the first movement (*Allegro moderato*) introduces the listener to a realm of lyrical and dramatic narration.

The pianist faces a challenging task – uniting the two phrases into one long line, carrying it in a single breath toward the highest note, and then suddenly fading into *pp* at the end of the phrase, handing the theme over to the violin. The violin bursts in at *f*, the intervals widen – almost two octaves – and then, after a large *crescendo*, it abruptly drops to *p* and, dissolving, flows into the secondary theme in the piano. The secondary theme – *p dolce* – must be performed with particular expressiveness. The melody seems to strive toward the final note of the motif on its own, and dynamic markings (hairpins) allow it to become more pronounced and three-dimensional.

The closing section has a more agitated character. Initially hesitant, “pleading” intonations appear in the violin part, then in the left hand of the piano; they become more insistent and indignant, repeating in contrasting dynamics. In this episode, the tempo must be kept strict and not allowed to speed up, in order to perform the quick *staccato* exchanges cleanly and precisely.

The second movement, *Andante*, is again associated with rhythms of old classical dances. The 3/4 time signature and the measured, steady motion of the music bring to mind the character of a slow minuet or a sarabande. This movement is written in rondo form and cast in the bright key of F major. Here, the composer extensively uses polyphonic techniques. The piano plays on a *crescendo* from *mf* to accented notes, then descends together with the violin to *p* and repeats the opening refrain theme. To highlight the sound of the violin and vary

the color palette of the piano, the pianist must bring out the upper voice in the right hand during their solo, and when playing together with the violin, lead the lower voice in the left hand, leaving the violin in the foreground.

Motivic variation of the episode's theme (B) modulates through many keys (B-flat major, G major, E-flat major, A-flat major, D-flat major), and is also repeated in contrasting dynamics (*sub. f* – *sub. p*). Such modulations to distant keys are also uncharacteristic of classical form and represent new Romantic tendencies for that time. When repeating the refrains and episode (B1), the ensemble must carefully and thoroughly work out the dynamic nuances, phrasing, and stylistic characteristics of the old dance.

The third movement of this sonata is very compact in structure, written in simple three-part *minuet da capo* form with a contrasting middle section, in *Allegro* tempo. The music of this movement is built on contrasts – both figurative and dynamic. The ensemble participants are completely equal – there is no division into soloist and accompanist roles. Therefore, the *f* dynamic in the piano should be played with a “covered” sound using gathered fingers, maintaining sound balance. In *sub. p* in the third bar of the violin part, the violinist should soften the sound on the final *f* chord and imitate the violin's *p* sound on their own instrument.

In the trio of the third movement, the instruments alternate between solo and accompanying roles. In the first period, the tender theme is presented by the violin. Repeating sequentially, the theme dynamically develops from *p* with a *crescendo* to *mf*. The piano accompanies this theme with soft chords, leaning from the weak second and third beats toward the first, which emphasizes the character of the minuet and creates the impression of “bows” in the dance. In the second period, the instruments switch roles. The solo function passes to the piano, and the violin takes on the accompaniment. At first, the theme is played in the left hand of the piano, imitating the sound of a cello at *mf*, then in the upper register of the right hand, and in the final two bars it returns to the violin. The ensemble must convey the timbral sensation of three different instruments, while maintaining as identical intonation as possible.

The final movement of this work, *Allegro*, is a model of Schubert's song-like lyricism, in which a whole range of feelings related to human inner experiences is expressed. The texture of this movement is multi-layered: the violin's resolute theme is accompanied by agitated triplets in the right hand of the piano and octave runs in the left. These triplets then shift to the violin, while chordal patterns appear in the piano; subsequently, this triplet motion alternates between both parts. To achieve a unified articulation, the pianist should approximate the violin's *spiccato* stroke – both in sound intensity and articulation sharpness. Then it's necessary to find a shared motion and tempo in which this articulation can be comfortably executed. Once all textural layers are synchronized, the repeating motifs should be shaped into a long phrase through increasing dynamics on ascending sequential motifs. Schubert then uses the technique of dynamic contrast in varying the same theme: *subito f* alternates with *subito p*.

The third sonatina in G minor, like the second, is written in a four-movement sonata cycle: the first movement is *Allegro*, the second is *Andante*, the third – *Menuet* – acts as a scherzo, and the fourth is the finale, *Allegro moderato* (Analysis of Musical Forms. 2023. Minks BSUKI. https://azbyka.ru/kliros/wp-content/uploads/2022/09/analiz_muzykalnykh_form_kolenko.pdf. (In Russian)). This third sonatina is the most dramatic in character of all three sonatas, yet at the same time, a song-like thematic quality permeates all four movements.

The first movement begins with a four-bar introduction of a heroic-dramatic nature. The theme of the introduction is played in unison by both instruments at *ff*, with the piano part voiced in octaves in both hands.

From the very first bars, ensemble work begins – work on unifying articulation, sound, and temporal perception. It is essential not only to strike the note together but also to sustain it for the same duration and release it simultaneously, as well as to find a common tempo and character that will be preserved throughout the entire movement.

The essence of Schubert's treatment of the development section in the first movement of this sonata differs from that of the

classical composers, which demonstrates the innovative nature of his thinking and his departure from the classical framework. Instead of a dynamic motivic development in the Beethovenian sense, this sonata's form features an episode that thematically evokes associations with the intonations of the exposition. The contrast between elements of sonata form, characteristic of classical sonatas, is replaced by variation-like treatments of themes – some themes are close in intonation. At the beginning of the development section, the composer continues to develop the intonations of the closing theme. However, the character changes – it becomes more anxious, with major giving way to minor ("Volume 2" n.d. StudFiles. <https://studfile.net/preview/5357893/page:3>). Short "questions" sound in octaves in the bass of the piano, echoed by violin chords. And immediately, in contrast, a very gentle "answer" appears at *p* in the violin.

Thus, Schubert's sonatinas for violin and piano represent a combination of classical and romantic traits, of which the latter ultimately predominate. From the perspective of classical principles, Schubert's sonata may seem "incorrect," but within the context of the Romantic era and the composer's own style, it appears organic and logical. One should note the improvisatory, fantasy-like nature of Schubert's sonata form, which slightly undermines the integrity of the structure. Purposeful development is replaced here by the constant addition of "new threads" (in R. Schumann's terminology), which leads to a certain kaleidoscopic character in the form and the absence of a dramatic trajectory toward a climax ("Volume 2" n.d. StudFiles. <https://studfile.net/preview/5357893/page:3>).

When listening to the sonatas, one gets the impression of encountering a kind of "lyrical diary." Whether listening or playing them, we immerse ourselves in a world of intimate emotions, where music flows "from heart to heart." This is also facilitated by the very genre of chamber music, to which the sonatas belong. Performing them does not require a symphony orchestra or grand concert halls. This closeness to the listener and performer helps reveal the emotional fabric, the fusion of hopes and aspirations

of people who lived in a particular era. This special “sensitivity” of the sonatas to human emotion, characteristic of the Romantic period and so valued today, gives rise to their

great popularity. Thus, based on the analyzed works, one can trace the paths of the emergence of Romantic expressive means, which enrich Schubert’s chamber sonatinas.

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FEATURES OF THE VOCAL VOICE IN CHILDHOOD AND ADOLESCENCE

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Abstract

This article explores the developmental characteristics of children's voices from early childhood through adolescence, emphasizing the physiological and emotional changes that influence singing ability. Special attention is given to vocal hygiene, tessitura considerations, and the importance of individual vocal monitoring during choir instruction. The role of consistent, age-appropriate training is highlighted as essential in preserving vocal health and developing expressive performance skills. The article also provides practical guidance for teachers to support both boys and girls during voice transition periods.

Keywords: *child voice development, vocal mutation, tessitura, choir training, adolescent singing, vocal range, voice pedagogy*

Introduction

The range of children's voices varies, and their performance and fatigue during singing depend on their age. It should be noted that younger children have lower working capacity than middle-aged children, and the vocal tract gets tired quickly. The interests of the children also vary. What interests younger children may not interest older children. In general, the children's voice is distinguished primarily by its lightness and restraint, sonority and subtlety of sounds. According to their properties, they are divided into descant and alto. The Descant is the highest child's voice. Some of them have a range from the note Do of 1 st octave to the note Sol of 2 nd octaves.

Research method

The development of children's voice consists of several stages. Each of these stages belongs to a specific age group. When accepting a child for singing, every teacher should make sure that he knows his vocal talents well, all the features peculiar to each individual child, and also know the features peculiar to the child's age group.

Both boys and girls between the ages of 7 and 10 will have a very different voice from older children. Singing in primary school children, body parts and organs that are actively working while singing, occurs as a result of ligament tension. A thin voice acquires the character of a clear expression. A large group of auxiliary muscles is involved in the process of sound production. At this time, the necessary level of energy in the nervous networks

begins to accumulate in the throat of children. This condition itself affects his behavior. Because breathing, protection, and sound occur through the nervous system. Thus, a child's singing skills are laid at the age of 7–10 years. This skill will be developed in the future. During this period, the development of the vocal organs (lungs, bronchi, trachea, oral cavity, nasal cavity) occurs gradually. Larynx and mutation – develops very slowly and unevenly before puberty. The period from 7 to 10 years of age in children is considered an important stage in the development of the voice.

In the next decade, the physical development of children becomes more noticeable. Such a case places a special responsibility on the teacher who teaches singing. They will need to try to hear the voice of each child who joins the team individually, and then constantly monitor them during class. Physically, early maturation also leads to faster formation of the vocal apparatus. There are also cases when in an experiment, children at the age of 11 began a period of mutation.

The sound quality also depends on the nature of the sounds. School-aged children are characterized by light, flying, gentle and sonorous voices. Such voices give their sound a special charm. Children aged 7–10 years differ in their abilities from children aged 11 years. If sopranos and violas can be distinguished in the voice of young children, then children aged 10–11 have characteristic voices indicating a low-high level of voice. Children aged 10–11 (especially boys) have a certain number of voices coming from the chest register. They sing in a somewhat loud and bright voice. However, children should avoid using the chest register and sound tension. For the falsetto (loudest) sound produced by the vibration of the marginal ligaments in the throat, there are natural barriers that plan for a dynamic increase in volume. Slightly older children immediately feel the pleasant sound. This is especially noticeable if the song is spoken in a calm state, without tension. However, the voice of children aged 7–10 has a lot in common and there are no fundamentally opposite differences. The voices of boys and girls belong to the same type, and almost all of them are descant, soprano and alto (a thin child's voice). It can only be conditionally divided into the first and second votes.

The emotional richness of children's performance makes the performance more expressive and enhances expressiveness. Better sound quality can cause strain in the lower parts of the overall sound range and cause significant damage. Slow pronunciation is also necessary in a high note. From the point of view of tessitura, it is easy and comfortable for singers to sing at the average width of the total vocal range. But such a tessitura causes inconvenience to the singer if the lower sounds of the sound range often return in the musical composition or, conversely, the upper notes are constantly repeated (in the first case -low, in the second-high).

Research analysis: Large anatomical and physiological changes occur in the body of adolescents aged 11–18 years, affecting their entire vital activity. Complex processes also take place in their sound system. The shape of the vocal apparatus is associated with the growth of individual organs in the children's body. This is especially noticeable in boys. Their vocal cords expand in length, but they usually do not change in width. The throat is growing rapidly. Meanwhile, cases of underdevelopment of the area under the Adam's apple are not uncommon. The occurrence of such cases is associated with impaired functioning of the respiratory system and throat.

Similar phenomena can be observed in girls, but not in such a pronounced form as in boys. The rapid growth of the throat, calculated from the characteristic aspects of the mutation period, is considered a somewhat difficult and dangerous moment in the development of the voice. The voice box is slowly forming between the ages of 15 and 18. At the age of 19, his development mostly stops. The entire period from 11 to 18 years can be divided into three stages:

1. 11–13 years old-approaching puberty, there are no serious changes in the vocal apparatus.
2. 13–15 years-the period of mutation (the beginning of puberty)
3. 15–18 years is the period of puberty, when the throat and the entire vocal apparatus develop and form.

The mutation period in boys lasts from 6–9 months to 2–3 years. In girls, it can recur at 15–16 years of age or begin for the first time at this age, although it does not last long.

Practicing regular singing on the eve of a mutation allows you to achieve some smooth, steady voice changes and continue singing even during the mutation. If suddenly the mutation becomes acute, you have to stop classes altogether until a certain period. During the mutation period, it is very important to consult a phonator. If boys regularly practice singing on the eve of a mutation, the mutation can proceed smoothly and unnoticeably. They can fully control their voice, choose the sounds that are convenient for them and sing. Usually at this time, the treble turns into the alt part. Although the growth of the vocal cords is uneven during regular workouts, care should be taken when expanding the range. The range of adolescent children is as follows: the first voice (soprano, treble) expands from notes up to the first octave to notes in Fa-Sol of the second octave, the second voice (violas) expands from notes in Lya-Si of the small octave to notes up to the second octave. The range of some children's voices may be somewhat large (in the first voice, up to the note of Lya of the second octave, and in the second, up to the note of Sol of a small octave). Of course, extraneous range sounds are inconvenient for singing, and their use can sometimes also have negative consequences. For the first voices, a slightly more convenient part of the range from the note Sol in the first octave to the note Mi in the second octave is preferable, and for the second voices, the part from the note Re in the first octave to the note Si is preferable.

In adolescence, the difference in the mechanism of sound is clearly known for both boys and girls. In girls, the central register makes up the bulk of the range. By its nature, this

register is adapted to reproduce mixed sound. The clear chest and high-pitched sound can only be heard on the edge notes. However, in boys, the mixed sound is performed artificially. Even because of this, many of them will have a limited range because they use more of the chest register while singing. Only after they learn how to extract sound from the major and mixed registers, they will expand their range and move on to the first sound row.

The girls' voice will have a central (middle) register by its nature. This case allows all notes of the vocal range to sound evenly. It is somewhat more difficult for boys to sing in this register. With the help of various sound exercises specific to this, boys can also develop skills in this register.

Conclusion

Understanding the physiological and emotional development of children's voices is crucial for guiding them through each stage of vocal growth. From early training between the ages of 7 and 10 to managing the complexities of mutation during adolescence, vocal instruction must be personalized, age-appropriate, and informed by anatomical realities. Teachers play a vital role in preserving the health of young voices by adapting techniques, monitoring tessitura, and preventing strain. Encouraging consistent yet moderate vocal practice during the mutation period helps maintain coordination in the vocal system and ensures a smoother transition into adult vocal registers. Ultimately, fostering a nurturing and informed environment enables children to develop their singing abilities confidently and safely.

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CURRENT PROBLEMS OF MAKOM PERFORMANCE

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¹ The Institute of national musical art named after Yunus Rajabi

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Abstract

This article examines the problems that arose in the national vocal art of Uzbekistan in the 20th century, as well as ways to partially solve them during the period of independence. The author focuses on the influence of the European temperament on the national musical tradition, especially in makom performance, and emphasizes the need to return to the original musical notation. It also highlights the importance of supporting young performers, preserving the “teacher and student” tradition, and strengthening the methodological base of training. The text contains proposals for the development of concert practice, conducting master classes and scientific and methodological work. The article highlights the role of state youth policy in supporting gifted youth and developing culture.

Keywords: *makom, European temperament, national vocal art, cultural heritage, national musical instruments, musical notation, makom performance*

Introduction

The problems that were discovered in the National Vocal Art in the 20th century, although they found a definite solution during the period of independence, were not completely solved. For example, problems such as the temperament-based singing style, widespread ways of interpreting melodies, and the misuse of voices that were imported from Europe over the course of a century and a half have not been eliminated.

Research method

It is known that A. Petrosyans, who was sent from the Moscow Conservatory in the 50s and 60s of the last century, aimed at introducing a European temperament, finally stopping our national music, which at

that time was on the verge of collapse due to various shocks. Upon arrival, under the pretext of adapting our national instruments to group performance, he Europeanized their musical system. These changes in national instruments, in turn, influenced the performing style of national vocals. These musical changes have an impact to this day. In particular, the definition of makom notes and the difference in makom paths has changed dramatically, so much so that it has become difficult to distinguish them.

At one time, academician Yunus Rajabi drew attention to this when recording makoms on magnetic tape, giving a valuable power sign to accurate makom notes in connection with the conditions of that time. These notes are mostly reflected in the singer's voices, rather

than in musical texts (moans, kochirims, and musical decorations).

During the period of our current independence, there are opportunities to search, research and refine the exact musical structures of our makoms based on national notes. Therefore, singers and soloists of the traditional performing section should continue their work in this direction, conducting research based on the notes of our makoms. And the division of Uzbek folk instruments will go on as usual and continue collective performances at a European pace. Otherwise, it will seem that these two sections are no different from each other.

There are some obstacles on the way to restoring these ancient makom notes. These obstacles will be put in the first place by teachers of artists who have devoted their entire lives to the European temperament, who are afraid that all the scientific papers and books they have written will turn into a penny. They will act supposedly "Who is bothered by the European temperament?".

In addition, it is necessary to introduce the tanbur musical notation, which is more convenient for studying our national music. It will be adapted not to European notation, but to tanbur, so the study of makoms by singers and instrumentalists will be more meaningful. In addition, in order to support our performers, we must create conditions for improving their performance skills.

It is known to improve the performances by showing the art to the audience. In addition to stage culture, knowledge and skills such as concert performance skills can only be mastered in practice. Therefore, performers need to be involved in more practical tasks. It is:

- Organization of concerts on various topics (from Shashmakom, Khorezm and Ferghana-Tashkent oases);
- Conducting small internal contests. The goal is for each performer to work, search, and mature in preparation for the exam competition;
- Every student should have the opportunity to conduct a master class. At the same time, performers will be able to exchange ideas, demonstrating their research and cognitive skills to each other;
- Organization of meetings with mature representatives of our art in order to

study their professional skills in more depth. At such meetings, representatives of the older generation meet and exchange views with representatives of the younger generation. At these meetings, the mentoring artists will talk about the mistakes and shortcomings that young artists make during the performance of our national music, tell you what national works should look like, what you should pay attention to when performing them. This will allow our national heritage to live in its original state for a long time again;

- Development of scientific and methodological foundations and recommendations.

Research analysis

The State youth policy is a priority area of the state's activity and is aimed at creating socio-economic, legal and organizational conditions, as well as guarantees of social support for the development of young people, the disclosure of their creative potential in the interests of the whole society.

Since the first days of independence, Uzbekistan has paid great attention to supporting the younger generation, their spiritual education, cultural enrichment and the development of creative abilities.

The legal basis for this work is a number of regulatory documents adopted by our government. This includes the Law of the Republic of Uzbekistan No. 429-XII dated November 20, 1991 «On the fundamentals of State youth policy in the Republic of Uzbekistan» and Decree of the President of the Republic of Uzbekistan No. PQ-805 dated February 29, 2008 "On the state program «The Year of Youth»".

The State pays special attention to the training of professionals in the field of culture and art in specialized secondary and higher educational institutions. Currently, 20 colleges and academic lyceums of art and culture, as well as 3 higher educational institutions, operate under the administration of the Ministry of Culture and Sports. To date, there are a total of 15,441 students and students enrolled in these educational institutions.

The training of qualified specialists in the field of art and culture is carried out by the State Conservatory of Uzbekistan, the State

Institute of Arts and Culture of Uzbekistan, established on the basis of Decree of the President of the Republic of Uzbekistan No. 1771 dated June 4, 2012, as well as the Tashkent Higher School of National Dance and Choreography.

The main priority of teaching methods in educational institutions of the republic is the formation of a sense of love for beauty, knowledge and respect for the heritage of national culture and art among young people, as well as familiarization with new types of modern art. The traditions of teacher and student are widely implemented in the teaching methodology. This is based on the practice of transferring the experience and qualifications of masters of culture and art of Uzbekistan to the younger generation. Master classes with the participation of famous artists of our country and foreign countries have also become traditional in the education system.

In accordance with Decree of the President of the Republic of Uzbekistan No. PF-555 dated February 5, 1993 "On encouragement and material support of gifted youth of Uzbekistan", on October 13, 2008, the Government adopted Resolution No. 226 "On encouragement and material support of gifted youth of Uzbekistan", aimed at stimulating and supporting talented youth.

Based on these documents, the prize-winners who took the first places in national

competitions and 1–4 places in international competitions have the opportunity to enroll in higher educational institutions of the region without taking tests and additional exams.

Conclusion

Nevertheless, there is still a disregard for the development of our national art. At the opening of the academic music Lyceum named after V.A. Uspensky on August 29, 2010, our president said: "We must pay more attention to our national music, because we must bring these unique masterpieces to the world level. There are few countries developing European culture, but only we can develop our art ourselves." After all, by supporting our performers, we all have to make a valuable contribution to the development of the art of makom. Makom performers have been maturing for many years. We must support the performers that we have and provide even more opportunities for future young performers. All conditions have been created in our country for our youth to learn, develop and explore. It is necessary that every student develops the acquired knowledge throughout his life and regularly demonstrates his art to the public. We must support our youth from this side too, creating conditions for demonstrating and developing their skills and experience.

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INNOVATIVE TECHNIQUES IN PLAYING THE "KOSHNAV" INSTRUMENT

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Abstract

Human life has always been closely associated with music. wind instruments are also very old, that is, they are the first musical instruments. One of such instruments is koshnav, the sound of which is close to the heart, in the minds of listeners with its national melody. This article is about the ancient Uzbek national instrument koshnav. With the development of an appliqué that allowed the use of the chromatic scale and the identification of a specific range on the koshnav, the need arose to provide koshnav training at the conservatory. The growl style was used in the jazz world, and the same technique was used on the koshnav instrument in James Brown's "I Feel Good".

Keywords: *Spirituality, musical instrument, diapason, orchestra, instrumentalists, melody, homophonic music, ensemble, staccato*

Young people should be focused on singing, listening, and learning not only modern pop music, but also national, traditional, and classical songs. In modern artistic culture, the place and history of the national instrument "Koshnav", technical characteristics and world recognition of the skills of the performers are equally important and significant for the performers of the Koshnav instrument. Musical instruments are a means of conveying human spirituality, lifestyle, and inner experiences through melodies not only to humanity, but also to all living beings and creatures. Biologists even emphasize that plants develop highly under the influence of music. These miraculous and expressive instruments have been formed among

the masses for a long time, made by skilled instrument masters, and are increasingly perfected. The national pride, customs, traditions, and values of that people are expressed in the instruments of each nation, and this can be felt in the melodies emanating from them. In addition to the strong attention paid to musical instruments since ancient times, special attention has also been paid to their educational significance. After all, music plays a crucial role in the upbringing of every perfect person, that is, it is considered a factor that can serve as the basis for the spiritual and moral upbringing of people.

Human life has been closely connected with music since ancient times. Percussion instruments are also very ancient, that is, they

are considered to be the first musical instruments that emit a melody. One of these instruments is the koshnay instrument, whose sound is close to the heart, and it has taken a place in the hearts of listeners with its national melody. The koshnay instrument is considered the instrument of shepherds and their closest companion. As a result of the simple appearance of each instrument, it is improved by ordinary people and then by musicians, relatively new and perfect instruments appear. The sibizga (sibizga, sibiziq, shepherd's flute – a reeded Uzbek folk musical instrument. Currently, it is mainly distributed among shepherds. It is made of reed. Its diameter is usually 5–6 mm, length 140–150 mm. On the upper side, 10–15 mm below the blowing end, there is a reed, and below it there are three holes. The range is usually a sextet. The sibizga is used to play more simple instrumental exercises and folk song melodies. Shepherds used these reed instruments to guide their grazing herds and water buffaloes.

The history of the emergence of the koshnay also goes back a long way. Al-Farabi described the first examples of the koshnay in his musical treatise. The term “koshnay” is derived from Persian and means “pair” or “two flutes.” The koshnay is a musical instrument played solo, with ensemble accompaniment, and with orchestra accompaniment.

The qushnay instrument is used during folk holidays, ceremonies, and days of joy. The qushnay stands out among the musical instruments not only for its melody, but also for the complexity of its performance. This instrument is found not only in Uzbekistan, but also in our neighboring countries, Tajikistan and Turkmenistan. There is almost no difference in their structure and performance. Currently, it is taught in schools, vocational colleges, and universities in Tashkent, Khorezm, Fergana, Samarkand, Kashkadarya, Surkhandarya, Bukhara, Navoi, and other regions, based on the tradition of a master and a disciple.

I would not be mistaken if I said that the instrument is currently entering a new stage of development. We can see this in the works that are being performed on the instrument and created specifically for the qushnay. The fact that the instrument is constantly developing among the people and performers is

a joyful situation and serves to further the survival of this instrument. Speaking of the repertoire, the instrument is used to play melodies from various nationalities and works of many genres.

The source of sound in the flute is the air (breath) coming out of the lungs, the lungs send air, the air (breath) comes out through two bronchi and the trachea. The diaphragm, which separates the abdomen and chest, serves to bring the outgoing breath into a sound-producing state. The outgoing sound (voice) is produced as a result of the vibration of the vocal cords. Breathing is one of the main means of producing sound. Breathing is divided into three types:

The pitch of the sound depends on the length, tension and amount of vibration of the vocal cords. The more the vibration, the louder the sound, the thinner the vocal cords, the faster they vibrate, as a result, the higher the sound. One of the means that creates and amplifies the sound is called a resonator (a device that amplifies the amplified tone-sound). The upper resonators – the mouth and nasal cavities – are very important in the formation of sound timbre, with the tongue playing a key role.

When talking about the importance of physical exercises and the respiratory apparatus in the growth of the human body, it should be borne in mind that “performance breath” develops only as a result of the performance process. Performing any exercises without an instrument does not bring any benefit to the student in organizing breathing. The quality of performing exhalation is controlled by hearing, and the ability to hear a sound is the result of such exhalation. In pedagogical practice, it is advisable to use scales with different nuances (sound harmony) at a slow pace. Some performers, when exhaling, as a result of part of the air escaping through the nose, the sound splits and loses a certain amount of the sound tone – timbre. Such a defect occurs, although not always.

Breath is one of the main means of musical influence. The more developed the breath is in the performer, the more diverse the sound harmony (nuance) will be. However, the dynamic aspects of the performance in breathing depend not only on the quality of the sound, with the help of breath, musical

phrases are separated from each other. Frequent alternation of breath sometimes leads to excitement, as a result of which strong short musical phrases can be expressed.

Based on the traditions of the teacher-student, the Andijan master, the artist Ashurali Yusupov, who served in Uzbekistan, Tashkent Khairullo Ubaydullayev, Adbuqayum Azimov, Gaybulla Ubaydullayev, Narzullo Ne'matov, Bahrom Sobirov, and Khorezm master Quranboy Bobojonov have brought many students to the performance of the neighboring one.

There were not many koshnay performers in Uzbek performance practice. However, masters and skilled artists such as Ahmadjon Umrzokov (Fergana Valley) and his student Quronboy Bobokhonov (Khorezm) are koshnay performers who have made a name for themselves among the people.

The Uzbek takhir contains very deep and extensive information. Along with the development of various professions throughout history, the art of music, which has a wide variety of musical instruments and a rich culture, has also developed. Among the Uzbek people, musical instruments such as the flute, koshnay, and surnay, which are widely known for their attractive sound, have always been widely used. In recent years, it has become important to promote and thoroughly study the ancient national instruments of the Uzbek people, such as the koshnay and bulamon. Because although this instrument looks simple in appearance, it is considered a much more complex instrument than other instruments in terms of performance. The main reason for this is that the instrument is reeded, and playing two flutes together requires great effort. In addition to paying attention to the sound of the instrument, it is necessary to regularly control the air pressure, otherwise the two flutes will not connect.

There is no specific size of the instrument, that is, the length of the instrument and the thickness of the handle, the distance between each playing hole do not have a specific size during the process of making the instrument. The question may arise that all of these affect the tuning of the instrument. The player must have excellent hearing because each sound is heard through the lips, high and

low. The length, width, or thickness of the handle directly affects the sound of the instrument. An instrument with a thin handle requires less breathing and sounds thinner (sharper) in terms of hearing. An instrument with a thick handle requires more air, that is, more breathing, and its sound is slightly thicker (softer) in terms of hearing. The sound of the koshnay is a bit difficult until the player has adjusted it (tuned the reeds). A newly made instrument needs to be played every day. Because the more the instrument is played, the hot air flows in and the inside of the reed sweats and the reed begins to become tinny. As a result of the inside of the reed sweating, its tongue softens and gradually matures to the perfect level for playing national melodies, that is, moans. There are also cases where it is possible to quickly tune the reed by putting the instrument in hot or warm water, but it is more appropriate to tune the instrument by playing it. The reason is that the inside of the instrument slowly and qualitatively matures with natural air pressure. The koshnay instrument has a sense of nationality and is more convenient to play national melodies.

As for the structure of the koshnay: it consists of two reed tubes, to which a special reed is attached. To play the koshnay, two tubes are blown equally, and the corresponding seven holes located adjacent to each other on both tubes are pressed with the finger. The sound range is from re in the first octave to sol in the second octave (some famous koshnay players produce sounds even higher than this in the second octave, *lya*, *si*). It is very convenient to play musical ornaments (*melisms*) characteristic of Uzbek music on the koshnay. The musician who plays the melody on the koshnay is popularly called "Koshnaychi".

Famous maqomists in Uzbekistan include Ahmadjon Umurzokov, Ashurali Yusupov, Matrasul Matyokubov (born in 1958, teacher at the Urgench Music School, first prize winner of the Second Republican Competition of Maqom Performers), Bahrom Sobirov (born in 1945, musician of the "Bahor" ensemble), Yuldosh Tojiyev (born in 1960), teacher in Urgench, and others.

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PERFORMING ARTS (BASED ON THE WORK OF ULMAS RASULOV)

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Abstract

The article examines the study of musical art, its performing traditions, unique performing school, as well as the study of the musicality of the People's Artist of Uzbekistan Ulmas Rasulov – a sensitive musician, a talented composer with invaluable experience, one of the most prominent representatives of the modern school of creativity and performance.

Keywords: *sozanda, navozanda, musical instrument, musician, folk melody, classical music, national music, hafiz, musician, musical instrument, ustoz-shogird*

It is no secret that our national musical heritage, with its diverse performing and creative traditions, continues to develop and flourish to this day. It is undeniable that the creative schools and performing traditions of our master musicians, singers and composers working in this field serve to instill in the growing younger generation a love for national musical art. The unique works created and being created by our composers serve to replenish the treasury of musical performance.

The masters of the gijjak performance art, who took a worthy place among the masterpieces of the history of Uzbek national music of the 19th-20th centuries, include Tokhtasin Jalilov, Usta Rozimatkhon Isaboyev, Mamataziz Niyozov, Nabijon Hasanov, Ganijon Toshmatov, Komiljon Jabborov, Doni Zokirov, Mukhtorjon Murtazoyev, Sayfi Jalil, Salohiddin Tokhtasinov, Gulomjon Hojikulov, Yunusqori Yusupov, Karimjon Mansurov, Ol-

lonazar Hasanov, and today, with their high performing arts and prolific works, Kahramon Komilov, Olmas Rasulov, Abduhoshim Ismoilov, Tursunboy Jorayev, Ziyovuddin Qosimov, Ahmadjon Dadayev, Muhammadjon Maraximov, Mirhosil Azizov, Sharifjon Mamajonov, Murodjon Norkoziyev, Otkir Qodirov, Abdulla It is worth noting that such talented musicians as Shomagrupov, Salohiddin Azizboyev, and Ma'rufjon Khalilov played a significant role in preserving and developing the continuity of gijjak sozi performance methods and local styles (Kadyrov N., 2016, 7).

It is necessary to respectfully mention the names of teachers such as Aminjon Ismatov, Samehjon Vohidov, Kadir Subkhonov, Asliddin Nasriddinov, and Olmas Rasulov, who, as a result of the efforts of the teachers and their research into performance, established their own unique performance styles in music (Azizboyev S., 2019, 11).

Musicians who have mastered a particular instrument or several instruments have long been called musicians or instrumentalists. People who are familiar with the secrets of a particular word or who can skillfully perform the complexities of performance in a word can be called musicians or instrumentalists in the literal sense. Therefore, playing melodies on an instrument alone cannot be one of the factors that can meet the requirements of musicianship. That is, it is limited only to musicianship, or rather, to performing a work to a certain extent within the requirements of traditional performance. And instrumentalism means creating a unique school in the performance of one or another instrument in the process of performing traditional melodies. An instrumentalist or instrumentalist forms his or her performance process based on the performance of master musicians. In composition, the composer develops the aspects of performance he chooses and creates his own unique style. To a certain extent, composition can be called the foundation of the art of composition.

All of the above-mentioned characteristics of musicianship are vividly expressed in the work of the musician and composer, People's Artist of Uzbekistan Ulmas Rasulov. Through his unique performance path and creativity, he rose to the level of a major representative of the Bukhara classical maqom school.

Ulmas Rasulov is a creator who has "his own word", "his own voice" among the original gijjak composers. In the melodies he plays, great attention is paid to finding a balance between the possibilities of the human voice and Uzbek "speech" melodies. Many have witnessed his ability to reproduce such melodies on gijjak with great skill.

"O'lmas Rasulov is an artist with a broad outlook and deep observation. In his performing art, there is a divine grace, the rays of which are always bright and have the power to conquer the heart of the listener," says Professor Fayzulla Turaev, who worked with him at Bukhara State University for many years, drawing attention to the musician's work. "The presence of a unique style in the musician's art is that he skillfully uses the polished sound of the tanbur and the wail of the trumpet in a particularly masterful manner in the performance of the gijjak" – he gives a correct

and objective assessment of the performing art of Olmas Rasulov (Turayev F., 2009).

Since his student years, Olmas Rasulov has gained great popularity among young gijjak players. His solo and ensemble performance has improved year by year. In particular, he began to take the lead in playing Shashmaqom melodies to the rhythm. We see this clearly expressed in several works in the musician's repertoire.

One of Olmas Rasulov's notable works is notating the works of skilled musicians and famous composers and adapting them to the gijjak instrument. He is not limited to his own creativity and performance, but also tries to transcribe the works of teachers and artists he likes, and achieves good results in this regard.

In 1995, the "O'qituv" publishing house published a collection of notes entitled "Chrestomathy of Uzbek Traditional Music Performance". This textbook, compiled by Abdurahim Hamidov, an associate professor at the Capital Conservatory, includes samples of national music adapted for a number of instruments by famous music teachers.

This collection includes notations of folk, maqom and composer-created melodies by Rustam Nematov for chang, Olmas Rasulov for gijjak, Abdurahim Hamidov for dutar, Sulaymon Takhalov for tanbur, and Rifatilla Qosimov for qashqar rubab.

The first section includes "Azim Daryo" notated by Olmas Rasulov, and "Uzgancha" adapted for gijjak from Yunus Rajabiy's notation. The notation was based on the performance of the outstanding musician and teacher, People's Artist of Uzbekistan Gulomjon Hojikulov.

In the second section, instrumental melodies from the Mushkilot parts of Shashmaqom are adapted for chang, dutar, tanbur and oud. The third part of the collection, which includes samples from the Shashmaqom ashul section and Tashkent-Fergana maqom routes, features "Hojiniyoz I" and "Hojiniyoz II" performed by the distinguished musician Mahmudjon Muhammadov, Honored Artist of Uzbekistan, notated by Olmas Rasulov.

"One of the qualities of gijjak music is that," write the authors of the preface R. Yu. Yunusov and A. P. Hamidov, "it performs ancient songs

and chants flawlessly, close to the original. As a result, this or that song is heard as an instrumental work. The contribution of masters such as Komiljon Jabborov, Ganijon Toshmatov, Gulomjon Hojikulov, Salohiddin Tokhtasinov and others is significant in this regard" (Chrestomathy of Uzbek traditional music performance 1995). It must be admitted that the melody "Azim Daryo" occupies a special place in the performance of Olmas Rasulov. It is known to connoisseurs that he performed this work with great skill at the first Republican Competition of Maqom Performers in 1983.

The melody "Uzgancha", which is included in the "Chrestomathy of Uzbek Traditional Music Performance", was notated by Yunus Rajabiy. Olmas Rasulov adapted it for gijjak performance. This melody was actually one of the most popular folk songs. This inspiring song was performed to the rhythm by famous singers such as Lutfikhanim Sarimsokova, Halima Nosirova, Berta Davidova and others.

During his creative career, Ulmas Rasulov managed to achieve significant achievements due to his talent, hard work and determination. According to Otanazar Matyakubov, "... in the 70s, the Tashkent master Muhammadnazar Yunusov invented a new instrument that seemed to combine the tanbur and string instruments and called it "manzur". The manzur is an instrument with a long handle like the tanbur, and its bowl is covered with leather like a string. It is designed to be played both with a nail and a bow, like the tanbur – sato. The musician who worked the most in the introduction of the manzur as a string instrument was Ulmas Rasulov.

He created special melodies for the new instrument and conducted a lot of research to make them pleasing to the listeners" (Matyokubov O., 2004, 309).

Indeed, the composer liked the lyrics and created a number of new melodies for them. Among them, the songs "Tasavvur" (1990), "Sargashta" (1990) written for the video film "Leyli and Majnun", "Hijron", "Diydor" written for the video film "Bobur" (1989) sounded impressive in the composer's performance. It is known that Olmas Rasulov composed music for such video films as "Bobur", "Leyli and Majnun", "Kecha va kunduz" and performed the songs himself. The reason why the creators of the video film chose Olmas Rasulov's performance is largely due to this – the influence of his works, which are sung in the manzur style, we can also learn from the words of our hero: "What prompted me to write songs for these video films and attracted the attention of the directors was the manzur style. The directors, who listened to the songs I wrote for the soundtrack in this style, felt a spiritual affinity with the video films. As a result, they asked me to create songs that would emphasize the events in these films through music, and I had to sing two or three songs myself. In addition, the melodies and songs were composed based on the feelings of longing for the homeland, which form the basis of Babur's work" ("Guliston" journal, 1994, 53).

Indeed, the melodies composed by the composer in these videos and his impressive performances on the manzur instrument revealed another wonderful aspect of Olmas Rasulov's artistry.

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LOCALITY CHARACTERISTICS OF THE DOYRA USULS (RYTHMS) OF SHASHMAQOM, KHOREZM MAQOMS, AND FERGANA-TASHKENT MAQOMS

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Abstract

The article provides brief conclusions on the mutual analysis of the systems of circle methods in the performance practice of Shashmaqom, Khorezm maqoms, and Fergana-Tashkent maqoms. Research in this area reveals that the roots of oriental classical music, including the Uzbek maqom, have one core, one system, and one philosophy as the basis for their origin and formation, as well as their specific local characteristics in performance practice.

Keywords: *Music, usul (rhythm), maqams, styles, meter, weight, nikra, Buzruk, Rost, Nav, Dugoh, Segoh, Iraq, Ufar, Nasr*

Enter:

Uzbek maqom has great historical roots. Over the centuries, this major musical form has gained great importance with its broad meaning, mature level, and performance quality. The study and analytical study of various aspects of this heritage will always be relevant for modern musicologists. Because Uzbek maqom is extremely deep and complex in terms of pitch, circle methods, and forms. In the process of studying the circle methods of Uzbek maqom (Bukhara Shashmaqom, Khorezm maqoms, Fergana-Tashkent maqom paths), we are witnessing performance styles that have their own color in different regions of our country, and we are trying to shed light on these aspects.

Literature review and methodology

Musicologists A. Fitrat, I. Rajabov, M. Yusufov, O. Matyoqubov, O. Ibrahimov analyzed all historical and theoretical aspects of the Uzbek maqom (Bukhara Shashmaqom, Khorezm maqoms and Fergana-Tashkent maqom paths) and limited themselves to a statement of general ideas on the issue of method;

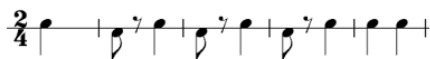
Although the methods have their own specific foundations, it should be especially recognized that in the formation of maqoms, in particular Shashmaqom, they are guided by the unified order of melody, text, and the time criterion. The factors that justify the perfection and complexity of the methods are their universality, versatility, tendency to artistic and, of course, independence.

Results

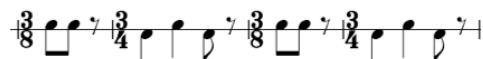
Uniqueness: the uniqueness of the methods is reflected, first of all, in their names. Secondly, the method is based on a specific rhythmic formula, and thirdly, the strong rhythm and the specific character of the mel-

odies contained in it are reflected in the simplicity and, in turn, the complexity. This can be attributed to all the examples of the method belonging to the Shashmaqom, Khorezm maqoms, and Fergana-Tashkent maqom paths. Each of them is unique. In particular:

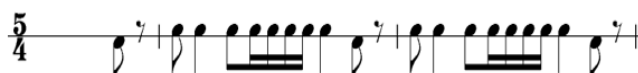
Saraxbor's doira usul:



Talqin's doira usul:



Mo'g'ulcha's doira usul:



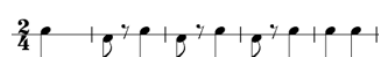
Similarity: The similarities of the methods manifest themselves in a number of cases. a) in the written appearance of the naqr, b) in their arrangement; c) in their performance refinement; d) in their contributions; d) in their

measurements and e) in their tempo. This shows that the maqamat is based on one basis and is reflected in different characters. For example: Sarakhbor and Zarb ul-qadim; Mo'g'ulcha and Savt; or Talqin and chapandoz;

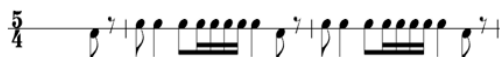
Zarbul qadim's doira usul:



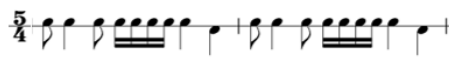
Saraxbor's doira usul:



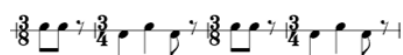
Mo'g'ulcha's doira usul:



Savt's doira usul:



Talqin's doira usul:



Chapandoz's doira usul:



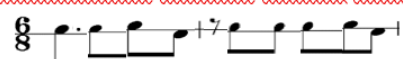
Newly created copies: One of the productive artistic factors of Uzbek folk music performance is the formation of various variants, types, and manifestations of a par-

ticular style. This, firstly, ensures the diversity of the style, and secondly, contributes to the enrichment of the criteria for differentiation.

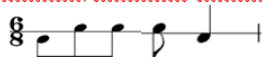
Farg'onacha Ufar's doira usul:



Buxorochoa Ufar's doira usul:



Xorazmcha Ufar's doira usul:



Newly created copy:



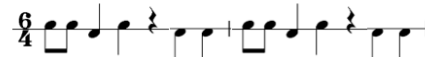
Aspects of locality: It is known that the local aspects of the methods also manifest their uniqueness in the performance process. The full reflection of the musical melodies of some

maqom varieties or oases is achieved through changes in the naqr. We can see this in my interpretations of the prose method in the Shashmaqom and Khorezm maqom variants.

Shashmaqom Nasr's doira usul:



Xorazm Nasr's doira usul:



Proportionality of the sequence: The structural rules of the art of maqom include the aspects of the series that ensure its formation in the form of large works. The harmonization of series on the basis of a specific systematic relationship ensures that the same melody is interpreted as a whole, showing its colorful aspects in a number of images and methods. At the same time, it serves to fully express the various aspects of music. Therefore, the formation of a variety of methods specific to the dramaturgy of the works in the series in a balanced manner shows its results.

The rhythmic methods of the works selected for the second group of branches of Shashmaqom are arranged in a unique way. Starting from the main and initial Savt part, it expresses the harmony of melodies that sound in a meaningful sequence of methods such as Talqincha, Kashqarcha, Soqiynama and Ufar. In the full performance of the work, the methods take on a colorful tone, the rhythm of the parts accelerates, and serves for the development and integrity of the series. At the same time, it ensures the dramaturgical development of the work and provides a logical conclusion.

Discussion

Each of the maqoms consists of a clearly defined and specific composition of the instrumental part and the singing path. This is based on the specific characteristics of the instrumental part, its own structural and developmental rules, and the methods of the aytim groups. Certain group forms of the Bukhara Shashmaqom, Khorezm maqoms, and Fergana-Tashkent maqoms, which have come to such a specific form, are widely used in current practice. In this regard, musicologists such as Abduraf Fitrat, Yunus Rajabiy, Is'hoq Rajabov, Fayzulla Karomatov, Abdumannon Nazarov, Otanazar Matyokubov, Rustam Abdullaev, Ravshan Yunusov, and Aqil Ibrohimov have addressed this to some extent in their scientific research. Among these studies and sources, we can see that the system of statuses is generally explained in Is'hoq Rajabov's fundamental scientific research entitled "On the Issue of Statuses".

Conclusion

– The description of methods in the sources on Central Asian classical music is historically very interesting and rich, moreover, the issue of method (iqo) has always been the focus of attention of music theoreticians. In the past, various definitions and approaches to the issue of iiqo, various information on the relationship to performance have been given. However, this information serves to explain our ideas about methods with sources and study them.

– The topic of "Usul" has been directly addressed in historical sources under the name "Iiqo". Special attention is paid to the issues of iiqo in the treatises of musicologists. It was one of the main directions of musicological research. They have devoted sections to the issues of methods in their treatises. Such scholars as Abu Abdullah Al-Khwarizmi, Abu Nasr Al-Farabi, Ibn Sina, Safiuddin Urmavi, Mahmud Shirazi are among them. In the musical treatises of the 10th–17th centuries, there were not many perfect and well-founded methods. However, the eminent musicians whose names are mentioned paid special attention to the methods of that period in their treatises. The expression of methods was mainly based on the use of consonants, which were the expression of long and short syllables.

– Since the method has a special importance in Uzbek classical music, it is interpreted mainly with the help of percussion instruments that can control, lead and pay attention to the performance process, that is, with the help of a circle. In solemn and public performances, maqoms are performed in prose and ufars accompanied by two or three circles. In this way, through methods, with the help of circles, the solemn aspects of maqoms and their public features are expressed.

The maqom tradition, which constitutes a significant part of Uzbek folk music, has historically gone through a long and complex path of development. Such creative and performance criteria first found their expression as a product of the professional activity of court artists, and later its development in the conditions of oral style took on a wide range.

– As a result of research within the scope of musical orientalism carried out by one of the founders of the maqom direction in Uzbekistan, the maqom scholar Ishaq Rajabov (1927–1982), a number of scientific problems of the field were solved. At the same time, the theoretical system of “Twelve Maqom”, widely used in the 13th–17th centuries, was analyzed in its own way, compared with previous and subsequent maqom methods, and an objective understanding of oriental musical notation was formed.

Bakhshi practice is a very ancient direction of performance, in which the issue of method is very relevant and effective in increasing the artistic dynamics of performances and exaggerating the image, reality and reflecting it more strongly or vice versa. Unlike maqom methods, methods are established in two styles in epic songs. That is, the first is stable – embodied in compliance with certain rules, while the second is manifested in free, changing, unstable forms.

– The fact that methods are one of the two main types of Uzbek classical music samples is of great importance, especially in maqom and any works created in the direction of maqoms. The stability of each of the methods indicates their potential. Therefore, the method is characterized by having great potential in terms of diversification. However, the application of pure and clear methods in the performance of classical music, especially in the performance of maqam art samples, is the basis for its transformation into a tradition in the form of rules in performance. This is the result of the fact that the methods are directly adapted to the fruits of classical literary creativity and are formed and developed based on certain rules. In addition, the formed performance methods are used as rules for performance practice, ensuring that the art of maqam is preserved in its purest form and that new traditional works are created and passed down from generation to generation, and are preserved in their original form.

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20th CENTURE UZBEK BASTAKOR CREATIVITY AND TO'XTASIN JALILOV

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Abstract

This article explores the development of 20th-century Uzbek composer creativity through the lens of To'xtasin Jalilov's musical legacy. As a prominent figure in Uzbek music history, Jalilov stands out for his innovative synthesis of classical maqom traditions with modern compositional techniques. The study analyzes his major works, including musical dramas and popular songs, emphasizing their structural, modal, and rhythmic features. Special attention is given to compositions such as "Signal" ("Alert") and "Yolg'iz" ("Alone"), which illustrate Jalilov's masterful use of traditional melodies within accessible and emotionally resonant forms.

Keywords: *To'xtasin Jalilov, bastakor, musician, maqom tradition, national melodies, songs, musical drama*

Introduction

Throughout history, there have been intellectuals whose creative vision surpassed the traditions and understandings of their time. Generally, their true significance was only recognized by future generations. This phenomenon is not unique to literature or science – it is vividly seen in the history of music. As examples, one might recall figures like Barbad Marvaziy or Johann Sebastian Bach, whose genius was only fully appreciated decades or centuries later. Likewise, in the history of Uzbek music, the 20th century brought forth several such visionary figures. "Our musical culture is not without such distinguished figures. One of them – and significantly, the foremost – is To'xtasin Jalilov" (Gofurbekov, T., 2019, 187) – as musicologist T. Gofurbekov aptly observes.

People's Artist of Uzbekistan, renowned bastakor, and virtuoso instrumentalist To'xtasin Jalilov stands out as a versatile representative of Uzbek musical culture. In performance, he established the Fergana Valley g'ijjak (spike fiddle) school, while as bastakor, he enriched the musical heritage with nearly 40 stage compositions, as well as works spanning genres from romance to opera. His compositions – such as the musical dramas "Tohir va Zuhra", "Nurxon", "Muqimiy", "Alpomish" and the songs "Ko'kiling" ("Tresses"), "Bahor ayyomida" ("In springtime"), "Gulistonim mening" ("My Blooming Homeland"), "Signal" ("Alert"), "Dovruq" ("Fame"), "O'ynasin" ("Let it play"), and "Yalla" – have become treasured elements of the Uzbek musical culture.

According to Candidate of Arts, professor Ravshan Yunusov, "The people-centered,

spiritually fulfilling music of contemporary Uzbekistan gained prominence through the dedicated efforts of master composer To'xtasin Jalilov" (Yunusov, R., 1997, 60). His music is deeply rooted in folk traditions. Indeed, Jalilov may rightly be called "a bastakor of the people." His melodies, saturated with national tones, were so beloved that new compositions would often be memorized and sung widely by the public soon after their debut. For instance, the song "To'ylar muborak" ("Happy wedding day"), written for the musical drama "Tohir va Zuhra", became synonymous with Uzbek weddings for generations.

In the words of musicologist Ilyos Akbarov, author of a monograph on Jalilov: "To'xtasin Jalilov was a master of elaborating simple folk songs – expanding their rhythm, adding complexity and tonal variations. This enriched the artistic value and emotional depth of the original melodies" (Akbarov, I., 1978, 55).

Discussion and Results

Jalilov displayed an extraordinary sensitivity to the nuances of traditional Uzbek melodies. He skillfully utilized elements of maqom, a classical musical system, as foundational material in his compositions. For instance:

- the melody "Signal" includes motifs from Mushkiloti Dugoh,

- the songs "Ishq Seli" and "So'rmadi" incorporate Savti Kalon Talqincha,
- the song "Gulistonim Mening" reflects Talqini Bayot,
- the aria "Ayirmish" (from Tohir va Zuhra) is built on Savti Navo,
- "Nayriz" and "Jon Andijonim" feature Ufari Savti Kalon,
- the song "Ey ko'ngul" employs Bayot II elements.

This fusion of maqom with modern composition not only enriched his works but also marked a new chapter in the evolution of Uzbek professional music.

The instrumental piece "Signal" played a crucial role in establishing Jalilov's reputation. The composition's rhythm, structure, and tonality evoke the spirit of hard-working people and their faith in a bright future. It was later recorded by a national orchestra named after his student, Doni Zokirov. Further significance of Jalilov's composition Signal lies in the distinctive musical elements and techniques he employed, which lend the piece a renewed artistic dimension. At the same time, this work reflects the emergence of his personal compositional style and offers insight into the early formation of Jalilov's creative "signature" as both a composer and a skilled instrumentalist. (Example № 1)

Signal



Following the widespread popularity of the melody among the general public, the subtle bastakor incorporated a poem dedicated to "cotton" into the musical piece. Though the full vocal version with lyrics is rare, Ilyos Akbarov includes the song text in his biography of Jalilov. The lyrics celebrate cotton and its role in society:

*Cotton, cotton – soul of factory and field,
The pulsing vein of this era.*

With a vocal range spanning from D4 to D5 and a simple A–B–A–B1–B2–A struc-

ture in 4/4 meter, the song reflects Mixolydian modality and is accessible to many performers. The melody and rhythm draw from Mushkiloti Dugoh and Chorgoh maqoms, particularly those interpreted in the Fergana Valley. (Example № 2)

Thus, Jalilov exemplified the ancient tradition of crafting new music from well-known folk melodies. Signal, as his early triumph, vividly demonstrates his ability to modernize traditional themes into popular and memorable tunes.

Mushkuloti Dugoh

M.M. ♩ = 67-92

Shashmaqom. Dugoh maqom



Another remarkable piece in Jalilov's repertoire is "Yolg'iz", famously performed by Uzbekistan's People's Artist Saodatxon Qobulova. This piece blends features of Eastern musical forms such as shuba and peshrev, while also resembling Western rondo form. Originally composed as an instrumental piece, Yolg'iz was later adapted into a vocal work with added lyrics, further showcasing Jalilov's artistic versatility and his dedication to the tradition of linking poetry and melody. The structure of "Yolg'iz" follows a rondo-like form:

A B A B C B C D C B A B C B C D C B

Note: A – daramad, B – miyankhat, C – donasr, D – hang

Beginning with an instrumental introduction, the piece contains three sections – daramad, miyankhat, and donasr – which alternate in a fixed sequence. The musical avj is performed through a section colloquially referred to as "hang". The piece is written in Sol–Dorian tonality, uses a simple 4/4 meter with 2-bar rhythmic units, and spans a broad vocal range from G3 to E6. The emotional tone of the song resonates with the sorrowful nuances of the Segoh maqom.

To'xtasin Jalilov was not only a master performer and composer deeply immersed in national traditions, but also a trailblazer who ventured into complex Western musical genres. His collaborations in operas, arias, and musical dramas are a testament to his creative breadth.

Conclusion

Jalilov left an indelible mark on Uzbek musical culture. "His name is forever etched in history as the "father of Uzbek musical drama," founder of the first national orchestra, originator of the Jalilov musical dynasty, and the principal figure behind the 20th-century Andijan g'ijjak school. He also served as mentor to a generation of talented composers" (Turg'unboyeva, M., 2025, 114). Among his most distinguished students were Saidjon Kalonov, Mukhammadjon Mirzayev, Ganijon Tashmatov, Komiljon Jabborov, Doni Zokirov, Gulomjon Khojiqulov. Each of them continued Jalilov's artistic vision in their own way, enriching Uzbek music through performance, composition, and education. Through their work, Jalilov's stylistic legacy – marked by deep sensitivity to maqom traditions and folk-based creativity – was transmitted to future generations and integrated into contemporary musical practices.

Studying Jalilov's vast musical legacy offers valuable lessons for contemporary musicians and composers. His work serves as an inspiration to renew national traditions through creative innovation. Preserving, researching, and promoting this priceless heritage is an honorable duty for musicologists and performers alike.

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Section 3. Theater

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INTERPRETATION OF WORLD LITERARY PROSE ON THE STAGE OF UZBEKISTAN THEATERS

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Abstract

This article analyzes the performances staged in theatres of Uzbekistan based on the works of world literature. The work scientifically substantiates the socio-ideological, artistic and aesthetic aspects of these performances, their importance in the development of Uzbek stage art, as well as their role in the formation of directing and acting. The conclusion contains the necessary proposals for the further development of the synthesis of world literature and the Uzbek theatre.

Keywords: *world prose, theater, dramatization, play, director, style, repertoire*

Introduction

Classic examples of world literature are an invaluable source for all types of art, including the art of theater. In enriching the worldview, imagination of directors, honing the performing skills, the world artistic heritage occupies an important place. Therefore, in theaters around the world, various searches are carried out for the stage embodiment of complex in form and style works that are examples of various trends in world classics. This process, along with changing the traditional criteria of theater, also serves to reveal new facets, features of works of art, undisclosed aspects of the phenomenon of the writer. It is noteworthy that the works of such prominent representatives of modernist literature as D. Joyce, F. Nietzsche, F. Kafka, M. Proust, W. Faulkner,

G. Marquez, A. Camus, J. Cortazar, K. Hamsun, R. Akutagawa, K. Abe are staged in theaters all over the world. The translation of their works, the meaning and content of which have not yet been fully understood and revealed by literary scholars, into the language of the stage is considered an important cultural event. The works of these writers, when embodied on stage, are not based on the familiar ideas of the audience in the form of open dramatic scenes. The transmission of plot abstractions, symbols, metaphors, signs, hints, allegories, witticisms in the subtext, subconscious thoughts and feelings is a very difficult task for the theater.

The main part

Taking a look at the glorious past of the Uzbek theatre, one can see that many

examples of Eastern and Western literature were staged here and artistically complete performances were created on their basis.

In particular, prose works of various genres on various topics by such writers as M. Cervantes, R. Tagore, L. Tolstoy, A. Dumas, R. Gyuntekin, G. G. Marquez, G. Grass, M. Dib, M. Bulgakov, B. Vasiliyev, A. Green, Sh. Aleichem, Ch. Aitmatov, T. Zulfikarov have seen the stage. Performances based on the works of these writers were of great importance in the assimilation of new forms and expressive means in directing, familiarization with the culture, character of various nations and peoples of the world, enrichment of the Uzbek theater with universal ideas.

Artistic laws, composition, and style of prose are fundamentally different from dramatic works. Literature has truly inexhaustible possibilities in creating characters and revealing the psychology of heroes, in conveying details and atmosphere, describing the place of events, etc. But the theatre is also capable of recreating the artistic features and poetics of a novel or story with one stage metaphor, plasticity, look, intonation of the actor, scenographic image. Therefore, in the process of stage adaptation of prose, knowledge of the specifics of theatrical and literary means of expression is necessary. In any version of staging, its embodiment on stage should not violate the concept and poetics of the literary source.

World Prose works in the theaters of Uzbekistan were staged in different periods, in different socio-cultural conditions and contributed to the change in the creative image of Uzbek theaters, their form-building and ideological concepts.

In 1956, the play "Daughter of the Ganges" (director – A. Ginzburg) based on the novel by the great Indian writer Rabindranath Tagore "The Crash" was staged on the stage of the Khamza Theater. The events of the novel take place in the second half of the 19th century in Bengal. It artistically embodies the rebellion of the Indian people against the English colonialists and the idea of rejecting backward traditions and customs that have shackled the nation for many centuries. Other works by R. Tagore were successfully staged in the theaters of our country. Thus, the Mukimi Musical Theater staged the work "Raja" (directed

by R. Bobokhonov), and the State Drama Theater of Uzbekistan staged "Post Office" (directed by H. Fayziyev). "Tagore's theater is a theater of symbols. Each image in his plays is an expression of a certain idea, spiritual power" (Tursunboyev S., 2012, p. 28).

After the novel "Crash" A. Ginzburg in 1957 at the Academic Theater staged the play "Algeria – My Homeland" based on the novel "The Big House" by the Algerian writer Muhammad Dib. It should be noted that this work is close in ideological content to Tagore's novel. The theater team continued the tradition of staging works reflecting "The director, through the images and events in the play, condemns the philosophy of obedience, uncomplaining submission," writes Makhmudova G. "The play develops the theme of personal freedom, the victory of man over the remnants of the past. This idea is embodied in the central images of the play Kamola and Umesh" (Makhmudova G., 1984, p. 9).

In the second half of the 1970s, the Uzbek theater was enriched with new trends and styles, innovative searches and visual means. B. Yuldashev's play "Not on the Lists" based on the story by the writer B. Vasiliyev became one of the results of the successful searches of these years. With its entire structure, its unusual form, and the selfless acting of the actors, the play made an impression on the viewer close to the impression that B. Vasiliyev's story makes on the reader.

The work centers on the tragic fate of young lieutenant Kolya Pluzhnikov, who defended the Brest Fortress from the enemy for six months and died heroically. Director B. Yuldashev, imbued with the profound content of the work, sought to convey the steadfastness of the hero, who sacrificed his life for his country, against the backdrop of tragic events. This was reflected in the director's original approach to the work and a completely new stage design, developed jointly with artist G. Brim. "When the audience, having climbed onto the stage, looks for their place, many do not even notice the women in black clothes standing in the middle of the stage. After everyone takes their places, the serious looks of the women attract attention" (Zlotnikova T., 1978, p. 38).

During the years of independence, theaters of Uzbekistan continued to turn to for-

eign prose. This process became one of the bright trends of our theater. In particular, in the Youth Theater of Uzbekistan, the famous director Nabi Abdurakhmonov, when forming the theater's repertoire, paid special attention to examples of world literature. Such performances as "Kholstomer" by L. N. Tolstoy, "Scarlet Sails" by A. Green, "Fiddler on the Roof" based on the works of Sholem Aleichem, "The Constellation of Omar Khayyam" by T. Zulfikarov aroused great interest among the theatrical community not only in our country, but also abroad. During the years of independence, the following performances based on the works of world classics were also staged: on the stage of the Uzbek State Drama Theater "The Unwritten Letter" by G. G. Marquez, "Woman in the Dunes" by K. Abe, "Eugene Onegin" by A. S. Pushkin, "Notes of a Madman" by N. V. Gogol; on the stage of the National Academic Drama Theatre of Uzbekistan – "The Singing Bird" by G. N. Gyuntekin, in the Jizzakh Regional Musical Drama Theatre – "The Chronicle of One Death Announced in Advance" by G. G. Marquez, in the Kashkadarya Regional Musical Drama Theatre – "Notes of a Madman" by N. V. Gogol, in the theatre-studio "Diydor" – "The Butterfly's Dream" by T. Zulfikarov, in the Ilkhom Theatre Studio – "The Tin Drum" by G. Grass, "Heart of a Dog" by M. Bulgakov, "The Castle" by F. Kafka. As you can see, a significant part of this list is occupied by outstanding writers of the twentieth century, who possessed original poetics and influenced the world artistic process.

These works stimulated the director to search for new interpretations of works of world literature, to identify new forms and means of expression, stylistically enriched the art of acting and scenography. It should also be noted that the intensity of the process of mastering foreign prose is facilitated by the fact that the arsenal of the Uzbek theater has many excellent translations of foreign drama, classical and modern, which is quite widely represented in the repertoire of our theater. It is especially necessary to mention the prose of Chingiz Aitmatov, which occupies an exceptionally important place in the repertoire of the Uzbek theater.

The first experience of staging the writer's works was carried out in 1964 by director

T. Khodjaev. "The play "My Poplar in a Red Scarf" in lyrical and dramatic form conveyed passion, beautiful and sincere love, pure feelings inherent in young hearts" (Zakhidova N., 1978, p. 88). In 1978, this work was again staged in the genre of musical drama at the Mukimi Theater. A play based on the writer's story "Mother's Field" was also staged here.

The story "The White Steamship", which brought Chingiz Aitmatov worldwide fame, was staged in several theaters of our country, and each production was distinguished by its own unique approach. In 1983, "The White Steamship" was staged at the Youth Theater by director M. Mukhammedov. The director, having penetrated the philosophical content of the story, created a touching, colorful, rich in symbols and allegories, interesting in form performance. Then the story "The White Steamship" was staged at the Surkhandarya Theater. The performance revealed the social and tragic content of the work, through the murder of the mother deer exposed the vices of a degraded society. Significant stylistic and accentual differences in these productions clearly confirm the complexity of the stage embodiment of Aitmatov's polyphonic prose. In 1986, at the Khamza Theater, director R. Khamidov staged a performance based on the novel "The Day Lasts More Than a Hundred Years". In conveying the idea of the performance, the decisive role belongs to Z. Mukhammadzhonov, who masterfully played the role of Edigey Buranny. "In the actor's interpretation, Edigey appears as a patient, strong-willed, devoted person, who obeys only the dictates of conscience, who thinks about the people around him, who lives with their troubles and sufferings" (Rakhmatullayeva D., 2018, p. 210).

During the years of independence, creative searches in understanding the works of Chingiz Aitmatov continued on the stages of theaters in Uzbekistan. One of the successful was the play "Naiman ona nidosi" ("Mother's Call"), staged on the stage of the theater-studio "Eski Machit" in the city of Karshi in 1999 by the famous Tajik director Farrukh Kasymov.

The play is based on the parable of the mankurt from the novel "The Day Lasts More Than a Hundred Years". Minimalism of design, conventional mise-en-scènes, symbolic episodes serve to reveal the dramatic

nature of the parable about the tragedy of the mankurt and his mother to the utmost.

The mental pain and suffering of Naiman Ona's mother, who lost her son, is powerfully and sincerely conveyed by Oygul Khalilova. Not only the performance of the remarkable dramatic actress, but also her performance of joyless folk songs, sad lullabies, deeply touches the hearts of the audience.

The Resolution of the President of the Republic of Uzbekistan "On the broad celebration of the 90th anniversary of the great writer and public figure Chingiz Aitmatov" dated April 2, 2018 was of undeniable importance for theater groups. In connection with the writer's anniversary, such performances as "The White Steamship", "My Poplar in a Red Scarf", "Jamila", "Mother's Field", "Duck Louvre" were staged in dramatic and musical theaters in the capital and regional theaters of Uzbekistan. None of the staged performances can be accused of a formal "anniversary" approach. In addition, in a number of cases, in order to embody the complex poetics of the writer's works, more traditional in their nature and aesthetics musical drama theaters overcame their usual means of expression.

Conclusion

Productions based on national and world prose have played an important role in the history of the Uzbek theater. Based on the analysis of the modern repertoire, we can conclude that in our time their importance is not decreasing, but increasing. Thus, the most interesting performances of recent sea-

sons were the performance based on the story of T. Zulfikarov "The Last Love of Nasreddin" in the theater-studio "Diydor" and the performance based on Gogol's story "Notes of a Madman" in the Karshi Theater.

Work on prose significantly affects the visual solution of performances, in which decorative installations are pushed into the background by effective scenography, a conventional metaphor. Performances based on world prose were almost never run-of-the-mill. On the contrary, they often became the most striking manifestation of a particular trend in the theatrical process. Thus, in the years of independence, problems associated with the creation of works imbued with the national spirit, the restoration of national self-awareness, historical memory acquired topical significance in art. This was clearly reflected in the stage interpretations of classical literature, works of national prose and was important in the formation of the creative image of the Uzbek theater of the new era. Performances based on prose works have expanded the thematic range and repertoire diversity of the national theater, and made it possible to widely popularize both the works themselves and the universal meanings embedded in them. Despite all the difficulties associated with the theatrical interpretation of literary prose, and with the awareness of the additional responsibility that lies with the theater, the experience and long-term practice of the Uzbek theater convincingly confirm the necessity and fruitfulness of strong creative ties between theater and literature.

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TRADITIONAL AND NEW APPROACHES TO STAGE INTERPRETATIONS OF CLASSIC POEMS IN THE MODERN UZBEK THEATER

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Abstract

The article examines traditional and new approaches to the stage interpretation of the epics of Alisher Navoi, an outstanding representative of Uzbek classical literature, thinker and poet. In this regard, the plays staged based on the poet's epics "The Wall of Iskander" and "Leyli and Medjnun" are analyzed.

Keywords: *Theatre, director, performance, interpretation, classical work, tradition, new approaches*

Introduction

For several centuries, the poetic legacy of Alisher Navoi has remained the main object of study for scientists and creative figures. The poems included in his work "Khamsa" ("Quintet") are an invaluable source of inspiration for theater directors. Indeed, his poems are valuable, firstly, for their philosophical idea, and secondly, for their internal drama and hidden theatricality. It is difficult to find these facets and embody them on stage, preserving the philosophy of the poetic series. This requires a special understanding, creative approach, and imagination of directors when creating a stage version of this work. To this day, all five poems have been staged on the stage of theaters in Uzbekistan. This process continues today, because they are invaluable material for the creative searches of directors.

Research methods

Criterion of historicity, analysis, comparative analysis.

Main part

The play "Iskander", staged by director B. Yuldashev at the Uzbek State Drama Theater based on the poem "Saddi Iskandari" ("Wall of Iskander") by A.Navoi can be considered a bright achievement in this direction. The play expressed Navoi's views on the mortal world, human destinies, the struggle between good and evil. As a result, the play appeared in the form of a philosophical and tragic parable. The director sought to further enrich the character of Iskander (Alexander the Great) and show him as a man with a complex fate. On stage, the image of Iskander appears as a contradictory, intelligent, erudite, comprehensively developed person, at the same time

he is a hot-tempered ruler who boldly conquers his enemies.

“In the play “Iskander” the main goal was to reveal the essence of Navoi’s philosophy” (Sangirov, B., 2017). Pursuing this goal, the director builds the composition of the play with episodes related to the fate of Iskander – seeing off his father on his final journey, his accession to the throne, the war with the Iranian Shah Darius and his death. The appearance of the image of Navoi in the play further enriches the director’s interpretation. This image became an important link in the events of the play.

The director rejects the traditional interpretation of the classic work of the great poet, focuses on two images of Iskander and Navoi, who lived in different eras, revealing the proportionality of their philosophical judgments about life, about man. “The desire for an original solution to the historical theme was also manifested in the fact that the performance was read as a tragedy of historical parallels, repeating from one era to another” (Tulyakhodzhaeva M., 1995, 71). Iskander is tormented by thoughts about the frailty and transience of life, understanding the uselessness of strife, fratricidal wars, conspiracies. Navoi observes the ongoing spiritual world of the heroes and strives to more deeply understand the fate of Iskander. The director is concerned about the thoughts and experiences of these two people. B. Yuldashev generalizes their philosophical judgments and puts forward the idea that a person should live by spiritual and moral concepts.

The internal dynamics of the play are quite intense and tense. It is dominated by the movement of thoughts rather than stage action. The dispute between Iskander and the Iranian Shah Darius is based on a polemic of thoughts, and this polemic flares up and leads to a clash of the parties. Such an approach to the stage reading of a historical work allowed to give the play a philosophical meaning, complicated the acting performance.

In this performance, the director demanded restraint from the actors. The actors not only lived the fates of their heroes, but also commented on their actions. In particular, the actor E. Nasyrov, who played Iskander, as if distancing himself from the image, does not always justify the actions of his hero, he

enters into polemics with him, expresses annoyance at the ill-considered decisions taken in haste by the ruler.

The director set a completely different task for the actor playing Navoi A. Rafikov. The actor comments on the actions, words, decisions of his hero, gives them an assessment. This method of acting gave significance to the image of Navoi, he appeared as a philosopher and thinker.

The tandem of director B. Yuldashev and artist G. Brim served as an important factor in the implementation of the metaphorical scenographic solution of the performance. “The artist came up with a number of symbols, signs, details that served to create a holistic image of the performance” (Kodirova, D., 2009, 148). This was especially clearly manifested in “the transformation of the throne into a coffin, the rank of the ruler into an executioner and, finally, the departure to another world with open empty palms” (Rizayev, Sh., 2007). The scenery included the face of Buddha, symbols of fire worshipers, Christians, as well as a Muslim mihrab, in addition to this, on the portals of the mosque there were inscriptions of verses from the Holy Quran – all this testified to the universal significance of Navoi’s work.

B. Yuldashev managed to convey the poet’s Sufi views, reflected in the poem “Wall of Iskander”, and the philosophical thoughts of the classic work by stage means. Thus, a new director’s reading of Navoi’s poem was proposed, which ensured the artistic integrity of the performance.

Another poem “Leyli and Medjnun”, which is part of the “Quintet” of A. Navoi, can serve as a vivid example of the stage interpretation of the ideas of Sufism. In 2008, the play “Leyli and Medjnun” was staged by director O. Khodjakuliev (staging by Nafas Shodmonov) on the stage of the Kashkadarya Regional Musical Theater named after Mullah Tuychi Toshmammedov, which became another bright page in the theater’s understanding of Navoi’s work.

The play is staged in the form of a philosophical parable. The director explored the issue of divine love in a conventionally metaphorical style. The love of Leyli and Medjnun exposed the internal contradictions between people and brought to the forefront the clashes of such concepts as kindness and cruelty, war and peace, spirituality and meanness.

The plot of the play begins with the first meeting of Qais and Leyli at school. O.Khodjakuliev, relying on the author of the poem Navoi himself, tried to interpret the image of Qais in a philosophical way. The director's main attention is concentrated on the philosophical judgments, reflections, and thoughts of the hero. Thanks to them, the character of Medjnun is revealed, the internal dynamics of the play arise, which determines its pace and rhythm.

O. Khodjakuliev, in order to express the inner states of the characters, events, and the effectiveness of the characters' words, brings an orchestra consisting of makom players and an instrumental ensemble onto the stage.

The director finds an unusual way to express the relationship between the lovers. He fences them with a transparent curtain, not allowing them to look into each other's eyes, otherwise they will be powerless to resist it. But in the scenes when they are not together, they will frantically search for each other, burning in the flames of love.

Medjnun is looking for Leyli, calling her, but he sees only Leyli's face. This is not madness, Medjnun is not crazy, he cannot resist his feelings, the strong, trembling, burning feeling of love.

The play is based on dzikr – the zeal of Muslim Sufi sectarians. "There were two types of zeal: the first was to remember God internally, the second was to openly remember him in words. That is, there is internal and external zeal" (Kodirov, M., 2003). In the play, this is expressed in slow plastic, choreographic compositions. But in scenes where the characters express strong excitement and experience, the tempo of the dances accelerates.

The director's style of interpretation of Navoi's poetic word implies a psychologically

subtle play of actors. In the image of Medjnun, actor F.Muradov embodied a tragic personality. And actress S.Ashurova played the role of Leyli in a lyrical and dramatic way. The viewer saw a person deeply suffering from internal contradictions – the choice between feeling and duty.

The stage design by artist M.Soshina with its conventionally metaphorical style corresponded to the theme and genre of the performance. A small stage made of square planks according to the director's idea became a place for expressing high and pure human feelings. All the details on the stage were conventional. The petals of red roses symbolized the bloodshed of two tribes, and the stylized costumes of the characters did not express any era, only distinguished the difference in color between the two tribes.

The play "Leyli and Medjnun" by O. Khodjakuliev revealed a new directorial view on the expression of eternal themes – love and hate, good and evil, and reflected the search for a stage interpretation of Navoi's classical works through a complex modern theatrical language.

Conclusion

In the years of independence, Navoi's poems have been interpreted in the Uzbek theatre in accordance with the times, and productions have been carried out through the synthesis of music, dance, plastic and choreographic compositions. "This process shows that a new era of affirmation of new views, methods and aesthetic principles in the production of Navoi's works is beginning" (Rizayev, O., 2012). The performances clearly show the directors' goal to prove that Navoi's works are an invaluable spiritual heritage in the formation of national consciousness and the development of society.

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THEATRE – THE HEART OF MAN AND THE CONSCIENCE OF SOCIETY: ITS TASKS AND PLACE IN THE XXI CENTURY

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Abstract

This article provides an in-depth scholarly analysis of the role of theater in the spiritual and moral development of both individuals and society. In the 21st century – an era marked by ethical decline, cultural disorientation, and global crises – theater serves as a vital medium to restore humanity, inspire moral values, and foster social justice. The article discusses the philosophical, social, and educational functions of theater, examines relevant themes for modern plays, highlights problems within the theater system of Uzbekistan, and proposes state-level solutions and developmental strategies.

Keywords: *theater, society, spirituality, dramaturgy, morality, cultural policy, Uzbekistan theater, social criticism, contemporary stage*

Theater is a reflection of human emotions on stage, a reflection of the spiritual state and moral standards of society. It is an artistic phenomenon that has been living with humanity from ancient times to the present day. Theater is a unique art form that awakens human thinking, leads society towards spiritual freedom and promotes moral values. It is truly the conscience of the people, the guardian of the times, a place of sober reflection and free thought.

Theater is not only an art form, but also a complex social system that serves the moral health, cultural stability and intellectual development of society. Any national theater not only preserves aesthetic traditions associated with the past, but also forms the

worldview and spiritual immunity of future generations.

In the 21st century, when humanity is faced with unexpected global problems – spiritual decline, moral confusion, technological changes and social indifference, theater is becoming increasingly important, fulfilling the role of a spiritual bridge between man and society. Now theater should become not only a staged reality on the stage, but also an integral part of social life as a means of enlightenment, education, balance and the formation of social beauty. In Uzbekistan, too, the cooperation of state policy, the potential of creative people, cultural institutions and the public is of paramount importance in the process of forming a national theater school.

Theater not only embodies history on the stage, but also finds answers to modern problems, educates the future.

Theater is not only a social critique, but also a field of spiritual purification, enlightenment, and dialogue. One of the world's leading experts in theater studies, Hans-Tis Lehmann, defines theater as "an expression of human consciousness, a way of understanding society" (Lehmann, Hans-Thies. 2006).

Philosophical and social functions of theater

1. Moral purification (catharsis)

Aristotle, in his *Poetics*, describes the main purpose of theater as "the purification of man by arousing feelings of fear and pity" (Aristotel. 1978). Theater encourages a person to understand, feel, and reevaluate his own feelings.

2. Social criticism

Theatre plays an important role in raising public awareness by bringing to the stage issues such as injustice, inequality, corruption, migration, and gender violence in society. For example, the play "The Pain of Others" staged at the National Academic Drama Theatre of Uzbekistan addresses the issue of social inequality (Mamorasulov O., 2021).

Reviving Historical Memory

Reviving national history on stage through plays such as "Jaloliddin Manguberdi", "Amir Temur", and "Ibn Sino" increases a person's sense of patriotism. Such plays serve to form national pride and historical awareness.

Theatres of Uzbekistan: Problems and Solutions

Identified problems:

1. Lack of financial support – Some theaters do not meet modern requirements in terms of technical equipment, stage costumes and scenery.
2. Low interest in theater among the younger generation – The cinema and Internet environment are leaving theater in the shade.
3. Fewer themes in dramaturgy – There is a lack of new scripts and modern playwrights.
4. Weak promotion – There is not enough information about performances among the public.

Current solutions:

– In 2021, a project for digitizing and archiving theaters was implemented at the initiative of the Culture and Arts Development Fund (Website ministry of culture: <https://culture.uz/press-center/news/3221>).

– A mechanism for allocating separate grants and subsidies for theaters is being developed;

– Theater promotion is being strengthened in universities and schools within the framework of the "Youth Theater" project.

Current topics and directions of modern dramaturgy

1. Ecology and global tragedies

Performances on the Aral Sea problem, global warming, water shortage (for example, "Hope from the Aral Sea" – Nukus Theater).

2. Cyber-technology and loneliness

Internet addiction, false life, a person living in a virtual environment – as a theme of modern psychological dramas.

3. Women's and children's rights

Gender equality, domestic violence, and child abuse are the most painful points of civil society.

4. Citizenship and role in society

Philosophical questions like "Who am I?" and "What is my role in society?" are one of the main dramatic constructions in the theater.

Compatibility of theater and state policy

Theater should become a major part of the state's spiritual policy. Because it shapes the public consciousness. It is advisable to implement the following measures:

1. Theater policy strategy – a separate "Scientific-Theoretical Council on Theaters" should be established under the Ministry of Culture.
2. Support of regional theaters – modern theater infrastructure must be created in each region.
3. Creation of creative laboratories – creative centers for young directors, playwrights and composers.
4. Introduction of theater knowledge into the educational system – establishment of the science of "theatre culture" in schools and universities.

In conclusion

Theater is the heart of society, a mirror of humanity, the conscience of society and a liv-

ing wisher of spirituality. It awakens the most delicate feelings in the human heart, brings meaning, spirit and questions into its world. Against the background of the main problems facing humanity in the 21st century – a spiritual crisis, moral confusion, weakening of human values and apathy in society, theater is taking on new tasks.

It should no longer be just an artistic performance on stage, but a mechanism that maintains moral balance in society. To do this, it is necessary to rediscover and reassess the social, spiritual and philosophical functions of theater. Theater should not only prepare a qualified audience, but also educate responsible individuals with an active civic position.

The problems raised in the article – financial support, lack of topics in dramaturgy, declining interest among young people, and inability to adapt to digital media – are real threats. They require solutions. While the reforms, grant systems, and digitization initiatives currently being implemented by the Ministry of Culture are encouraging, they are not enough.

In this regard, the following proposals can be put forward:

1. Integrating theater into the general education system – introducing the subjects of “theater culture” and “fundamentals of dramaturgy” in schools.
2. Organizing creative laboratories for young playwrights, directors, and actors – this will encourage the creation of performances with modern themes.
3. Bringing theaters into the digital environment – expanding the audience by presenting performances online, live broadcasts, and on AR/VR platforms.
4. Strengthening international cooperation and mobile touring projects between national theaters.
5. Strengthening the dialogue between theater and the public – holding “open discussions,” exchange of views, and theater forums after each performance.

In conclusion, if we value theater as a spiritual, not a material, wealth; if theater becomes the center of society, then the future generation will become spiritually mature, socially responsible, and aesthetically high-minded people. Theater is the heart of the nation.

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HISTORY OF TRADITIONAL UZBEK PUPPET THEATER

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Abstract

This article describes the history, forms and content of the traditional Uzbek puppet theater. The role of the puppet theater as folk art, ritual art and a tool of social criticism is analyzed. The article provides detailed information about the main types of dolls, famous characters and their symbolic meanings. In addition, the results of the research show that the traditional puppet theater occupies an important place in the cultural and spiritual heritage of the Uzbek people, and its preservation and development is one of the urgent tasks of today.

Keywords: *Tradition, clown, comic, puppeteer, Korfarmon, puppet, show, "Chadir Jamal", "Chadir Hayal", "Fonus Hayal", "Kachal Polvon", "Sarkardalar", satire, humor, improvisation*

Introduction

Puppet Theater is one of the oldest forms of entertainment, and Central Asia is recognized as one of the oldest centers of this field in world theater studies. Because, in this area, the first performances of Puppet Theater appeared in the early stages of the development of society and began to form in the process of deification of nature, adaptation to the laws of life, celebration of religious ceremonies. "Because in the territory of Uzbekistan, the buds of the traditional theater appeared in primitive times in the form of imitation combat and folk games depicting hunting and other labor processes, rituals in which worship of the forces of nature took place" (Kadyrov M. H., 2022).

According to M. Kadirov, an art historian, two sources played an important role in the creation of the Uzbek puppet theater. The first

one is related to the cases of the peoples living in our country using different masks in the rituals of remembering the deceased based on animistic beliefs, and the second one is related to the processes of these rituals gradually turning into ordinary spectacles and the masks passing into the hands of clowns. So, the beginning of the Uzbek puppet theater appeared in ceremonies and began to find its initial form in the work of clowns. It can be concluded that theater puppets appeared due to the fact that masks played a leading role in performances at events.

The famous Russian puppeteer Y. V. Spersansky commented that "A person wearing a simple carnival mask is a half-puppet. If there is an actor on top of that, he becomes a puppeteer, because while trying to animate a lifeless mask, he plays better with the «puppet method»" (Kadyrov M. H., Kadyrova S. M.,

2006). However, it cannot be said that all these masks were the basis for the appearance of the puppet theater. Because “before the Arab invasion (VII century), the mask was widely used in the local traditional theater, for this reason we called the theater of this period the theater of masks” (Kadyrov M. H., Kadyrova S. M., 2006). It follows that in the development of puppet shows as an art form, performances of clowns and amateurs, first with masks, and later with puppets, played an important role.

In the traditional Uzbek folk theater, such genres as “criticism” and “simile” typical of the comic direction were leading. The reason is that oral dramaturgy in the satirical direction has been improved in all aspects, the events of social life are reflected, the main attention is focused on monologues and dialogues, the representatives of the ruling class are laughed at, the hatred of the suffering people for the officials and the rich is embodied, which expresses the important importance of the art of clowns and amateurs in the life of society. The sharpness of the satirical blade in the performances, the unscrupulous criticism of the incompetent people, and the communication of social problems through puppets made clowns somewhat comfortable. Therefore, the doll as an auxiliary tool has become a specific direction of the art of criticism. “In particular, there are a number of comedies in the traditional theater such as “Shingilmurad”, “Wooden Wrestler”, “Shepherd”, “Shepherd Boy”, “Maryamxon”, in which one of the main characters is a puppet. “Dolls are sometimes human-sized, sometimes 30–40 cm. The actor played two different roles at the same time in such shows. The conflict is built between a living person and a puppet” (Kadyrov M. H., Kadyrova S. M., 2006). So, the plot line, idea and theme of the performances, the reflection of life reality in comic forms, comedies, pantomimes, funny stories, and the fact that the games are based on improvisation determine the general image of the traditional puppet theater. After that, the art of clowns, entertainers and puppeteers was formed and developed in an inextricably linked manner and lived in a traditional form until the 20th century.

I. N. Solomonik, who comprehensively researched the history of puppet theater in Eastern countries, concluded that “Puppet theater is one of the oldest types of theater art. It was

known to many peoples of the world and played an important role in the life of archaic societies in the long past” (Solomonik I. N., 1983). Scientists who have studied the stages of development of this art in Central Asia come to the conclusion that “artists from economically and culturally well-developed cities such as Samarkand, Bukhara, Shahrisabz, Tashkent, including groups of puppeteers, moved with caravans on the Great Silk Road in the direction of Eastern and Western countries, contributing to the wide spread of this art” (Kadyrov M. H., Kadyrova S. M., 2006). For this reason, hand-played and string-controlled forms developed and reached Southeast Asia from Central Asia. “In our opinion, the puppet show appeared in the ancient classical countries of Asia and later spread to Europe through Italy and Iran. It is possible that Central Asia, including Uzbekistan, played the role of a conduit” (Kadyrov M. H., 2022). That is probably why there are common features of puppet theaters of the world’s nations, performance styles, and even puppet characters. In particular, characters such as German Hanswurst, Austrian Cosperele, Italian Punchinello, English Punch, French Polishinel, Czech Kashparsk, Persian Pahlavon Kachal, Turkish Karagoz, Russian Petrushka are similar to the character, position and even appearance of the character of the Uzbek traditional puppet theater Kachal Polvon. Although these common features indicate that the puppet shows of Eastern and Western countries were formed and developed as a result of interaction, it cannot be denied that they have fundamentally different characteristics. In particular, it can be seen in the three main characteristics of the puppet theater of the Eastern countries, that is, it is based on humor, it is formed as a street show and it is directed to satirical laughter. In Western countries, the theme and idea of puppet shows are mostly prepared in advance, revealed in the form of bitter laughter.

In the Eastern countries, there were four types of Puppet Theater – gloves, string, shadow, and live puppetry. The shadow theater in Uzbekistan is called “Fonus hayal”. In the past, the type of performance performed by three actors in front of the audience was popular only in Japan, and it was called “bunraku”. Today, this type of performance is considered one of the main types of Puppet Theater in the world.

In the Chinese historical chronicles, Central Asia was also called the “land of the West”. The reason is that under the influence of the artists who came from the West and settled in China, the “baisi” national theater, including the puppet theater, was formed in China. Japanese and Russian scholars write that “Western theater” played a great role in the emergence of “gagaku”, “bunraku” and “sangaku” theater systems in Japan.

In the Middle Ages, the conquest of Central Asia by the Arabs (the first half of the 7th century) led to the decline of art forms. “Any image (picture, statue, doll) is forbidden, mansions and mansions filled with unique works of art and sculpture will be razed to the ground. As a result, painting enters the manuscript books, sculpture becomes a toy and amulet, the puppets in the masked theater shrink and land in the hands of the clown-puppeteer” (Kadyrov M. H., Kadyrova S. M., 2006). Puppeteers fight for the survival of this art, especially despite the strict prohibition of puppet shows. It is known from the descriptions given in various interpretations of the creation of puppet shows by many scholars that this art first appeared with gloves, and then with strings.

In the 9th–14th centuries, the types of puppet theater developed somewhat, and its educational value increased even more. Mythological plots have been replaced by life events and social themes, which have penetrated deeper into people’s lives. Among them, poets, scientists and philosophers gave various definitions and encouragements. “Comparison of a puppet to a person, its play to a person’s life, and the work of a puppeteer to the sky is not only found in treatises, but also in classical poetry” (Kadyrov M. H., Kadyrova S. M., 2006). In particular, this situation is clearly visible in the works of Omar Khayyam and Pahlavon Mahmud. For example, master of rubai Umar Khayyam, talking about the “Chadir Jamal” type of puppet theater, compares it to a matter of life and death. Pahlavon Mahmud’s rubai clearly describes the “Fanus hayal”, that is, the type of shadow theater.

The art of puppeteers reached its peak of development in the XV–XVI centuries. After all, this period entered history as a period of renaissance with the flourishing of art throughout the world. In particular, puppet

characters played a major role in “Comedia del arte” shows in Italy.

Puppet Theater, like many other arts, developed at this stage of history, which is recognized as the Timurid period in the history of Uzbekistan. In particular, shows dedicated to social issues and conflicts between different layers of society appeared. Information about the puppet theater of this period can also be found in the work of the great thinker Alisher Navoi. In particular, the “Hayrat-ul Abror” epic contains a number of information in this regard. The poet calls “kovorchachchi”, i.e., puppeteer, “chodar” – tent, and the puppet “lubat” and “kovorchak”. Referring to the “Chadir Jamal” and “Chadir Hayal” shows, he talks in detail about the “Fonus hayal” type. Based on the information of Navoi and his contemporaries, it can be understood that the “Fonus hayal” theater became a tradition among representatives of the upper class in the XIV–XVI centuries. Since these performances were mainly performed in palaces, his fable gradually fell into disrepute and, unfortunately, did not reach our time.

“Fonus hayal” is today’s shadow theater, and the movement of puppets on the lantern is considered to be a show performed through shadows. Dolls are made of wood and leather, and they are mounted on sticks. By moving the sticks and pulling the strings attached to them, the puppets came to life.

Performances were performed in the evening or in a dark building, mostly in palaces. The shadows of the dolls are cast on a thin white cloth by the light of candles or linseed oil lanterns. As a result, their shadow in motion appeared. Performances of the theater “Fonus Imagination” were performed mainly based on epic motifs, that is, folk heroic epics, and unfortunately, oral examples have not been preserved.

By the 16th and 17th centuries, unfortunately, the “Fonus Hayal” theater fell out of circulation. In the 18th and 19th centuries, the puppet theater mainly consisted of two types: “Chadir Jamal” and “Chadir Hayal”.

A special kind of performance of traditional puppet theater is the theater of “Chadir Hayal”. Based on its content, this performance is also known as “Theatre of Dreams and Fantasy”. Theater “Chadir Hayal” is described as

more complex and perfect than “Chadir Jamal”. “This feature is clearly visible in all the components – the structure of the stage, the making of puppets, the style of performance, and the scope of the theme” (Kadyrov M. H., Kadyrova S. M., 2006). “Chadir Hayal” was mainly a type of show performed in the evening, that is, with the help of various lights and torches, mainly during public holidays. It shows puppets on strings, behind a black curtain in the dark. The strings that make the puppets move are black, through which the puppet’s body, head, legs and arms are tied and connected to the handle. The puppeteer controlled the puppet through this handle, hidden in the inner curtain. The puppet show is technologically very rich. This is because it was able to control up to 10 puppets at the same time. In this regard, the actors in such a troupe are considered very talented. The character of Yasovul is the main character of the theater “Chadir hayal”. Although he resembles Kachal Polwan in some ways, there are significant differences that set them apart. For example, although it is similar in leading the show and connecting events, it is completely different in terms of character and social status. “In fact, we imagine Yasovul in a humbler and purer image than the officials who came from the lower class, served in the palace, but did not cut off contact with the people” (Kadyrov M. H., Kadyrova S. M., 2006).

Puppets in the form of historical figures were of great importance in the performances of “Chadir Hayal”. In addition, music and artistic decoration led the performances. In particular, such tunes as “Ufar”, “Miyankhana” and “Charkh” were used. Puppets in the form of historical figures were of great importance in the performances of “Chadir Hayal”. In addition, music and artistic decoration led the performances. In particular, such tunes as “Ufar”, “Miyankhana” and “Charkh” were used.

Performances in all three types of traditional Uzbek puppet theater were led by performers. After all, there is no clear information about whether or not the art of directing existed in the Uzbek folk puppet theater until the 20th century. However, in many places, it has been commented that korfarmons have aspects similar to the profession of director as the organizer, author, and manager of puppet shows. However, in many places, it has been

commented that korfarmons have aspects similar to the profession of director as the organizer, author, and manager of puppet shows.

In particular, Professor M. Kadyrov defines “Korfarmon – the head of a gang of clowns, an ordered, a director, a person who manages the game from a puppet theater visible to the audience” (Kadyrov M. H., Kadyrova S. M., 2006). It is not for nothing that a scholar who has deeply studied the history of Uzbek traditional theater compares these professionals to directors.

Korfarmon is a talented actor with vast experience, who was engaged in directing (corporation) activities at the peak of his skills. The director’s instructions mainly helped the actor in choosing the subject, in clarifying his skills, in creating the puppet image, in determining the time and place, in taking into account all the organizational work, and in ensuring his practice. Korfarmon was also engaged in artistic decoration of the performance by saying a verse corresponding to the verb of each character, that is, small poetic verses. In order to make the show more enjoyable, they engaged the puppets in a dialogue based on nonsense in addition to the text of the show. That is why the skill of the performers was the leading factor in the popularity of these performances among the people. Their performances based on eloquence, similes, and humor played an important role in the success of the show. Therefore, if the director manages the performance secretly, the conductor determines its duration and success based on the performance during the performance. In this respect, the corporal is now confidently called a director. In this regard, L. A. Perepeletsina said: “Korfarmon helps to create the illusion of a performance by using the technique of traditional puppet theater – the dialogue between the audience and the puppet” (Perepelitsyn L. A., 1959). In fact, in the scene of the quarrel between Kachal Polvan and his wife Bichakhanim, the Korfarman actively intervenes in this conflict. He humiliates the heroes in front of the people, makes them feel ashamed and helps them to reconcile. It can be seen that Korfarmon took an active part in revealing the true purpose and idea of the show. In a word, the role of corporals was important in the success of puppet shows. The role of the choir-

masters was especially important in the performances of the Theater “Chadir Hayal”.

The art of Uzbek puppetry has been passed down from generation to generation, from father to son. For example, an amateur puppeteer who studied under a special master for ten years and received a blessing received the title “puppet master”. “Egamberdi Karimov, a well-known trickster in his time, was a close associate and student of the puppeteer Tursunboy. Tursunboy often exchanged roles with Egamberdi, and both of them were able to demonstrate their skills in tricks and puppetry” (Kadyrov M. H., 2022).

The satirical edge of the spectacles shown by the puppeteers becomes even sharper in the conditions of colonialism and social realism. In particular, from the middle of the 19th century, the revealing power of the two spectacles increases even more. “In the history of the puppet theater of Turkestan, there is information that a severe administrative punishment was applied to the puppeteer for making fun of famous representatives of the tsarist government in the form of puppets” (Gavrilov M. F., 1928).

Puppets lost their satirical power as the expository comic direction of traditional theater competed with the new European-style professional theater. As a result, the puppeteers also tried to harmonize the puppet shows with the demands of the new times. “During the Soviet era, more than 40 groups of traditional puppet theaters operated in Uzbekistan. They were mainly engaged in the “Chadir Jamal” theater. “Chadir Hayal”

performances were performed in Tashkent, Bukhara, Kokan, Samarkand and Khiva in the 20s and 30s of the 20th century and gradually disappeared”. During this period, the show “The Adventures of Kachal the Wrestler” was shown, and gradually, due to the decrease in satirical features, some characters disappeared and turned into a domestic comedy. Some puppeteers save only the dance scene due to the lack of troupe members. As a result, dancing dolls such as Osmakhon-Surmakhon, Oftobkhan-Mohtobkhan, Oyjamol-Guljamol appear. They perform dances such as “Tanozor”, “Janon” and “Lazgi”.

In such shows, the puppeteers tried to focus on the behavior rather than the art. This led to further improvement of their puppet control skills. However, a performance without a plot, because of striving for a dance concert, Puppet Theater becomes a mere entertainment show and gradually loses its social importance. Therefore, after the Second World War, in particular, the traditional puppet theater was absorbed into the professional state puppet theater.

In conclusion, it can be said that traditional puppet theater, with its ancient roots and rich cultural heritage, has become an important branch of national art even today. This art form, inextricably linked with modern stage art, performs its own pedagogical and aesthetic tasks. Puppet theater, on the one hand, plays a major role in preserving the historical memory and values of the people, and on the other hand, in communicating socio-moral issues to modern audiences.

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THE ROLE OF MASNAVI GENRE IN ACTOR'S SPEECH

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Abstract

The crowning glory of world epic poetry, "Masnavi Manavi" is a collection of more than a thousand instructive stories, in which the philosophical views of Eastern and Western scholars, even thinkers of the ancient world, are described in a clear and simple style, in a poetic way. The article discusses the methodology of performing works written in the masnavi genre, developing the performer's speech, and studying this genre in detail.

Keywords: *Masnavi Manavi, epic, folk creativity, national model, moral-educational value, Sufi teachings, spiritual development, Rumi's idea, heritage*

Introduction

There are such magnificent works in the treasury of world literature that, regardless of when and under what political and social system they were created, do not lose their significance for all times. Rather, in the course of the times, such works continue to reveal their new essence of meaning. In particular, the 6-volume work "Masnavi-Manavi" by the great scholar Jalaladdin Rumi is the most worthy of such recognition as a spiritual treasure. There is a unique method of conveying Rumi's masnavi to the listener and viewer, in which the performer can first study the genre, get rid of speech defects, and perform it while feeling the spirit of the work. First, let's think about the masnavi, and then get acquainted with Rumi's life.

Masnavi is a poetic form in which the lines of each verse rhyme and the rhyme is renewed from verse to verse. It was used in classical literature, for example, in the works

of Alisher Navoi and Yusuf Khos Hojib's "Kutadgu Bilig". Haydar Khorezm's "Makhzan ul-asror" was written in masnavi. By the time of Navoi, masnavi had become the main genre of epic poetry. The main epic works of the great poet, namely "Khamasa", "Lison ut tair" and others, were written in the masnavi genre. Masnavi is also used in modern Uzbek poetry, and can be found in Hamid Olimjon's poem "Uzbekistan", and Gafur Gulam's epics "Kokan" and "Egalari egallaganda" (Base knowledge of Uzbekistan).

Maulana Jalaluddin Rumi was born in Balkh, one of the oldest and most famous cities in Khorasan, located on the border of present-day Afghanistan. Jalaladdin Rumi received his first education from his father, was interested in religious and mystical knowledge, memorized Quran, and at the age of 12 met Sheikh Fariduddin Attar. Attar understood the understanding, thinking, and spirituality of the young Jalaladdin with the eyes of a saint

and predicted that he would achieve great perfection in the future. Following in his father's footsteps, Rumi also became one of the leading religious scholars of his time. Jalaladdin Rumi is the author of such works as "Masnavi Manavi", "Divoni Kabir", "Maktubot", and "Fihi mo Fihiy". The human heart, its value, and spiritual perfection, as well as divine love, are reflected in Rumi's poetry, which is written in 42,000 qasidas, ghazals, rubai, qutinas, and mustazads. The "Masnavi Manavi" is a collection of more than a thousand instructive stories, in which the philosophical views of Eastern and Western scholars, even thinkers of the ancient world, are described in a clear and simple style, in a poetic way, various mystical movements and terms related to their teachings and demands are explained, and the content of events is analyzed through verses, hadiths, proverbs, sayings, stories, narrations, parables, and anecdotes. In his hundreds of stories, such as "The Grocer and the Parrot Spilling the Oil," "The Merchant and His Parrot," "The Caliph Who Surpassed Hatami Tai in Generosity," "The Engraving Under the Shoulder of Qazvini," "The Deaf Man Visiting His Sick Neighbor," "Luqman and the Slaves," and "The Accountant and the Drunk," he denounced vices such as greed, arrogance, slander, shortsightedness, arrogance, usury, and greed, and promoted intelligence, patience, contentment, truthfulness, honesty, humility, and generosity. Saying, "I am in alliance and unity with seventy-two nations," Rumi exalted the dignity of man and expressed his ideas of humanism in close connection with Islamic considerations. The people's poet of Uzbekistan, Jamal Kamal, translated Mevlana's six-volume work "Masnavi Manavi" from Persian in 2001–2004. The poet expressed the following thoughts about the process.

"One day, I accidentally entered a bookstore and saw the novel "Jalaladdin Rumi" by the Moscow writer Radiy Fish. I bought it immediately and read it for two days without looking up. I finished reading it and was amazed, thrilled, and completely stunned by the impressions I received from the book. A great spiritual environment filled with divine love, a beautiful and luminous world, opened in front of my eyes. I decided that this book needed to be translated quickly. I started translating, and in three months, my hus-

band and I worked together to prepare the book for publication. The novel was published in 1986 in forty-five thousand copies.

I was able to travel to Konya, Turkey, and visit the graves of Rumi and his teacher Shams Tabrizi. There, I received a prose translation of the "Mesnavi Manavi" by the Turkish literary scholar Abulbaqi Gulpinarli. In fact, I had previously purchased the original complete copy of the "Masnavi Manavi" published in Tehran from an Afghan student. Inspired by these travels and pilgrimages and this prose translation, I decided to translate the "Masnavi Manavi". Soon after, I translated several narrations from the first book of the "Masnavi Manavi" and fifty rubaiyats attributed to the pencil of Rumi, and published them under the title "I Have No Wings for a Flier, but I Will Fly". After that, I began translating the "Masnavi Manavi". Four years passed very fast. The sound of the circle that resonated in Mevlana's heart echoed in my heart as well. I finished the translation and suddenly felt as if I had woken up from an incredibly sweet, yet infinitely strange, and beautiful dream.

Finally, we have prepared for publication the translation of the six-volume book "Masnavi Manavi". I am not a specialist in Persian, I have not studied or taken any lessons in this field anywhere. How did I translate such a great work as "Masnavi Manavi" into Uzbek? I would ask myself this question again and again. My answer is this: thanks to Alisher Navoi. In short, believe me when I say that Hazrat Navoi spiritually prepared me for this work. "Masnavi Manavi" is a magnificent work, like a sea full of rare gems. Countless gems are hidden in its bosom. It is not for nothing that it is called "the book of the world." "As a logical continuation of this, the six-volume work of Jalaluddin Rumi, "Masnavi-Manavi," with commentary and prose, was broadcast on the "Makhalla" radio channel of Radio Uzbekistan for almost four years. The prose narration of these spiritual stories, translated by the translator and writer Jamal Kamal, was prepared by journalist Umida Gaffarova (Hamidjon Hamidi from the book "Symptoms of Sufism". 2009).

At this point, before we dwell on the speech character of the radio host in classical works, and the performer in historical performances in general, in reading works in the

masnavi genre, we will dwell on speech and its functions in performance. If we pay attention to the gradual stages of the science of stage speech, it has developed in the following forms from ancient times until the European-type theater entered our country. One of these is preaching. Preaching is the art and skill of addressing the public on religious and moral topics, calling them to goodness, the right path, and exerting an educational influence, as well as being a person who speaks to people on matters of religion, spirituality and morality. It involves influencing the listener through the expressiveness, spiritual burden and spiritual impact of speech.

To convey a sermon, the performer must have a serious, philosophical spirit in his speech, as well as an expressive facial expression and movements that attract the attention of the listener or viewer through the pitch of his voice and pauses.

Human speech always reflects one's mind, intelligence, will, confidence, and ability. Therefore, the main task of speech is to influence the audience to a certain extent, create conditions for the logical direction of thought, convincingly convince the audience of specific things, and force them to think and feel as they wish.

K. S. Stanislavsky based his theory of speech-action on this remarkable feature of speech, namely, its purposefulness. In his opinion: "Active, truly productive action, directed towards a specific purpose, is one of the most basic features of creative work, and therefore of speech. Because speaking means action".

This idea of K. S. Stanislavsky is of great importance for aesthetic education in the process of expressive reading.

In conveying a literary text to the audience, the performer tries to influence them and thereby force them to aesthetically perceive and evaluate the content of the work. K. S. Stanislavsky calls such a goal that motivates the performer to actively act with words a kinesthetic task and requires it to be interesting, exciting, that is, to have an aesthetic character. "The only thing that is attractive to our creative inclinations is the creative task. This task should be a means of arousing creative passion. It should have a force that attracts like a magnet, always draws a person to its place and through this should give rise to

some kind of aspiration, movement and action, and the force that stimulates and pushes creativity forward is precisely this task." However, the kinesthetic task is not something invented by the performer. It does not appear by itself, of course. This task arises in close connection with the author's creative purpose and serves as the main tool for recreating artistic images and determining the idea of the work. It is impossible to read a single line of the work expressively without knowing the main idea of the work and the highest goal aimed at its assimilation. If a performer wants to convey any artistic work to the listener expressively and vividly, he tries to understand the essence of the author's thought and determine his highest goal. In other words, before performing a certain work, each performer must be able to fully and comprehensively answer the questions: what is the most important thing in this work and why am I performing it? Only then will the speech of each performer be simple and beautiful. Simple and beautiful speech, as K. S. Stanislavsky said, is considered art (Jamol Kamol. 2022).

Mastering this art is the task of enthusiasts of expressive reading. Continuing our above thought, the person who reads and performs a classical work should pay attention to the calmness of his voice, be able to feel and visualize the events in the work. The effect of the performer's voice on the audience is of great importance, and we feel that no musical instrument is as pleasant, touching and expressive as the human voice.

If the performer cannot subordinate own voice to his/her desire, intention, will, temperament and nerves, the audience will not be able to perceive his/her delicate human feelings and psychological state. Therefore, his/her voice timbre should be wide-ranging, flexible, expressive, and smooth. More precisely, the voice of each performer should be strong and touching. For this, he/she should educate, grow, train own voice, and to train the voice, it is important to work on speech, breathing, articulation and diction, and it is necessary to enjoy music.

Masnavi (religious and moral education) plays a very important role in the upbringing of young people and influences them in many ways. In particular, masnavi develops in young people such basic human virtues as

distinguishing between good and evil, justice, compassion, and honesty. These values serve as guiding principles for their entire lives. Also, through religious and moral teachings, young people understand their responsibility to society, and they acquire virtues such as helping others, giving charity, and treating others fairly. In the era of globalization, strengthening the spiritual immunity of young people is the task of representatives of each sector. In particular, it enriches the inner world of young people, develops in them such qualities as self-control, patience, and humility, teaches important values such as religious and moral education, respect for family, parents, and relatives, and values them, and awakens love for national traditions, customs, language, and culture in young people and encourages them to preserve them ("The role of spirituality in youth education" 2018).

When we think about the role of the Masnavi genre in the performer's speech, it helps to improve the development of melodic features in speech. Since Masnavis are mainly written in aruz meter, they serve as an assistant for performers in rhythm, tempo-rhythm, and correct performance. Through this genre, the musicality and melodiousness of speech are developed. Naturally, only if the performer performs the text given in front of the audience in an emotional state, it will take a place in the listener's heart. The deep philosophical content and emotional overtones in Masnavis require a high level of emotional

sensitivity from the performer. This develops the performer's ability to express own feelings. At the same time, since Masnavis are the most beautiful examples of literary language, performers perfectly master the classical language, increase their vocabulary, and form a language culture. There are a number of other factors that cannot be ignored. For example, the deep meaning and philosophical ideas in the masnavis give the performer important skills in understanding the inner meaning of the text and conveying it to the audience. Memorizing epics and poetic fragments that are extensive and long in size, and expressing them effectively strengthens the performer's memory. Through the masnavi genre, the artist masters the specific features of the national culture and learns to reflect them in stage images, and the traditional art of masnavikhan contains elements of improvisation, which serves as the main means of enhancing the actor's creative abilities. Direct communication with the audience plays an important role in the tradition of masnavikhan. This gives the artist the skills to influence the listener and attract his attention.

Concluding, spiritual education plays a decisive role in forming young people as perfect people and making their lives more meaningful and useful. Also, the masnavi genre serves as an important tool for the comprehensive development of the performer's speech and improvement of his professional skills.

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Section 4. Theory and history of art

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DEVELOPMENT OF STUDENTS' ARTISTIC AND AESTHETIC COMPETENCE THROUGH NATIONAL SONGS IN THE EDUCATIONAL PROCESS

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Abstract

The article examines the close connection between the ethnic history of the Karakalpak people and the development of their ornamental art. The author analyzes the evolution of decorative and applied arts from ancient times to the early Middle Ages, using archaeological, ethnographic, and artistic sources. Special attention was paid to the symbolic meanings of traditional ornamental motifs such as "muiz" (ram's horns), "qalqon-nuska," "qalqon-nag'is," as well as women's ritual ornaments such as "haykel," "shar tuyme," "gilt shalg'ish"

Keywords: ornament, pattern, motif, decorative art, Karakalpaks, ethnic history, embroidery, wood, jewelry

The ornamental art of the Karakalpaks is represented by the masterful works of blacksmiths, chasers, jewelers, whose hands created silver and gold vessels, ornaments for horse harnesses and warrior equipment, products of potters, bone and wood carvers. It has reached a very high level of development thanks to the necessary economic and socio-political conditions. Unfortunately, most of the artistic works have not survived. The separation of crafts from agriculture and the concentration of artisans in individual villages and around cities was a necessary condition for further improvement of the economy, particularly the development of agriculture using artificial irrigation.

Crafts satisfied the need for weapons during the era of turbulent military and political events (especially in the 9th century), which led to the strengthening of the state.

The ornaments have a rather stable character. At the same time, two features should be noted. The first is the tendency towards a decrease in the number of ornament types over time, which is apparently explained by the equalization of diverse elements of culture in its later stages of development. With each stage of culture, the nature of ornamentation was simplified, and the number of application techniques, motifs, and ornament types decreased. However, at each

subsequent stage of cultural development, the nature of ornamentation was directly related to the previous one. The preservation of early period motifs confirms the genetic development of the entire culture over more than five centuries.

Later, when examining the ornamentation of the 6th–10th centuries, we will see that, despite the change in the overall appearance of the ornamentation, those features that existed were preserved. It should be assumed that the previous ornamental motifs and compositions on wooden household items from the 6th–10th centuries continued to be preserved to a greater extent, but unfortunately, they have almost never reached us. It is on these materials that the ornamentation of the ancient archaic appearance exists.

Undoubtedly, the basis of all ethnic associations was the local population, part of which migrated north, and possibly east and northeast.

Another part actively participated in the formation of the new culture.

There is a claim that the distinct characteristic of ethnic groups' art has been traced since ancient times – art has proven to be the best indicator of the presence of stable ethnic communities in archaeological cultures.

By setting the task of genetic and comparative study of Karakalpak decorative and applied art and its main stages of development, we understand its difficulties. They are connected, firstly, with the fact that we do not possess art monuments before the 19th century. Secondly, the ethnic history of the Karakalpaks is complex, connected not only with Central and Middle Asia, but also encompasses in some periods the Volga region, the Ural region, the North Caucasus, and Eastern Europe. Therefore, we try to use materials on the archaeology and ethnography, as well as the decorative and applied arts of the peoples of the territories with which the ancestors of the Karakalpaks had direct contact in various periods of their history.

A certain interest for our consideration is presented by tribal tamgas, as well as signs on ceramics and bricks of Ancient Khorezm, close in shape, and sometimes coinciding with some Karakalpak patterns. Based on the material we have, as well as considering the main stages of the Karakalpak people's ethnic his-

tory, we divide our question into two main stages: ancient and medieval. Within this division, especially in the late medieval period, there are transitional periods that were more specifically observed in historical-cultural and historical-geographical plans, contributing to the dynamic development of ethnically unique artistic features of Karakalpak decorative and applied arts.

The most archaic ornaments, which are widespread, have been preserved in Karakalpak wood carving, carpets, patterned weaving, and embroidery. These are: rhombuses, zig-zags, hooks, triangles, quadrilaterals, crosses and S-shaped figures, and others according to S.V. Ivanov's classification. The most characteristic and archaic motif of Karakalpak ornaments is the depiction of ram's horns ("muyiz"). The main figure of the "muyiz" is two spirals emerging from a single straight stem. This basic pattern is characteristic of wood carving. In embroidery, carpet weaving, weaving, and jewelry art, "muyiz" has a somewhat stylized pattern, is complicated by additional attachments, or takes on floral outlines.

The ancient period of Karakalpak art includes the helmet-shaped headwear "saukelle," "tobelik," and "gumis takya," which have survived to our time in a few copies. According to A. S. Morozova, the headwear of kings of Ancient Egypt, Mesopotamia, Near Asia, and Elam, dating back to the 20th century BC, spread far to the northeast in the Saka-Scythian steppes through the Caucasus, Amu Darya River valley, and Transcaspian lowlands, from warrior helmets to priesthood and royal headwear, eventually transforming into everyday headwear.

The Karakalpak women's jewelry "haykel" (Figure 1), "shar tuyme" (Figure 2), and "gilt shalghish" (Figure 3) belong to ancient times in terms of ritual meaning and figurative system.

The embroidery "haykel," made of various materials and in various forms, had a protective significance in all places of its existence – in Central Asia, the Volga region, and the Caucasus. However, it has been preserved only among the Karakalpaks as a complex metal decoration, often with a horn-shaped top.

This indicates a long and complex path of formation and development of the ethnic appearance and artistic culture of the Karakalpaks, which, due to certain historical

reasons, relatively long preserved the most original and archaic forms of material and spiritual culture. Vivid examples of this are

Fig. 1



the aforementioned “haykel,” “shar tuyme” in the shape of a cross, and “gilt shalghish” with the image of opposing beasts.

Fig. 2



Fig. 3



In Karakalpak folklore, especially in some epic works, historical events are reflected. They also contain descriptions of weapons, ornaments, and clothing. However, they seem quite approximate to us, or they have not reached us in the form described in those works, so we refrain from relying on them as a source for studying the origins of decorative applied art in this study. We assume that this issue can be the subject of a special comparative study, as I. G. Bogatyrev did on the material of the Slavic peoples.

The ancient or early medieval period includes “qalqan nusqa” ornaments, i.e., wood carving patterns, and “qalqan nagys” – the entire ornamental composition of a dress made of blue cotton fabric. In its ornament, consisting mainly of rhombuses and rectangles with paired curls – “muyiz,” there is nothing reminiscent of a military shield. However, the name has been preserved, prompting us to recall the warrior Amazons from the Karakalpak heroic epic “Forty Girls”.

The circular ornament, known in ancient Egyptian and ancient Chinese writing as a sun sign, is more active in Karakalpak carved bone, especially in the center-pointed version. In the art of Central Asia, circle ornamentation is known from the monuments of the early Middle Ages. Bone products with circular patterns were found in ancient Khorezm.

According to S. V. Ivanov, circle ornamentation is widespread among all Asian, European, African, and American peoples except

Australia and Oceania, regardless of each other. The 4th-5th centuries are characteristic of Khorezm for the penetration of nomadic tribes, the formation of a new, distinct culture from ancient Khorezmian antiquity. A vivid example of the influence of nomadic culture is the architectural monument of this era – the Barak-tam settlement in the Takhtakupyr district of Karakalpakstan, especially the central building of this structure with its original arched roof in the traditions of nomadic dwellings – the yurt.

The penetration and settlement of a portion of the Turks in the Aral Sea region contributed to a change in the ethnic appearance, language, and other aspects of the ancestral culture of the Karakalpaks. The cult of the god Tengri, the female deity Umay, the cult of the blue color and the blue (grey) wolf, preserved among the Central Asian peoples in the ritual horse sport game of kokpar, the blue dress with embroidery can be attributed to the time of significant Turkification of the Aral Sea region.

In the 6th–8th centuries, the connection between Khorezm and the culture of the inhabitants of the northeastern Aral Sea region – the “marshy settlements” at the mouth of the Syr Darya – intensified. This is clearly visible in the discovered monuments of the lower reaches of the Amu Darya – Kuyuk-kala, Tok-kala, Hayvan-kala of that time. On the ossuaries of Tokkala, inscriptions of the ancient Khorezmian type, a circle with a dot in the center, a plant rosette, triangles, and

an S-shaped tamga were found. The narrative paintings on the lids of ossuaries depicting mourning for the deceased are of particular interest. The images of the crescent with the disc, the incense pouch, or the altar apparently later gave the ornament of the trefoil and the three-leaf ornament of the Karakalpak decorative art. Among clothing items, women's sleeveless jackets, men's kaftans, waistband sets, and women's earrings are also of interest. The ritual of plucking hair and inflicting wounds on the face as a sign of grief depicted in the painting has been preserved among the Karakalpaks until recent times.

Folk art is characterized by its traditionality, based on the collective experience of

creativity of masters of different generations and the centuries-long selection and development of artistic techniques and principles developed by individual masters. Tradition protects folk art from alien elements and simultaneously contributes to the mastery of everything that could organically enter it and enrich folk culture.

Thus, the evolution of the development of folk art is inherently dynamic and, at the same time, adheres to the preservation of certain canons. The visual canon is the general regularity of the established artistic system; it is the law of the structure of images and the structure of form simultaneously.

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ANALYSIS OF THE ACTIVITIES OF CULTURAL CENTERS IN THE REPUBLIC OF KARAKALPAKSTAN

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Abstract

Purpose of the study: a systematic analysis of the activities of cultural centers in the Republic of Karakalpakstan, an analysis of reforms in their activities and the determination of their socio-spiritual significance. At the same time, an analysis of development prospects.

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

Results: As a result of the analysis, the main areas of activity of cultural centers of Karakalpakstan were identified. The need for further development of cultural centers, involvement of young people in creative activities and expansion of international cooperation was identified. It was revealed that the infrastructure and financial support of cultural centers are insufficient, as well as insufficient human resources.

Scientific novelty: This study is the first comprehensive analysis of the activities of cultural centers of Karakalpakstan, clearly defining their place in the modern socio-spiritual environment. Also, conceptual proposals were developed regarding the possibilities and prospects for wide involvement of young people through the digitalization of cultural centers, which laid the foundation for practical research in this area.

Practical application: It serves to provide specific practical recommendations on increasing the efficiency of cultural centers in the Republic of Karakalpakstan, improving their infrastructure, and attracting people to cultural centers. The study consists of a detailed analysis of cultural centers and conclusions.

Keywords: *cultural centers, activity analysis, cultural and creative development, public engagement, reforms*

Introduction

The activities of cultural centers are an important component of the modern socio-cultural system in order to develop national culture among the population and ensure its sustainability. Cultural centers located in the region are spiritual centers that are engaged

not only in preserving amateur art and national traditions, but also in the spiritual education of the younger generation, realizing their creative potential, and combining national values with modernity. At the same time, globalization processes and technological innovations are creating new challenges and opportunities

in the field of culture, which requires improving the activities of cultural centers. In such conditions, there is a pressing need for a comprehensive study and analysis of the current activities of cultural centers in Karakalpakstan, their socio-spiritual significance, problems, and promising development directions. Based on this need, this study aims to develop scientifically based recommendations aimed at increasing the efficiency of cultural centers. This article provides a detailed analysis of the current activities of cultural centers in the region, their human resources, material and technical condition, economic aspects, and innovative approaches, and highlights their role and importance in society. It is true that cultural centers have been neglected for many years. For some time, no significant changes have been observed in the field. Since 2017, special attention has been paid to this issue. A number of regulatory documents were adopted on the fundamental reform of the culture and arts sector. In particular, the 2018 Concept for the Development of Our National Culture included issues of capital reconstruction of cultural centers and construction of new buildings. This included reviewing and developing the basis of cultural centers, that is, their documents – functions, passport, and charter. In addition to the concept, 30 percent of cultural centers that needed repair were repaired within the framework of the “Prosperous Village” and “Prosperous Neighborhood” programs. At that time, a total of 80 percent of the centers needed repair. Currently, there are 837 cultural centers in our republic, half of which need repair.

There are also issues such as equipping them in accordance with the times, providing them with educational literature, and supplying musical instruments. Work in the field was slightly delayed. This was due to the pandemic. That is, until 2022, the repair of cultural centers was not carried out. By the decree of our President dated February 2, 2022 “On additional measures for the further development of the sphere of culture and art”, the material and technical base of previously reconstructed cultural centers was strengthened. Last year, an initiative was put forward stating that people do not want to enter the dilapidated buildings, they need to be repaired. As a result, in addition to the repair, all cul-

tural centers were provided with 7 types of national musical instruments and complete methodological manuals. Also, to ease their burden, one “Damas” car was allocated from the state budget to 208 district and city cultural centers. This solved the transportation problem that had plagued the centers until now, especially when entering the neighborhoods. Only 13 state-owned cultural centers hold all events in the district and provide free service. One group leader can lead, sing, and play music. If we take into account that an average of 15 to 20 events are held in the districts per month, this is real dedication.

Now it is necessary to continue the work that has been started and create all the conditions for them. In total, more than 7 thousand employees work in the system. Among them are those who preserve and promote intangible cultural heritage. In this regard, cultural centers play an important role in preserving our folk oral creativity. After all, folklore and ethnographic, song and dance, exemplary children’s groups have been widely promoting our *olan*, *lapar*, and ritual songs. Currently, there are 597 groups with the status of “People’s Amateur Team”. It is gratifying that these groups have also begun to perform abroad. For example, the Surkhandarya and Khorezm folklore groups were sent to the Days of Uzbek Culture in Qatar, while the Bukhara regional folklore and ethnographic group participated in an international event in Belarus.

Many more events in foreign countries are ahead. Groups are sent depending on the performance repertoire and the content of the event being organized in a foreign country (Mominova M., 2024).

Materials and methods

There are 837 cultural centers operating in the system of the Ministry of Culture of the Republic of Uzbekistan, of which 684 have their own buildings and 153 are cultural centers that do not have their own buildings, are in a state of emergency and are built of raw bricks. 3,519 circles, studios and amateur art groups operate in these centers, of which 2,762 circles, 97 studios (increased by 4), 36 clubs of enthusiasts, 54 training courses, 1,167 amateur art groups (increased by 237) operate. (For information: Due to the optimi-

zation of staffing levels by the joint order of the Ministry of Culture, the Ministry of Economy and Finance, and the Ministry of Poverty Reduction and Employment No. 241 dated May 2, 2024, the number of these clubs, studios, and amateur art groups decreased by 750 compared to the third quarter.) Of these amateur art groups, 597 have the title of “People’s Amateur Group” and “Children’s Model Group”. The total number of organized clubs, studios, and amateur art groups is 48,884 thousand people (an increase of 5,198), of which 18,076 thousand people are covered by amateur art groups. These institutions organized 37,278 (an increase of 7,822) cultural and educational events in 2024, of which only 1,499 (an increase of 58) were held on a contractual basis. 10 million 640 thousand 498 people were involved in them. A total of 10 billion 100 million soums were earned from these events (an increase of 5 billion 674 thousand soums). Each cultural center received an average of 6 million 600 thousand soums during the current year (an average of 557 thousand soums per month).

For example, cultural centers in Samarkand region earned 323 million soums from concert and entertainment events in the 3rd quarter of this year, but this figure increased to 895 million soums in the 4th quarter (an additional 572 million soums were earned). Cultural centers in Jizzakh region earned 473 million soums from concert and entertainment events in the 3rd quarter of this year, but this figure increased to 703 million soums in the 4th quarter (an additional 230 million soums were earned). While cultural centers in Tashkent earned 130 million soums from concert and performance events in the third quarter of this year, this figure only reached 170 million soums in the fourth quarter (an increase of 40 million soums).

Cultural centers in Namangan region earned 660 million soums from concert and performance events in the 3rd quarter of this year, but this figure was only increased to 700 million soums in the 4th quarter (an additional 40 million soums were earned). Cultural centers in Navoi region earned 108 million 700 thousand soums in the 3rd quarter of this year, but this figure was only increased to 143 million 400 thousand soums in the 4th quarter (an increase of 34 million

soums). If cultural centers in the Bukhara region earned 183 million 500 thousand soums in the 3rd quarter of this year, this figure was only increased to 209 million soums in the 4th quarter (an increase of 25 million 500 thousand soums). We will also analyze the activities of folk amateur groups. Calendar plans were approved, which provide for the regular holding of concert and performance programs of art groups in state institutions, organizations and enterprises, in alleys and parks, parks, and cultural centers. Parameters were developed to double the paid income of art groups. The republican television competition “Motherland Melodies” was held among amateur art groups. The “Bulbuligoyo” and “Urgench Navolari” folk and ethnographic groups operating in the Surkhandarya and Khorezm regions organized creative tours to the state of Qatar, and the “Orazibon” folk and ethnographic group of the Khorezm region to the city of Paris, France, and London, England. The “Bogdon” folk and ethnographic folk ensemble operating in the Department of Culture of the Forish district of the Jizzakh region actively participated with its performance programs in the 5th World Nomad Games Festival, which was held in Astana, the Republic of Kazakhstan, on September 8–13, 2024, and was awarded certificates from the Organizing Committee for the Preparation and Holding of the 5th World Nomad Games.

The time and frequency of the organization of theatrical performances and concert programs by artistic groups at tourism facilities and their staging were determined. Concert and performance programs of artistic groups were organized in state institutions, organizations and enterprises, in boulevards and parks, parks, and cultural centers. 4 amateur artistic groups were sent on foreign tours.

Result and discussion

Currently, there are a total of 103 cultural and art institutions in the Republic of Karakalpakstan, including 60 cultural centers, 24 children’s music and art schools, 2 specialized art and culture schools, 3 theaters, 1 branch of the Karakalpakstan Republic branch of the “Uzbekkonsert” state institution, 1 special library for the blind and its 9 branches, the Karakalpakstan Republic

branch of the Uzbekistan State Philharmonic, and the “Aykulash” Karakalpak State National Folklore Ensemble, 1 exemplary Maqom ensemble. Over the past years, a number of organizations have been established and are providing cultural services. Of these, 251 circles and 61 folk groups in 60 cultural centers in the Republic of New Karakalpakstan are sincerely serving the population. Among them, there are 61 artistic groups with the title of “People’s Amateur Team” and “Exemplary Children’s Team” under cultural centers, of which: 11 are folk theaters, 2 puppet theaters, 21 song and dance ensembles, 13 folklore and ethnographic folk ensembles, 2 pop folk ensembles, 6 dance folk ensembles, 2 national instrument ensembles, 3 vocal instrumental folk ensembles, 2 dutar folk ensembles, 1 traditional circus folk ensemble and 1 darvoz group are operating. At the same time, in 2018, the Karakalpakstan branch of the State Philharmonic of Uzbekistan, the Model Makom Ensemble of the Republic of Karakalpakstan were established, and in 2019, the “Aykulash” Karakalpak State National Folklore Ensemble was reorganized. In 2021, the Nukus branch of the State Conservatory of Uzbekistan and a boarding school specializing in Opera and Bakhshi art were established in our capital, and in 2022, the Karakalpakstan Palace of Arts was established. Over the past five years, a number of construction and repair works have been carried out to strengthen the material and technical base of cultural institutions and create favorable conditions for them.

In particular, a new building was built for the Karakalpak State Theater of Young Spectators, and repair work was carried out in the building of the Karakalpak State Puppet Theater. At the same time, reconstruction and major repairs were carried out at the expense of the local budget within the framework of the “Prosperous Village” and “Prosperous Mahalla”, “Initiative Budget” and local programs in the city of Nukus, the cultural centers of the Amudarya, Tortkol, Moynaq, Qongiro, Beruniy, Ellikkal’a, Takhtakopir, Karaozak, Chimboy, Nukus, Kegeyli districts, in the children’s music and art schools of Takhtakopir, Karaozak and Bozatov districts, as well as in the cultural centers in the centers of the Shomanoy, Amudarya, Tortkol districts based on state programs.

In addition, new cultural centers were built and put into operation in the Qonlikul, Karaozak, and Beruni districts, children’s music and art schools in the Moynaq, Ellikkal, Khojaly, and Chimboy districts, the Republican Library for the Blind in the city of Nukus, and new amphitheater buildings in the Bozatov, Moynaq, and Chimboy districts (Qolqanatov A., 2025). The activities of cultural centers are also being systematically analyzed and studied in our republic. At a meeting held on December 22, 2023 under the leadership of our Honorable President, an instruction was given to establish 1 model cultural center in each district (city), according to which 159 cultural centers were repaired and put into operation in 2023–2024, and an instruction was given to complete the repair work and put 49 into operation in 2025. Based on the President’s Resolution No. 406, issues such as the implementation of concert programs at the facilities of 53 amateur artistic groups were considered, and appropriate instructions were given to those responsible (URL: <https://gov.uz/oz/madaniyat/news/view/53478>).

The low human resource capacity in cultural centers of Karakalpakstan negatively affects the development of this sector in several main areas. The lack of qualified personnel leads to poor-quality organization of events, circles, seminars and creative activities held in cultural centers. This weakens the interest of the population, especially young people, in such centers. The lack of personnel, first of all, prevents cultural centers from fully fulfilling their main functions.

We must never forget that the quality of creative circles, national art schools and mass events directly depends on qualified specialists. Cultural centers in the Republic of Karakalpakstan are an important resource for the development of not only regional, but also national culture. However, the full use of this resource depends, first of all, on the human resource potential. Low qualifications of personnel lead to poor quality of cultural services, low youth participation, and limitations of modern approaches. Therefore, raising personnel policy to a strategic level is the main key to a fundamental reform of the sector.

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