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Section 1. Museology

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MUSEUMS OF THE REPUBLIC OF KARAKALPAKSTAN IN THE XX–XXI CENTURIES

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Abstract

The purpose of the research: Scientific analysis of the current state of museums in Karakalpakstan, preservation and development of the museum network as the basis of a single cultural space.

Object of study: All museums of Karakalpakstan. The range of museums considered in this dissertation research includes museums that have somehow manifested themselves in the considered perspective of formation and development.

Methods: In the research process, survey, statistical, analytical, comparative, monitoring and other methods of analysis are used.

Practical significance: The practical value may be represented by a methodological manual for museums of the republic, and distribution to foreign museums working in the modern process.

Keywords: *museums of Karakalpakstan, museum business, main stages of formation, Igor Savitsky, development of the art museum, history museums*

Introduction

For the first time, museums of Karakalpakstan are studied as a whole as a single conglomerate of the museum community. The development of museums, which are complexes with multifunctional capabilities, is impossible without deep knowledge of the fundamentals of museum work in different countries of the world and the study of international experience in museum activities. In the 21st century, museums are experiencing

significant changes in traditional forms of work, differing from the museum activities of the 20th century. Museums of the Republic of Karakalpakstan are an integral part of the treasury of priceless world heritage of mankind. They widely represent the cultural and natural heritage of this region.

The development of museum work in Karakalpakstan was preceded by a long and unique history. In essence, the organization of museum work in Karakalpakstan is

connected with the historical and cultural processes that took place in Uzbekistan at the end of the 19th century. During this period, the first museum expositions were created in Tashkent, and the first exhibition-exposition was organized in the city of Petro-Alexandrovsk (now the city of Turtkul).

In 1928, the Society of Local History Experts of Karakalpakstan was formed, which organized a local history exhibition at the House of Culture in the city of Turtkul in 1929. This exhibition marked the beginning of the formation of the Karakalpak Historical and Local History Museum, which is one of the first museums not only in the lower reaches of the Amu Darya and the Aral Sea region, but also in all of Central Asia.

In the 1950s, with the emergence of such a unique personality as I. V. Savitsky – an artist, restorer and ethnographer, great changes occurred in the development of museum affairs in Karakalpakstan. Igor Savitsky's phenomenal contribution was the founding of the State Museum of Arts of the Republic of Karakalpakstan (now named after I. V. Savitsky), as well as the formation of the collection of this museum.

The research work examines historical stages from the end of the 19th century to the present day, issues of their preservation, exhibiting, problems and development of existing museums in Karakalpakstan. For more than 30 years of Independence of Uzbekistan, the state has paid great attention to museum work. That is why it is important to study this topic.

The purpose of the research

The purpose of the study is a scientific analysis of the current state of all museums in Karakalpakstan, the preservation and development of the museum network as the basis of a single cultural space, the development of issues of replenishment of museum collections, methods of effective museum documentation, the study of museum objects, scientific research to ensure museum activities; scientific restoration and conservation of museum objects, protection, preservation, restoration of objects included in the museums of the republic. The range of museums under consideration in this dissertation research includes museums that

have somehow demonstrated themselves in the considered perspective of formation and development. In our opinion, such representation is sufficient to draw a general picture and conclusions on the development strategy. The actual research materials were collected from archives, museums operating in the cities of, Tashkent, Nukus, Muynak, Ellikkala.

In the process of studying the topic, scientific and practical works of many Uzbek and foreign researchers were examined. The selection of literature for the dissertation was carried out in the library and archive of the State Museum of Arts of Karakalpakstan named after I. V. Savitsky, in the archive of the State Museum of History and Culture of the Republic of Karakalpakstan, in the archive of the Karakalpak Branch of the Academy of Sciences of the Republic of Uzbekistan, in the library of the National Institute of Fine arts and Design named after Kamoliddin Bekhzod, the National Library of Uzbekistan named after Alisher Navoi, and from many foreign online libraries. The study of the formation of museums in Karakalpakstan, their characteristics and representation in the museum environment of the country, the development of a development strategy is considered the main subject of the research work.

Research methods

In the process of the research the review, statistical, analytical, comparative, observational, inductive, deductive, logical, monitoring and other methods of analysis are used. Study of the general condition of the museum space of Karakalpakstan; full analysis of museum activities, maintenance of all collections; creation of scientific methodology of museums of Karakalpakstan on new sources. The historical-comparative method was used to analyze the development of the museum network on the territory of the KKASSR (Karakalpak Autonomous Soviet Socialist Republic), as a component of the museum space, to identify patterns of regression or growth in the number of museums during the period of Independence of the country.

Practical significance

The results obtained in the dissertation are theoretically used in the creation of scientific research conducted in the field of muse-

ology, the development of museum deal, the preservation of objects of material heritage of Karakalpakstan and Uzbekistan; it will be useful in the creation of textbooks and teaching aids in higher and secondary educational institutions. The practical value can be represented by a methodological manual for museums of the republic, and distribution to foreign museums working in the modern process.

Conclusion

Thus, summing up the above and drawing conclusions, it is necessary to note that from the 1920s to the 2000s, the main cultural layer was formed, collecting began and the main ground was prepared for the creation of museums in Karakalpakstan, which was facilitated by the research work of various scientists of the republics. And in turn, museums played

a significant role in the cultural, economic, social life of the region. Museums and museum activities underwent a widespread transformation, which contributed to the development of museum theory and practice in Karakalpakstan. They began to promote regional values, strengthen cultural identity, organize social activities and intercultural interaction, expanding their role in the field of education, participating in the economic development of the region. The peculiarities of the economic, political, social, spiritual life of different countries, peoples, social communities determined the ways of satisfying the human need for knowledge, for systematization of their ideas about the world, the desire for harmony, beauty. The sacred attitude to social memory in humans has been preserved throughout a long history, and this is recorded in museums.

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INNOVATIVE TECHNOLOGIES: RETHINKING THE MUSEUM EXPERIENCE

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Abstract

This article conducts a study of the use of digital technologies on the basis of the Museum of Temurid History (Uzbekistan) and the D'Orsay Museum in Paris (France). The article reveals the content of basic concepts such as "digitalization" and their impact on modern museum visitors. The advantages of using new digital technologies in museum exhibitions are also noted. The focus is on modern technologies used in specific applications to transform museum operations.

Keywords: *museum, digital technologies, digitalization, culture, art, visualization, innovation, 3D*

Introduction

Serious changes are taking place in the cultural space of the XXI century, which are directly related to the digitalisation of various spheres of human activity. The term "digitalization" refers to the process of transforming information into digital form, which further leads to cost optimisation and the emergence of new development prospects. Digitalisation contributes to the transformation of information and the "creation of a new era based on big data" (Nikulina T. V., Starichenko E. B., 2018; Muzychuk V. Yu., 2020).

Digitalisation is being actively introduced into the cultural space, changing not only the format of access to cultural values, but also allowing for a completely new experience of interaction with cultural content (Shlyahina Lyudmila Mihajlovna. 2010). Due to the digitalisation of the museum sphere, the mate-

rials of exhibitions and expositions, museum exhibits and collections from the holdings become available to the mass audience. The museum space is gradually changing, becoming more mobile and virtualised.

Introduction of transformation in all spheres of life of modern society in the conditions of global informatisation, respectively, digitalisation cannot but affect the museum sphere. The information field of museum objects can be significantly expanded if digital technologies such as 3D-modelling, digitisation of museum exhibits, archiving, 3D-scanning, visualisation processes, as well as remote sensing of the surface of objects and others are used in the process of museum communication (Muzej istorii Temuridov). As a result, which extensive and detailed study of the museum activities is provided.

Owing to the latest and effective innovative technologies used in museums, it is also possible to visually expand the museum exposition space, create a positive impression among museum visitors and preserve a special atmosphere. The popularity of digital media lies in the fact that they provide opportunities in preserving historical facts on electronic media, help in the realisation of conceived ideas for the exposition space, and also contribute to the formation of a positive image of the museum.

Today, a modern museum is a space for the embodiment of creative ideas, for the application of exclusive technical solutions, as well as a cultural institution where new interesting projects are created to diversify and reveal the museum component. Digital technologies expand the museum space, contribute to increasing its information accessibility and attractiveness, achieved through the use of technical special effects, attracting modern youth to explore the exposition space, who prefer to explore the world with the help of new technologies and tools to promote the museum in the world of art.

Digital technologies, which are being improved and modernised every year, provide enormous opportunities for expanding the museum world by introducing various cultural values into structures.

Increasingly widespread applications of modern technologies are reflected in the presence in museums: robot manipulators, AR-technologies, VR-technologies and others. These technologies not only complement the concept and content of the museum space, but also create a special virtual environment and interactivity, which is especially attractive for the modern museum visitor.

The leading museums of Uzbekistan and the world can be cited as an example of the use of digital technologies in practice.

Due to government support, the Nazzar project was organised in the country to improve the activities of museums and innovative ideas.

Today, one of the most popular and well-known museums in Uzbekistan is the Museum of Temurid History. The Museum of Temurid History was founded in the city of Tashkent on 18 October 1996. The museum was erected in the centre of Tashkent to

mark the 660th anniversary of Amir Temur (Nazzar A.R. URL: <https://nazzar.uz>).

Nowadays, the Museum of Temurid History is known not only for its history and the content of unique and ancient exhibits, but also for the fact that the “Start up” project “Nazzar” of the Smart Chain company was launched in the museum. The museum is rich in different kinds of information kiosks and also in the space of this museum the visitor can see special “stands” with QR code and the logo of the company, where the application “Nazzar” is launched. This innovative application “Nazzar” based on the main platforms iOS and Android with appliance of the technology of augmented reality allows to “revive” the static image in the museum. Every museum visitor can point the camera of his smartphone at the “Nazzar” icon, and the image of a real object will appear on the screen of the mobile device, supplemented with various effects, such as audio accompaniment or 3D effect. When downloading this application, the smartphone camera reacts to the icon (project logo), or to the installed special QR code of the project.

“Nazzar” is an innovative application that can integrate into any material media, elements of augmented reality (URL: <https://nuz.uz/2020/01/15/eksponaty-muzeya-istorii-temuridov-prevratili-v-trehmerye-dinamicheskie-gologrammy-so-speeffektami>). Visiting museums and cultural heritage sites has become a fascinating and understandable journey with the help of the “Nazzar” application.

Every visitor before going to the Museum of Temurid History should first install the “Nazzar” application on their smartphone in order to enjoy the narration of the exposition, where interesting historical facts and fascinating interactivity are revealed. Each visitor using this app can feel like they are slowly immersed in a historical era. The “Nazzar” mobile app can “bring exhibits to life” through audio-visualisation.

On the screen of a mobile device (by using an application) – the image of the real object is displayed, supplemented with various graphic effects. The picture becomes three-dimensional, allowing you to view the exhibit from different angles. Audio accompaniment tells about the exhibit in Uzbek, Russian, English and French.

Further, walking around the museum, each visitor can also see the hall with the paintings of the Timurid dynasty, where a QR code is installed at the bottom right of each painting. A visitor of the museum should again enter the application on his smartphone and point the camera at the special QR code of the picture, then the visitor can see the “revival” of the picture. That is the picture starts to talk to the visitor of the museum and tell his biography and the history of the dynasty. Having used this application, the visitor will certainly feel an exciting impression.

During familiarisation and study of this innovation in the museum, one can notice how the developers of the “Nazzar” project paid attention to the smallest details concerning the objects and the history of the museum. Graphic special effects 3D and audio accompaniment are made at the level of experience of world museums. Despite the fact that the quality of the work done is tremendous, the developers of the project “Nazzar” are working on improving this application in the museum. At the moment the database of the application contains information about 21 items from the museum’s collection. The developers hope that the project will make it possible to perfectly present and reveal the history of Amir Temur and the Temurids (URL: <https://decrypt.co/213803/agorias-le-code-dorsay-inside-the-musee-dorsays-first-nft-exhibition>).

Analysing the experience of the innovative project “Nazzar”, one can also cite the project of the Orsay Museum in Paris (France). In this museum in one of the sections a visitor can see an “original” iron installation, made of many iron bars – which together form a “ladder” without any message. But due to the installed special lighting the visitors can see a QR code behind the shadow of this installation and pointing the camera at the QR code the visitors can go to the site working on the block chain Tezos (URL: <https://decrypt.co/resources/tezos>; URL: <https://decrypt.co/videos/live-events/PK7ynKMB/preview-of-agorias-le-code-dorsay>), where it is

possible to see the world famous art works (URL: <https://decrypt.co/resources/tezos>; URL: <https://decrypt.co/videos/live-events/PK7ynKMB/preview-of-agorias-le-code-dorsay>). Also the manifestation of the innovative “miracle” in the project does not end only there. A museum visitor needs to “blow” into his smartphone, then a picture disappears and another one appears instead.

The title of this project is “Sigma Lumina”, which is an installation by the artist and musician “Agoria” (URL: <https://decrypt.co/resources/tezos>; URL: <https://decrypt.co/videos/live-events/PK7ynKMB/preview-of-agorias-le-code-dorsay>).

This international experience is both a source of inspiration and an example in the field of improving the application of innovative technologies in museums in Uzbekistan. As a similar picture of the project is formulated by the Uzbek project “Nazzar” and perhaps in cooperation with artists, sculptors or engineers, this project in the future has the opportunity to improve in the direction of “art-installation” with the use of modern technologies. Thus, it will contribute to attracting foreign visitors to the museums of Uzbekistan.

Thus, the development of digital technologies is of a purely integrative nature and creates favourable conditions for information interaction. The application of digital technologies in the field of art and culture helps to transform the process of broadcasting works to mass audiences. Through the use of digital technologies have brought this process to a qualitatively new level. In particular, for modern audiences it is now possible for modern audiences to visit various museums and exhibitions and view exhibits on their personal computer monitors. This greatly facilitates the process of popularisation and mass popularisation of works of art. Despite various opinions on the impact of digital technologies on contemporary art, this problematic has not been sufficiently raised and analysed in scholarly works.

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Section 2. Musical art

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STAGES OF THE FORMATION OF THE SHASHMAQOM MUSHKILOT (INSTRUMENTAL) SECTION

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Abstract

The topic discusses the past and present of Shashmaqom. It also highlights its achievements in reaching us and the ideological issues tied to the demands of the times, which eventually led to a decline in listeners. Moreover, the current state and solutions, as well as innovations brought forward by specialists in the field, are scientifically grounded.

Keywords: *Gardoniya, Bozgo‘y, Gardun, Maqom of Iraq, instrumental mushkilot, classification, tarje, Shashmaqom, Tasnifi Rost, Allegro*

On February 7, 2017, with the decree PQ 4947 issued by the President of Uzbekistan, Shavkat Mirziyoyev, a strategy for the development of Uzbekistan for 2017–2021 was adopted, prioritizing five key directions, including culture and art. On November 28, 2018, the concept of “Further Development of National Culture in the Republic of Uzbekistan” was introduced, which holds great significance for the development of culture and art. The concept’s core tasks were to preserve our historical and cultural heritage, utilize it in educating the younger generation, and instill national and universal values in the minds of youth, while protecting cultural traditions and supporting the nation’s heritage.

A major part of this national heritage is, of course, the musical genre “Shashmaqom.” In

line with the implementation of this concept, specialists in the field made efforts to shape and modify the instrumental section of the mushkilot by introducing newly created compositions and performing them with students.

The instrumental section of Shashmaqom includes “Tasnif,” “Tarje,” “Gardun,” and “Saqil.” Each of the six maqoms follows this sequence, except for the sixth maqom, “Iraq.” After “Tasnifi Iraq” and “Tarje Iraq,” the “Gardun” section was missing. To fill this gap, we succeeded in composing “Garduni Iraq” based on its rhythm and structure. This gardun consists of four sections and is played at an Allegro tempo. The rhythmic pattern is complex, with a time signature of 8/4 (2/4 + 2/4 + 3/4). The rhythm of the doira (frame drum) is as follows:

In music treatises from the 13th to 17th centuries, maqom branches were mentioned under names like Gurduniya or Gardoniya. The forms that have reached us are the Gardun sections in Shashmaqom. Although the Gardun pieces are not very lengthy, they are much more complex in structure and movement than the Tasnif or Tarje sections. In musical terminology, Gardun signifies rotation, fate, or cycles. In music, it refers to a specific rhythm and a melody or song performed in a corresponding maqom to that rhythm.

We composed the missing Gardun section in the Maqom of Iraq and performed it on a grand stage with students from the “Maqom Instrumental Performance” department, receiving a warm reception from the audience. Each section was divided equally among the instruments, adhering to the traditional rhythms and measures of the Shashmaqom mushkilot section. It’s essential to note that our efforts were based on the rhythmic and metric standards of Shashmaqom’s instrumental mushkilot section, allowing us to create professional compositions without deviating from tradition.

Recall that Shashmaqom, the classical music of the Uzbek-Tajik peoples, emerged as an independent musical genre in the first half of the 18th century. Bukhara, as a historical and cultural center, served as a hub for the musical wealth of Central Asian peoples, which is why Shashmaqom is often referred to as the “Bukhara Shashmaqom.”

Musicians frequently used the four-stringed tanbur for maqom performances, and it was considered the leading instrument. Although Shashmaqom was transcribed into notation in the late 19th century, it was studied scientifically very little. To transcribe the ma-

qoms, the famous composer, poet, and scholar Pahlavon Niyoz Mirzaboshi (Kamil Khorezmi) invented the Khorezm tanbur notation system.

This notation was a significant achievement in learning maqoms. In the early 20th century, the first person to transcribe Uzbek-Tajik music was Professor V. A. Uspensky. Maqom masters Ota Jalol Nosirov and Ota Giyas Abduganiyev played a crucial role in this work.

The Shashmaqom collection, edited by Ilyos Akbarov and notated by Yunus Rajabi, used both Uzbek and partly Tajik ghazals (poems) in its sung sections. In 1959, under the leadership of the eminent artist Yunus Rajabi, a maqom ensemble was formed at the Uzbek Radio, which quickly recorded all the maqoms on magnetic tapes and vinyl records. The second edition was enriched and republished with significant changes.

It is worth acknowledging that the changes of the times have affected our spirituality, culture, and music. During the Soviet era, there were orders to perform maqoms in a slow, drawn-out rhythm, making them seem dull and melancholic to listeners. As a result, younger generations perceived them as remnants of the past. For instance, in F. Sodiqov’s ensemble, “Tasnifi Rost” lasts 6 minutes, while in Abdurahim Hamidov’s ensemble, it lasts 23 minutes and 21 seconds.

In the current era of independence, we aim to restore the original lively and energetic rhythm and tempo of maqom performances, demonstrating that the notion of maqom music being melancholic and depressive is incorrect. By reviving the traditional energy of maqom, we hope to rekindle interest among younger generations and contribute to preserving our golden heritage.

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TWELVE (DUVOZDAKH) MAKAM SYSTEM AND SHASHMAKAM

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Abstract

Doctor of art history, makomologist Alloma Iskhak Radzhabov noted: “Maqoms exist in the musical heritage of most eastern peoples. They form the basis of the national music of these peoples. Maqams have a theoretical and practical basis and are examples of the musical art of these peoples in a masterful style. In essence, maqams are a series of musical complexes created in a certain order and are valued as a unique work of composing art from the past. Taking this into account, we are talking about a comparative study of different versions of ancient and, so to speak, eternal status art, which has the same initial basis, to identify common and different aspects, illuminating it with facts based on scientific research, one might say, become very important.

Keywords: *Makam, shshmakam, Uzbek, Tajik, Duvzdakh Makams, Radzhabov*

As is known from historical sources, the system of twelve maqams consists of 12 maqams, 24 branches, 6 voices and complex elements. As for the twelve maqams, it should be said that they were improved and described as an integral system by the musical scientists of the XV century, especially Safyuddin Urmavi. It should also be noted that the most developed period of the Twelve (Duvzdakh) maqams in the music of the peoples of Central Asia, Khorasan and Azerbaijan roughly corresponds to the XIII–XVII centuries. The evidence of our opinion is provided by written sources related to the theory of music of these peoples. Therefore, the art of status, which has been in regular development for almost 800 years, as a result of various reasons and factors, spread to different regions, was processed, developed and enriched.

As R. Yunusov noted: “It is known that Islam has left a deep mark on the culture and art of the peoples of the Near and Middle East, including their traditional music.” In fact, the classical art of the maqam, especially the system of twelve maqams, was formed and developed in close connection with religion. Naturally, this situation subsequently affected the maqams of the Eastern peoples, which were formed on the basis of the maqam Duvzdakh.

It is known that the makama duvzdaha was widely used in the Near and Middle East from the 13th to the 17th century. In subsequent periods, it underwent various fundamental changes. It can be said that this series of works, which had a complex effect on the twelve maqams, took various forms and changed, and in some regions developed sep-

arately, without preserving its integrity. If we look at the example of only the territory of Uzbekistan, it can be noted that the makams of Shashmakom and Khorezm have come down to us as a number of works, and the statuses of Ferghana – Tashkent as a disparate series of works, in the form of makom roads.

Fragments of that comprehensive concept, which we call the maqam system, actually arose and developed on the basis of the same musical laws. That is why, in addition to specific styles, today there are many similarities in the makoms of the peoples of the East. It just seems like every time you hear new performance parameters, things change a little bit. Perhaps this is the inner secret of the development of classical status art.

It should be noted here that one of the common features of Uzbek maqams, shashmakoms, Uzbek and Armenian maqams, Uighur maqams, as well as the system of maqams of Eastern peoples in general, is the similarity of tone, the basis of lad-parda, or if there is uniformity, then it is different even in the sameness of this name. The names of the twelve maqams known to us from historical sources are developing separately and separately in the eastern maqam system today. For example, names such as Ushshak, Navo, Rost, Husayny, Iraq, Buzurg, Dugoh, Segoh, Chorgoh, Panjgoh, Shahnoz, which are part of the twelve maqams system, are found in almost the entire eastern maqam system. One can only say that their relationship has weakened somewhat. So to speak, the community of the Makams of the peoples of the East has gone far. Nevertheless, there are sometimes examples of obvious similarities. The first and simplest of them is the naming of maqams, branches, etc. However, the commonality of the title of the work is also a serious issue. If you pay attention, we observe the repetition of almost the same maqam names in almost all the maqam systems of the Eastern peoples. This is a sign of the significant influence of the Twelve Maqams on the Oriental Maqams as we know them, and this issue is one of the urgent issues that should be seriously studied in musicology.

“One can think that twelve maqams lived in the music of the peoples of Central Asia and Khorasan almost until the time when Shashmakam as a whole was formed. There-

fore, in the theoretical treatises on music created in the XV–XVIII centuries, the question of the twelve statuses occupies the main place,” writes the status scholar I. Rajabov.

In the musical treatises, the authors initially listed 12 makam names. These are Ushshak, Navo, Buslik (Abu Salik), Rost, Hosseini, Hijaz (Rahavi), Zangula, Iraq, Isfahan, Zirafkand (or Kuchak) and Buzurg (Buzruk).

The system of twelve maqams includes six different associations of dal, known as sounds created on their basis, and their twenty-four branches, which are branches of the maqam.

As I. Rajabov noted, there are no clear indications in the main sources that Shashmak was created on the basis of musical materials. However, it is possible to talk about the relationship of these two forms of the makam categories.

Among the Uzbek-Tajik peoples, the extant form of the maqam is Shashmak (six maqams), Buzruk, Rost, Navo, Dugoh, Segoh and Iraq.

The facts in the treatises written by Bukhara musicians confirm that the tunes and songs included in the series of twelve statuses confirm that this genre was popular in Central Asia.

First, let's look at the names of the Shashmakom, its musical parts and some branches. Names such as Buzurg, Rost, Navo, Iraq, Dugoh, Segoh, Ushshak, Sawt, Ufar, Oraz, Bayot, Hosseini, Peshraw, Sarhana, Bastanigor, Navruzi Sabo, Navruzi Horo, Navruzi Ajam, Muhaiyar in Shashmakom. . 'n also occurs in two states. Nasrullahi's name was Rahavi. Gardoon. Phrases such as Muhammad, Sakil, Samoy, Hafif, Chanbar, poetic measures, circle methods and the names of the corresponding paths of the maqam are taken from the Twelve Maqams and are used in Shashmakam. Moreover, considering that the structure and compositional tradition of melodies described in the above treatises of the XVI–XVII centuries, as well as the ways of creating melodies are applicable to the methods of Shashmakom, there is some connection between the twelve maqams and the basics of Shashmakom. the melody, albeit conditionally, allows us to talk about the presence of a certain connection. The patterns used in shashmakam are one of the

clearest indicators of the compositional art of the past and help to visualize patterns, amal and peshrav in twelve states.

For example, in the musical section of each maqam there are instrumental compositions called “Gardun”, “Muhammad”, “Sakil”, besides them there are such musical compositions as “Panjgoh” in “Rostam maqam”, “Peshrav” and “Sama” in “Dugoh”, as well as “Hafif, Ajam, Bastanigor” in “Segokha”. Among them, Panjgoh, Ajam and Bastanigor are the names of the branches of the twelve – chamber system. It is quite possible that they got into the above-mentioned macs, since the structure of the melody and the tuning device are the same.

It can be said that in the song section of the Shashmakom, the twelve makams have undergone great changes. Uzzol, which is considered a branch of Zangula in the twelve maqams, represents several branches of Buzruk in Shashmakom. Ushshak, which is considered an independent maqam in the twelve maqams, appears as several branches of the maqam growing in the Shashmakam.

Dugoh and Segoh are the names of independent maqams in the Shashmakam of the twelve branches of the maqam. Makam Dugoh includes Makam Husaini and Makam Chorgohi Zanguli in the form of branches. However, even in the form of a branch of makam, Husainiy did not lose its original name and retained the form of “Dugohi Husainiy” (“Dugohi Husainiy”). This Shash-

makom includes Navrozi Horo and Navrozi Ajam Rahavi in the system of twelve maqams.

In conclusion, we can say that the makam system of the Old Twelve still lives in the status of various peoples of the East. The musical system of the Eastern peoples, reflecting and preserving the vivid forms and moments of music of the distant past, is infinitely precious and valuable as the heritage of mankind, as a unique musical discovery of mankind, the highest and perfect, unique and wonderful fruit of human artistic thought.

Uzbek and Tajik maqams, Uighur maqams, Turkmen maqams, Azerbaijani and Armenian maqams, Turkish maqams, Iranian maqams, Arabic maqams, Algerian navba, Indian ragas and other types of creativity have a long history and rich traditions. As the candidate of art criticism R. Yunusov wrote: “They have already become the cultural and spiritual value of the people.”

We are sure that the maqams of the Eastern peoples were formed on the basis of the Twelve maqams. Therefore, it is important to scientifically enrich it with facts, to study and investigate it in depth. By studying in detail the factors, causes and, of course, the events that took place along the way, starting with the reasons for the creation of these types of creation and the development of events, we will certainly someday open up dark spaces for science. and our imagination will become more open, and we hope for the enrichment and further development of the science of the maqam.

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THE PERFORMANCE STYLES AND METHODS IN THE ART OF BAKHSHI IN KASHKADARYA

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Abstract

In ancient times, the word “bakhshi” referred to a healer who treated patients using folk methods, performing rituals with a drum or other instruments to drive away evil spirits from the sick body (as preserved in current rituals like “kuch,” “qaytarma,” and “jahr”)—a shaman-bakhshi or shaman-folbinchi. In some regions, it also conveyed meanings related to “master”.
Keywords: *bakhshi, epic, dombra (a traditional instrument), performer, composer, performance, practice, rhythm*

In performance styles, the art of the bakhshi varies in expressing the content of the epic depending on its level and mastery, using performance tools (articulation, dynamics, tempo, melody, rhythm, agogics, and others) for different expressions. When creating an epic, the events, era, and environment hold significant importance for the bard’s performance and improvisation. In folk music performance, performers primarily rely on their inner feelings, practical experience, and memory. The traditions of musical performance are preserved and developed through the master-disciple relationship, while the bard adheres to specific (such as aruz, dombra performance, and improvisational skills) knowledge and rules. Thinkers and musicologists of the Muslim East (like Farabi, Ibn Sina, Isfahani, Urmavi, Jami, Navoi, Babur, Kaukabi, Darvishali Changi, and others) have written treatises on issues related to music performance.

The Kashkadarya and Surkhandarya regions are also distinguished by their performances, each having its own unique repertoire of epics.

Typically, the bakhshi embodies a number of internal characteristics related to “performance”—the interpretation of musical examples. These characteristics and qualities include talent, knowledge, a well-rounded voice, the art of playing an instrument, improvisational skills, a creative approach, proper articulation, exploration, and constant practice.

The “Gharibnoma” of the Kashkadarya bakhshies is a piece that has been interpreted differently by various bakhshies. I analyzed the version of “Gharibnoma” as interpreted by Qodir bakhshi. This piece is performed during very difficult times for the epic heroes, or when they have become “gharib” (lost) after being separated from their people or homeland.

Figure 1. Musical example. *G'aribnoma*



The second piece is called “**Quvnoqno-ma**”. This piece has been performed by the Uzbek folk bakhshies Kodir Rakhimov and Abdumurod Rakhimov, who are brothers. In the past, it was believed that there were 32 melodies for the dombra in the Kashkadarya region, but today the number of melodies has exceeded 200. Bakhshies with musical knowledge have created many pieces themselves, which has led to a significant increase in the number of pieces. For example, Qodir bakhshi alone has creat-

ed over 100 compositions. Alikhan, a dombra player, has around 50, Bekmurod has 15–20 pieces, and Abdumurod bakhshi has created more than 20. Kahhor Rakhimov has also created about 10 pieces. These efforts contribute to the development of the art of barding.

Another piece is called “**Otni qamchilash**”. The reason for this name is that it is performed when the hero is about to enter battle, whipping the horse, pulling the reins, and urging it forward as they spur it on.

Figure 2. Musical example. *Otni qamchilash*



The piece titled “**Loqay Yig'lash**” is one of the very heavy and astonishingly emotional compositions, known as the “Loqay Jilash”. The reason for this name is that a tribe called Loqay rides into battle against their enemies, and when they are overwhelmed and suffer greatly, the great bakhshies, witnessing their plight, weep and create this piece.

The “**Ot Haydash**” piece describes the hero riding a horse to another country, capturing the galloping of the horse and its direction in relation to its sound.

The “**Qahhornoma**” is performed during the joyful moments of victory in the epic tales of Qahhor bard Rahimov.

The “**Alixannoma**” is performed during the elevated moods of the epic heroes.

Alikhan, the dombra player, has also created over 50 dombra melodies.

The piece “**Qodirnoma**” is performed by Qodir bakhshi and does not focus much on the events of the epic. Instead, it is played when the bakhshi is resting and requested by the listeners. This piece is particularly unique to the Kashkadarya bakhshi.

“**Omoniyoz**” is a famous piece created by the bakhshi Omoniyoz, known among the lo'lilar (a group within the community). His melodies are especially popular among the bakhshies of Kashkadarya and Surkhandarya, and younger bakhshies love to perform them.

“**Eslashnoma**” is a piece that bakhshies do not perform at weddings and celebrations. Its creation history comes from the bards

gathering together and performing it in remembrance of their mentors and ancestors.

“Lo’linoma” is named after the lo’lilar (referred to as ‘jo’gi’ in Kashkadarya). It is particularly popular among the lo’lilar, especially honoring the late Omoniyoz, and is performed by bards during their rest to keep the audience engaged.

“Bekmurodnoma” refers to Bekmurod Soatov, a dombra player from the Dekhkonobod district, alongside Alikhan. He was a highly skilled performer. This piece is also not performed in epics; it is played during moments of relaxation among the bakhshies.

“Cho’ponchertish” is one of the ancient pieces created by shepherds themselves. Since a shepherd-dombra player created this piece long ago, it has become very popular among bakhshies to this day.

“Qo’shshatar” is also known as “Qo’ziliqo’y”. This name came about when Abdimurod bard Rahimov performed it at a wedding, and an amateur bard, impressed by the piece, asked Abdimurod to teach it to him in exchange for a young lamb. Because of this story, the piece became known among the people as “Qo’ziliqo’y”. However, its original name is “Qo’shshatar”. The creation history of this piece is linked to a time when the bard was inspired by seeing the melodies played on the kobuz and other instruments during a visit to the Turkmen region.

The piece “Kuvish Qaytarish” was created by shepherd-dombra players in the past. When they would lead the sheep to graze in the morning and stop to rest, the sheep would chew their cud. At that moment, the shepherd played this melody, and today it is still loved and performed by our skilled dombra players.

“Qodirnoma” is a piece that has flourished particularly well in the realm of bakhshi in the republic. Currently, based on epic tales and songs, three individuals have created dombra melodies: Qodir bakhshi Rahimov, Alikhan the dombra player, and Abdimurod bakhshi. The “Qodirnoma” is performed when the audience requests the bakhshi to play his melodies, and it was created by Abdimurod bard in honor of his father.

“Alixannoma” is a melody created by Alikhan the dombra player, performed in the epic tales of Kashkadarya when the hero

experiences separation from his horse or his beloved.

“Tong Shamoli” is a melody by Abdimurod bakhshi. This piece is one of the famous melodies in Kashkadarya, created to uplift the mood during gatherings.

“Qorako’z” is a piece by Qodir bakhshi, featuring the lines ‘I loved you, Qorako’z, who did you love, Qorako’z?’ This melody is performed in the Yusuf Ahmad epic, where Yusuf and Ahmad go to Egypt and fall in love with a girl named Qorako’z.

“Qurey Xayta” is another piece created by Qodir bakhshi. During his time, this melody was very popular and beloved. It remains one of the well-loved pieces today, particularly depicted in the Alpomish epic when Alpomish’s horse, Boychibor, is urged to hurry as Oybarchin calls out for him to come quickly.

“Ona Sen Yig’lama” is one of Qodir bakhshi’s pieces that was very popular and cherished in its time. Even today, listeners often request this melody at gatherings. It is a piece performed by the bakhshi to comfort mothers weeping for their fallen fathers in war, assuring them not to cry. This piece is also known as “Qodirnoma”.

In Eastern musical treatises, it is said that sounds are only considered a melody when they are purposefully combined within a certain range. Historically, melodies have been expressed using Greek and Arabic terms, with the Arabic term primarily referring to “nag’omot”. Among the people, melodies are also used in the sense of tunes or songs, and their usage in this context is noted in many sources. One example is the book “The Musical History of Khorezm”, which mentions “the melodies of Feruz connected to makoms, the melodies of Rizo bakhshi, and the melodies of Suyav bakhshi linked to epic poetry”.

In the Kashkadarya and Surkhandarya regions, bakhshi songs are referred to as “nag’ma”, while in Khorezm, they are called “nola”, and among the Kazakhs, they are known as “nomad”. All these terms refer to bakhshi songs. The most important aspect of epics is the singing of bakhshi melodies.

From this evidence, it can be understood that in the recent past, epic songs and tunes were also referred to as “nag’ma”. The Kashkadarya bakhshies also call their melodies ‘nag’ma’. The concept of “nomad” in Kazakh

jirov compositions and the ancient Greek term “Nom’ (which forms the basis of melodies) share a similar meaning.

Conditional characteristics of Qodir bakhshi Rahimov’s repertoire:

- Melodies created by Qodir bakhshi himself;
- Melodies learned from his mentors;
- Lively melodies: (played during epic recitations at moments of joy or victory of the hero);

- Melancholic melodies: (played during moments of despair, when things are not going well, or when the hero seeks divine assistance).

As mentioned above, the repertoire of Kashkadarya differs from that of Surkhadarya. In conclusion, it is appropriate to state that this article provides an analysis of the style and musical language of the Kashkadarya epic schools, as well as the melodies from the repertoire of Qodir bakhshi Rahimov, his contemporaries, and his students.

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SCIENTIFIC HERITAGE OF ABDULKADYR MARAGI (1353–1435)

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Abstract

Among the great musicologists (mature theorists and practitioners), composers and musicians who lived in the second half of the 14th – early 15th centuries, Abdulkadir Maraghi occupies a special place. He was born in 1353 in the city of Maragha in Khorasan (Eastern Iran) and died in 1435 in Herat. In the late 1380s, he was recruited by Amir Temur from Baghdad to Samarkand from the palace of Sultan Sanjar.

Keywords: *music, science, bastakor, musician, source, makom, parda, knowledge*

Abdulkadir Maragi learned various knowledge, including the basics of music and musicology, from his father. His father was one of the virtuous people of his time. Maragi's children continued their father's profession and became among the famous musicians and musicologists of their time. It is noteworthy that Maragi's musical views, like Farabi's, comprehensively cover a wide range of philosophical, historical, social, scientific-practical and creative issues. Most importantly, all this is based on a deep scientific and theoretical foundation, academicism in the literal sense. At the same time, depending on the place, they also pay great attention to oral legends and narratives, spiritual beliefs of teachers and practical knowledge.

Our source scholar, the late Z. T. Oripov, recommends the following regarding Abdulkadir Maragi:

“Thanks to the determination, ingenuity and wisdom of our great grandfather, Sahib-

giron Amir Temur, Movarunnahr was united as an independent state, the establishment of peace and tranquility in the country developed the state economically and culturally, science, literature and art, architecture, crafts flourished. Amir Temur paid serious attention to the beauty of Samarkand, the capital of the state. Artisans, scientists, poets, artists, noblemen gathered in Samarkand from different countries. These wise deeds of master Amir Temur led to the further convergence and development of the culture and art of all Movarounnahr, Middle and Middle Eastern peoples. Amir Temur used to protect representatives of science and art. Due to this, during the time of Amir Temur, many scholars and artists came to Samarkand. In particular, Haji Abd al-Qadir Maragi previously served as a musician and hafiz in the Jaloiris (Sultan Uwais and Sultan Husain). While serving in the court of Mironshah, the son of master Amir Temur, in Tabriz, Abdul Qadir

Maragi was angered by Amir Temur due to a sin and escaped to Baghdad by deception. In 1393, when Amir Temur conquered Baghdad, he met Maragi, and he praised the beauty of his recitation and the depth of his breath, and forgave his sin. After that, all scientific and creative works of Abdulkadir Maragi will be conducted under the guidance of Sahibgiron Amir Temur” (Oripov Z., 2017).

In order to demonstrate the priority of scientific thinking in Abdulkadir Maragi’s philosophical views, we present two small scenes from the introduction of “Maqasid al-alhan”. According to tradition, the first one is related to theology: – “Praise be to God, the one who adorns sounds (voices) with the beauty of songs and melodies. It forms statuses and branches. He created the advars worthy of the knowledge of healthy tablis and made their fame eternal until the ages. Peace and blessings be upon Muhammad s.a.w. Greetings to the companions and people of the family, who are lovers of the beauty of God. They are amazed at the perfection of God. O Allah, send many greetings to everyone” (Abdulqodir bin G’aybi Hofiz Marogiy. 1957). The content of these beautiful words is a sincere recitation, without excessive myths and narrative structures!

The second one is directly focused on worldly sciences and consists of thoughts related to the original vital roots of music based on the surrounding practices. – “Well, right minds and healthy habits are inclined to music, of course. Every born soul wears the garment of existence according to the path of noble generosity by hearing the song. Every child, lying in agony, calms down just by hearing zamzama (Allah). However, not everyone will be able to achieve the skills that have been achieved through unrepentant hardship. Hence, the spirits are inclined to delight when they hear the oud and the psaltery. Let the nafs (emotion), the heart and the ear be on your side when the flute, the lute, and the psaltery cry out” (Abdulqodir bin G’aybi Hofiz Marogiy, 1957. 4).

If we add the mentioned two considerations, we can witness the introduction of the religious-secular views typical of the philosophy of the Timurid era into the musical field. Today, we are sure that the roots of the types and forms of artistic and high literary-musical

reality, which we generally call “national value”, are nourished from this ocean of civilization.

Those famous circles of Abdulkadir Maragi are called “status” or “curtains”. The rest are collectively called “furu” (that is, additions, large method circles, and constituent parts of sums). Melodies themselves are further divided into sound, color, shuabat (unit is branch) and complexity groups. All of them are marked with special names.

In the teaching of “Ilmi advor” there are six voices: Navroz, Salmak, Gardonia, Havasht, Moya, Shahnoz. The combination of both of them creates three “color” categories: Bastanigor, Mukhalifi Iraq, Arzavani.

If the lower and upper parts (layers) of the twelve original maqam are separated and used as independent melody curtains (genres or gender circles), they are summarized and called branches: Dugoh, Segoh, Chorghoh, Panjgoh, Ashiro, Navruzi Arab, Mohur, Navruzi Khoroh.

Those consisting of a mixture of status, voice, and various fragments of branches are divided into a separate group and named complex (one of the ancestor forms of the curtain complex, which later became known as “Shashmaqom”). Their constituent parts are twenty-three: Zerkashi Havoron, Hijazi Mukholif, Garduniyai Busalik, Bastai Isfakhanak, Isfakhan, Nigor, Ushshaqi Moya, Rosti Moya, Zamzama, Navro’zi Rahavi, Rakbi Navruz, Zerafkandi Buzruk, Sozgar, Nihovandi Rumi, Garduniya Nigor, Segohi Moya, Shahin, Husaynii Ajam, Bahri Nozik, Hisorai Ruh, Chorghohi Ajam, Zavuli, Zambur are included.

In the treatises of Abdulkadir Maragi, the theoretical foundations of music, the order of summarizing the melody and method are the leading place. However, the structure of musical forms and types is defined and interpreted in common with the types and forms of poetry.

In connection with the widespread introduction of the doctrine of “Ilmi advor” into practice, a significant expansion of the range of musical types and forms can be seen from the beginning of the 14th century. In this regard, it should be noted that the information about the forms and types in the works of Abdulkadir Maragi is of primary importance in this matter. In particular, there is a special chapter on the internal structure (composition) of musical works in “Maqasid al-alhan”.

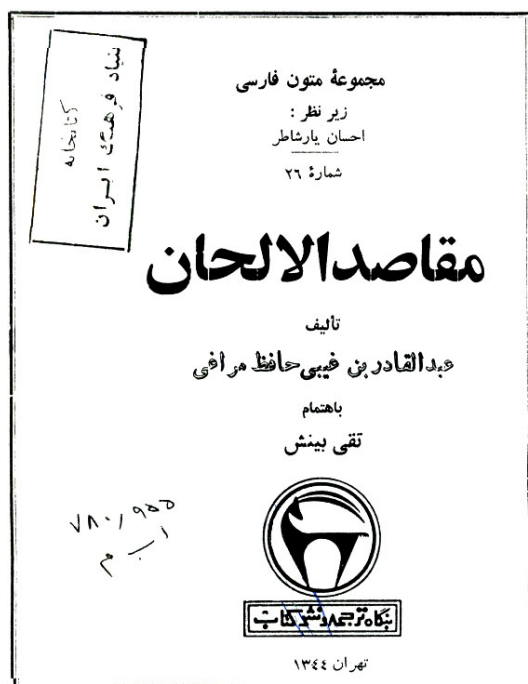
“Maqasid al-alhan” is a large fundamental work consisting of twelve chapters, each of which consists of three chapters. Its chapters I–VIII are devoted to nagma, bod, sex, jam and parda circles, and chapter IX is devoted to questions of method and introduction to the classification. Chapter X describes the practical use of musical adverbs and the procedures for creating direct classifications. This chapter, like the others, consists of three chapters.

The work of a number of great scholars such as Safiuddin Urmavi, Abdulkadir Maragi, etc., is an exemplary example of the embodiment of the above-mentioned qualities in terms of musical ideology. The primacy of national identity and universal values is clearly understood in parda and usul sciences, which are the main

factors of the new musical system they created and raised to high levels – “ilmi advor” teaching. However, this doctrine has long been a reality of universal importance, which surpasses narrow national and local views.

In fact, from a scientific and theoretical point of view, it is based on universal laws that rely on purely mathematical (mental) methods and on the outside do not know national and local boundaries. From the spiritual-ideological point of view, it is distinguished by the fact that it is imbued with original human ideals, such as justice and moral purity, tolerance and honesty, which are universal human values, taking on the difficulties of others without imposing one’s worries on others.

Figure 1. Abdulkadir Maragi. “Maqasid ul-alhan”
(Abdulqodir bin G‘aybi Hofiz Marogiy. 1957. 1–2)



بسم الله الرحمن الرحيم وبه نستعين*

الحمد لله الذي زين الاصوات بطيب الالحن والنعيمات وصيرها دايمة بين الشعب والمقامات. جبل الطباع السليمة مؤتلفة بمعرفة الادوار. وجعل صيتها باقية بقاء – الادوار. والصلوة والسلم على محمد المبعوث في تهامة والحجاز رغماً للمخالف بالاجلال والاعزاز. وعلى آله واصحابه عشاق جماله المحيرين في وصف كماله وسلم تسليماً كثيراً.

اما بعد فان الازهان المستقيمة والطباع السليمة مابلة الى الموسيقى. وكل مولود بسماع نعمة كن يلبس لباس الوجود على سبيل الفضل والوجود. وكل رضيع يضطرب لا يطمئن الا بسماع الزمزمة وكل من لا يقف على مسالكها يقع في المتعبة والمندمة. فان الارواح مالت الى الاطراب عند سماع العود والمضرب. والنفس والقلب والاسماع في طرب والنأي والعود والمزمار في صخب.

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FERGANA – TASHKENT MAKOMS

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Abstract

In the past, the Ferghana-Tashkent makom routes took place not only at khan's courts, but also in various conditions and situations related to the life of the people (folk performances and festivities, tightrope walkers, wedding feasts, etc.) on an ongoing basis. These cases are also one of the reasons for their popularity among the people. The reason why these makoms currently take the form of a "disparate system" rather than a Shashmakom system, experts in most cases explain the factor of "urban culture". This article provides information about Ferghana-Tashkent makoms.

Keywords: *makom, musical composition, Ferghana-Tashkent makoms, performer, singer*

Introduction

The scientific, historical and theoretical study of makoms began to develop in the twenties of the last century. Books by Mullah Bekjon Rahman oglu – Bekjon Rakhmatov, Muhammad Yusuf Devonzada – "The Musical History of Khorezm" Matyusuf Kharatov, published in the Arabic alphabet in 1925, "Classical music of the Uzbeks" by V. A. Uspensky, published in the Arabic alphabet in 1927, "Uzbek classical music and its history" by Abdurauf Fitrat, articles by Gulam Zafari on Uzbek music, especially in the 1st issue of the Alanga magazine for 1931, "The Pedigree of the Ferghana-Tashkent masters", articles by Chulpan, "Music of the Uzbeks" by N. Mironov, Published in 1931, "Essays on the musical culture of the Uzbeks and other Central Asian peoples" testify to a new turn in the history of musicology and macomology.

Research method

In the 50s and 60s of the last century, there were great positive changes in the scientific and practical development of makom art. The makom recordings of Yunus Rajabi and Matniyaz Yusupov have been published. In 1963, Isaac Radjabov's book "About the Problem of Makoms" became one of the first studies that laid new foundations for branch science. With the theoretical issues raised in medieval musical treatises, the process of formation and development of makoms, the structure of "Shashmakom" and other makom categories, internal laws and fundamentals of performance were studied in detail. The growing attention to Uzbek traditional music was marked by the opening of the Music of the East department at the Tashkent State Conservatory (now the State Conservatory of Uzbekistan), holding competitions for makom performers, holding major inter-

national scientific conferences, expanding research topics in the field of makoms, theoretical issues of makoms, local styles and regional relationships, the creation of “Shashmakom”, The internal laws of the Khorezm makoms, Ferghana-Tashkent makoms (melody, harmony, rhythm, form, method, etc.) and stylistic techniques of execution are very noticeable in scientific books and makoms.

The period of independence marked the beginning of a huge development of Uzbek musical culture, especially in the traditional direction. Only in the field of traditional music, since 1997, the International Music Festival “Sharq Taronalari” (Melodies of The East), competitions of performers and ensembles of makom, amateur ensembles of makom, large scientific and practical conferences have been held in Samarkand every two years. New publications in this field have seen the world. As an example, we can cite the “Basics of Makom” by I. Rajabov, “Makoms and Mugams” by R. Yunusov, “Makom and makon” (Makom and territory) and “Fargona-Toshkent makomlari” (Ferghana-Tashkent makoms) by O. Ibragimov, “Rhythmics of ashula parts in Shashmakom” by R. Sultanova, “Makomot” by O. Matyakubov.

We have no information about early examples of makoms, their melodic structure and the ways they are performed. Because they did not reach us because in the past they were not as full of notes as they are now, and there were no other writing materials. However, there is a table-note, invented in the X–XIII centuries. The Abu Nasr Farabi table contains a special table-note designed for exercises on the ud instrument, similar to modern vocalizations. It reflects the course of action of the makom ways that were performed at the time. And in the table-notes invented by Safiuddin Al-Urmawi in the XIII century, some melodic samples of Iranian and Azerbaijani makoms have been preserved.

By the end of the 19th century, a period of change began in Uzbek musical culture. It was during this period that European notation penetrated into our country, and the scientific study of our national musical art began. It was this circumstance that led to the complete disappearance of the national note that we had. Musicologists and ethnographers, such as V. A. Uspensky, E. E. Roma-

novskaya, N. N. Mironov, began work on fixing existing makoms. Such wise men of our music as Ilyas Akbarov, Mutal Burkhanov, Yunus Rajabi, Talibjon Sadikov, Mukhtar Ashrafi took lessons from them.

As for Ferghana itself, the Tashkent makoms. In the XIX–XX centuries, the paths of ashula and makomic instrumental paths, which occupies a leading place in the heritage of classical music of the Ferghana Valley, were widespread in the Ferghana Valley. Ferghana-Tashkent makom instrumental groups “Mushkiloti Dugoh I–III”, “Ajam taronalari I–III”; “Chorgoh I–V”, “miskin I–VII”; and singing groups consist of “Nasrulloiy I–III”; “Chorgoh I–V”, “Bayoti-V”, “Bayot Sheroziy I–V”, “Shahnoz-Gulyor I–V”; “Dugoh Husayniy I–V”.

Instrumental paths are interpreted in the performance of a solo or instrumental ensemble, and singing paths are interpreted accompanied by a singer and an instrumental ensemble. In addition to the Fergana-Tashkent makom cycles, there are separate makom instrumental and makom singing tracks created by mature performers and composers for the Fergana Valley, such katta ashula as Toshkent Irogi, Kukcha bogi ashulalar, Yovvoi Ushshok, Yovvoi Chorgoh, such instrumental paths as Chuli Irok, such works as “Samarqand yoki Hoji Abdulaziz Ushshog”, “Toshkent yoki Mulla To’yichi Ushshog’i”, “Xo’jand yoki Sodirxon Ushshog’i” and others were created. Ferghana-Tashkent ways were performed at weddings and ceremonies of the people. The Makom is awarded through traditional teacher-student schools, the music education system.

Results analysis

Makoms and Ferghana-Tashkent makom ways were recorded and published in different years under the leadership of V. Uspensky, V. Belyaev, Yunus Rajabi (Uzbek folk songs. Books 1–2. Tashkent, 1939; Uzbek folk music. Volumes 1–4. Tashkent, 1955–1958; Uzbek statuses. Tashkent, 2007). Not only traditional teacher-student schools are being mastered, but also a new system of music education.

Yunus Rajabi’s achievements in collecting the Uzbek musical heritage are enormous. He started collecting melodies and songs, makoms

since 1935. Thus, from the collection “Uzbek folk songs”, compiled by E. Romanovskaya and A. Akbarov in 1939, 29 songs and songs recorded by Yunus Rajabi were included.

Haji Abdulaziz Abdurasulov, Mullah Toichi Tashmukhamedov, Sodirkhan Hafiz Babosharifov, Yunus Rajabi, Abdukadyr Ismailov, Akhmadjon Umrzakov, Jurakhan Sultanov, Ajurjon Uzunov, Rasulkari Mamadaliyev, Shojalil and Shorakhim Shoumarov, Shakasim participated in the promotion of the Fergana-Tashkent macoms Shulim and Shoakbar Shojalilov, Orifkhon Khotamov, Imamjon Ikramov, Arif Alimakhsumov, Ortikkhoja Imamkhojaev The works of Halima Nasyrova, Saodat Kabulova, Tavakkal Kadyrov, Kamoliddin Rakhimov, Ochilkhan Otakhanov, Turgun Alimatov, Munojot Yolchieva deserve special attention.

Ferghana-Tashkent makoms – constitute another main category of makom art in Uzbekistan. In the XIX–XX centuries, singing and instrumental cyclic (Ferghana-Tashkent) and non-cyclic (Ferghana-Tashkent) were widespread in the Ferghana Valley Ashula’s paths and makom instrumental paths, which occupy a leading place in the legacy of classical oasis music. Ferghana – Tashkent makoms is a generalized name for makom samples that have developed in the musical culture of Tashkent and the Ferghana Valley. Unlike the Shashmakom and Khorezm categories of makoms, the Ferghana-Tashkent makom instrumental paths and ashulas, having large and small categories, are close to a number of shuba (sarakhbor, savt, kashgarcha, sakyinoma, ufar) in the composition of the Shashmakom and are similar in melody, melodic action, form and techniques. They form a series of 3, 5 and 7 parts. Each

of them has certain points and is separated from each other by a numerical tool.

Conclusion

Ferghana – Tashkent consists of 3 parts “Mushkiloti Dugoh”, “Khojiniyaz”, “Ajam taronalari”; 5 parts “chorgoh”, “Nasrullo”, “Munojot”; 7 parts “Miskin”, 3 parts “Nasrulloi”; 5 parts “Chorgoh”, “Bayot”, “Bayot Shirazi”, “Shahnaz-Ghular”; consists of 7 parts of “Dugoh-Husseini”. Instrumental paths are interpreted in the performance of a solo or instrumental ensemble, and singing paths are interpreted accompanied by a singer and an instrumental ensemble. In some cases, there are also special names of components, including in the makom cycle “Shakhnoz-Gulyar” – part 1 “Gulyar”, part 2 “Shakhnoz”, part 3 “Shapandoz Gulyar”, part 4 “Ushshak”, part 5 “Gulyar ufari”; part 3 “Adi” categories “Miskin”, Part 4 “The Prisoner”; or part 2 of the Nasrullo series is called “Chapandoz”, part 3 – “Kashkarcha”, part 4 – “Tarona”, part 5 – “Ufar”.

In addition to the Fergana-Tashkent makom cycles, separate makom instrumental and makom singing tracks were created by mature performers and composers based on singing typical of the Fergana Valley, big singing and instrumental tracks in the ratio of Shashmakom shub and shokhobcha. In particular, “Chuli Iraq”, “Tashkent Iraq”, “Kokand Iraq”, “Yovvoyi Chorgo”, “Yovvoyi Ushak”, “Yovvoyi Tanovar”, “Segoh”, “Samarqand or you can call it “Samarqand yoki Hoji Abdulaziz Ushshog”, “Toshkent yoki Mulla To’ychi Ushshog’i”, “Xo’jand yoki Sodirxon Ushshog’i”. In addition, there are such surnai paths as “Navo”, “Surnai Dugohi”, “Surnai Iraq”, “Yakkahonlik”, “Begi Sulton”.

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SCIENTIFIC AND CREATIVE HERITAGE OF YUNUS RAJABI (1897–1976)

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Abstract

One of the important events in the art of music was the creation of the ensemble “Makom” at Radio Uzbekistan. We can say that this is a good and timely event, that this group was formed at the Radio on the initiative of the Chairman of the Union of Composers of Uzbekistan, the author of the national anthem, the famous composer Mutavakkil Burkhanov (1916–2002) and the elderly ustos makoms, academician Yunus Rajabi, who enjoys great authority among the people.

Keywords: *music, science, heritage, melody, song, ensemble, bastakor, musician, hafiz*

Yunus Rajabi was born in the Chakar neighborhood of Tashkent, in the family of an ordinary servant, Rajab, a butcher. From a young age, he participated as a piper in neighborhood musical gatherings, improving his knowledge and skills. Following his brother Rizqi Rajabi (1887–1977), a famous tanbur player, he participated in musical gatherings held in the special circles of Tashkent, imbibing classical tunes and songs and the opinions related to them. Such gatherings were a kind of school of life for the young musician.

In 1922, he completed the Turkestan People’s Conservatory, which is located near Chakar – in the Old Juva neighborhood. Among the teachers of this dargah were the famous musician-ethnographer V. A. Uspensky and Shorahim Shoumarov, the famous hafiz and tanbur player of Tashkent. These two teachers greatly influenced his develop-

ment as a musician-composer and notator of national music works.

In 1971, when the “Oriental Music” department was opened at the Tashkent Conservatory, Rizqi Rajabi, who condemned eighty-five young people, worked as a teacher for five years. During the lessons with the students, they used to tell the example that Yunus Rajabi always wrote down the tunes played by his brother. In fact, this terrible trend was the result of the one-sided views of the Soviet policy. Tashkent Musical Theater even had the position of “notator” and composers were paid a fee based on this “note text”.

In 1948, Yu.Rajabiy was appointed the music director of the National Ensemble of the Republican Radio. This team also included the most famous singers and musicians of Uzbekistan. In such an environment, he mastered the styles of various aspects of Uzbek

folk music and gained great performance and compositional experience.

A new period in Yu.Rajabi's work begins with his work in the "Maqom" ensemble. It is the process of creation of a new historical variety of Uzbek national tunes and songs, which was later named "Radio Shashmaqomi" according to the needs and requirements of the time. Bukhara Shashmaqomi and Fergana-Tashkent status roads served as a basis for this work. Long-term research was a complex process that encouraged him to go through various creative stages.

Among the artists who helped Yu.Rajabi in this work are Marufjon Toshpolatov (1897–1982), Mikhail Tolmasov (1887–1969) and Israel Tolmasov (1900–1967), Boruh Zirkiev (1905–1973) and Siroj Aminov (1935–1977). must M. Toshpolatov, one of the Shashmaqom pirs, is a student who saw Ota Ghiyos and Ota Jalal. Boruh Zirkiev, Mikhail and Israel Tolmasov are artists who attended the school of the great teacher Levicha. Siroj Aminov had a bright talent and a sharp memory, who was educated by the officials of Samarkand, including Mikhail and Israil Tolmasov.

Each of the mentioned experts was a well-known person with his own character and a different view on the behavior around the status property. Marufjon Tashpolatov was the most authoritative expert on the problems of the Bukhara Shashmaqomi during his communication with Yu.Rajabiy. In the photo taken with V. Uspensky in Bukhara in 1923, he is among the great teachers.

Boruh Zirkiev was one of the knowledgeable fans of Bukhara Shashmaqomi songs. Born from a rich and noble family, Boruh was very fond of Shashmaqom from his youth. He studied at Bukhara Eastern Music School and took private lessons from Levicha Hafiz. B. Zirkiev did not become a singer, but remained a fan and connoisseur of Shashmaqom for a lifetime. He spent his whole life as a teacher at the Hunar University of Education. When he retired and moved to Tashkent, Yu.Rajabiy invited them to join the Maqom ensemble.

B. Zirkiev cooperated effectively with Yu. Rajabiy. On the one hand, he is a treasure of knowledge. On the other hand, he is a participant of the ensemble led by Yu.Rajabi. The

mastery and nobility of Yu.Rajabiy is that he was able to respect B.Zirkiev and use his knowledge and skills effectively. This quality can be said to be one of the greatest achievements of teacher and coach Yu.Rajabi.

Yunus Rajabi's favorite student and close assistant in the "Maqom" ensemble was Siroj Aminov. Despite the big difference in their ages, they quickly understood each other and were focused on the same goal, that is, they strived to create a truly prestigious ensemble and raise its creative level. Yunus Rajabi was 70 years old when the work of the ensemble was in full swing – when regular work began on preparing a new edition of Shashmaqom and recording audio recordings according to it on magnetic tapes. The teacher, whose health was not very good from a young age, relied on two excellent artists and faithful students: the great musician and composer Fakhridin Sadikov and the hafiz Siroj Aminov, who mastered the paths of Shashmaqom.

An important quality of Yunus Rajabi's leadership talent was politeness. It is known that artists are usually very sensitive. The teacher, who worked among musicians all his life and led them, treated his subordinates as his own children. According to the stories of the artists who worked in the ensemble, even those who came late to work did not speak harshly and did not scold. They usually came to work on time and cheered everyone up, telling jokes and making people laugh.

The master was a great storyteller and was very good at telling stories. They tell many anecdotes themselves. Those who worked under the artist said that several notebooks with anecdotes were left. There was even an intention to publish them. One such incident can be mentioned as an example. The well-known hafiz Shokirjon Ergashev often comes late to work and always finds old excuses.

The concept of "Uzbek Shashmaqomi" is being used in relation to the work of Yunus Rajabi. During Yu.Rajabi's time, the use of such a name was impossible. The term itself later appeared in connection with the introduction of the term "maqamot" in relation to the types and forms of classical music in the region. Accordingly, the following names were proposed for the current status types: Bukhara Shashmaqomi, Khorezm Six Half Status and Dutor status, Ferghana-Tashkent

status roads, Uzbek Shashmaqomi and Tajik Shashmaqomi (Matyakubov O., 2004. 101–116).

Previously, these varieties were called “shashmaqom” in one word, and the adjective “Uzbek-Tajik” was added. But none of the current types of status are frozen “museum exhibits”, of course. Now it is inappropriate to discuss the issue of turning the general Shashmaqom curtain system into a specific form. From this great process, we will limit ourselves to mentioning the social reasons for the emergence of the historical variety named “Uzbek Shashmaqomi”, its internal characteristics and the services of Yu.Rajabi in the formation of the general artistic representation.

The name “Uzbek Shashmaqomi” first of all means that its lyrics and performance methods are worthy of this name. It is true that “Shashmaqom” as a musical concept means a specific sound line and the system of the curtain based on it. Then the curtain structures created on the basis of this sound line and the instrumental and singing tracks created on their basis require poems in the Uzbek language that correspond to the appropriate methods and weights. The common musical instrument called Shashmaqom is filled with new melodies in every environment.

And the melody begins with the percussion in the instrumental melody, and with the pronunciation in the song. This quality is evident in Ashula’s roads. Instrumental tracks also have “accent”. But it is called a tattoo. For example, if the same tune is played on the tanbur and dutor, it sounds different.

If Olmas Rasulov or Abduhoshim Ismailov perform the same piece in gijjak, they are also different. Because each of them has its own unique style of hammering and drawing a bow. Although the Uzbek and Tajik languages are close to each other, their pronunciation (phonology) is different.

From the point of view of traditions, the performance of a large group started by Yu.Rajabi in the path of Uzbek classical music is a novelty. The involvement of different male and female voices, and the distribution of a wide range of major status tracks during the performance, depending on the vocal capabilities of the singers, creates a certain ease. Most importantly, alternating singers with different timbres and different “accents” keeps long status tracks from becoming boring for listeners.

The skill of Yunus Rajabi is that he composed Uzbek poems for Shashmaqom without disturbing the tone and melody. Instead of the ghazals of Hafiz, Jami, Hilali, they used texts of the same weight by Navoi, Lutfi, Atoi and other Uzbek poets.

Yu.Rajabiy and his loyal comrade Fakhridin Sadikov’s work on status studies is a historical event. In his time, during the lifetime of famous teachers, it was an unprecedented historical event to collect, notate, and perform according to the examples of ancient musical heritage. It is the responsibility of the next generation of status scholars to listen to it as much as they want and study it according to the text, analyze it, and be inspired by its deep roots.

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COMPOSITIONAL CONSTANTS OF WORKS FOR PIANO BY KHABIBULLA RAKHIMOV

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Abstract

Objective: to determine the impact of national expressive means, performing techniques and strokes inherent in the Uzbek piano school in Concertino for Piano and Orchestra by H. Rakhimov.

Methods: generalization, theoretical and performing analysis, historical method.

Results: basing on the analysis of Concertino for Piano and Orchestra by H. Rakhimov the intensive creative searches in the field of synthesis of classical piano writing and H. Rakhimov's national thinking are noticeable. Piano music by Khabibulla Rakhimov is multifaceted, diverse in content, forms and genres – it attracts with the brightness of images, freshness of musical language. It organically combines modern trends and searches in the field of musical expressive means and form-building with Uzbek folk and national traditions based on the principle of improvisation as the basis of folk music-making.

Scientific novelty: based on the performing experience of the author, the article studies the impact of genre of piano concert on the piano performance and composers' creativity.

Practical significance: the main provisions and conclusions of the article can be used in scientific and teaching activities in addressing issues of piano concertos and their important place in world musical literature in general and in the work of modern composers of Uzbekistan in particular.

Keywords: *piano performance, concert for piano and orchestra, Khabibulla Rakhimov, folk-national traditions*

Introduction

Concert works for piano and orchestra occupy an important place in the modern composer's work of Uzbekistan. In the general panorama of the development of this genre, the composers' intensive creative searches in the field of synthesis of classical piano writing and their national thinking are noticeable. The evolution of the concert for piano

and orchestra is closely connected with the wide use of national expressive means, performing techniques and touches inherent in the Uzbek piano school. The assimilation of such technical and expressive means opened up new paths to the sound possibilities of the piano, its specificity, the peculiarities of the immanent relationship with the orchestra, manifested in virtuosity and concerto quality,

which have always been in the foreground for composers writing music for this instrument.

One of the composers who turns to piano music and to the concert, in particular, is Khabibulla Rakhimov. In general, the composer's piano music is multifaceted, diverse in content, forms and genres, attracts with the brightness of images, freshness of musical language. It organically combines modern trends and searches in the field of musical expressive means and form-building with Uzbek folk and national traditions based on the principle of improvisation as the basis of folk music-making. Of great interest is the Concertino for Piano and Orchestra by H. Rakhimov – a complete and complete work demonstrating the composer's considerable achievements in the field of musical art. It has taken a worthy place in concert-performing and pedagogical practice, but has not yet received sufficient coverage in musicological literature. Let us turn to its consideration based on the personal performing practice of the author of the article.

Materials

Concertino for Piano and Orchestra by H. Rakhimov has several author's versions. Initially, it is the piano Fantasy "Mischievous", which was then reworked into a Concertino for piano and folk instruments orchestra. In this version, the composition was performed at the final concert of the D. Zakirov Folk Instruments Orchestra in December 1994 and in 1995 at the 10th Congress of the Union of Composers of Uzbekistan (soloist Gulzaman Gulyamova), and was also recorded at the Uzbek Television and Radio Broadcasting Company Sound Recording Fund.

Subsequently, it was again reworked for piano and symphony orchestra and in this final version it was performed in 1998 as part of the International Festival of Symphonic Music in Tashkent. The Concertino was performed by the laureate of the competition of pianists of the republics of Central Asia and Kazakhstan Nukhsan Rysaliev, accompanied by the chamber orchestra of the Uzbek State Television and Radio Broadcasting Company under the direction of Viktor Medyulyanov. In its figurative structure and dramaturgy, the Concertino is close to the piano fantasy "Mischievous", created by the composer under the

impression of the story of the same name by Gafur Gulyam. Both works by H. Rakhimov are brought together by form – a large one-part composition, intonational and thematic community, an optimistic life-affirming concept, a dynamic formation of musical form, a large role of rhythm and timbre, serving the maximum disclosure of the timbre and coloristic possibilities of the instrument. However, in the Concertino, due to the genre nature, these features are manifested, in comparison with the Fantasy, much brighter and more distinctly with the dominance of the sound function of the piano.

In addition, the thematics in the Concertino are more prominent and refined, the logic of their development is more perfect, the abundance of noise effects is enhanced by the participation of the orchestra, in which a special role is assigned to percussion instruments.

Some semantic and performance aspects of the piano fantasy "Mischievous" are considered in the article by L. Azimova, who notes that "Mischievous" is a work that is largely eccentric, humorous, dance-playful, written in a modern national spirit, and therefore the performer who turns to this work must have a vivid figurative imagination, creative fantasy. The above statements can be fully attributed to the Concertino.

In the architectonics of the concert, a special role is played by the thematics of the Concertino, in which rhythm and timbre act as the main means of expression. This is not accidental and is connected, on the one hand, with the composer's commitment to this type, on the other hand, it is probably dictated by the composer's desire to reflect the richest timbre-rhythmic traditions of Uzbek folk music.

The element of rhythm literally permeates the entire work, where rhythm becomes a cementing core uniting various section of the form. At the same time, rhythm also performs the opposite – dynamizing function. The development of this kind of technical pianistic resources is clearly visible throughout the entire work. This also testifies to the community with the primitive archaic element, which constitutes a kind of proto-music of the peoples of the ancient East, which has retained its magical effect to this day.

Polyrhythm, polymetry, on the one hand, rhythmic ostinato – on the other – are phenomena that determine the semantic, textural and compositional aspects of the form at different levels: within the piano part, the orchestral part, and finally – between the piano and the orchestra. This is connected with the active role of the orchestra's percussion instruments, as well as the interpretation of the piano as a percussion instrument, in the part of which usual rhythmic formulas reign and knocking timbres are emphasized in every possible way. When performing them, the pianist must achieve a bright and distinct sound in imitation of the orchestra's percussion instruments in the piano part, both with usual rhythms and with consonance clusters. Playing with timbres and rhythms with their capricious interruptions, superpositions, "mixes" becomes the leading means of expression, replacing both the charm of melody and the beauty of harmony. To do this, they need to be "stratified", forming various pianistic sensations through differentiation of finger techniques.

One of the important innovations introduced by the composer into the score of the Concertino is the wide use of percussion instrument timbres, their varied combinations and echoes with the solo piano. The choice of technical means for the performance interpretation of this type of musical fabric is dictated by its figurative content. However, the technique of imitation of such timbres by means of the piano is of genuine interest to pianists. A unique game, characterized by a dialogue of percussion timbre colors, takes place both within each part separately (piano and orchestral), and between them. This kind of dramaturgy helps to reveal new sound-coloring, sound-pictorial possibilities of the piano, and also strengthens the principle of competition, rivalry of the concert parts – piano and orchestra. The content, programmatic nature of the work predetermined its compositional logic. Concertino is a large monothematic, mono-intonational composition based on various transformations of one theme. Such kinetic vocabulary is embodied in the instrumental interpretation of the figurative, genre aspects, as well as the musical and expressive means of the piano. In the development of the form of this

work, two opposing tendencies interact and struggle: towards continuity, the end-to-end formation of form, on the one hand, and, at the same time, its clear division into a number of constructions, on the other. The first tendency is determined by a single theme that permeates the entire work, the second by figurative and genre transformations, the principles of development of this theme, thanks to which the theme appears each time in a new version. Despite such duality, the composer does not oppose them to each other, but on the contrary subordinates them to folklore vocabulary and the peculiarities of instrumental performance.

No less important role in the formation of the form is played by the ostinato rhythmic formula associated with usual. It is characteristic that the usual (like the theme) changes its appearance as it develops: in the nagora part it is presented in a purely rhythmic version, in the piano part – in a "sounded" (pitch) form, forming cluster combinations of varying complexity, and finally – in the form of dialogues-roll-calls both in the piano part – in imitation of various percussion instruments of the folk orchestra, and in the form of imitation dialogues between the piano and the orchestra. Such a synthesis of the artistic-figurative and timbre-rhythmic palette contributes not only to the creation of brightness, effectiveness, spectacle, richness of sound colors, but also significantly dynamizes the form, representing an effective means of activating the entire musical action. In its form, Concertino by H. Rakhimov freely implements the principles of form-building of Uzbek monody, the developed genres of which are based on variant-variational germination from the original "grain". The compositional model of monodic genres looks like this:

The focus on *auj*, a kind of cult of *auj* in monody is observed not only in the listener, but also in the performer, who considers *auj* as a stage of the form, allowing to demonstrate his artistic, creative and technical skills. The listener, in turn, also waits for the appearance of *auj*. Thus, the fundamental principle of the performer and listener of Eastern monody is the installation on *auj*, after which the emotional tension significantly decreases. To some extent, Concertino also embodies individual patterns of form-building, characteristic of the

instrumental parts of maqoms – the alternation of the so-called khona and bozgui, where khona (changing parts) are the embodiment of the dynamic beginning of the form, while the unchanging bozgui introduces a static beginning. At the same time, both sections, similar in intonation, differ only in their functional role in the form, which is revealed only in the process of development.

Conclusion

As follows from the analysis, the genre essence of the work by H. Rakhimov under

consideration reveals obvious features of similarity with the concert form, which is due to the chosen genre – Concertino. This is manifested in the chamber composition of the orchestra, in the comparison of solo-tutti episodes, the dialogic nature of the ensemble participants, the transfer of thematic material from one performer to another, in the increasing complexity of development, the change of principles of development in sections, the presence of a reprise, and finally, in emphasizing virtuosity as one of the important factors of concerting.

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DEVELOPMENT OF SHEET READING SKILLS IN A POP-JAZZ PIANO ENSEMBLE

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Abstract

This scientific article examines practical methods for developing sheet music reading skills. Methodological recommendations are given to young teachers and their students in the forte-piano ensemble class. Study of a single holistic learning process. Mastering a pop and jazz piece for performers.

Keywords: *music development, reading, work musician, performer, ensemblists, pop-jazz, methodical, ensemble.*

Performing activities of musicians are not limited only to the study of pop and jazz ensemble works. One of the important parameters of methodological systems for teaching ensemble skills is sight reading. In particular, this is a continuous, interesting, fruitful work of musicians. It should represent a single holistic learning process.

Reading from a sheet of paper in a piano ensemble class helps performers develop the following abilities: special, musical, as well as quick reaction, ensemble sense, hearing and listening to a piece of music. Performing and reading from a sheet of paper in an ensemble is more difficult than in solo performance (Zakhidova E., 1994).

Reading from a sheet of paper can be developed to rapid, fluent execution. To do this, musicians should spend at least one hour reading notes every day. In collective performance, this problem is being improved. The

ensemble member immediately sees both the horizontal and vertical parts of the unfamiliar musical material.

Reading from a sheet of paper means always looking ahead, seeing horizontally and vertically, reacting quickly, and feeling the keyboard. This performing culture increases the level of intellectual abilities of students. In particular, in the classroom, you can use the method of “brainstorming”, “share in pairs, think”, “automation”.

Automation in sheet music is an interactive method of teaching rapid reading of musical material. See notes-hear the game – feel the keyboard – perform. Here is this chain of interactive learning method automation. It is acquired with experience and years. Feeling the keyboard is a special kind of skill. A more mature, venerable musician brings his playing of notes to a fluent vision and hearing of musical material. In the automated method of a per-

forming rapid reading from a sheet, musicians should strengthen their mental abilities. Because performing involves all the physiological parts of the body. This is called a musician's slot machine. It is important not to pinch the performing musculoskeletal system for musicians.

What should a musician first pay attention during sight reading? *Ata newstudy material*. Learn more about the algorithm:

- tempo;
- rhythm and meter;
- the key of the piece of music;
- the first eight bars (musical text);

- rhythm and meter;
- fingerings;
- the invoice of the essay;
- musical phrases.

These are the primary methods of playing notes. Let's take a closer look at them. Before performing, the ensemble member looks at the key, rhythm, and positional fingering. Before starting to perform, pay attention to the tempo and character, the content of the musical composition, as well as the first 6–8 bars. Below is a table of the worksheet reading process and its evaluation.

Table 1.

#	The process of sight reading	Score
1	Transmission of text sheet	
2	Expressive means: musicality, dynamics, strokes, articulation	
3	Form of a piece of music	
4	Transmission of the drama of a work of art	
5	Hearing and listening from the whole ensemble	
6	Technique of performers in the ensemble	
7	Pedalization in the performance process	
8	Ensemble reaction: ability to feel	

The main mistakes of students during sheet reading are:

- speed up the pace.
- do not see the musical text in a perspective format, but look exactly at the bar that is being performed.
- don't hear your partner or feel the piano keys.
- do not look at the musical text in advance before performing.

It is advisable to start sheet reading with works in four hands. Step-by-step study from simple to complex leads to the results of correctly feeling the form of the work, the ability to distinguish a jazz musical style from another. It is recommended to study more complex jazz compositions more consistently. Step-by-step study of jazz miniatures broadens your horizons and instills skills of a sense of musicality and creative freedom.

Mastering the genre of ensemble pop and jazz plays should begin with a step-by-step study of their harmonic, rhythmic language. In particular, with the works of V. Saporov, K. Rakhimov. The author in this topic suggests applying the practical musical material "Playing jazz" by Kakhramon Rakhimov.

The piece is a theme with improvisations. It is written in a variation form, in the key of G major. The play has three variations. Each of them consists of sixteen choruses. The main theme is a simple, pop song, singing the main tone of tonic. It resembles a simple Uzbek folk children's song. Accents on the tonic. Syncopation adds rhythmic complexity to the musicians' performance. The first variation is written in a complicated rhythmic pattern. The main theme in the first piano part. Variation of the theme due to the jazz rhythm. Musicians should pay attention to the rhythm and match together.

The second variation is replete with accents, which again presents a rhythmic complexity for performers. The main theme is played in the first piano part. Musicians should be technically adept. The theme in the third variation is played in the first piano part. Here the chord structure expands.

Over the last decade, composers of Uzbekistan have turned to different types of pop-jazz ensemble: piano duets, six- and eight-handed hands, a piece for three pianos. The piano duets by E. Salikhov, bright arrangements by V. Saporov, piano duets for three pianos,

and piano duets for three pianos are quite revealing. Saparov, S. Saparova's piano duets and M. Atadjanov's piano ensembles, which we have considered in other works and textbooks, are very indicative. These pieces reveal modern methods of writing that require the application of new methods of performance. Thus, the method of historicism allows us to trace the evolution of the genre and determine the stages of origin, formation and development of the ensemble art of Uzbekistan.

Such pieces as "Kaidasan", "Oyajon" by V. Saparov, "Oriental Sketch" by S. Saparova, "We Play Jazz" by K. Rakhimov undoubtedly have a certain value and one of their main merits is a deep penetration into the nature of Uzbek melos, the search for original means of musical expression, interesting forms of ensemble writing characterized by refinement of texture and independence of parts. The coverage of registers, various polyphonic techniques, active textural and rhythmic development – these are the main features of Saparov's style of piano ensemble pieces, which are also found in his "Five Pieces in Jazz Style" for two pianos.

Saparov's "Oyajon" and "Five Pieces in Jazz Style" are remarkable for their complicated piano texture, polyrhythm, collage technique and sensitive attitude to Uzbek folk melos. By means of variation development the composer managed to achieve international growth of the theme, preserving the national flavor. Saparov's pieces reveal the image of a soft, delicate artist who embodied sound images in watercolor rather than oil and created miniatures of extreme precision, thus opening new paths in ensemble art.

Very interesting are V. Saparov's attempts to arrange for piano duet fragments from the music of stage pieces. They are conditioned by the composer's desire to democratize musical art, to develop ensemble music making, and the creative abilities of music lovers.

Given the specifics of jazz piano, students should pay attention to the percussion of the instrument. Specific accents on weak bars. The swing style of playing the piano

requires a revision of the classical setting. Reading from a sheet of music, you should understand the performers that the hand is his voice. On the piano, it is almost always necessary to overcome the percussion of the piano. Performers should understand: the piano sings, the fingers sink, gently fall, dip, but never hit the keys. Jazz music cannot be analyzed and studied by notes. For a long time, they performed without notes at all, and most musicians are not skilled at reading them (Panasye Y., 1965. 29).

Creating an imitation of jazz instruments of the saxophone, drums and guitar on a pop piano, musicians should correctly place their hands on the instrument and read correctly from the sheet. Pianists should strain their ears and create a hand gesture based on a specific jazz repertoire. It is more correct to talk about the expediency, organization of the action of the hands and their parts. The concept of an organized hand eliminates excessive muscle tension, as well as lethargy, passivity.

Developing aesthetic abilities, students should feel the style, this or that era of the composition. Cultivate a fine musical taste. Read more new pop and jazz material from sheet music. It is the works of modern composers that develop the imaginative sphere of flair, artistic ideal, and a good manner of playing the piano.

When reading from a sheet, take into account the specific performing means of ensemble performance; (strokes, fingerings). They should correspond to the disclosure of the artistic content of ensemble works. One of the functioning elements that cause difficulty for performers is rhythm. Rhythm is the main expressive element of expressive sound in the interpretation of pop and jazz works. Jazz music is characterized by a syncopated rhythm (shifting the emphasis from a strong beat to a weak one). The shift of accents from the first and third parts of the bar to the second and fourth is called off-beat (off-beat) – not in a fraction. The off-beat technique has its origins in African music.

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STUDY OF CONTEMPORARY STYLES OF FRENCH COMPOSERS OF OUR TIME IN THE REPERTOIRE OF YOUNGMUSICIANS

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Abstract

This scientific article analyzes the mainstyles of piano music of contemporary French composers. Stylistic features of the works are also revealed, and a heuristic analysis is made. A classification of the main types of plays by French composers is given. The technique of piano writing and its main types are analyzed. At the end of the scientific article, a simplifying conclusion is made.

Keywords: *piano, genre, French, repertoire, composer, miniature, suite*

An increase in performing activity and a high level of culture of French composers served as an incentive for creating new compositions rich in modern expressive means that have specific features of the musical culture of our time. At the same time, it should be noted that the issues of performing art of French piano music of the late 20-th and early 21-st centuries are poorly studied. Therefore, this scientific article focuses on the analysis of piano cycles and miniaturesby French composers.

At the same time, first of all, we note that many composers, first of all, are experts in the piano arts and wonderful interpretive pianists (Denisov E., 1986).

The above aspectsset the following goal of the scientific article: to studythe musical styles of contemporary French composers in the repertoire of children’s music and art

schools, academic lyceums. This scientific article attempts historical, comparative, and heuristic analysis. We would like to analyze and identify the stylistic features of modern composers in a scientific article. For it is precisely in their art that the brightness, lyrical depth, subtle psychologism of the French musical culture of the twentieth centurylies. At, the same time, first of all, we note, the use of performing traditions of French music: improvisation, synthesis of folklore with jazz, jazz harmonies, spirituals, blues, minstrels in cyclic works.

A sophisticated visual flavor, a synthesis of painting and poetry, was vividly reflected in the genre of musical miniatures. The cyclicalworksof French composers have found their embodiment in the paintings ofsuch-French and Uzbekimpressionist artists as Claude Monet, France Delacroix, Edgar De-

gas, Michel Gaultier, Pierre Richard, Vasco De Gama, Jean Renaud, Here the synthesis of the arts of painting and music is reflected.

The most characteristic types of French piano music are *lyric-singing and lyric-dancing*. *Lyric and dance* pieces are distinguished by the appeal of composers to native French dances. They are directly related to games, dances, and entertainment. In particular, these are dance tunes that have been performed since ancient times at off-time and under various circumstances. Minuet, rigodon—this is an incomplete list of dances. *Lyric-melodic pieces* are directly related to the French melos. These can be folk tunes.

Touching upon the works of French composers, I would first, like to draw attention to the fact that their compositions are distinguished by a bizarre interweaving of forms and genres of other cultures. The piano art of French composers absorbed various types of foreign cultures: Latin American blues, Negro spirituals, ragtime, minstrel songs, exotic dances of Indian folklore. At the same time, the end of the 20-th – beginning of the 21-st century was marked by the birth of new cyclic miniatures, interesting and original in their imagery and complexity in harmony, genre, and rhythmic terms.

Summarizing the above, we note the modern writing methods of French composers. Many of them embodied their creations using modern writing techniques: sonoristics, minimalism, aleatorics, serial. Let's take a closer look at them. **Sonoristics** is a direction that focuses on the timbre and texture capabilities of musical art. The expressiveness of the interval fades into the background, giving way to sound coloring and saturation. An audio integer may not have an audio pitch. The field of musical nuances and methods of sound extraction is expanding. Now timbre becomes the most important category in the composition. Experiments with sound lead to extraordinary gliding, playing stringed instruments, hitting the fingerboard, hitting the piano body, playing the bow on a cymbal or vibraphone. The new method of composing music is experimental in nature. The main goal of creativity is to find new means of expression by mastering the source material. The experiment in music was not related to the cre-

ation of a work of art, it was an action whose results could not be predicted.

Minimalism is a trend that developed in Western visual art in the 1960s. It was formed primarily in sculpture. Masters of minimalism, in particular the American artists K. Andre, D. Judd, S. Lewitt, R. Morris, D. Flavin, approached the methods of geometric abstraction. They exhibited artistically untreated frames, tubes, tiles, and cubes. Music of the second half of the twentieth century was marked by the rejection of previous style trends. The twelve-tone system remained the most up-to-date. Significant for the 1950s was the reaction to mass-produced equipment. This work was written by the French composer Pierre Boulez.

The musical art of the twentieth century contains a lot of bright phenomena: **neo-romanticism and sonoristics, serialism and aleatorics, electronic constructivism and minimalism** (Gabitova A., 2004). The music of noises found expression in the works of the American composer (French by origin) Edgar Varese, sonoristics, neo-romanticism is manifested in the music of Henri Jolivet. Jolivet's "Naive Songs" testify to the search for new expressive possibilities of the piano. Polyphonic thinking is predominant in the cycle and creates certain performing difficulties. At the same time, the fascination with contrapuntal and poly-modal effects does not deprive the immediacy of genre concreteness, which conquers the child's imagination in "Naive Songs".

The tendency of polyphonization of piano miniatures has been developed in the works of Zh. Boisard. As an example, we can cite the play "The Gift of Autumn (a branch of viburnum)", which is a subtle psychological sketch of the autumn landscape. Transparent impressionistic fabric is expressive with its exquisite sound recording. The complex fret organization combined with polyrhythmics and fine detailed nuances contribute to the creation of a poetic figurative sphere of the miniature. The interpretation of this miniature requires pianists to accurately convey the artistic image, musical expressiveness, subtlety of sound, rhythm, bringing the performance closer to the preludes of K. Debussy.

French composers often continue the traditions of the Impressionists, in particular,

M. Ravel. One of these composers, who continued the tradition of M. Ravel, is P. Dubois. In his piano heritage there are miniatures that reflect children's psychological images, as well as playful games of children. "Dreams", "Schercino", "Prelude" – original, bright artistic miniatures, built in a three-part form, somewhat reminiscent of "Children's Corner" by M. Ravel. Performing Dubois's plays, it is necessary to reflect the big in the small: a variety of psychological imaginations in one miniature picture.

Music by M. Bish reflects the contemplative-dance statics of impressionism. M. Bish is a composer with a bright talent, he is famous for his children's themes. "Breeze" and "Golden Pipe" are miniatures associated with nature paintings, dance pieces. When interpreting these miniatures, sound-related aspects are important. For example, in the play "Breeze", you need to portray a light breeze on the piano. To do this, young pianists need to prepare chromatic passages that cause technical difficulties in the performance of this musical composition.

It is advisable to start studying works by French composers with miniatures by M. Bisha, P. Dubois. Step-by-step study from simple to complex leads to the results of correctly feeling the form of the piece, the ability to distinguish the French musical style from another. More complex cyclic pieces by such composers as F. Poulenc, J. Taifer are recommended to be studied more consistently. In particular, in the senior courses of academic lyceums. The step-by-step study of French cyclic miniatures broadens your horizons and instills the skills of a sense of musicality and creative freedom.

Studying the genre of miniatures by French composers should begin with a step-by-step study of their melodic, harmonic, and rhythmic language. In particular, the preludes of P. Dubois, E. Bozza. Developing the student's aesthetic abilities, it is necessary to instill in him a fine musical taste. It is the pieces of contemporary French composers that develop the artistic, imaginative sphere

of flair and artistic ideal, a good manner of playing the piano.

Specific performing means (strokes, fingering) should correspond to the disclosure of the artistic content of miniatures by French composers. Secondary elements: passages, roulades, agogic accents, articulation, dynamic nuances, improvisational development add complexity for performers. Such elements of musical expression as French filigree, lyrical beginning, flexibility and subtlety of compositions are the main link in revealing the national character of pieces. Small forms often help students to study the above-mentioned large-scale tasks of interpreting artistic pieces.

The variety of artistic content of cyclic pieces requires from performers a quick switch from one piece to another, technical freedom, emotional brightness. Monotonous performance of cyclic pieces with the same stylistic solution leads to monotony of musical sound as a whole. When learning the pieces of French composers is recommended to work on the sound, because the sound is the only means of embodying the musical piece in its space. Musicality of sound, the feeling of softness of sound, flexibility is characteristic of French composers. Their music does not tolerate coarseness, massiveness, knocking. The lyrical beginning is predominant.

To date, there are no works, devoted to modern problems. Questions related to new methods and techniques of writing, texture, and interpretation of the works of French composers remain unexplored. The desire to update the style leads to new ways of organizing sound material. All these and many other questions pose the task of a comprehensive study of the problems associated with the interpretation of the works of French composers of the twentieth century.

This scientific article will contribute to the professional development, creative and aesthetic education of the younger generation. It can be useful for a wide distribution of the miniatures and suites genres. These are two of the most original genres in modern music culture.

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THE TECHNIQUE OF WORKING WITH MICROPHONES WHEN RECORDING TO PRESERVE THE NATURAL SOUND OF THE SOUND SOURCE

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Abstract

The article is devoted to important aspects of sound recording, which contribute to the transmission of the most natural and authentic sound. It discusses the different types of microphones and their characteristics, as well as how to use them correctly, depending on the recording context. Special attention is paid to the techniques of microphone placement, the choice of orientation, as well as the influence of acoustic conditions on the recording quality. The article offers practical recommendations for setting up equipment and sound processing in order to achieve the best results and preserve the natural sound of the source. Common mistakes that should be avoided during the recording process are also investigated. This work will be useful for both novice sound engineers and experienced professionals seeking to improve the quality of their recordings.

Keywords: *equalization, timbre formation, proximity effect, directional microphones, postequalization, natural sound*

Often in sound engineering, the process of signal equalization is associated with post-processing through a device such as an equalizer. However, in practice, the timbre formation of an instrument or voice begins long before its processing at the mixing stage. The main part of the audio signals is recorded by means of microphone recording. This statement may seem somewhat outdated in modern practice: it is not necessary to record acoustic instruments, for example, percussion, in the presence of sampler libraries, it is not necessary to record the sound of electric

musical instruments such as electric guitar in the traditional way, in the presence of digital guitar solutions, etc.

But if we look at the issue comprehensively, we can conclude that the sampler libraries of acoustic instruments were somehow originally fixed by means of microphones and microphone arrays, and in guitar processors the cabinet-microphone system is the final link of the timbre-forming tract. Therefore, microphones, even virtual ones, in most cases participate in the process of sound formation. Only signals synthesized from scratch in

oscillators – sound generators – synthesizers are not recorded by microphones. As a rule, these are the simplest wave forms: sinusoidal, triangular, sawtooth, etc.

Excessive abuse of postequalization, however, like any other sound processing device, often leads to a subjective feeling of a re-processed timbre – a timbre that sounds not just unnatural, but even to some extent artificial. In relation to the re-processed timbres, the listener can often use such epithets as “plastic”, “cardboard”, “fake”, etc. In this regard, even at the stage of sound recording, maximum attention should be paid to such a phenomenon as natural signal equalization.

So, we have considered an approach to a priori evaluation of most audio signals as recorded by means of a microphone or microphone system; let's focus on this thesis in more detail. The microphone is the first link in the chain of natural equalization of the audio signal. At this stage, natural equalization has four main stages:

- Microphone selection;
- Microphone position;
- Proximity effect;
- acoustic properties of the room.

Let's look at each stage in more detail. **Microphone Selection** Different microphones differ from each other in a number of parameters. One of the most important parameters of the difference between microphones is its amplitude-frequency response, which largely forms the characteristic “sound” of a particular microphone. Nonlinear distortions introduced by the microphone at the stage of recording the audio source also play a significant role in this process. In this regard, they are usually combined with the frequency response of the microphone in the general concept of the initial stage of natural signal equalization. Each microphone has its own frequency response (as well as the nonlinear distortions it introduces into the signal), often represented as a graph resembling an equalization curve. It is logical to use such a microphone, for example, when recording a pop voice or an acoustic guitar, and it is completely impractical to use it when recording, for example, a large drum. To record it, it is much more efficient to use a microphone optimized for recording low-frequency signals, such as the AKG D112.

It is the selection of the “correct” microphone signal suitable for a specific sound source at the stage of its fixation that is the first and most important stage of the timbre formation of a musical signal in recording. At the same time, the price category of the microphone has only an indirect relation to the final sound of the source; how well the microphone “fits” a particular voice or musical instrument is a disproportionately more important criterion for its choice. The main rule in this case is categorically not to rely on postequalization when fixing the source of the audio signal. The original recorded material should be as timbral as possible similar to the desired final result. Postequalization does not “transform” one microphone into another, and therefore choosing the “right” microphone at the recording stage remains relevant to this day. Anyway, the formation of the required timbre of a musical instrument or vocal strictly at the stage of its recording is not fully achievable in every case. The main purpose of selecting a specific microphone in the process of fixing the sound source is to minimize the amount of subsequent sound processing required at the mixing stage. The choice of microphone position is determined by several acoustic patterns, primarily related to the peculiarities of sound wave propagation. When moving away from the listener (or in the case of sound fixation, a microphone), the spectrum of the sound source loses part of its high-frequency component. A similar effect occurs when the microphone is rotated azimuthally relative to the source or when the microphone is blocked by a physical object at some distance from the source. This phenomenon is called natural shading of the signal and in the case of moving the microphone away or turning it relative to the source of the audio signal, it is expressed in a specific frequency drop in the upper part of the frequency spectrum from approximately 4.5–5.5 kHz. For example, if the microphone used is excessively “bright” for this particular vocalist, and replacing it with a “darker” one is not possible – the most correct recording strategy would be to move the microphone away from the vocalist (if recording is performed in a muffled room), turn it away along the horizontal axis, and, if possible, use a denser

pop filter. The proximity effect is expressed in the amplification of the woofer component of the signal when the microphone approaches the sound source. This effect is observed only with directional microphones: cardioid, supercardioid, bidirectional, etc. The closer the microphone's directional pattern is to the bidirectional one, the more the proximity effect is manifested during recording. In addition, the manifestation of the proximity effect is most evident when the microphone is directed directly at the source. When you turn the microphone away from the sound source, the proximity effect decreases. So, the proximity effect is observed only in directional microphones. This is explained by the fact that due to the phenomenon of diffraction, sound reaches the microphone membrane from both the front and back sides. The pressure difference between the front and back sides creates movement of the microphone membrane. The distance from the front to the back of it is usually within 1–2 cm. At low frequencies, the wavelength of which can reach several meters, the pressure drop within 1–2 cm of the total duration of the sound wave is small. At higher frequencies, this difference increases. In addition to the gradient, the proximity effect is also affected by the law of inverse squares. In the field of acoustics, the inverse square law states that the sound intensity decreases by about 6 dB (i.e. twice) when the distance from the sound source is doubled. Accordingly, as you approach the source, the sound intensity increases in the same proportion.

In practice, proximity effect control can solve spectral problems of audio signal sources in the low-frequency region. For example, if the sound engineer finds the sound of an electric guitar recorded from the guitar cabinet by a microphone to be thin and immense, then one should not hope for postequalization at the mixing stage. It is worth bringing the microphone closer to the cabinet, if its location allows it. Similarly, if the snare drum is listened to excessively voluminously and “droningly” during recording, the best way to combat this phenomenon in this case is to move the microphone away from the drum

to weaken the effect of proximity. Of course, these examples are hypothetical, and the use of the proximity effect can be applied to any source of an audio signal, depending on the goals and objectives of the timbre formation of a particular musical instrument or voice. Despite the fact that modern reverberation algorithms allow you to simulate almost any parameters of enclosed spaces and create a very convincing reverberation effect, some sound signals are still recorded with the capture of natural space, where recording is performed in real time (for example, when recording acoustic percussion, academic instruments, etc.).

What is this being done for? In traditional sound engineering, it is considered that an uncluttered room in which recording is performed reacts timbrally in a specific way to a specific acoustic signal sounding in it, enriches the sound of the source timbrally, making it “large” and “voluminous”. At the same time, reverberation algorithms focus primarily on modeling the process of reflection and re-reflection of sound waves from room surfaces, without paying due attention to the timbral component. In practice, capturing a natural acoustic space allows you to use the “sound” of the room, fixed in the form of a mono track or stereo pair, as an additional degree of freedom of natural equalization, which adds the ability to control the total volume of a particular musical instrument. This has an extremely positive effect on “thin-sounding” timbres, whose spectral properties are almost impossible to compensate for postequalization due to the weakly expressed frequency range in their spectrum, which is responsible for the total volume. Of course, such a technique is not feasible in muffled rooms and is applicable primarily in “live”, i.e. non-muffled rooms. The listed stages of natural signal equalization make it possible to reduce the amount of subsequent equalization required, but this does not mean that equalization at the stage of information completely loses its relevance. The purpose of natural equalization is to minimize the use of postequalization and, as a result, to avoid the effect of overprocessing during reduction.

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METHODS USED IN THE DEVELOPMENT OF MUSICAL- CREATIVE ABILITIES IN STUDENTS

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Abstract

This article covers the methods used in the development of musical-creative abilities in students, the peculiarities of the pedagogical cooperation process, the modern educational system, new pedagogical technologies and innovative educational methods of teaching.

Background: The purpose of the study is to accelerate the importance of developed techniques for the development of musical – creative abilities in students and their implementation in practice.

Methods: In students musical-creative abilities are recommended to be developed through technologies such as the methods “Virtuoso performer”, “Musical pantomime”, “Find yourself”, “Musical loto”, “Autophony”, “Musical Galaxy”, “Belcanto”, “Harmony”.

Results: With the help of developed methods, the level of development of freedom, non-standard thinking, improvisation, intellectual potential, volitional qualities, accessibility to communication, reflectivity increases in students.

Conclusions: According to the results of the research work, the development of musical-creative abilities in students of higher educational institutions, having developed practical forms, methods and tools, introduced into practice and popularized the results obtained, showed that it is advisable to increase the efficiency of activity.

Keywords: *method, technology, music, creativity, ability*

Introduction

The set of activities and measures used in achieving a specific goal is called a method, and their system is called a method. Method (from Greek “metodos”) means the path to something (Golish L. V., Fayzullaeva D. M., 2011).

A huge number of scientists, researchers have expressed their opinion on interactive methods and how they can be used in the educational process. According to the content of the research work, the teaching method

is a set of methods used by an educator in the development of their musical-creative abilities, in the content of a scientific world-view, in order for students to acquire musical knowledge, skills and qualifications.

In the pedagogical process, the creation of favorable conditions for students to fully master information and ensure their equal rights with educators is evaluated as the main criterion for the development of musical-creative abilities in students.

Materials and methods

D. A. Karimova believes that there are the following types of teaching methods: oral methods of teaching music; visual teaching methods; practical teaching methods; game methods; comparison methods; working with students with musical skills, musical hearing impairment (Golish L. V., Fayzullaeva D. M., 2011).

H. T. Omonov and N. X. Khujaev stated that following teaching methods are brought in mastering the content of education: explanatory – illustrative; reproductive; problematic statement; private search or heuristic. Interactive methods are methods of thinking as a team, that is pedagogical influence. The peculiarity of these methods is that they are carried out only on the basis of the joint, that is collaborative activities of educators and students. According to S. A. Madyarova, E. U. Eshchanov, about the peculiarities of the process of such pedagogical cooperation expressed the following points: to force the student not to be indifferent during the training, to independently think, create and seek; to ensure that students have a constant interest in knowledge in the educational process; to independently strengthen the student's interest in knowledge with a creative approach to each issue; organization of the educator and student's always collaborative activities (Karimova D. A., 2008).

Based on the use of interactive educational methods of teaching pedagogical technologies applied in the research work, we sought to justify the fact that the development of musical-creative abilities in students is a pedagogical phenomenon that manifests itself in skills, develops professional-personal reflexes, determines the model of behavior for all participants in the process of pedagogical cooperation.

The development of musical and creative abilities of students based on the application of new pedagogical technologies and innovative educational methods of teaching is interpreted on the basis of the qualities of its subjective reality in the current conditions. Its peculiarity lies in the fact that it is aimed at the development of independent, creative activities of those who receive education.

Researchers L. N. Vavilova and T. S. Paninas evaluate the effective aspects of interactive learning as follows:

- Interactive education makes it possible to activate cognitive processes in students, to be able to apply acquired knowledge and skills in specific situations, to realize their capabilities, to study creatively;
- Interactive educational techniques and technologies – develop motivation in educators, skills to be able to make the right decisions in non-standard situations, research activity, creative thinking skills;
- Interactive educational environment creates favorable conditions for the development of problems, analysis, the formation of an active life position, tolerance, respect for the opinion of others, cooperation in the community, life values in educators (Omonov H. T., Khojaev N. X., Madyarova S. A., Eshchanov E. U., 2009).

It can be said these methods are among the interactive methods that apply to the organization of collaborative training of students. The issue of activation and development of musical-creative activities of students was studied at different times by different authors, scientifically-theoretically based. In the studies, mainly the issues of changing the form, methods and means of teaching, adapting them to the individual characteristics of students, creating special psychological and didactic conditions in the educational process were studied separately.

In students musical-creative abilities are recommended to be developed through technologies such as the methods “Virtuoso performer”, “Musical pantomime”, “Find yourself”, “Musical loto”, “Autophony”, “Musical Galaxy”, “Belcanto”, “Harmony” (Panina T. S., Vavilova L. N., 2006).

“Virtuoso performer” (musical pantomime) method

Photos of musical instruments are distributed to students. The task of students is to show with movements in what position and in what way the melody is played on these musical instruments. The remaining students must follow and find out which instrument is on display. For example, if the picture shows the face of the piano, it will be necessary to show with hand movements in a chair sitting position. In

this way other musical instruments are represented by pantomime movements, including trumpets, surnay, goosebumps, rubob, dutors, circles, chang, drums and other musical instruments. After all students describe musical instruments, which are reflected in the pace presented to them, they are blessed based on their musical knowledge, musical-creative abilities. This method has a good effect in developing creative abilities for instrumental performance in students.

Result and Discussion

As can be seen from the results of the research work, subject-subject relations are becoming more important when working with students in the modern educational system.

As a result of the theoretical and practical study of the problem, the possibilities of developing students musical-creative abilities based on the implementation of the pedagogical technology process, on the basis of improving the pedagogical process, cooperation

pedagogy that serves to direct it to the student's personality, humanistic-based human technologies of education, games that help to activate and accelerate.

Conclusions

Theoretical-practical approaches and analysis of the educational system indicate that the creative activity of an educator plays an important role in organizing the educational process for the development of musical-creative abilities in students. In addition to pedagogical innovations, the process of teaching with the help of methods, technology, games used in the higher education system is important in the development of musical and creative abilities in students. The course process, which is formed with the help of various methods, does not end only in the audience, but also further develops the methods used by educators in the development of musical-creative abilities in students as a result of pedagogical experiments.

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INFLUENCE OF GLOBALIZATION PROCESSES ON CONTEMPORARY UZBEK OPERA

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Abstract

The present article is devoted to the processes of globalization taking place in the musical culture of Uzbekistan. The main focus of attention is the opera creativity of Uzbek composers at the modern stage of development, which due to the impact of various globalization processes is in an active stage of renewal of external and internal parameters of the genre. In particular, the influence of intertextuality, technological progress, multimedia, hybridization of genres and synthesis of different cultures on opera creativity of three leading composers of Uzbekistan – Mustafu Bafoev, Felix Yanov-Yanovsky and Dmitry Yanov-Yanovsky – has been revealed.

Keywords: *opera creativity, globalization processes, principle of multiplicity, renewal of opera genre.*

Introduction

Modern musicology actively investigates the influence of the globalization process on the development of composers' creativity and musical art in general in the last third of the twentieth and early twenty-first centuries, characterized by postmodern culture. The process of globalization, which has encompassed all types of contemporary art, is based on the principle of multiplicity, which is fundamental to postmodern musical thinking. This approach allows composers to go beyond traditional sound paradigms, explore new sound possibilities and time constructions, which leads to the creation of unique musical creations.

The globalization of culture plays a key role in the formation of a new phenomenon of world art, capable of "transcultural" dia-

logue, in which musical art occupies a central place. Its integrative capabilities are a kind of bridge between different cultures and traditions, contributing to continuous enrichment and dynamic development. The globalization of culture is understood as "its integration and dissemination on a planetary scale" (Mdivani T. G., 2014. 87), and the globalization of music is understood as "the ultimate unification of its technical means and methods, social tasks and implication" (Sokolov K. B., 2012. 419), often leading to the erasure of national differences.

Our analysis of globalization does not seek to fully describe its characteristics and related phenomena. This paper will investigate the impact of globalization processes on the opera work of Uzbek composers at the present stage, which is characterized by

a significant renewal of external and internal features of the genre.

Results of research

First of all, the paradigm of multiplicity, which gave rise to the phenomena of “stylistic pluralism” (M. Tarakanov) and polystylistics (A. Schnittke), correlating with the theory of intertextuality, is of paramount importance in the theory of music of the late 20th century. This paradigm embodies the universal idea of the relationship between the artistic experience of the past and the present, contributing to the rethinking of traditional approaches to the perception and analysis of musical art. The opera works of the leading composers of our time – Mustafó Bafoev, Felix and Dmitry Yanov-Yanovsky – are indicative in this respect. Their work, marked on the one hand by national soil, on the other hand is characterized by the richness of musical layers woven from the diversity of cultures and their traditions.

Intertextual space, which has an unlimited number of combinatorial possibilities for its use in a musical work, covers various levels of an opera performance. The appeal to various poetic subjects gives rise to intertextuality of image and content, genre and style, and sometimes even composition and dramaturgy. Thus, Bafoev’s work is characterized by an appeal to the historical past of his people, whose operas praise the beauty of ancient cities (“Sacred Bukhara” (1997), the greatness of poets and scientists of the East (“Omar Khayyam” (1987), “The Sky of My Love” (1998), “Avicenna” (2009), “Hamsa” (2017). As a result, the composer’s work develops a certain genre type of opera – historical, proceeding according to the laws of epic dramaturgy with a reliance on the musical material of Uzbek music’s oral and professional genres.

The work of Felix and Dmitri Yanov-Yanovsky is characterized by a maximum expansion and complication of the plot “geography”. The composers are attracted by the pen of foreign contemporary authors David Ives, Samuel Beckett, Marcel Mitois and Finn Hovrevoll, who place their characters in complex life situations filled with drama and sometimes even tragedy. Thus the opera-dramas “Come and go” (1995), “Orchestra” (1991),

“Accompanist” (1998), “Ah, Joe?” (2001) and “Salvation” (2001) were born, reflecting the semantics and stylistics of the plot prototype. For example, in the operas “Ah, Joe?” and “Come and go” by D. Yanov-Yanovsky, written to texts by the famous Irish playwright S. Beckett, the architectonics and dramaturgy of the opuses are subject to the laws of the “theater of the absurd”. This is expressed in the disruption of cause-and-effect relationships in the structure of the plot, the absence of the traditional dramaturgical triad (plot, climax, denouement), the “openness” of the musical form and the heterogeneous stylistic basis (sonorica, pointillism, aleatoric and polyphony).

In the composer’s other opera opus, the opera “Philip Glass”, the plot is based on a piece by D. Ives, built according to the laws of the art of minimalism, in which a relatively small number of words and syllables (patterns) are repeated throughout the work. Dmitry Yanov-Yanovsky creates a musical version of this piece in which minimalism, the main source of intertext, permeates all the layers of the work: compositional, dramaturgical, intonation, texture, etc.

Another important aspect of globalization is scientific and technological progress, which has led to innovations in the synthesis of technology and musical art. Key here is the creation of electronic synthesized sound, the invention of electronic musical instruments and artificial sound systems that allow composers to explore new acoustic and spatio-temporal dimensions. Experiments by a number of prominent composers, including Edgar Varèse, John Cage, Pierre Boulez and Yannis Xenakis, as well as Sofia Gubaidulina, Edison Denisov and Alfred Schnittke, have shown the promise of this phenomenon.

The development of technology significantly affects the musical culture of Uzbekistan at the turn of the XX–XXI centuries, in which the leading factor of multidirectionality is increasingly beginning to be viewed through the prism of the concept of “media”. “All kinds of media (auditory, printed, visual and audiovisual) include the culture of information transmission and the culture of its perception” (Kuzub T. I., 2006. 78), which are organically integrated by composers into the

musical process. Multimedia has a number of advantages, providing accessibility of communication with mass listeners, interaction with a vast array of information at different levels of perception, and most importantly cross-cultural communication, contributing to the creation of new hybrid genres and styles due to intercultural exchange.

In the works of Uzbek composers, the possibilities of embodiment of various multimedia means within the framework of the opera genre are actively explored. As a result, the genre palette of Uzbek opera has been enriched with hybrid forms of opera performance – the TV opera-dastan “Sacred Bukhara”, the video opera “Ah, Joe?”, and the radio opera “Salvation”. The specifics of each of the multimedia operas predetermined a number of compositional and dramaturgical solutions. Thus, the genre of television and video opera dictates the priority of the visual series in the performance, which is enriched with characteristic techniques of film drama: close-up, panoramic image, the technique of “superimposing” two frames, the effect of darkening and zooming, which give opera scenes additional expressiveness and depth of content. Radio opera, due to the absence of stage action, expanded the possibilities of sound coloring, focusing on the effectiveness of the impact on the listener of vocal, orchestral, electronic sound, as well as environmental noise.

The process of hybridization of genres in musical art today is no less important aspect of globalization due to the desire to expand the horizon of “contact” between different cultures. This trend can be clearly traced back to the second half of the 20th century, when the European musical tradition began to converge with and be enriched by the achievements of Eastern musical art. An example is the influence of Indian classical music on the compositions of European avant-gardists, as

well as the leading quality of Eastern music – meditative, which became the basis of such an important European trend as minimalism.

Today the process of synthesis with the prefix “trance”, “inter” is much wider and deeper, carried out at different levels. At the level of culture, there is an interaction between academic music and other subcultures, among which mass music culture is the leading one, exerting the strongest pressure on the thinking of both the modern listener and the composer. An example is Bafoev’s operas, in which the features of intonation and rhythmic material are in some cases close to the phenomena of mass music culture. Another example is the use of jazz and popular music genres observed in the opera works of Dmitry and Felix Yanov-Yanovsky, which highlights dramaturgically significant episodes of the work.

Convergence with the applied sphere of musical art, such as cinema and theater, also plays an important role in expanding the boundaries of academic music. Thus, cinematic music techniques in Uzbek operas enhance elements of drama and visuality, while theater music enhances elements of stage interaction and performativity.

Conclusion

In general, the globalization processes outlined above, conditioned by the dynamics and diversity of modern life itself, “testifies to the absence of a single semantic center, core idea in contemporary musical art, which indicates the dominance of... absolute pluralism” (Mdivani T. G., 2014. 94). The opera art of Uzbekistan, being an integral part of the global cultural dialog, reflects the dynamism and diversity of the modern musical process. Uzbek musical culture at the present stage of its development is involved in the general dynamics of world music development, characterized by the processes of globalization.

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THE RHYTHMIC FOUNDATIONS OF USUL IN CENTRAL ASIAN MUSICAL TRADITION

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Abstract

This article explores the concept of usul, a fundamental rhythmic pattern in Central Asian traditional music, and its significance in both musical and poetic contexts. Drawing from various scholarly works, the study highlights how different historical figures, such as Ibn Sina and Al-Farabi, approached usul and contributed to its theoretical development. The article delves into the intricate structure of usul, its relationship with meter, and its manifestation in both explicit forms (through percussion) and implicit forms (within melodic compositions). Additionally, the research examines how the smallest rhythmic components (naqra and nagma) play a crucial role in forming complex rhythmic systems. By comparing usul with poetic meters and exploring its historical evolution, the article underscores the cultural and musical importance of rhythm in Central Asian traditions. The findings show that, while usul has been defined in various ways across time, its core function as a rhythmic foundation has remained constant, influencing musical practices in the region for centuries.

Keywords: *Usul, rhythm, maqom, Central Asian music, Ibn Sina, Al-Farabi*

Introduction

The science of usul (rhythmic patterns), which is part of the field of rhythm, has been studied in the works of numerous scholars from past generations. Through examining various sources, it was discovered that each researcher referred to the term “usul” differently. For instance, Ibn Sina in his treatise called it (usul) “bahr” (original rhythmic form), al-Urmavi termed it “main types of tuzuk”, Marogi referred to it as “doira”, Kavkabi used “doira methods”, D. Changi called it “bahri usul” (a method consisting of turok and their groups), while in Central Asian ma-

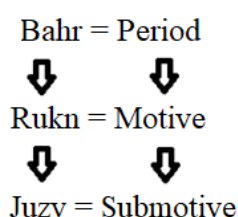
qom practice it is simply called “usul” (Nazarov A., 1995. 57–58).

“Usul” is derived from the Arabic language and reflects meanings such as origin, foundation, and principle. It is a rhythmic-metrical formula that is maintained throughout an entire work. Usul can be expressed in two ways: explicit and implicit. In the explicit form, it is performed on a specific percussion instrument, while in the implicit form, it reveals its unique aspects within the melody. Usul is considered one of the main elements of music in oral tradition and forms the foundation of its multifaceted rhythmic structure.

In particular, various rhythmic layers are formed based on it (Tahalov S. M., 1987. 74–75).

Results of research

Usul, like other entities, has its smallest component. This component is called “naqra”. According to musicologists, a sound heard for a specific duration is called “nagma”. Since “nagma” is a continuous sound, it naturally has a starting point. This point is denoted by the term “naqra”. “Naqra”, translated from Arabic, means “stress”, and in music, it serves as a means of defining the starting point. Usul determines the duration of these naqras and the intervals between them, establishing how they connect. This concept is close to the definition of meter. Additionally, sources indicate that rhythm patterns are formed by combining the letters “T” and “N”. It is known that aruz (prosody) contains long and short syllables, and similarly, in usul, rhythmic patterns consist of long and short durations. For example, “Tan” is a long syllable, in “Tanan”, “Ta” is short and “nan” is long, in “Tanna”, “Tan” is long and “na” is short, and in “Tananan”, “Ta” and “na” are short while “nan” is long (Rajabov I., 2006. 117). In the science of aruz, these syllables are called “juzv”, their combinations form rukns (feet), and from rukns, bahrs (meters) are formed. This concept can be defined as follows in music theory:



According to K. Sachs, the Greek word “rhythmos” originates from the root “rheo, rhein”, meaning “river, water flow”. In Arabic, “bahr” (“sea, river, lake”) is considered the original form of musical-poetic meters (“usul” is derived from this basis). Scholars

speculate that Khalil ibn Ahmad may have been the first to use “bahr” as an alternative term for “usul” in music (or poetry) (Nazarov A., 1995. 37).

In past treatises, rhythm was one of the complex issues, and the great thinker Ibn Sina paid attention to its lexical and musical (rhythmic) characteristics. Lexical rhythm refers to the rhythm belonging to the art of words (poetry). Specifically, this thinker stated: most movements that are rhythmically balanced are not balanced in terms of words (verbal language) – due to the disruption of movement. And the majority of verbally balanced (movements) cannot be rhythmically balanced – due to the abundance of pauses. Each of them “is balanced according to its own nature.” From this, we can say that the organizing beats (i.e., rhythmic pattern) of the cycle (usul) do not always correspond with the verbal (oral) expression. Each has its own internal laws. In their treatises, al-Farabi and Ibn Sina argued that musical rhythm has its own unique aspects and that it develops independently of poetic systems. Ibn Sina expressed the opinion: “Things are beautiful with rhythm and word, and everything beautiful in words is also beautiful in rhythm. But the reverse is not true”. To clarify this idea, “naqr” is musical rhythm, and “lafz” is verbal language (meter in writing). That is, what is beautiful in both of these will certainly be beautiful rhythmically. However, what is beautiful in musical rhythm cannot always be reflected in writing (poetry). Also, forms of variation (change) are divided into verbal or rhythmic principles. Both are expressed in melodies in an inseparable connection. However, their difference lies in their structural components. It is stated that verbal rhythm is organized with letters, while melodic (musical) rhythm is organized with beats. As can be seen, their foundations are different. To present this issue more clearly, Ibn Sina gives a simple example and explains it (Nazarov A., 1995. 101–105). In modern writing, it is as follows:

1. Letter expression: 1 2 3 4 5 6 7
tan tan ta - nan
2. Naqra expression: 1 2 3 4
♪ ♪ ♫ ♪

As can be seen, the sum of the literal expression is seven, while the rhythmic one is four.

Both al-Farabi and Ibn Sina divide the types of rhythm into two groups: “muvassal” and “mufassal”. Ibn Sina wrote in his treatise: “Perhaps the rhythm is in two parts: one is called muvasal, and its beats occur in equal units (azminas), which people call hazaj. The second is called mufassal, and its beats are separated from several subsequent beats for a certain period of time. This separating time is called fasila”. Specifically, the mufassal group is formed based on muvasal rhythms. In general, a complex form of rhythm develops from its simple type. Similarly, complex meters (4/4, 6/8, etc.) are derived from simple meter types (2/4, 3/4, etc.). Undoubtedly, Ibn Sina continued and further developed the ideas of al-Farabi’s rhythm theory in his treatise. However, it should be noted that even though they divide the forms of rhythm into the same two groups, there are some differences in their internal characteristics. However, it should be noted that even if they divide the forms of rhythm into two groups, they have some differences in their internal characteristics.

According to the treatises of several scholars, the rhythmic movement of a person’s smooth breathing and heartbeat formed the basis for 12 types of musical rhythm. In particular, this served as the foundation for the concept of “zarb-i-qadim” (basic rhythm). This rhythmic formula is mentioned several times in the works of medieval scholars; this method calculates time with equal durations. Specifically, our musicologists call this manifestation of rhythm “metric” because it is based on strict periodicity (Solomonova T. E., 1978. 30–31). This uniform time measure is conventionally represented by the syllables “tan-tan”. These two “tan-tan” together reflect “zarb-i-qadim”. The number of rhythm types varies, with some scholars stating that there are 6 types in Arabic and 15 in Persian music. Additionally, according to Khoji Abdulqodir, there are 17 variations of musical rhythm, while other scholars increase the number of rhythms to 24. In gen-

eral, this rhythmic formula became the basis for the subsequent complexity and diversity of methods.

As mentioned in sources, the rhythmic aspect of Uzbek music relies on two main concepts: zarb (beat) and usul (method) (Tahalov S. M., 1987. 74–75). Zarb is the initial rhythmic unit from which the sequence and relationship of durations and accents are formed. Usul is what creates the criteria for these relationships and norms for calculation. Although Uzbek traditional music is notated based on the tact system, as observed in musical scores, its internal division is represented by the rhythmic period of the usul. Specifically, usuls define certain limits in the application of different durations and accents.

In O. Bochkareva’s article “On the Rhythm of Uzbek Folk Instrumental Music”, we will focus on the definition of meter, as this idea directly expresses the usul. Specifically, the author states: “Meter is a means of dividing time into equal durations. Also, one of its most important features is the presence of an accented side, which is usually defined as strong beats. In Uzbek music, metric accentuation appears as simple periodic and complex periodic. The first of these includes 2/4, 3/4, 6/4, and similar meters. The latter is usually called “usuli lang” (limping rhythm) by Uzbek performers. That is, two different meter types (5/4+7/4) combine to form a single complex repeating periodicity” (Bochkareva O., 1972. 277, 279, 280). In particular, it would not be an exaggeration to say that this description is close to the definition given to usul. It can be assumed that the author referred to usul as a complex repetitive periodicity.

Conclusion

In general, as evident from the ideas presented above, the method has existed since ancient times and has had its own distinctive definitions in certain periods. Specifically, it can be said that the explanations regarding the method provided in various sources are closely related and do not possess significant differences from one another.

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TONAL AND MODAL HARMONY

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Abstract

The transition of tonal harmony to modal harmony directly affected the phenomenon of phonism. The change of lads is the basis for building the lad dramaturgy of the work. For harmony, not only the functional structure of the lad (horizontal, vertical, tonal plan, dramaturgy, form), but also its coloring and coloristic aspects are important. The unit of measurement of the chord becomes the acoustic-sound “scale” and the duration of its phonic-combinations. The sound range includes the lad vocal range in a vertical and horizontal sense. The measure of harmonic (functional) kinship becomes the tembrophonic similarity of neighboring groups. **Keywords:** *Tonality, modality, phonism, sonorism, coloristics, harmony, enharmonism, ellipsis*

The development of harmony in Western music is a complex and multifaceted process involving several factors. In particular, the principles of the origin of sound from nature, the characteristics of human hearing and psyche, the social purpose of music, the national characteristics of folk art and the specific aspects of its impact on professional art, its interaction with other national cultures, etc. One of the highest peaks in the development of music was the confirmation of tonal systems, whose active manifestation is still observed today. However, over the centuries, there was another principle of both monophonic and polyphonic formation – this is the modality that gave birth to classical tonality and is used in musical compositions to this day. Music of different nations – folk and professional, ecclesiastical and secular, vo-

cal and choral, ensemble and orchestra – revealed many possibilities of modal and tonal tones and harmony. Tonality reflects the essence of the musical system in such a way that it centers the means of harmony and melody around a single sound complex. Various forms of tonality with this basic feature began to appear in the professional music of Western countries. Modality also had its own development process.

It should be said that two aspects of modern harmony are seen in modern music, i.e. modal and tonal harmony (Musical encyclopedia 1978). Modality – (French modality; English modality; German modality) is based on the tone principle, unlike the tonality system based on the major and minor modes, which is subject to the central tone or melodiousness (Musical encyclopedia. 1978).

Modality – (French modality; English modality; German modality) is a system based on the tone principle, in contrast to the tonality system based on major and minor scales, which obeys the central tone or melodiousness in the theory of chords. That is, it is understood as a tone-sounding system that acts on the basis of the melodic principles of the organization of the sound texture. If in classical tonality the main point of development is the chord, then in the modal system the main point of development becomes the cad. Due to the melodic properties of lads, the colorful properties of harmony are revealed, the timbre-phonic brightness of the sounds is increased. And tonality – (French tonalite, German Tonalitat as well as Tonart) is a hierarchical centralized system of functionally different pitch relationships. (Tonality (from the word tone) – the state of pitch of the lad 2) the system of lad with a certain pitch – lad-tonality) (“Uzbekistan National Encyclopedia” State Scientific Publishing House).

The historical development of harmony since the Renaissance is a process of interplay of modal and tonal systems based on a continuous expansion of the range of harmonies. In the 16th and 17th centuries, it was a transition from seven-step diatonic polyphony to diatonic functional harmonic tonality. The Viennese classics complicate this process by involving chromatic non-chord sounds and active use of tonal shifts (including enharmonism and ellipsis). Modal plates do not take the lead in their harmony. The Romantics of the first half of the 19th century revitalized the field of modality based on a new level of tonal organization. But Wagner takes the classical methods of tonal writing to the extreme. Impressionism again turns to modal harmony and becomes a new stage of tonality development. In the 20th century, many aspects of tonality become increasingly active. Individualized forms of tonality manifest themselves, for example, the tonalities of K. Debussy, S. Prokofiev, D. Shostakovich, F. Poulenc, A. Onegger. At the same time, in music theory, the doctrine of harmonic styles, in particular, the study of harmony with regard to the individual interpretation of tonality, appears. Classical tonality also appears as a certain center where all the rays of the past converge and lead to the harmony

of the future. Along with the manifestation of modality in various forms, it is considered a clearly visible phenomenon in the compositional creativity of the 20th–21st centuries.

The 20th century caused the active formation of new chords and methods of communication between harmonies. This led to a reexamination of the criteria of tonality and, in some cases, the relationship between tonal and modal organization. While tonality and modality were previously seen as phenomena located in a coherent developmental chain, now tonality includes different interpretations: the possibilities of using this term are expanding. For some authors, tonality remains a part of classical music, and for new music terms such as “system”, “row” (“series”) are used. Other musicologists adopt new qualities of the term tonality and apply it to the most complex phenomena of 20th century harmony: twelve-step tonality, chromatic tonality, extended, scattered tonality, directing, etc.

The methods of application of modal and tonal systems were developed by musicologists from the second half of the 20th century, including E. V. Nazaykinsky, N. S. Gulyanitskaya, Yu. N. Kholopov, Yu. G. Kon, S. A. Zakrzhevskaya, L. S. Dyachkova, T. .attracted the attention of B. Baranova. For the first time in Russian musicology, M. A. Etinger wrote mainly about ancient modal harmony on the example of I. S. Bach’s harmony. According to him: “The introduction of the definition of modal harmony is necessary not only to compare it with tonal harmony, but also to determine the difference between it and natural-toned harmony. These concepts belong to distant periods: modal harmony was the only harmony style for its time for several centuries, and natural harmonic harmony was considered a “flow” of tonal harmony in the professional music of the XIX–XX centuries. Despite its similarities to modal harmony, natural-tuned harmony is based on functionality” (Etinger M., 1979).

It is not without reason that the study of the processes occurring in the field of cadence and harmonic means of expression in the works of Central Asian composers attracts the special attention of musicologists. Individual observations related to the work of various authors are collected in a number of mono-

graphs, articles and textbooks. Among them, works specially developed from the theory of harmony, especially the problems of cadence in the works of Uzbek composers are of special value. In this regard, Yu. G. Kon's monograph entitled "Nekotorye voprosy ladovogo stroeniya uzbekskoy narodnoy pesni i ee harmonizatsii" considered a wide range of issues related to the structure of Uzbek vocal monody and its polyphonic image. In it, the laws of the formation of Uzbek music culture are theoretically based, and the problems of harmonizing Uzbek folk singing are highlighted. "It is necessary to look for a key to solving a number of practical problems faced by composers in the field of music," says the author (Kon Yu. G., 1979).

Analyzing the works related to harmony in musical theoretical thinking in Uzbekistan, it should be noted that musicologists of our country have discovered new directions based on a broad approach to the study of harmony in national and world music culture. In this, our scientists focused on determining the national independent features of the harmony of Uzbek composers, its beauty, coloristics, timbre, acoustics and modal functionality. Here, first of all, it is appropriate to mention the fundamental works of O. Azimova, who developed the methodology of studying the harmony of Uzbek composers. The laws of harmony are widely covered in the author's textbooks, which are considered to be ground-breaking sources (Azimova O. N., 2004).

Modal harmony does not have sharp pulls, which increase the dynamic potential of chords and force activity, as in tonal harmony. The task of creating tension is transferred from harmony to other means of expression: timbre, key, register. Harmonic tempo (consonance – degree of dissonance and their distribution in form) is supplemented by other types of tempo: pitch, texture, background (sonorous). Sparseness of functional shifts is characteristic of modal harmony. The selected harmony is subjected to melodic, textural development and changes in pitch, usually accompanied by a change in texture. In some cases, the alternation of sounds (textural device) corresponds to the alternation of sections of the composition, that is, it is observed that the formation reaches a higher level.

The colorful potential of modal music is due to the weakening of harmonic tension, rotation and variability of relationships between chords. With the help of modality, it is possible to convey the state of movement and stillness, to embody spatial emotions, to reveal the colorful characteristics of sounds, their coloristic effect, and the interplay of light and shadow. Modality is embodied by the use of weakly centered scales: octave diatonic, minor diatonic. In addition, chord segments with different interval compositions (dichords, trichords, pentachords, etc.) can be used. Local lade formations are joined horizontally or vertically. Weakly expressed centralization leads to weakening of tonal weight. There is a process of creating tonicity, which relies on:

a) quantitative (ostinatal);

b) metro-rhythmic;

c) structural-syntactic methods of tone or sound confirmation. The principle of variability, which is valid for the center (base) of the Lad system, as well as for the vocal cord and its structure, operates. The principle of variability refers to the change of its two components relative to the center:

1) height position of the support;

2) structure of the support.

At the modern stage of the development of compositional art of Uzbekistan, significant changes have occurred in the field of form, content and, accordingly, the fundamentals of musical subjectivity. The elements of natural-lad harmony are often used in a specific "diatonic" form, sometimes included in the general system of major-minor lad instruments. The vertical structure is also complicated, the harmonic functionality and phonism phenomena are renewed. All this makes the problem of studying various issues of modern harmony of Uzbek composers urgent.

The above theoretical factors show that tonal elements have permanent and conditional changes to modal elements. The coexistence of tonal and modal systems, which differ in their characteristics – in one style and even in one work – is connected with the capabilities of the twelve-step tempered system, which the composer uses in different ways. The review and analysis of the literature and various works on music theory testify to the existence of a unique national school.

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CREATIVE UNION OF COMPOSERS AMER JAAFAR AND NODIRBEK MAKHAROV

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Abstract

The article examines the process of a joint professional creative union between composers from Kuwait and Uzbekistan. National musical instruments, style, form and mode formation of similar nationalities can form a creative tandem that will create outstanding works of art in their field over many years.

Keywords: *music, creativity, composer, arranger, Arab, orchestra, operatic forms, national music*

The 20th century became a unique century for Uzbek music. Because, as we know, everything that surrounded us influenced it, including social life, everyday life, the stories that happened, and the formation of a new way of thinking for humanity. What was happening around us undoubtedly showed its reflection in different types of art, including music (Makharov N. T., 2017. 48–51).

The creative union between two composers has already been a proven experience for composers of Uzbekistan. In the first half of the 20th century, a number of musical compositions were created, in which Uzbek and Russian composers participated. The first creative experiences of young Uzbek composers M. Ashrafi, T. Sadykov, M. Burkhanov, S. Yudakov and others date back to the 1930s. The first operas created in collaboration by Uzbek and Russian composers appeared “Buran” by Ashrafi and S. N. Vasilenko (1939), “Leyli and Majnun” by Glier and T. Sadykov (1940),

“Ulug Kanal” (“Great Canal”) by Ashrafi and Vasilenko (1941, 3rd edition 1953). During these years, the first Uzbek ballets were staged, among them – “Gulyandom” by E. G. Brusilovsky (1940), “Akbilyak” by Vasilenko (1943; the ballet music is based on Uzbek folk melodies, the author used the advice of experts in folk music). It can be said that the opera “Buran” was a significant phenomenon in the history of the musical culture of Uzbekistan. Mukhtar Ashrafi and Sergei Nikiforovich Vasilenko worked on the creation of this work. The so-called first Uzbek national opera – “Buran” was staged on June 11, 1939 in Tashkent. It was unusual for the listener. The orchestra of the Uzbek Musical Theater performed folk melodies in unison or played an accompanying role for the singers.

Before this opera, many composers created in the genre of musical dramas. This was the first stage genre in Uzbekistan. This genre combined conversational dialogue

and operatic forms (aria, recitative, choral parts, ensembles, the role of the orchestra). The presence of mandatory musical design gave more national color and expressiveness. Among them, “Leyli and Majnun” by R. Glier and T. Sadykov, “Gulsara” by K. Yashin and R. Glier, the opera and the musical drama of the same name “Farhad and Shirin” by R. Glier and V. Uspensky stood out.

As we can see, the absence of a full-fledged Uzbek school of composition prompted composers to jointly create compositions and learn to use new methods of developing musical material. Composers used various techniques – polyphony, seriality, aleatoric and many others.

The history of joint composition between composers of Arab countries, especially Kuwait and Uzbekistan, begins with the world-famous composer Dr. Amer Jaafar. His works have been performed in the United States of America, Poland, Russia, Austria, Germany, Uzbekistan and all over the Arab world. In 2008, In 2008, Jaafar won first prize with his piece “Secrets” at the Composition Competition in Sana’a, Yemen. He is especially known for his piece “Impatience of a Captive” (2000), which was first released as a piano sextet and then as a symphonic orchestral version (rearranged by Uzbek composer Nodirbek Makharov). Jaafar also composes piano pieces such as “Dance of the World and the Devil” and “Dance of the Gazelle”. Jaafar’s goal is to combine Western and Arabic music. “The main reason I always wanted to study international music is because I wanted to weave international music with Kuwaiti folk music and Arabic music to develop it further, present it to the world and ultimately achieve internationalism,” says the composer.

Amer Jaafar was born in 1938 in Kuwait. His interest in music was evident since childhood, when he loved to play the oud. Over time, this hobby pushed him to study music education seriously. He began his education in the United States – at Portland State University (Oregon). The Kuwaiti maestro received a master’s degree, and his dissertation was devoted to the Oud Concerto, which he performed in Russia and Austria. He then defended his doctorate at the Chopin Academy of Composition in Warsaw. He currently works as a professor in Kuwait and is an in-

ternational advisor to the rector of the State Conservatory of Uzbekistan.

Amer Jaafar’s creative work is diverse. He composed works for piano, string quartet, ensembles, symphony orchestra and jazz bands. Most of his work contains music and songs for musical dramas (TV series) for various television channels. Projects such as “Al-Haddama”, “Akher Safqat Hubb” stand out. For many years, the composer has been collaborating and working with Uzbek performers. Among them are Professor Ilgiz Royanov (piano), Feruza Kadirova (violin) and Fazliddin Khusanov (piano). These outstanding performers and masters were invited to the Kuwaiti Institute “Music and Arts Institute” precisely at the suggestion of Amer Jaafar. With the help of these individuals, the young generation of Kuwait, whose interest in professional music has been growing for years, is learning the basics of classical music. On May 11, 2013, Amer Jaafar participated in a concert dedicated to the 50th anniversary of Kuwait-Polish diplomatic relations. In this concert, the works “Dance for Peace and the Devil” for piano were performed. Also, “Dance of Gazelle” and “Eastern Form”. Uzbek performers – F. Kadirova and I. Royanov, performed these two works.

In 2017, the XI Music Festival “Sharq Taronalari” was held. As one of the representatives of the jury, Amer Jaafar noted the high level of each performer, high-quality organizational aspects and the importance of this event in promoting professional traditional performance at the international level.

Subsequently, in the following years, the composer began to closely collaborate with leading representatives of the Uzbek musical world. Such as Felix Yanov-Yanovsky (Honored Artist of Uzbekistan, professor, composer), Nodirbek Makharov (composer, head of the composition department at the Institute of Uzbek National Musical Art named after Yunus Rajabi) and Nurali Erkaev (senior lecturer of the department of “Composition and Instrumentation” of the State Conservatory of Uzbekistan).

The creative tandem of Amer Jaafar and Nodirbek Makharov has been creating music of various styles for several years, from classical-romantic to modern music. In addition, many works rearranged for a symphony

orchestra together with Nodirbek Makharov. It is worth noting that Uzbek folk instruments were used in these works to expand the beauty of the sound with the help of the timbres of national instruments. Tanbur, nay, kashkar rubab, doira – these instruments played the main melody or auxiliary lines to the main melody. Sometimes the works were opened with a solo improvisation of one instrument (for example, nay). This brought new sound and timbre colors to the works, the traditional sound of the melody and its character covered wider spaces. Possessing a good fusion of sound, the mix of Arabic melodies with Uzbek intonations opens up a huge space in each work for the development of musical material and the originality of the mode-intonation of the melodic lines.

Amer Jaafar is the author of a new arrangement of the National Anthem of Kuwait. The creative union with N. Makharov led to a new arrangement of the anthem, the sound of the music became more powerful and close to the full-fledged character of the fanfare. Also created variants for other compositions – brass band, chamber orchestra, and clavier. According to the Kuwaiti composer, who has established excellent relations and constant collaboration with Uzbek musicians, he highly appreciates the culture, values and ethics, as well as the unprecedented hospitality of this ancient country.

Her performance with the State Symphony Orchestra of Uzbekistan, where she performed Rachmaninov's Piano Concerto No. 1 in Tashkent, was highly appreciated. Subsequently, joint projects continued abroad. On March 26, 2022, the Qatar Philharmonic Orchestra (QPO) held a concert entitled "Pearls of Music". One of the artistic directors of the concert was Amer Jaafar, the conductor of the concert was Kamoliddin Urinbayev. To this day, the creative union between representatives of the musical world of Kuwait and Uzbekistan is rapidly developing. In recent years, the State Symphony Orchestra of Uzbekistan has staged many concerts in Kuwait. The Orchestra performed world masterpieces, pieces of several composers (Amer Jaafar, Suleiman al-Dikan, Shukhrat Zakirov). In these concerts, listeners were immersed in the fairy-tale atmosphere of the works of composers who managed to use modern methods of developing musical material with polyphonic techniques, while preserving the features and color of their national music.

The phenomenon that occurs between musicians of the two countries provides great opportunities for the development of cultural ties and the exchange of experience. The movement started by Amer Jaafar shows the importance of each individual in promoting a new generation of musicians and supporting the creativity of young people.

Refereces

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G'IJJAK IN UZBEK MAQAM PERFORMANCE

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Abstract

This article discusses the schools of instrumental performance utilized in the educational process, specifically focusing on g'ijjak performance. It examines the significant contributions made by prominent figures from the g'ijjak performance school to the development of maqom art. The article also addresses issues related to learning from masters, which is essential for the comprehensive growth of creative individuals in continuous education. Furthermore, it provides information about a new era in the application of g'ijjak for future maqom performers.

Keywords: *maqom, education, musician, instrument, performance, characteristics, solo, ensemble, knowledge, learning, master, student, skill, proficiency, creativity*

The Use of G'ijjak in Uzbek Maqam Performance

In Uzbek maqam performance, the g'ijjak instrument has been in use for centuries, with its new era spanning the 20th and 21st centuries. This period is marked by the following significant features:

- The g'ijjak instrument was incorporated into music education programs;
- Specialized professionals were trained specifically in g'ijjak performance;
- Solo and ensemble performance traditions were developed;
- Professional maqam ensembles emerged;
- New types of g'ijjak instruments were created.

In this process, a g'ijjak musician is required to have scientific, theoretical, and practical knowledge in maqam performance. Abdurauf Fitrat (1884–1938) wrote in his

rare work, **Uzbek Classical Music and Its History**: “This instrument is played with a bow (kamoncha – V.M.). Its bowl is made of walnut from India, but it can also be made of mulberry wood or metal. The neck is 40–42 cm long, with a metal tail about 20–23 cm below the bowl. The bowl is covered with thick leather. The bridge is placed on the top part of the bowl and it has three strings.” Today, this is the instrument widely used in Uzbek maqam performance, known as the “traditional g'ijjak,” which was suitable for maqam.

Fitrat also mentioned that the sound of the g'ijjak began to “lose its appeal.” There were two reasons for this: 1) By the 1920s, the g'ijjak instrument was not being made according to traditional standards; 2) The number of skilled performers decreased, and many musicians transitioned to the newly introduced violin. However, when music

schools began offering education in g'ijjak performance, the situation improved after the 1930s. A significant influence in this regard was the Turkestan Folk Conservatory, established in 1919, which aimed to provide

training in folk instruments. Graduates from this institution went on to become professional g'ijjak musicians. It is worth mentioning some of the most renowned g'ijjak professionals:

Akbarhojaev Saidahmadhoja	G'ijjak-qobiz	V.I. Serdikov
Dadaev Ahmadjon	G'ijjak, concert performer	S.M. Taxalov
Otaev Baxtiyor	G'ijjak, conductor	V.I. Serdikov
Ibrohimova Nigora	G'ijjak, conductor	A.M. Kholmukhamedov
Ismailov Abduhoshim	G'ijjak, composer	A.P. Haimidov
Ibragimov Fayzullo	G'ijjak, conductor	V.A. Belsnekiy
Nazirov Qahramon	G'ijjak teacher	M. Toshmuhamedov
Norbotaev Yuldosh	G'ijjak teacher	M. Toshmuhamedov
Norqoziev Murod	G'ijjak teacher	S.M. Taxalov
Rasulov Ulmas	G'ijjak teacher	M. Muhamedov
Sayzanov Yaxiel	G'ijjak, composer	I.P. Blagovenscheskiy
Toshmatov To'lqin	G'ijjak, composer	M. Toshmuhamedov
Khursanov Umar	G'ijjak, conductor	I.P. Blagovenscheskiy
Yunusov Abduhoshim	G'ijjak teacher	M. Toshmuhamedov
Yusupov Riza	G'ijjak, conductor	A. Mansurov

These musicians received professional training in g'ijjak performance during the 20th century, winning national music competitions and popularizing the instrument's performance. Many of them developed

unique styles in maqam performance. The National Maqam Performers Competition was launched in 1983, with the following g'ijjak performance winners:

Ismailov Abduhoshim	G'ijjak (First)	1983, Maqom Ensemble of Uzbekistan Radio and Television
Rasulov Ulmas	G'ijjak (First)	1983, Bukhara Music School
Marakhimov Muhammadjon	G'ijjak (First)	1991, Shodlik Ensemble
O'tkir Qodirov	G'ijjak (Grand Prize)	1995, Tashkent State Conservatory
Dadaev Ahmadjon	G'ijjak (First)	1987, Maqom Ensemble of Uzbekistan Radio and Television
Nabijon Qodirov	G'ijjak (First)	2003, Uzbekistan State Conservatory

These musicians significantly contributed to the application of the g'ijjak in Uzbek maqam performance, an understanding future maqam musicians should gain. In the 20th century, the Maqom Ensemble, established by academic Yunus Rajabiy (1897–1976) in 1959, played an essential role in g'ijjak performance. This ensemble, which included all traditional instruments, served as a training ground for musicians. Many g'ijjak performers gained national recognition within the

ensemble, mastering both solo and ensemble techniques.

Maqam performances have delicate execution characteristics, which is why the traditional g'ijjak actively participated in this process and continues to do so. The improved g'ijjak versions can also be used for maqam performance, though they lack some of the softer, more nuanced tones necessary for maqam's expressive musical "language." Additionally, many ensemble musicians ex-

hibit an orchestral style, which makes it challenging for them to assimilate the maqam traditions of the Maqom Ensemble named after Yunus Rajabiy.

Modern g'ijjak musicians can read musical notation. However, capturing the entirety of maqam melodies in written form is challenging. As a result, something of maqam's melodic richness is lost when it is played from sheet music – listeners hear the g'ijjak's sound but do not fully experience its soul.

It is crucial, in our view, to revive the master-apprentice tradition in music education. According to this method, the master explains each maqam melody's unique features to the student and teaches the fundamentals of performance. Only after receiving the master's guidance should a g'ijjak musician perform maqam on stage; otherwise, they may not fully understand their achievements and shortcomings and may become indistinguishable from general instrumentalists.

Although Uzbek national maqams like Shashmaqom, Khorezm maqams, and Fergana-Tashkent maqams share overall performance characteristics, they also exhibit subtle distinctions tied to regional performance styles. Therefore, future g'ijjak maqam performers must thoroughly study these distinctive aspects. In addition, both instrumental and vocal sections of maqams have unique qualities. The instrumental section is often more measured, while the vocal section tends to be slightly more spirited. These characteristics should also be considered in g'ijjak performance.

The new era of using the g'ijjak in Uzbek maqam performance is characterized by both successes and challenges to be addressed. Currently, maqam ensembles operate in every region, and it would be beneficial for g'ijjak musicians within these ensembles to participate in internships at the Yunus Rajabiy Maqom Ensemble.

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GENRE OF POP AND JAZZ VOCALIZES IN THE WORK OF DILOROM AMANULLAeva

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Abstract

Vocalization, as one of the genres of vocal music, occupies an important place in the professional training of pop singers, contributing to the development of the singing voice and the development of the basic elements of vocal technique. Within the framework of this article, special attention is paid to the comprehension and in-depth analysis of vocalizes No. 15, 21 and 23 by the composer Dilorom Amanullaeva, as a result of which unique stylistic features inherent in modern jazz vocals are revealed. Aimed at mastering the cantilena, developing the flexibility and mobility of the voice, sound dynamics, mastering melismas, pop-jazz vocalises by D. Amanullaeva are a necessary component of the educational process of pop vocalists, contributing to the formation of a unique performing style and broadening their artistic horizons. The compositional features of these works demonstrate the originality of D. Amanullaeva's approach, revealing a rich palette of expressive means, which is demonstrated in specific examples.

Keywords: *composer, creativity, style, genre, pop-jazz vocalization, pop vocals, interpretation*

Dilorom Amanullaeva is a prominent representative of the composition school of Uzbekistan, whose work embodies the harmony of tradition and innovation. Laureate of republican competitions, Honored Worker of Culture of Uzbekistan (1996), holder of the Order of "Dustlik" (1998), Honored Artist of the Republic of Uzbekistan, Professor – all these high titles and awards are evidence of Dilorom Amanullaeva's many years of tireless work, high professionalism and significant contribution to the development of the culture of the republic. Her works, represented by an amazing variety of genres, amaze

with the depth of the artistic concept, the meaningfulness of artistic forms, the emotional richness and originality of the author's interpretation shown by D. Amanullaeva.

As a prominent representative of the composition school of Uzbekistan, she made a significant contribution to the development of both symphonic and chamber music. Symphonies, including for a cappella choir, soloists, flute and doira, concerto for piano and orchestra, "Suite for strings, percussion and piano", "Turk halq kuylari" for the folk instrument orchestra "Sogdiana", quartets "In Memory of B. I. Zeidman", "Pamir Sketches", odes, choral

cycle “Rubai of Khayyam”, sonatas, “Children’s Album”, “Samarkand Pictures”, “At the Ruins of Bibikhanum”, “Stars of Ulugbek”, music for the cartoon “Flower Song” – this is not a complete list of works, in which the composer masterfully combines the compositional features of folk music with classical forms. Filled with bright national flavor and melodic sophistication, they resonate not only with the Uzbek audience, but also with foreign audiences. Musicologists still continue to scrupulously analyze the features of the harmony, form and melody of D. Amanullaeva’s works, identifying new features.

Vocal music is an integral part of D. Amanullayeva’s creative heritage, which brought the author popularity and love from listeners. D. Amanullayeva’s arsenal includes more than three hundred songs for adults and children, among which there are many real masterpieces. The uniqueness of the composer’s creative approach is manifested in the variety of themes and genres.

In her songs, D. Amanullayeva refers to eternal values: love, homeland, friendship. These are lyrical, dramatic, patriotic songs that are heard at concerts, government events and holidays, and also play a significant role in the educational process.

For example, the collections “Alifbe qo’shiqlari”, “Topishmoq Aytishi” and “Topishmoq qo’shiqlari”, addressed to preschoolers and schoolchildren, have become fundamental in the country’s music education. The songs included in them help young musicians understand and experience the peculiarities of the musical culture of their native land. D. Amanullayeva is also actively developing the hymn genre, creating works that can unite people and inspire them to new achievements. Such opuses include “Tashkent Madhiyasi” with lyrics by I. Zhiyanov, “Teatr Madhiyasi”, “Hymn of the Kurash Association” with lyrics by N. Narzullaev and others.

Issues of education of pop performers and training of highly qualified specialists become priorities during the leadership of the department of “Pop Singing” at the State Conservatory of Uzbekistan.

A unique combination of vocal, compositional and pianistic abilities, as well as many years of experience as a teacher-vocalist, inspired D. Amanullaeva to create a collection

of “Pop and Jazz Vocalises.” D. Amanullaeva’s approach to this new genre for Uzbek pop music is truly creative.

She considers vocalizes not only as educational materials for the development of vocal skills, but also as artistic musical samples that shape the aesthetic perception and thinking of pop artists.

Each vocalize, dedicated to an outstanding artist, is made in a specific style and includes various vocal and technical techniques necessary for the development of skill and culture of performance, which also opens up new horizons for individual self-expression. This is what determines the uniqueness of vocalizations. The uniqueness lies in the fact that vocalizes serve as a reliable basis for training highly qualified specialists, forming new approaches to the training and perception of pop vocals. All this indicates that D. Amanullaeva is not only a teacher, but also a real innovator in the field of pop art.

Vocalise No. 21 (2012) is dedicated to Ella Fitzgerald, an outstanding jazz vocalist whose repertoire was distinguished by the breadth of its genre range. D. Amanullayeva subtly penetrated into the peculiarities of the singer’s vocal style, capturing and conveying its nature and expressive features of performance. The basis of the vocalization is a jazz waltz, correlating with a characteristic three-beat rhythm. This creates an image filled with emotional elation and depth of feelings experienced. The thematic basis of the vocalize is represented by an expressive cantilena melody, which develops variably throughout the work. This excludes bright contrasts and noticeable comparisons in compositional drama. The colorfulness of the sound is due to the colorful harmonic accompaniment, represented by tart dissonant chords, colored by the juxtaposition of different tonal spheres. In the first section, the lyrical theme, based on the improvisational transformation of the thematic grain and its varied re-statement, attracts the attention of listeners with deep emotionality. The mode of intonation content is noted for its originality. Here it should be noted the dominance of VIH and VIIH of low steps, which recalls the features of the blues mode. In addition, in this way the composer anticipates the tonal development of the second section of the vocalise. Structurally,

a clear periodicity, manifested in the repetition of constructions, is indicative.

In the middle, development is intensified through the sequencing of thematic material, which enlivens the melodic movement. Octave changes in the melody help expand the range. Tempo slowdowns at the end of phrases – **ritenuto** – are a striking means of expression.

The climax is achieved by intense dynamic tension, caused by a complex of all expressive means – alternation of small fractional durations (triplets) and long notes, which increases the pulse of movement, chromaticization of bass voices, emphatically jazz harmonies, including polyphonic chords of tertian structure, growth of volume dynamics – emphasizing expressiveness and richness sound of a given compositional stage of development.

In the final section there is a return to the original tempo (**Non troppo, con anima**), accompanied by a gradual dynamic decay, which creates the effect of the theme fading away in a high register in **pp**.

The culture of jazz performance, necessary when performing this vocalization, involves the disclosure of a rich spectrum of emotions, which requires the possession of a strong voice of a wide range, the ability to sing in various registers, maintaining purity of intonation and identifying subtle nuances of sound that emphasize the lyricism of the music.

Vocalise No. 23 (2012) is dedicated to the blessed memory of Whitney Houston. One of the successful vocalists in the history of popular music, W. Houston had a magnificent voice and a powerful vocal apparatus, mastering a wide sound spectrum, and performed works in the genres of soul, pop and rhythm and blues.

D. Amanullaeva conveys with great subtlety the mood and features of W. Houston's vocal style. The composition is unique due to the contrasting combination of different parts: **Moderato tranquillo (G dur)** – **Grave (B dur)**.

The first part has a calm and peaceful mood. In the instrumental section that precedes the introduction of the theme, its intonations are formed. The performance demonstrates the characteristic features of the soul genre, captivating listeners with its sincere and intense emotionality. The theme is based on an improvisational version of

the main motive, a constant variation of one chant in the melody. The vocal part is quite complex from a rhythmic point of view, involving a characteristic syncopated pattern. The harmony is also unique, and with the predominant key of **G dur**, the emphasis is placed on the low VI, which prepares the transition to the second movement and indicates the influence of the blues mode.

The dynamics increase (from lines 11–16) and reach a climax on the tonic **B dur**, which in these conditions performs the function of IIIⁿ in relation to the main pillar, smoothly transitioning to the second part of the vocalization. The colorfulness of the low degrees of a major-minor character contributes to a particularly colorful sound.

The use of motifs from W. Houston's song "I Will Always Love You" is interesting, which emphasizes the power and expressiveness of the performance. A gradual decrease in emotional intensity and a return to the theme of the first movement at **Tranquillo** tempo completes the composition with a calm sound.

The interpretation of this vocalization requires the manifestation of artistry, an emotional display of feelings when recreating the semantics of two different parts, expression when performing the culminating section of the composition in a high tessitura, which, in fact, is what distinguishes W. Houston's style of singing.

Vocalise No. 15 is designed in a different style, demonstrating the author's work with a classical model. As D. Amanullaeva emphasizes, the collection includes vocalises dedicated not only to famous singers of the world stage, but also to musicians who had a significant influence on the creative development of D. Amanullaeva as a composer, among whom V.A. stands out. Mozart.

Created in the spirit of the Viennese classical tradition, this vocalise attracts attention with its sincerity, elegance and clarity of texture.

From a compositional point of view, the vocalise is structured into three parts with a characteristic squareness of sections, each of which is closed by functionally defined cadences. The melodic line, marked by the expressiveness and flexibility of its intonation structure, is formed into two-bar phrases. With further development, the thematic grain is updated, gradually expanding in range.

The predominant diatonicity with soft vibrations of related tonal foundations, due to the flexibility of their transitions between each other, brings freshness to the overall sound color, contributing to the brightness of the sound. The accompanying voices in the characteristic clear rhythmic movement of the bass-chord in a light staccato support the melody and contribute to the convexity of its relief.

The middle section of the vocalization stands out for its exquisite precision. Its basis is the sequential development of the melody, which requires careful organization of dynamic rises and falls as it moves towards the climax. The style of the Viennese classic is characterized by the interaction of vocal and instrumental parts, song and dance rhythmicity, clearly reflected in the contrasting ratio of smooth, progressive intonation movement and expressive, light leaps in a refined technique on **staccato**, which is masterfully realized by D. Amanullaeva.

Syncopations during the transition to the reprise introduce a jazz flavor into the sound, and chromaticisms in the Mozart style, interspersed in the structure of the melodic line, enrich the harmony, giving novelty and expressiveness to the fundamentally diatonic modal structure. In the final vocalize bars, a new shade is introduced into the sound by the color of the VI stage of the main tonality, forming a short-second comparison of triads, expanding the range of expressive shades, which is important to take into account when performing. The charm of the music of this vocalize is explained by the unique features of the harmonic texture,

the clarity of the melodic lines and the clarity of the metro-rhythmic movement.

The composer's vocalizations serve as striking examples of the stylistic synthesis of traditional and modern language components, contributing to the accurate transmission of emotions through a complex of expressive means. D. Amanullayeva's pop-jazz vocalizes have received high recognition and have been used for decades to train pop singers at the highest and middle levels of educational institutions of culture and art.

The importance of vocalises by Dilorom Amanullayeva in the educational process for encouraging the creative potential of students can hardly be overestimated, since it is these vocalises that provide performers with a wonderful opportunity to show the magnificence of the sound of their instrument – the voice, as well as demonstrate the skill of the cantilena.

Thus, the creation of the collection "Pop and Jazz Vocalises" by D. Amanullayeva became an important step in the development of the vocal skills of pop vocalists in Uzbekistan, the publication of which is intended not only to enrich the repertoire of the younger generation of performers, but also to stimulate their creativity and artistry.

Vocalizations allow not only to demonstrate the technical capabilities of the performer, but also make a significant contribution to the formation of the artistic taste of future artists. Dilorom Amanullaeva, thanks to her special methodology, creates unique conditions for a deep understanding of the genre characteristics of pop singing, stimulating singers to conscious creativity.

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FORMATION AND DEVELOPMENT OF THE UZBEK OPERA SCHOOL

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Abstract

This article examines the formation of the Uzbek classical vocal school, where a detailed analysis of the historical concept of the national opera school is carried out and the influence of Uzbek culture and national traditions on the development of opera in the country is highlighted. Special attention is paid to the current state of opera in Uzbekistan, its significance in the global context and development prospects. This study opens up the possibility of a detailed study of the evolution of Uzbek opera performance and its contribution to the world singing heritage.

Keywords: *Uzbek opera school, performer, opera, art, singer, production, tradition, director, international, modern, world, performance, theatrical stage action, theater*

Opera is not only a theatrical performance, but also an important part of cultural heritage that shapes national identity. The Uzbek opera school is one of the most outstanding phenomena in the world of opera art. Despite its relative youth, it has already managed to establish itself as the owner of a rich cultural heritage and a legitimate place among the largest opera schools in the world. The history of the national vocal school is closely intertwined with the traditions of classical Western European opera art, but at the same time enriched with unique national features, as well as cultural traditions and unique artistic expressions. It has decades of creative searches and creations of great masters of the vocal world, who made a significant contribution to the development of opera art in the region. Modern Uzbek opera performers continue to develop the traditions of their predecessors, combining the harmony of classical music, the richness of oriental melodies,

as well as innovative approaches to teaching and the creative process. Its emergence is associated with the period of formation of national Uzbek art in the late 19th – early 20th centuries. Opera became a popular genre in Uzbekistan in the nineteenth century thanks to the touring and performing activities of Russian vocal troupes and singers from the international and Russian opera scenes.

In my opinion, the vocal and performing culture of the Uzbek opera has undergone long and painstaking work in identifying its own concept of building an individualized approach to revealing professional development. The main problem of the Uzbek opera in the vocal and technical plan was the throaty delivery of sound, which prevented the full disclosure and display of the musical treasure trove of the work, requiring from the performers a more natural, freely flowing singing with a demonstration of a beautiful vocal classically

framed voice timbre. In his work “Uzbek Opera” Jan Pekker focuses on the consideration of this aspect. “If at the early stages of the development of musical and theatrical art in Uzbekistan, unison music and the oriental folk singing style did not raise objections, then with the establishment of polyphony and symphonic orchestral accompaniment in opera, the folk vocal style, in the author’s opinion, comes into conflict with the very nature of the opera genre, which, as is known, at its origin was inextricably linked with singing based on mastery of chest breathing. The author decisively rejects the opinion about the possibility of preserving the folk vocal performance style in Uzbek opera, rightly believing that without Uzbek singers mastering the vocal style generally accepted in opera, it is deprived of the prospects for further development and enrichment” (Pekker Ya. B., 1984. 7–8).

The vocal school in Uzbekistan arose under the influence of classical European opera, but quickly acquired unique national features and character. The thematic basis of opera compositions often originates from folk cultural and historical interrelationships, reflecting the spirit of the people and its traditional formation. Uzbek opera music is distinguished by a wealth of ornamental decorations, smooth melodic performances and a deep substantive and semantic excursion, which makes it more recognizable and unique. The basis of Uzbek opera is an abundance of oriental motifs, which are reflected both in the music and in the plot of the works. Opera performance in the Uzbek language is characteristic, which has its own specific features in the field of classical singing and stage culture.

“In performing works in the Uzbek language, it is important to emphasize the national flavor. It is an ornament, a characteristic feature that decorates, enriches, and makes works in this language brighter. Uzbek operas show great emotionality, sensuality, brightness, color, impetuosity, and richness. All these feelings are combined with deep philosophy, high morality, spirituality, and great meaning. In technical terms, the Uzbek language requires good, clear pronunciation, large words, close sounding, bright resonance, soaring sound, a mobile larynx, a high singing position, and well-supported breathing” (Nesterova A. S., 2020. 310).

The modernity of the Uzbek classical vocal school is associated with the further development and improvement of traditional and innovative artificial accents. Young composers and performers continue the creative path of their musical and vocal ancestors, paying attention to both preserving national identity and discovering new artistic possibilities. Modern opera productions in Uzbekistan combine classical style and modernist trends, while maintaining the authenticity of the national classical vocal school, which continues to be one of the brightest symbols of the country’s cultural heritage, attracting attention and respect both within Uzbekistan and beyond.

The first stage of the development of Uzbek opera is associated with the creation national opera works based on Uzbek folk music and traditions. The second stage of development of the national opera came in the post-Soviet period, when the opera school was striving for new heights and international recognition. At this time, new talented composers and performers appeared, opera troupes began to perform on world stages. At present, the Uzbek opera school continues to develop and attract the attention of the public with its outstanding performances. Uzbek opera is becoming an integral part of international opera art, and its future promises to be even brighter and more successful.

Gifted singers and musicians of our time receive high-quality education and the opportunity to prove themselves on the world stage. The training of performers plays a key role in maintaining and developing the Uzbek opera tradition. In Uzbekistan, there are specialized music educational institutions, such as the State Conservatory of Uzbekistan, where talented students receive professional education. Lectures, practical classes and master classes from famous performers contribute to the high level of training of students, which is clearly reflected in their further creative work and promising opera and stage future.

The uniqueness of national opera singing lies in the synthesis of Eastern and Western musical traditions, which gives Uzbek opera a special depth and melody. The main characteristics of Uzbek opera art reflect the national and cultural specifics of this country. One of the main aspects that determine the national opera is the use of rhythmic and me-

lodic lines of Uzbek folk music in musical and vocal constructions, which gives the works a deep national flavor. Another characteristic of Uzbek opera is its unique performance style. Vocalists of Uzbek opera are known for their powerful and emotional voices, capable of expressing the most complex feelings and experiences. Their performance is filled with emotionality and deep understanding of the musical material, which makes the performances of national opera singers surprisingly bright and unforgettable.

It can be said that the Uzbek opera school is distinguished by an individualized combination of national traditions and world opera standards. Its main characteristics – folk music, a unique style of performance and a deep emotional impact – make Uzbek opera one of the brightest and most interesting schools of opera art.

Today, the national classical vocal school is at the peak of its development. Modern trends in Uzbek opera are characterized by a desire for innovation and experimentation. Young talented opera singers and directors bring new ideas and aesthetics to their own stage and theatrical productions. In recent years, specialized opera projects have been developed and successfully stabilized in Uzbekistan, where both classical works and modern innovative productions are presented. The repertoire of the State Academic Bolshoi Theater named after A. Navoi, the main opera stage of the Republic of Uzbekistan, includes both classical works such as Carmen

by G. Bizet and Tosca by G. Puccini, and modern operas written by Uzbek composers – Sadokat by R. Abdullaev, Khamsa by M. Bafoev. National opera artists have the opportunity to take part in international and republican vocal festivals and competitions, which contributes to their professional growth and recognition abroad. Cooperation with foreign opera houses and vocal artists also helps introduce new elements and trends into the Uzbek opera scene, making it more diverse.

The modern Uzbek opera school also actively introduces new technologies and approaches to staging operas, using modern stage effects and technical means, which allows creating unique and exciting performances that attract the attention of the public and help maintain interest in the art of opera.

The future of the Uzbek classical vocal school faces a number of challenges and has certain prospects. In the modern world, technological changes and globalization affect the development of art, including opera performance. Despite this, the Uzbek opera school continues to inspire and shape a new generation of vocal performers who boldly and successfully represent their own country at international theater and concert venues. Its contribution to the world opera and music culture remains significant and continues to develop, attracting attention and respect from the world audience. Based on its rich heritage, it strives to integrate into the world musical space, remaining true to its historically established roots.

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HISTORICAL–VISUAL–VARIABLE CONSIDERATION OF THE PART OF VIOLETTA FROM THE OPERA “LA TRAVIATA” BY G. VERDI ON THE EXAMPLE OF PRODUCTIONS OF THE UZBEK OPERA THEATRE

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Abstract

This article examines the musical and figurative concept of the main heroine of the opera – Violetta Valery. The analysis of vocal numbers of the opera creation of G. Verdi is carried out: arias, duets, large ensembles, where the disclosure of figurative aspects of the opera heroine takes place. The historically consistent variable-staging image of Violetta on the stage of the State Academic Bolshoi Theater named after Alisher Navoi is built. A brief excursion into the figurative-performing interpretation of the part of the main heroine is carried out using the example of two Uzbek opera singers – Saodat Kabulova and Muyassar Razzakova.

Keywords: *image, opera, production, Violetta’s part, aria, duet, performer, main character*

The image of Violetta in the opera is characterized by two leitmotifs expressing the heroine’s doom and the theme of love. The most key moments of her altered internal state are associated with the appearance of Alfredo in the first act and Giorgio Germont in the second act, where the character of the music changes and, accordingly, new sensual and emotional motives appear. In their joint vocal duet with Alfredo, a feeling of mutual love arises, hope for a new bright beginning in the lives of the heroes, where at this moment in the musical line there is a kind of “hurried roll call”, showing enthusiasm and, at the same time, trepidation of feelings. In her duet with Giorgio Germont, Violetta reveals herself as a sensitive, sympathetic and devotedly loving hero-

ine. The musical beginning is filled with exciting moments, where in her The vocal melody uses frequent emphasis on strong beats with increasing dynamics in a high tessitura, multiple repetitions of a short motif, and the absence of a strong beat in the accompaniment. There are elements of a funeral march – dotted rhythm, stiffness of the melodic line, measured movement, increased orchestral sound. The first act ends with a large, extended aria with recitative (Violetta’s monoscene), which became a portrait characteristic of the heroine. The recitative preceding the aria conveys a complex range of feelings of an insecure, defenseless woman who is overcome by doubt, anxiety, worry, confusion, and dismay, which is achieved through the variability of the tonal

plan and the instability of the rhythmic pattern of the string group. The vocal melody is interrupted by pauses that speak of the heroine's helplessness, or makes a musical aspiration upward, to its culmination, expressing the high intensity of feelings and emotions. The absence of accompaniment in the recitative gives Violetta complete freedom in choosing expressive means. In an aria built on a contrasting juxtaposition of two parts, the first is distinguished by its slow development. Thoughtful, the melody, filled with languor, trepidation, and tenderness, simultaneously conveys the inner excitement of a young woman torn apart by contradictions, which can be heard in the orchestral, restrained accompaniment, pauses, and shades of *pp*. Further, continuing the development of the heroine's figurative-musical line, Violetta passionately, ardently and enthusiastically repeats Alfredo's vocal-thematic line. Her restless and anxious state is conveyed by the tremolo of the violins and the abrupt intonations of another group of strings. In the orchestral sound, reflecting the inner state of the heroine, the tempo-rhythmics of the music gradually increases, preparing the second part of the aria. The second part is distinguished by the swiftness of the music, the flightiness of the performance and the dynamic contrast of the image. There is an interweaving of technique and singing expressiveness. The heroine is unrestrained in her temperamental vocal expression, which is clearly demonstrated in the composer's use of the coloratura stroke, which enriches the singer's sensual palette through vocal roulades, passages and frequent use of the upper tessitura.

Violetta's second farewell aria, "Addio del passato...", is the embodiment of the main character's spiritual purity, beauty and sincerity. The vocal melody is quite simple, built on smooth chanting motifs and song moves on the sixth. The rhythmic pattern contains expressive accents on weak beats and long pauses, evoking associations with mental pain and physical exhaustion. The transitions in the tonal plan are noteworthy, which vividly reflect the plot of the work – A-moll – C-dur – A-dur – A-moll. The development begins in A-moll, which passes into a parallel key, as an association with the memory of bright and pure love, and continues in the

major of the same name, where Violetta asks God for forgiveness, prays for the last chance for salvation, and then there is an abrupt return to A-moll.

The very first production of Giuseppe Verdi's greatest creation

The opera "La Traviata" was performed on the stage of the State Academic Bolshoi Theater named after Alisher Navoi on November 29, 1948. The first and leading performer of the part of Violetta was People's Artist of the Uzbek SSR – T.N. Antipova, the part of Alfredo was performed by People's Artist of the Uzbek SSR – A. I. Boyko, the performance was conducted by Honored Artist of the Uzbek SSR – N. A. Goldman. The production was carried out by People's Artist of the Uzbek SSR – N. P. Varlamov. The costumes were designed by Honored Artist of the Uzbek SSR – A. B. Dulevsky. The part of Violetta was performed by N. I. Tsirinskaya and G. D. Boshnyakova. Also this year, the part of the main character was performed by R. K. Valberg. The scenery, costumes and the production itself as a whole were maintained in the spirit of the time of the creation of the work, that is, the 19th century.

The following versions of the production were staged in 1954 and 1962. In 1962, the opera "La Traviata" staged by A. Miralimbaeva was conducted by N. A. Goldman.

In 1968, the performers of the Violetta part included People's Artist of the USSR (1959), People's Artist of Uzbekistan, professor (1986) – Saodat Kabulova, M. Strakhova, V. Sorokina. The conductors were D. Abdurakhmanova, A. Abdukayumov. The directors were Honored Artist of the Uzbek SSR – A. K. Miralimbaeva, V. G. Navrotsky.

Saodat Kabulova is a bright, strong and unique talent. Having emerged from the galaxy of folk-professional masters, she quickly won the hearts of fans of singing art as an opera singer. The strength and charm of her voice carried all the signs of deeply national creativity. In the performing art of S. Kabulova, the folk-professional singing traditions of her homeland and the achievements of European, primarily Russian vocal art were combined. More than 30 years of creative activity of the singer is extremely multifaceted. In the operas of Uzbek composers, she created the images of: Zukhra in "Tahir and Zukhra",

Khuri in “Zainab and Aman”, Oikhon in “The Tricks of Maysara”, Dilorom in the opera of the same name. Along with this, her repertoire includes successfully performed works of Western European composers. I remember her very well as Leila (The Pearl Fishers), Rosina (The Barber of Seville), Gilda (Rigoletto), and Violetta (La Traviata).

In the part of Violetta, the singer, deeply connected with the touching image embodied in the music of the brilliant composer, naturally and truthfully conveys the experiences of her heroine. The singer here, as always, demonstrated easy mobility, impeccable intonation, beauty and softness of the timbre of the voice. “The director’s solution to the performances often set difficult tasks for Kabulova. Over time, she withstood this test, as she “lived in” the image, the constraint of movements disappeared, greater freedom developed. The singer always successfully avoided exaggerated expressiveness, false pathos, which could tempt certain situations. This showed her taste and artistic measure” (Yuldashbaeva T. 1985. 33, 51).

In 1971 the cast did not change, in 1993 the opera was revived. And on March 25, 2006 the premiere of the opera “La Traviata” took place, with a new cast, with new scenery, and artistic design. The view of opera art has changed.

The part of Violetta began to be performed by the People’s Artist of the Republic Uzbekistan and Karakalpakstan, Laureate of International competitions – Muyassar Razzakova, Honored Artist of the Republic of Uzbekistan – Sayyora Khayritdinova, Elena Shaverdova. Since 1992, the leading performer of the part of Violetta has been M. Razzakova.

Muyassar Razzakova has a unique voice, which contains all the filigree nuances of soprano varieties. Throughout the opera, the viewer feels all the technical difficulties in revealing the image and the peculiarities of the vocal embodiment and transmission of all the feelings of the heroine. The performance with her participation in the part of the main character Violetta acquires a new, diverse palette of colors. It combines coquetry, lightness, playfulness, and tragedy. In the first act, Muyassar Razzakova’s voice sounds exquisite, refined, life and energy are felt in it. In the Drinking

Song, it opens up even more, acquiring individual shades. Here there is a certain rivalry between Alfredo and Violetta, so the sound becomes richer, more voluminous, more soaring. In the scene “Valse and Duet” the first notes of tragedy and doom appear. Here the singer focuses all attention on the weakness of this woman, the manifestation of defenselessness, but with the arrival of Alfredo she becomes more confident. In the duet with Alfred, the singer’s voice sounds open, strong, surprised. She shows a strong-willed, independent woman. Only towards the end of the duet are the first glimmers of reciprocal feelings felt by the main character, which lead to the main number of the first act – “Scene and Aria”.

Thus, the fast part of the aria “Sempre libera” (“To be free”) sounds enchanting when performed by the singer, where every note and motive can be heard. The scene that opens the aria is analyzed in detail by the vocalist, phrase by phrase, requiring a great understanding of what needs to be conveyed. Her singing is understandable to those who do not even speak a foreign language, thanks to her great musical talent. This scene and aria are rich in shades from *pp* to *ff*, as well as modulations, smooth transitions from one key to another, in particular, from F-moll (creating thoughtfulness) moving to F-dur (creating inspiration, love) in the slow part of the aria. The fast part of the aria already sounds in As-dur (delight, happiness, freedom).

In the second act, in the duet of Violetta with Giorgio Germont, the singer demonstrates majesty and independence. Her voice shows determination and at the same time confusion, fear, misunderstanding, hopelessness, and trust. At the end of the duet, she is devastated both morally and physically. With the arrival of Alfredo, she is confused, thoughts and feelings are intertwined, and it becomes unbearable to do what she is about to do – parting with Alfredo. The next meeting of the main characters will take place at Flora’s ball. In their duet, all the pain and despair of the main character is revealed. The singer demonstrates her own palette of feelings – anxiety, uncontrollability, insult, humiliation, disappointment.

The last act examines Violetta’s alienation. The second aria, “Addio, del passato...” (“Farewell, of the past...”), is performed with

great feeling by Muyassar Razzakova. This mood helps create the shade of A minor, which sounds like a farewell to loved ones, life, occasionally giving way to the motive of hope in A major, but the aria ends in A minor, as if there is a return and understanding that everything is ending. In the final duet of Violetta with Alfredo, there is a last glimmer of life, happiness, but everything is hopeless. She dies with the words: “Oh, joy!”

In duets with Alfred Muyassar Kadyrovna in the role of Violetta shows different feelings – love, tenderness, care, affection, trust, the desire to be happy and to make her beloved happy, passion, resentment, oppression, pain, anxiety. All these shades are reflected in the vocal aspect. In a duet with her father, she conveys a palette of colors – from independence to spiritual openness, from confusion to sincere understanding and trust.

The production that took place on May 5, 2007 at the State Academic Bolshoi Theater

named after Alisher Navoi at the First International Festival of Opera and Ballet Art “Tashkent Bakhori” remained memorable. The part of Violetta was performed by the Honored Artist of Russia – Hibla Gerzmava. The brightness of the image, excellent mastery of technique, the color of the voice, the richness of overtones, the enchanting timbre of the singer helped to reveal the image of Violetta and convey the entire range of shaded feelings.

Today, the part of Violetta is performed by People’s Artist of the Republic of Uzbekistan and Karakalpakstan Muyassar Razzakova, Latife Abieva and Gulnar Aljanova.

This opera is the embodiment of vocal and scenic uniqueness and figurative and artistic expressiveness. Each production displays a musical and artistic tandem of past and present trends, which undoubtedly emphasizes the significance of the object under consideration among world opera creations.

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ON THE MENTION OF MUSICIANS AND SINGERS IN ALISHER NAVOI'S "MAHBUB UL-QULUB"

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Abstract

The work gives the mughanites special opinions and reflections on the poet's morojaat, singers and instrumentalists. In the twenty-second chapter of Alisher Navoi's work "Mahbub ul-qulub", which deals with the issues of etiquette and educational upbringing, a special opinion is given in the definition given to the singer and musicians "in the mention of the Mutrib and mughanids". The work is considered an important resource on the moral, beautiful behavior, upbringing of a perfect person. The bytes in the work also made conclusions about the lives of the great poets and thinkers in the ruboi.

Keywords: *Mutrib, Mughaniyeh, Majolis-ul nafois, Khamsa, khoubuz, chang, law, rubob, tanbur, ud nay, sibizghah, nogora*

Alisher Navoi created his directly musical-related scientific and partially artistic works during the last ten years of his life, specifically between 1490 and 1500, a period when he reached the pinnacle of his creative excellence and mastery. These works include "Majolis un-nafois" (1491), "Mezon ul-avzon" (1492), "Holoti Pahlavon Muhammad" (1493), and finally "Mahbub ul-qulub" (1501), each being deep, thematically broad, and rich in philosophical observations and reflective conclusions.

Navoi's "Mahbub ul-qulub" ("The Beloved of Hearts") was written in 1500 and is divided into three parts. The first part contains 40 chapters. The author describes the lives of typical representatives of his era. The second part consists of ten chapters, detailing commendable and contemptible traits.

The third part includes proverbs and wisdoms expressed in quatrains and verses.

The poet presents significant thoughts related to the science of music in many of his works, including "Holoti Pahlavon Muhammad," "Xamsa," "Xazoyin ul-maoniy," "Majolis un-nafois," and "Mahbub ul-qulub." This indicates that he was not indifferent to the art of music.

Navoi's attitude towards music can be classified as follows:

- Use of musical terms;
- His relationship to the musical processes of his time and the representatives of this field;
- The appreciation he gives to artists.

In "Xamsa," Navoi often refers to music in expressions of romantic moments connected

to musical life. Various musical instruments such as chang, ud, qonun, tanbur, nay, dutor, nagora, gijjak, qo'biz, chag'ona, and chan-qo'biz are mentioned. It is evident that these words were widely popular during that time, and most of them have persisted until today and are still widely used.

Currently, in the twenty-second chapter of "Mahbub ul-qulub," titled "On Musicians and Singers," we find an excerpt about musical instruments:

"The player and the singer – both offer their sorrows and conditions for the soul of the people."

"Those who can show a gentle song and melody, if the listener's life is devoted to it, what sorrow could there be? The strength of the heart comes from the sweet-voiced, the spirit from the sweet singer. The pain of the people's hearts is soothed by the melodious singer if he is graceful; the heart of those suffering shall be adorned by his beauty. Every singer who sings a more sorrowful melody touches the heart more sharply."

"The joyful singer, the one who spreads sorrow – their art gives strength to the heart with sweet sounds. If the voice is pleasant, the love flame of the suffering ignites; if the work is in a good state, it raises a storm among the people. The performance of a skilled musician melts even a stony heart. It praises those who sing sweetly, the melodious singers. Master instrumentalists, whether on gijjak, tanbur, chang, qo'biz, qonun, chag'ona, or nay, receive commendation."

The text mentions and elaborates on several musical instruments. "Many people, upon hearing the voice of the organ, entered the temple and surrendered the riches of faith and Islam to the young musicians (those who serve drinks). Whoever abstains from drinking in the tavern, the sweet sound of the nay exposes him. If someone turns away from drinking, the gijjak with its long notes pleads with him. The tanbur can destroy with its seductive strings and tear apart the veil of tranquility; the chang tortures with its sharp sound, and the ud, with the language of its melody, surpasses even the sound of the chang. When a rubob places its head on the ground in humility, the qo'biz listens and creates tunes of indulgence. Meanwhile, the notes of the qonun and chag'ona resonate in the ear."

Some of these musical instruments can trace their origins back to ancient centuries. A flute discovered from the "Munchoq Qal'a" mound in the Pop district of Namangan province dates back to the 4th century and is currently preserved in the Namangan State Museum.

Hazrat Navoi provides fair evaluations of some musicians in this work. The following thoughts remain relevant even today: "When a person listens to the sound of music, it is natural to feel unsettled, and it is challenging for them to escape this affliction." However, the qualities of singers and musicians, even if they disperse sorrow and bring joy, are still considered lowly and beggarly. Their nature lacks loyalty, and loyalty is insignificant in their eyes. A disloyal musician is said to be shameless. Hazrat Navoi was also a great connoisseur of the art of music, aspiring for singers and musicians to possess great etiquette and to be strong in faith. Thus, he points out the existence of such bad-mannered performers as a caution, emphasizing that one must stay on the right path.

Music scholar S. Qo'ldosheva, in her work "Issues of the History of Uzbek Singing Art," notes that alongside influential musicians, thinkers and poets like Ulugh Beg, Navoi, Jomiy, and Binoiy also engaged in music and contributed significantly to its development. Specifically, Ulugh Beg composed the "bulujijiy," "shodiyona," "axloqiy," "tabriziy," "usuli ravon," and "usuli otlig" melodies, while Navoi created the "Isfaxoniy" melody. Jomiy and Binoiy produced works on music theory.

Alisher Navoi collected over 150 ghazals included in the Shashmaqom branches, which are performed in classical singing. For instance, we can mention "Nasriy uzzol," "Ushshoq," "Mug'ulchai dugoh," "Maqomi buzrug," "Dugoh Husayin-4," "Chapandozi navo," "Orazi maqomi navo," and "Talqin-chai mustahzodi navo," among others.

The entirety of Alisher Navoi's artistic legacy encompasses a wealth of musical terminology, with over 26,000 words used throughout his major works, including the magnificent "Xamsa" (approximately 50,000 lines), the continuously created "Xazoyin ul-maoniy" (44,900 lines), and "Devoni Foni" (12,000 lines), alongside other works featuring hundreds of specific musical and

professional terms, concepts, phrases, and unique expressions.

In addressing Navoi's creativity, we truly see his infinite passion for the art of music and his awareness of the science of music. His unparalleled artistic heritage is destined to be significant in the spiritual development of each of our contemporaries. The work "Mahbub-ul-qulub" is a compilation of the rich experiences and conclusions accumulat-

ed during the poet Hazrat Navoi's profoundly meaningful and laborious life.

Today, the legacy of Navoi, particularly the work "Mahbub ul-qulub," holds a special place in nurturing the future youth to be spiritually mature, broad-minded, and developed. "Mahbub ul-qulub" is a prose work written at the end of Navoi's life. We can proudly say that each chapter of the work is a treasure of meanings.

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"SHASHMAQOM – THE PRICELESS TREASURE OF WORLD CULTURE" – REPORT ON UNESCO ACTIVITIES

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Abstract

This article will talk about the work done by UNESCO and their importance. The effectiveness of the work carried out, its achievements, allowed shortcomings were considered. It is mentioned that there are discrepancies between the state of the Shashmaqom Note Records, which came out on the basis of the UNESCO program, and the previous ones. Every two years, the tradition of holding the festival "taronas of the East."

Keywords: UNESCO, eastern taranas, Shashmakom, Rost, Ushshak, revenue Ushshak, Isfara, Ushshaki Samarkandi, Ushshaki Kalon

It is known that attention to the art of maqom is increasing today. The inclusion of Shashmaqom in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity is clear evidence of this. Therefore, special attention is being paid to expanding knowledge and understanding of this invaluable art, and to applying advanced achievements in science, culture, and the arts, as well as historical, national pedagogical, and innovative technologies.

Many nations, with their rich cultural heritage, spiritual values, and significant achievements in science and education, have made substantial contributions to human civilization. Uzbekistan is among these countries. UNESCO, which works in areas like establishing peace, ensuring sustainable development, promoting intercultural dia-

logue through education, advancing scientific fields, and fostering international cultural and knowledge exchange, plays a major role in preserving the intangible cultural heritage within world civilization. This international organization, part of the United Nations, was founded on November 16, 1945. Uzbekistan became a member of UNESCO after gaining independence, on October 29, 1993, and the organization's office was opened in Tashkent in 1996.

The head of UNESCO's Uzbekistan office highlighted during the "Shashmaqom Traditions and Modernity" conference held in Samarkand in 2005 that "The project to preserve Shashmaqom, financed by the Japanese Fund for the Preservation of World Spiritual Culture, is organized in Uzbekistan and Tajikistan." Local specialists on both sides,

including folklorists, musicologists, ethnologists, and artists, were actively involved in the presentations.

“This conference is part of that project. Today, we will reflect on the importance of Shashmaqom in Central Asian culture and deepen our understanding of this musical heritage while ensuring its preservation,” he stated.

In 2003, UNESCO adopted the “Preserving the Classical Music of Central Asia – Shashmaqom” program. Accordingly, many targeted activities were carried out in Uzbekistan and Tajikistan: special literature was published, CD albums were prepared, scientific-creative events were held, relevant materials were published as collections, expeditions were organized, and the master-apprentice traditions were supported.

In 2007, based on the UNESCO program, the first volume of “Rost” maqom, edited by Dr. Asliddin Nizomov, a scholar of art sciences, was published in Dushanbe. This volume differed from previous editions, as it focused on “Rost” maqom instead of Buzruk. The appendix to this volume included well-known and complete maqom songs such as “Daromadi Ushshoq,” “Ushshoqi Kalon,” “Ushshoqi Isfara,” “Ushshoqi Sodirkhan,” “Qashqarchai Ushshoqi Sodirkhan,” “Ushshoqi Hafiz,” and “Ushshoqi Haji Abdulaziz” (“Ushshoqi Samar-kand”) that are famous among both nations.

In neighboring Tajikistan, which achieved independence, attention to the classical musical heritage of Shashmaqom has continued to grow. Leading artists regularly participate in Samarkand’s “Sharq Taronalari” music festivals. A presidential decree in 2000 declared May 12 “Shashmaqom Day” in Tajikistan, and in 2002, the “Maqom Academy,” a non-governmental organization, was established in Dushanbe. A video album collection titled “Shashmaqom,” featuring performances by graduates of this academy, was released in 2006.

Scientific-creative conferences dedicated to Shashmaqom are regularly held, and talented maqom performers conduct tours abroad, participate in international festivals, and give prominent concerts. For instance, the annual Shashmaqom Festival-Symposium in Dushanbe took place in 2016, and a presentation of “Shashmaqom” sheet music collections, and the “Shashmaqom Dictionary” was

organized by Dr. A. Nizomov, the Tajikistan People’s Artist A. Abdurashidov, and others. Additionally, the Shashmaqom International Festival was held in September 2017 in Konibodom, Sogd Province, Tajikistan.

The actions taken based on the UNESCO program have contributed to achieving positive results. Specifically, the long-awaited Shashmaqom sheet music collections, which had become rare over the years, are now being republished. As a result of the planned actions, the Shashmaqom sheet music collection was republished in 2007 under the title “Yunus Rajabi. Uzbek Maqoms. Shashmaqom.”

Firstly, it must be said with special gratitude that many events were planned and implemented under UNESCO’s “Shashmaqom – Oral and Intangible Cultural Heritage of Humanity” program. Among these were specific clauses focused on the republication of relevant sheet music and audio recordings, which was particularly timely. Approximately half of the last forty years passed in a scarcity of such documents. The long-awaited sheet music collection was published in spring 2007, typeset with modern computer programs, spanning 632 pages, and bound into a single, soft-cover book.

It is known that this collection contained numerous inconsistencies and lamentable errors. It caused several inconveniences for performers, proving unsuitable as a teaching aid in practice. In summary, the “Shashmaqom” collection, which was expected to handle scientific, educational, and cultural matters, unfortunately turned out to be a product with many shortcomings.

The newly released audio recordings of “Shashmaqom” somehow remain unrevealed to audiences, which was confirmed at the so-called “International” Shakhrisabz Maqom Festival. It can also be said with certainty that students in the field and performers, as well as teachers, have continued to use old audio recordings during teaching and learning. We know that, due to the efforts of Abdurauf Fitrat, a public figure and the Minister of Education of the Bukhara People’s Republic, the Eastern Music School in Bukhara began teaching the art of maqom by knowledgeable masters in 1921. To help students learn both the musical and theoretical aspects, the composer and ethnomu-

sicologist V. A. Uspensky was invited from Tashkent. Relying on the performances of Hafiz Ota Jaloliddin and tambour musician Ota Giyas, six maqoms were successfully recorded within a year and a half. This invaluable notation collection was published in Moscow in 1924, edited by Fitrat and N. N. Mironov. Although this collection was presented in an instrumental form, with parts of the nasr section left unsung and with shortcomings in terms of rhythmic patterns, notes, and meter, its notational documentation marked a significant event.

Later, from 1950 to 1967, Shonazar Sohobov, Boboqul Fayzullayev, and Fazliddin Shahobov released a five-volume “Shashmaqom” notation, edited by V. M. Belyaev. This version, tied to Persian poetry, can be found in interpretations by Tajik “Shashmaqom” performers. The fruitful results of subsequent research can be seen in the “Uzbek Folk Music” collection, organized by Ilyos Akbarov and published in Tashkent in 1959. Yunus Rajabi’s experience and creative approach, combined with the creation of exemplary and comprehensive performances by his maqom ensemble in 1959, led to a revision and supplementation of previous notations. The updated notations, under the title “Shashmaqom,” were published in six books, edited by Fayzulla Karomatov (1966–1975). After Rajabi’s passing, a book titled “A Glance at Our Musical Heritage” was published, with his comments and corrections added to his earlier editions.

During this productive period, the demand for “Shashmaqom” books among students grew so high that these rare books became difficult to find and essential. UNESCO undertook the responsibility to fill this gap, leading to the release of a 632-page “Uzbek Maqoms: Shashmaqom” notation collection in 2007, condensed into a single book with a thin cover. While it is not the intention to criticize harshly, it must be noted that the poorly produced book did not meet expectations, even though the attempt was com-

mendable. A comprehensive effort of this scale, especially with a cultural treasure of the people, should be handled responsibly, with input from highly skilled specialists and multiple knowledgeable commission members.

Rushing such work only increases the risk of creating a mere “treasured imitation” of true culture. Notably, textbooks for students and university attendees were indeed published. In Uzbekistan and Tajikistan, numerous scientific and practical events took place. Under UNESCO’s patronage, works like “Maqoms” by the well-known maqom scholar Ishoq Rajabov (Tashkent, 2006), “Fakhriddin Sodiqov” by Professor Ravshan Yunusov (Tashkent, 2005), “Fergana-Tashkent Maqoms” by Oqilxon Ibrohimov (Tashkent, 2006), “Uzbek Notation” by Otanazar Matyoqubov, Rustam Boltayev, and Hamidulla Aminov (Tashkent, 2007), “Shixobi Musical” by Farogat Azimova (Dushanbe, 2005), and “Risala of Music” by Fazliddin Shahobov (Dushanbe, 2006) were presented, along with a variety of lecture materials.

UNESCO’s initiatives have greatly contributed to bringing our music culture to foreign countries and to showcasing it through tours in Europe’s prominent nations, thus allowing our classical music heritage to resonate on global stages. One illustrative story in popular circulation is that of master artist Turgun Alimatov, who initially declined UNESCO’s invitation to conduct a master class on his art globally. He reportedly accepted only after being offered substantial compensation, demonstrating his deep appreciation of his art.

In summary, speaking about the UNESCO projects related to “Shashmaqom – A Treasured Heritage of World Culture,” it should be noted that the biennial “Sharq Taronalari” festivals held in Samarkand, along with scientific and practical conferences, numerous projects, and publications, continue to foster the spread and respect of our maqom art worldwide.

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ADAPTATION OF THE MUSHKILOT PART IN SHASHMAKOM TO THE SOLO PERFORMANCE OF DUTAR

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Abstract

One of the tools that has come down to us is the *dutar*. The *dutar* is one of the oldest and most beloved musical instruments of the Uzbek people, as for the history of its origin, it dates back to centuries BC. *Dutar* is a Persian word meaning two strings. Of the instruments, the *dutar* is not only one of the oldest among our musical instruments, but also has a penchant for the human psyche, a gloomy and heart-warming tone. A special place in the performance of *Shashmakom*'s works is occupied by the *dutar* instrument. This article provides information about the adaptation of the *mushkilot* part in the *shashmakom* to the solo performance of the *dutar*.

Keywords: *Makom, dutar, instrumental performance, makom performance, performer, Shashmakom*

Introduction

Shashmakom originated as a musical genre around the first half of the eighteenth century. The reason for this assumption is that in the musical treatises written in Central Asia before the XVIII century, it is said about 12 *makoms*, that is, about the *makom Duvozdah*. In the musical sources written before the XIX century, not a word about *Shashmakom* is mentioned. Thus, the cycle of 12 *makoms* lasted until the XVIII century and was formed as a *Shashmakom*. All works in the part of the *mushkilot* in the *Shashmakom* can be performed alone. To do this, it is very important to know information about these works, about their structure, as well as about their performance. Next, we will focus in detail on such works.

Research method

Tasnifi buzruk. *Tasnifi buzruk* first appears in the tables as a *Shashmakom*, and then among the twelve *makoms*. This piece was composed using the “*xona va bozgo'y*” method, that is, there is a verse and a chorus in the composition. *Bozgo'y* means “repetition”. And in the *Xona* part, the theme of the melody changes and expands. *Tasnifi Buzruk* is exactly what was created for *dutar*. The *peshraw*-like melody text in it seems to be adapted to the notes of the composer.

Tarje' buzruk. In *makoms*, even if the singing paths are named with the same name, the musical basis and themes of the songs may be different, and the *usul doira* may be the same. Therefore, the reason why they

are called *tasnif*, *tarje'*, *gardun*, *muxammas* is because of the unity of the *usul doira* that they originally had. Another fundamental aspect of all *Shashmakom's* instrumental paths is that they consist of fragments of a melody called *xona va bozgo'y*. They may consist of one or more melodic sentences. *Xona* means "house", "room", that is, the room in which the sounds that make up the melody and other signs of it are placed. As for *Tarje' buzruk*, his *usul doira* is called *tasnif doira usuli*, as in *tasnifs*. And the musical basis is undoubtedly *buzruk*. The word "Tarje'" means "repeat". That is, the repetition of *tasnifi buzruk* in another version.

The role of *dutar* in *Tarje' Buzruk*, both in solo performance, and in the ensemble of *dutarists* or in an ensemble of performers, is of great importance. Because his *doira* percussion can be shown on the *dutar* itself, even if *doira* is not present in these ensembles.

Garduni buzruk. First, the performance of the instrumental paths of the *makoms* ensures their holistic and complete performance. Then he goes to the *shuba* parts of *ashula*. In addition, each of the singing paths in the instrumental part is considered an independent instrumental part and is accompanied by the name of the *makom* to which it belongs. For example, *Tasnifi Buzruk*, *Tarje' Rost*, *Sakili Navo*, *Samoi dugoh*, etc. *Garduni buzruk* is also known by its name "gardun", which means "circle". That is, a homogeneous melodic theme is repeated in different forms. In *gardun*, the movement of the melody and the *usul doira* do not change, that is, they are almost uniform in all of them. *Buzruk* conveys the meanings of greatness, and spirituality in melody also relates to this theme. A stroke or groan in a *dutar* is a piece that allows you to fully show the evasions in this particular melody.

Tasnifi Rost. *Tasnifi Rost* is the first work of the second *makom Shashmakom*. The meaning of the word "Tasnif" is "classify", which means "put in place". The singing path, in which the same theme is performed in order in different lads on the *dutar* instrument, is typical for *tasnif*. *Tasnifi Rost* is extensive in terms of sound scale, and its range is insufficient when played on the *dutar*. Therefore, when performing this piece, the culmination can be played an octave lower.

Garduni Rost. *Makom* is not only the sum of melodies and chants corresponding to a certain mode, but also the notes with which they begin. It is these two aspects that should be taken into account when explaining the *makom* system. However, in several books and pamphlets on *Shashmakom*, this is sometimes overlooked. *Garduni Rost* is structured in the form of a circle in its content, that is, the melodic theme returns to the main theme at the beginning.

Garduni Rost also has more than two octaves in terms of sound scale, which is much more than the sound scale of *dutar*. Some performers leave the culmination of this melody at the bottom without playing it again. But it is necessary to play it, even if it is repeated, in our opinion.

Saqili Vazmin. Within the framework of the *makom*, "saqil" means "heavy", "restrained" melody. And adding the word "vazmin" makes it more restrained and healthy. Indeed, this melody is not only the heaviest, but also a major work in terms of melody form. The main advantage of *Saqili Vazmin* is that it gives greatness to the human mood. In the history of music in general, such melodies and chants are extremely rare. During the performance of this piece on the guitar, you need to be very careful with percussion and chords. It is better to use as simple chords and simple beats as possible.

Tasnifi Navo. *Tasnifi Navo* consists of 17 *xona* and 3 *bozgo'y*. *Tasnifi navo* differs from other *tasnifs* in that while in other *tasnifs* *bozgo'y* comes after each *xona*, *Tasnifi Navo* comes once in the middle and twice at the end of the piece. This is a musical direction, that is, holding several *xonas* in a row and the arrival of *bozgo'y* is completely contrary to the rules of *Shashmakom*. This piece was performed by our masters *Abdurakhim Khamidov* and *Malika Ziyayeva*. It is desirable to use their style when performing a work.

Tarje' Navo. "Tarje'" is an Arabic word meaning return, repetition. The melody consists of repeating the same minor theme at different heights and musical alternations in a form played on different lads. *Terje' Navo* was created specifically for the *dutar* instrument. Because his blows and groans show the skill of the performer on the *dutar* instrument and the potential of the instrument.

Garduni Navo. “Gardun” – gives the values “heavenly flange”, “circle”, “fate”. In music, “gardun” is the name of a certain usul of doira, as well as a melody that is performed accompanied by this usul in accordance with her makom. The musical treatises written in the XII–XVII centuries contain a lot of information about the makom jokes, called “Garduniya”, “Gardoniya”. Jumping up in the singing path ends with the initial note slowly starting to descend. Garduni Navo is performed in a double in high spirits. That is why this melody lifts the mood of the performer and the listener.

Results analysis

The dutar is one of the most beloved and traditional instruments of the Uzbek people. Having long occupied a worthy place in folk performing practice, the composer took a place in all groups, characteristic of the traditional style of performance to this day. The dutar turned into a traditional solo instrument and took its place among the leading instruments.

Over time, various directions of the performance of the double have developed. In the practice of folk art, it is a solo and accompaniment instrument, it even gave rise to its own special makom ways in the traditional style. A striking example of this is the Khorezm dutar makoms. Based on this, we can say that the instrumental performance of the composer deserves recognition for its splendor. By the 20th century, dutar performance had become professional. Especially in the masterful style, it found a place in solo performance. This in itself is assessed by the performance capabilities achieved in Ancient performing Practice, that is, by the work

of experienced performers who illustrated the performing traditions of the composer among the people. As a result, personal and oasis performance styles were formed and became popular in the performance of the composer. The appearance of such styles of performance allowed us to characterize more broadly the facets of the human psyche, the spirituality of the instrument of the dutar.

The wide popularity of the performance on the instrument of the dutar is a product of the fruitful work of the performer. Colorful, unique works and magical performing styles made him famous. Over the years, these styles gradually began to turn into performance schools. Undoubtedly, on the basis of such traditions, the Kokand dutar Performing School or the Khorezm Dutar Performing School arose. After all, there are several aspects of instrumental paths that have evolved to the level of the performing school and acquired tugal makom (completed makom).

Conclusion

The fact that the basis of the dutars and dutar-like instruments of the Central Asian peoples (Turkmen dutars, Kazakh and Kyrgyz dombiras) is one, testifies to the unity of the spiritual roots of these peoples. After all, through the magical gentle movements of the fingers, the strings spread the melody precisely as a cry of the soul. The people called the dutar “dilkash cholgu” (the instrument closest to the heart). Any melody played on it makes the strings of the heart vibrate. Because this is the sound that the soul desires. Thus, the dutar is a weapon of sorrow in the hands of our women, a reflection of the soul that accompanies us to demonstrate an expression of sympathy.

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THE CONCEPT OF BAKHSHI AND BAKHSHI, THE FORMATION OF THE ART OF BAKHSHI

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Abstract

The purpose of the research: The art of bakhshi and the understanding of bakhshi, the historical formation of the arts of Bakhshi among the peoples of Central Asia and the development of performing traditions of the Bakhshi school.

Research methods: In the course of the research, Karakalpak was created mainly based on oral information and information from old performance tapes of bakhshi and jirov by representatives of the art of bakhshi. The historical chronological data was used today by professors who conducted research in this field.

Research results: In the course of researching the history of great Bakhshi and Jirov, we can understand what the teacher-disciple paid attention to during the study of the basis of the works of art created by them reaching today.

Practical application: During the research, the handwritten works of representatives of the art of karakalpak giving and pawning, records of songs performed by them were listened to, if possible, they were used for research.

Keywords: Bakhshi art, school of performing arts, dutor, folklore, epic, history

Introduction

The basis of the theme and its actuality: The art of bakhshi, embodying the national identity, ancient history and language of our people, their way of life, traditions and customs, recognized as an integral part of universal human culture, has been passed down through the centuries thanks to the selfless work and creative thinking of our famous bakhshi poets and folklorists. Among the Turkic peoples, the storytellers of the dastan were known in ancient times as the Uzan (stream, leading, wise poet) (Jirmunskiy V. M., 1962). The Uzan (stream) were Oghuz storytellers

and singers who played the gopuz to accompany their stories and had a special spiritual influence among the Oghuz. The famous Uzan monuments also include the Oghuz heroic epic "The Book of Grandfather Korkut" (in this epic, the bakhshi is called "Uzan") (Paksoy H. B). Also, the ruins performed the legends from "Oguz-name" accompanied by a gopuz, (OGHUZ-NAMA. 1995) an epic monument about the legendary lineage of the Oghuz Turks and their legendary descendant Oghuz-Kagan. Such streams as Deda Korkut, Dada Abbas, Dede Yodigyor, Dada Gasim, Dede Kerem are known in history (the word

“dede” means “spiritual father” in Oghuz) (Baghirova Sanubar, 2008). In the 17th century, Uzans finally left the historical field for a number of reasons. The reason for this is the strengthening of the influence of Islam and its ideology in the Turkic-Oguz society. In a sense, the historical rivalry between the venerable Deda Yodigar and the young ashug Dirili Gurbani, which took place in the 16th century in Ganj and led to the ashug’s victory, can be seen as a symbol of this shift. The legacy of the ancient art of the river laid the common foundation for the art of Uzbek, Turkish, Azerbaijani, Turkmen, Kazakh, Kyrgyz, Karakalpak, Uyghur, and folk singers.

In Azerbaijan, the channels (other names – shuara, dede, yanshag, etc.) were predecessors of the ashug. Ashug (ashik) (Azerb. Ashik, arm. Աշուղ [ashugh], pers. عاشیق [ashiq]) (Bolshoy sovetskoy enciklopedii 1990) is an Azerbaijani folk singer-poet (Abasova E. A. 1973) and Armenian (Vardanyan L. M., Sarkisyan A. E., Sarkisyan G. G., 2012) as well as other Caucasian peoples. The word “ashugh” is Arabic and first appeared in literature in the 15th century, replacing ancient terms: Armenian – gusan. In Azerbaijani music tradition, ashug is accompanied by sazda, as well as balaban and daf music (Koskoff Ellen. 2008), tar in Armenian, and komancha (OZAN 1995). The term “stream” was used to refer to singers who accompanied the troops during the Seljuk period. Anatolian, a 15th-century Turkish poet, called himself “Ozan.” In the Turkmen language, the term is archaic, replaced by the word bakhshi (famous poet) (Taxmasib M. G., 1965). Bakhshi (Turk-Bagsh, Uzbek-bakhshi, Karakalpak-baksi, Kazakh-baksi, Kyrgyz-bakchi) is a folk singer, folklore performer among the Turkic peoples of Central Asia, usually performing on holidays.

An integral part of the bakhshi is the dutar, a stringed musical instrument with a long neck, two strings or a nylon string, and a pear-shaped resonator.

Almost all the bakhshi of Central Asia were guardians of folk music and folklore traditions, as well as distributors of classical works. Mahmud Kashgari expresses the concept of “jirov” as follows: “Jirov is a poet, a musician who writes poetry, a wise elder.” The most beloved genre sung by the Zhirovs is the Tolgov (Tolgov – to think, to think) (Jirmunskiy V. M., 1962).

The object and subject of the theme:

According to some Turkologists (A. Nabiev, V. Radlov, M. Takhmasib), the main root of the words “Oshik” and “Ashula” (Oshila – eat, digest) is one, and the ancient Turkic word “Osh” means to digest, digest, (his thoughts, goals, desires), absorb, saturate his psyche (U.M.E. II jild. T., 2001). Bakhshi is a Mongolian and Buryat bakhsha, a teacher-bakhshi, a Sanskrit qalandar, dervish, teacher, enlightener (Fitrat A., 1993). In our opinion, the meanings of the word “bakhshi” enlightener, teacher are more in harmony with the above-described expression “oshik,” that is, to digest (his thoughts, goals, desires), to absorb, to saturate his psyche, than the Arabic meanings of “oshik-sevovchi,” “sevguvchi.” According to Professor A. Fitrat: “The oldest words of Turkish music that we have are the words of bakhshi, ozan, kobiz.” The meaning of the word “bakhshi” is “people’s poet,” “instrumentalist.” There are poets and musicians among the people who play the Kumbis or Dombra and read epics, and we call them Bakhshi. However, in the time of Navoi, this word was used in the Uyghur sense of a scribe. According to a quote from Kopirlizada’s “Zich Ilkhon,” “Bahshi say that they pray three days a month on a diet and eat certain foods.” Therefore, they are used in the sense of different diviners and saints” (Timofeev L. I., Turaev S. V., 1974). In the Kazakhs, the term “bakhshi” also refers to a folk physician. In ancient times, Kazakh bards called spirits by playing the kobiz. Akin (Kazakh: акын, Kyrgyz: акын) is a poet-improviser, poet and singer among the Turkic-speaking peoples of Central Asia, particularly among the Kazakhs and Kyrgyz. There are similar folk singers – jirshi and ulenshi, but unlike akins, they are not the creators of the work, but the performers.

The aim and duties of the theme

Akins sing a song to the sound of three- and two-string (dombra, kobuz) instruments on a stringed instrument. Akin often performs complete improvisation, reacting to certain events in society or the situation at national holidays, etc. During the competition, the Akins compete, alternately challenging each other in poetic form, or trying to arbitrarily choose a theme (Jirshi. 2005). Jirshi is a Kazakh folk singer and storyteller. Unlike

Akin and Zhyrau, Jirshi is not a creator of folk art, but a performer. In Jirshi's repertoire, heroism and social epic dominated. In addition, they performed dastans, short stories, and talgavs. The works were performed in the form of recitations accompanied by a qubiz or dombra. Jirshi improvised the text of the epic work either by heart or by preserving the plot basis. Among the people, the jirchis enjoyed the same popularity as the jirovs and akins. However, in the 19th century, performers of this type completely gave up their place to Akins (Matequbov B., 2009).

Conclusion

Based on the above evidence, folk medicine practitioners (parihan, shaman, fortune teller) were called bakhshi, and it is possible that after the 14th-15th centuries, this term was used as a dastan-singer. The following miniature on Sharafiddin Ali Yazdi's work "Zafarname" is called "Amir Timur's Guizatz campaign against the infidels of Karabakh" (Lutfiy. 1960). It depicts the image of a bakhshi holding a dom-

Baxshili el botir el.
Mullali el qo'rqoq el.
Yoki Maxtimqulining:

Proverbs and poems, such as "Mulla and dust galls," confirm our opinion above. The term "bakhshi" is still used in northern Uzbekistan and Turkmenistan as a singer and singer. Goyanda – Persian – singer. Turkmens have the term "shigir", but its difference from "bakhshi" is that he not only performed the melodies of the songs he memorized, but also wrote poetry himself (badihaguy poetic).

"Bakhshi" can only perform works learned from bakhshi. On the second Sunday of September, the Day of Turkmen Bakhshi is celebrated in Turkmenistan (Magtinguli. 1955). In the "Baburnama," it is said: "The musicians played music, and the singers

bra in front of the Sahibkiran's horse. It is no wonder that this bakhshi Timur is singing the epic "Sahibkiran," which describes the heroic campaigns of our grandfather. This is also evidenced by the fact that in Lutfi's epic "Gul and Navruz": Yanadur o'xshatdim bir yaxshilardin, Mongol savtin bilgan baxshilardin[18] -he cites baxshilar among those who know savt, melody and song. Under the strong influence of Islam, such holy bards, fairies, and fortune tellers began to give up their positions to mullahs over time. Because their views, ideology, and place among the people are unique. That is, they were both in the same religion and had different ideas and different views, although they did not deny each other. In particular, while the mullahs preached that one cannot deny the "fate of the past," the bards created in a rebellious spirit.

As proof of this, proverbs and poems expressing such views are still found among the dastanists of southern Uzbekistan, for example:

Davlat ela galar bo'lsa,
Boshdan – burun o'zan galar.
Davlat eldan getar bo'lsa,

sang a melody." This phrase is still used in Khorezm to refer to singers. M. Auezov divides Kyrgyz Manas into two types.

The first is Jamokchi (jamok – fairy tale, story), an improviser who fully understands the epic. The second is Jirchi (jir – jir, song), singers who recite excerpts from dastans by heart. In addition, Saki, Yuzboshi, and women storytellers were called Kiz Bakhshi, Khalfa, and other names.

In most Turkic peoples, the term "bakhshi" comes from the meanings of shaman, parikhan, fortune-teller, Uyghur writer, secretary, who engaged in folk medicine, and later in northern Uzbekistan, it was accepted as a singer – a singer.

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Section 3. Theatre

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INTERPRETATION OF NATIONAL AND UNIVERSAL THEMES IN UZBEK BALLET ART

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Abstract

The purpose of the research. This article examines how global socially significant problems are solved and embodied in Uzbek ballets.

Research methods. The dissertation used research methods such as retrospective analysis, artistic analysis, comparative analysis, content analysis, analysis and synthesis.

Research result. The results of the study are as follows: the artistic process in the ballet format is studied and its problems are identified; it is reasonable, justified that, although the librettos of many performances are based on the artistic works of writers of different nationalities, they, having enriched the national ballet art, contributed to the development and mutual enrichment of multinational choreography of the world.

Practical application. The practical significance of the results of the investigation is included in the fact that it can be used by the Ministry of Culture of the Republic of Uzbekistan, the theaters of Uzbekistan, the TV channel UzMTRK for the creation of programs and commercial programs, designed for the audience of amateur theater, and the practical activity of artists who are trained in the investigation of contemporary Uzbek ballet.

Keywords: *ballet, art, national character, universal themes, works of multinational literature.*

Introduction

Art itself is a powerful tool for bringing peoples closer together, since it has unlimited opportunities for understanding the psyche of people. The development of national art is closely related to the deep comprehension of the national character. The national character is formed under the influence of the features of the historical development

of the nation, its economic system, culture of life, customs and traditions, geographical environment. Features of the national character, its psyche are manifested specifically, mainly in emotional and motor reactions to events and phenomena of the objective world. The national mental warehouse is very stable. But the environment also actively acts on the mental warehouse of the na-

tion. It is influenced not only by traditions and customs, but also by new phenomena, and modern life, not only the historical past of the people, but also its role in the modern world. This pattern reflects the emergence of new national traits.

New features are combined with traditional ones, forming a special alloy subject to change. Constant and wide communication leads to the fact that peoples get to know each other more deeply and begin to understand each other better, at the same time actively influencing each other, including the unique manner of each people to see and understand the world. This process of interrelations between the national and the universal also took place in the art of choreography. Over a relatively short historical period – eight to nine decades, the formation and development of the ballet theater in the republics took place, the process of development and mutual enrichment of multinational choreography took place. From the repertoire of the ballet theater, I would like to dwell on two performances in which the national theme reaches a broad sound, generalization and develops into a universal one. Here we can see interest and respect for foreign material, the desire to discover its deep features, unique features that make the phenomenon of art universally interesting and important.

Materials and methods

Ballet went beyond the dominant love theme, turned to social themes, reached out to heroism and pathos, invaded the surrounding life. And, naturally, ballet turned to literary works. Ballet artists turned to the work of the People's Poet of Dagestan Rasul Gamzatov, their attention was drawn to his poem "Mountain Woman". In "Mountain Woman", today dramatically collides with yesterday. In Dagestan, in the mountains, the laws of adat are still strong. And so, the mountain woman – Asiyat, a schoolgirl of yesterday, rebels against age-old customs, the bitter lot of a mountain woman, she challenges the old world and wants to break out of it, even at the cost of her life. The music for the ballet was written by Dagestani composer Murad Kazhlayev. The music is very picturesque in its national flavor, has a bright dramatic quality, deep symphonic development, and inventive,

original instrumentation. The score was based on the national melodies of various peoples of Dagestan, and there are more than forty of them in Dagestan. The ballet "Goryanka" received its life on the stage of the Kirov (now Mariinsky) Opera and Ballet Theatre, staged by choreographer Oleg Vinogradov (Vinogradov O., 1974). The fate of the mountain woman was close and understandable to the fate of women of Central Asia and therefore, it is no coincidence that the ballet "Goryanka" received its second birth on the stage of the Samarkand Opera and Ballet Theatre.

The production of this ballet was carried out by the choreographer Inna Gorlina. The conductor was Nikolay Kylchik, the artist – Davron Safoyev. Performers: Asiyat – S. Kuvatova, Osman – P. Filippovsky, Yusup – A. Gevorgyan, Ali – I. Zuyev, Salman – Yu. Kulov. Such a multinational production group. Preparing for the production of this ballet, the choreographer went to Dagestan twice, met and talked with the authors R. Gamzatov and M. Kazhlaev. She studied the dance art of Dagestan, got acquainted with the ethnography of this harsh land, with its life, with the art of crafts for which Dagestan is so famous, met with people who tried with all the generosity of their souls to share, to tell about the most interesting, beautiful, typical sides of their lives, their traditions. They were proud that their life, their Dagestan was of great interest to both Russia and Uzbekistan, which was close in its traditions and customs. In Dagestan, I. Gorlina studied folklore, searching for specific ballet images in it, trying to take characters, intonations, and folk dance styles from life and transform them into theatrical dance forms. The success of the performance was the image of Osman. Osman is a seemingly modern man, but lives according to the laws of the past.

This national character is revealed in a plastic, dynamic manner. The choreographer and the performer P. Filippovsky tried to find precise national features: one turn of the head, his quick and sharp glance, Osman's walks, his stops, his poses, and his swift jumps, when he, like a bird of prey, flew into the air and suddenly fell. This highlander is hot and courageous, proud and quick-tempered. He fanatically craved self-affirmation, to rise above himself. And Osman is not alone in his views, this is proven by

the stunning wedding scenes with the divertissement of national dances. The national dances here are not just a divertissement, they carry a semantic and emotional load, they build up an atmosphere of violence against human dignity and lead to the culmination of the act, when Asiyat challenges the old laws – in front of the entire village, she tears off her wedding decoration, throws it at Osman's feet and runs away from her wedding... The greatest difficulty was the characterization of the heroine. She is all in the future, that is, the type of person that was formed in the new Dagestan. She wants to bring the joy of a new life to the mountains, so that women can straighten up, straighten up, become people, get a profession and knowledge – this is what Asiyat's dreams and aspirations are aimed at, this is what she fights for. But the "laws of adat" are harsh, the laws of the mountains: revenge, "only blood will wash away your shame" and Osman could not rise above these wild laws, he kills Asiyat. And Asiyat, with her dreams and desire for a new life, is today, it cannot be killed, because it is also tomorrow.

The national in a performance is not a simple transfer of customs and rituals to the stage, but the revelation of the inner world of the heroes, their national character. Thus, we see that national originality is inherent in both the content and form of the work. Therefore, to understand, to capture, to convey in an artistic image the miracle of the manifestation of the individuality of the national character is the task of true art. And only by preserving national uniqueness, art becomes generally understandable, generally significant, universal. The reflection of the national in art moves, changes, like life itself, influencing these processes. Often, dramaturgy is a vulnerable link in ballet. But good, highly artistic dramaturgy endows ballet with realism of the interpretation of events, saturates human destinies with social meaning, glorifies heroes. It creates the prerequisites for the multi-linearity of action and the display of characters in motion. And again, the ballet theater draws themes from literature. And this was confirmed by the work of the Kyrgyz Opera and Ballet Theatre, the ballet-oratorio "Mother's Field" based on the story by Chingiz Aytmatov (Aytmatov Ch., 1983).

Result and discussion

Ch. Aytmatov's prose is related to ballet by the enormous power of generalization that is present in his works, and ballet, perhaps the most conventional genre, also strives for generalizations, avoiding detail and trifles. Plastic images, like musical ones, are of a generalized nature. To embody new themes and images, to embody new, modern content, new forms are also necessary. And, probably, that is why the authors of the ballet-oratorio "Mother's Field" felt cramped within the framework of one genre and in order to develop Ch. Aytmatov's canvas in an epic plan, they resorted to synthesis and created a new genre – ballet-oratorio. And it turned out to be a successful alloy: dance, vocals, words. The ballet-oratorio "Mother's Field" was created to the music of the Kyrgyz composer and conductor K. Moldobasanov. Staged by choreographer Uran Sarbagishev, designed by artist N. Zolotarev. The theme of "Mother's Field" – the theme of the feat of a person who goes to any deprivation and sacrifice in the name of saving the Motherland, in the name of saving Life – sounded "at the top of his voice". The entire ballet is a hymn to a woman – a worker, whose courage and military feat helped the Victory. Therefore, the life of a Kyrgyz woman, Mother, appears as if human life itself with all its dramatic contrasts, with all its complexity and eternal beauty, it is close and understandable to people.

The talent of Ch. Aytmatov is characterized by some piercing all-encompassing force; this property of talent has been preserved in the ballet; among the characters of the performance are not only people – heroes, but also the Milky Way and the Earth itself. Each act begins with a meeting and conversation between the grieving Mother – Tolgonai and Mother – Earth. Mother's Monologue: "Today is the day of remembrance and I must tell people about the time, and about you, my field, and about myself, and about our whole life, and about human destinies. To tell, without hiding anything and without adding anything ... Life has kneaded us all into one dough, tied us into one knot. And history is such that not everyone can understand it. You have to live through it, understand it with your soul. It is difficult to remember how much water has flowed under the bridge since then ... " This is

a performance of a heroic and patriotic nature. The fate of the ballet's heroes is deeply tragic. And the authors, having abandoned everyday details, tell about their heroes purely by dance means, giving them a musical and plastic characterization. The score by K. Moldobasanov is distinguished by dramatic richness, expressive colors of a modern orchestra are used diversely and widely. In the music of the ballet-oratorio one can sense the desire to go beyond narrow national boundaries and, in the clash of vividly contrasting themes, to embody generalized images of human tragedy and human happiness.

The choreographic solution of the performance is distinguished by the organic musicality of plastic speech. In the choreography of U. Sarbagishev – the search for new forms, methods of reflection and expression of the life of his contemporary on the stage. An important place in the ballet is occupied by crowd scenes. The image of the field, against the background of which the action of the ballet – oratorio takes place, dominates everything. High artistic generalization is achieved by the dance scene “Harvest”. Another of the strongest scenes in terms of emotional sound is “The Return of Soldiers from the Front”. Joyfully, reverently, women await their dear warriors. But only one soldier returns to their aul. Three sons of Tolgonai, her husband – all died, all remained on the battlefield. A terrible change of feelings occurs – from joyful hopes to the ominous obviousness of the grief of loss. The corps de ballet conveys this inescapable grief with the tragic expressiveness of human hands, faces, the whole body.

And this single soldier, in a fiery, courageous monologue, addresses women and calls them to a life in which peace, happiness, and love will return... Through all the tragic twists and turns, the play moves toward a courageous, optimistic ending.

Conclusion

The content of these ballets is not only experience and mood, but also serious reflection, diversity of human characters in their mutual clashes and struggle. 1) The example of these two performances “Mountain Girl” and “Mother’s Field”, created by different national ballet theaters, shows the interest of ballet art in revealing socially significant topics, interest in foreign material. And choreography is one of the most international types of art, since there is no language barrier and the language of dance is truly a universal language. 2) It is necessary to note how much novelty and creative joy was brought to the choreographic stage by modern high-quality, truly artistic literature, such as the poetry of R. Gamzatov and the prose of Ch. Aytmatov, enriching not only the national ballet art, but also the whole ballet as a whole. 3) In these performances, there is a desire to comprehend the depth of the national character, its worldview, its perception of the world, and a desire to convey its features both in themes and in images. A careful attitude to national choreography, combined with high professionalism, in mastering the school of academic classical dance, can raise ballet to a higher level of universally interesting, universal in spirit art.

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Section 4. Theory and history of art

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CENTERS OF SAMARKAND EMBROIDERY: GENERAL ASPECTS, DIFFERENCES, ARTISTIC FEATURES

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Abstract

Research Objective: The objective of this study is to investigate the embroidery of Samarkand from the 20th to the 21st centuries, re-evaluate certain aspects, and introduce previously unexplored information into academic discourse.

Research Methods: The primary research method involved examining documents and resolutions issued by the Government of Uzbekistan and the Cabinet of Ministers, which focus on artistic education and handicrafts. Comparative-analytical, historical-reconstruction, induction, and systematization methods were also applied.

Research Results: Gaps in the literature concerning Samarkand embroidery were substantiated through archival documents and sources from the Samarkand State Museum-Reserve (SDMQ). Proposals were made for the study of O. A. Sukhareva's work. The SDMQ embroidery collection, archival information, and scholarly documents were reviewed, and recommendations for systematizing them by schools and centers were provided. The study also shed light on the activities of several embroiderers who worked in Samarkand during the 20th and 21st centuries.

Practical Applications: The findings are valuable for the staff of the Samarkand State Museum-Reserve in systematizing and organizing the collection of Samarkand embroidery, as well as for revising scientific passports. The research is also crucial for current Samarkand embroiderers to maintain traditions while deciding on the creative directions they should pursue. It holds significant importance for art historians, field specialists, and for preparing lectures, educational materials, television programs, and media content on Samarkand embroidery.

Keywords: *Tanbur, suzani, bolinpush, skullcap, jiyak, tasma, kokma, "joynamaz", "suzana", "ruyjo", "takhmonpech", tulip, moon, sky, branch, bush, silk, velvet, transformation*

Introduction

XX century – Samarkand embroidery developed in a unique way. In the embroidery

centers such as Samarkand city, Urgut, Nurata, Payariq, Bulung'ur, Kattako'rg'on, various types of embroidered items were created.

Although large embroidery pieces were similar in content, small embroideries showed diversity. In large embroideries, a floral rosette was considered the main design, but its appearance varied across different regions.

The embroidery of Samarkand city is considered the main center. This is because, in the city during the 20th century, machine-made embroidery became popular alongside handmade embroidery, and as a result, many new types of popup embroidery were produced in the “Trud Zhenshchin” (Women’s Labor) artel. Embroiderers taught this craft to women in their homes, with the youngest students being seven years old. The first item embroidered by an apprentice was stored in a chest, and as their skills improved over the years, they would compare their early works with their later, more advanced creations.

The embroideries were sewn in various neighborhoods of the city, such as So’zangaron, Motrid, Bog’ishamol, Xayrabod, Xo’ja Zulmurod, and Kaftarxona. Mainly prayer mats (“joynamoz”), wall hangings (“so’zana”), pillow covers (“ro’yjo”), bedspreads (“bolinpo’sh”), and shelf covers (“taxmonpech”) were embroidered. In the early 20th century, the base fabric was often red, yellow, dark red, crimson, or brown, while in the second half of the century, off-white, beige, calico, and satin fabrics were commonly used. Dark red, black, and crimson silk and cotton threads were used for chain stitching, with techniques like “kanda khayol,” “chinda khayol,” and “yurma” (mainly for borders) being employed.

The main pattern in these embroideries was large rosettes featuring tulips, moons, palmettes, branches, and repeated motifs arranged in rows. The rosettes were surrounded by thick leafy circles and curled leaves. The outer edge had a flat ribbon-like appearance. This stitch is known as “ilmoq du tarafi,” a double-sided loop stitch.

In the embroidery technique, Samarkand embroiderers used the “chinda khayol” and “kanda khayol” stitches during the sewing process. These stitches create a relief layer on the fabric surface, giving the item a thick and solid appearance, which adds grandeur when displayed on a wall. The contrast of black and red threads enhances the festive atmosphere. The embroiderers connected the threads so precisely that no knots are visible on the

reverse side of the item. They would slightly unspool the threads and re-twist them together, achieving a seamless connection without knots. This style persisted until the late 20th century, maintaining the philosophical themes of the sun, moon, goodness, and the continuity of life.

In the first half of the 20th century, alongside handmade embroidery, machine embroidery products began to be produced in Samarkand, and this continued until the end of the century. Many items were sewn in the popup technique at the “Trud Zhenshchin” (Women’s Labor) factory. “In the 1920s, a process of transformation took place, where master craftsmen were united into production artels based on a new economic idea, changing the previous workshop principles under a new social and economic concept.”

Materials and methods

In 1932, the factory was established under the name “Artistic Carpet Factory” in Samarkand, and in 1960 it became the “Artistic Goods Factory.” Later that year, it was renamed the “Carpet-Artistic Goods Factory.” In 1961, the artistic-perfumery factory merged with the former “Culture” factory No. 1 to form the “Samarkand Artistic Carpet Factory.” Later, other perfumery artels in Samarkand and Qarshi were also merged into the factory. In 1960, the artel was converted into a factory. Initially, the artel started with only five workers, but over the years, more than 300 workers were employed in the embroidery workshop alone. At its inception, it focused on producing embroidery products. The sewing machines used were popup machines No. 22, No. 27, and No. 97, with Kyiv machines and thread sizes of No. 40 and No. 50.

For example, in 1960, the factory had divisions for embroidery, stitching, machine embroidery, and the production of headwear. Among the workers were girls as young as 15 years old. The average salary ranged from 50 to 70 rubles. This artel employed skilled draftsmen and seamstresses, including sisters Radjabova, artist Z. M. Kovalevskaya, Sh. Shukurova, I. Jamilova, and the renowned seamstress Dodar Mavlonova. Abdulaziz Ikromov, who had moved from Margilan to Samarkand, also worked there. Embroideries were created not only by machine but also

by hand. For instance, portraits embroidered by Fazilat Saydaliyeva were crafted using the printing technique on silk fabric, showcasing a high level of skill with various shades of mulina threads. The sketches prepared for hats by artist Zinayida Kovalevskaya were also noted for their rich imagery and vibrant colors.

Large embroideries featured black, red, and blue silk, as well as fabrics from the Duchaba factory, with medium-sized and tiny rosettes, while items made in the popup technique utilized yellow, light blue, white, and light purple threads, giving them a unique appearance. In short, the combination of hand embroidery and Nurata embroidery traditions is reflected in the artel's works.

We can observe this contrast in the embroidery of Samarkand and Tashkent, as well as in the Russian ceramics of world applied arts. The "Trud Zhenshchin" artel in Samarkand began its activities in the first half of the 20th century, and since Uzbekistan was part of the Soviet Union during that time, the style of Uzbek embroidery with a dark background resembles Russian ceramics. Here, the embroiderers' skills and the stylized depictions of flowers and leaves reflect national characteristics. This phenomenon can be described as the influence of folk art across different nations. One of the founders of famous Russian national shawls, Labzik, initially depicted Asian patterns in his shawls.

Today, the artel operates under the name "Aziza." It produces various mattresses, bed linens, special garments, and knitted products for Uzbekistan and abroad. Saida Jo'rayeva, the factory manager who recalls her youth, emphasizes that Samarkand's popup embroideries stand out for their colors and delicacy, as well as for the harmonious structure of their patterns and colors.

In the center of Samarkand, until the 1950s, items like money bags and hats were common, after which decorative tablecloths and belts became more prominent. The products of the "Trud Zhenshchin" artel included decorative embroidery for women's and men's clothing, tablecloths, square-shaped pillows, and belts. We saw various poetic inscriptions and wishes embroidered on hand-stitched wall hangings and hats. Machine-made popup embroidery primarily featured slogans and congratulatory messages intended for

celebrations and anniversaries, which we can consider reflections of the ideological views of their time.

One notable factory product was a belt made in 1970, measuring 98 × 98 cm, embroidered on brown silk. The item's edge featured a geometric design, and in one corner, the phrase "Самарқанд 2500" ("Samarkand 2500") was stitched in yellow thread using the Cyrillic alphabet. Below the inscription, a pattern of green leaves was embroidered, and above the text, a depiction of an archway with architectural elements was illustrated in blue thread.

From the end of the 20th century to today, decorative national headdresses in the beadwork style for brides, veils (bride's shawls), and bridal ensembles (dresses, wraps, coats) demonstrate that computer embroidery and beadwork were maximally utilized in popup-style items. This development significantly advanced Samarkand's clothing and small embroidery styles by the late 20th century. By the 1980s, the composition of bridal items began to include gold embroidery elements. These included circular hats, long gowns with bell-shaped skirts, bell-shaped wraps, and gold-embroidered shoes. Craftspeople taught this art to young girls in their homes.

To achieve the most developed form of hand embroidery, the "qoqma" (a type of embroidery) became fashionable among women in everyday clothing and festive dresses. By the late 20th century, sizes 10, 14, 16, 18, and 21 emerged (these are explained by the corresponding sizes). The qoqmas made from black cotton thread, with 10, 14, 16, and up to 25 rows of thickness, became popular. They often featured rose patterns, flowers, and inscriptions like "BAKHT" (Happiness) and "BAKHTLI BO'LING" (Be Happy), crafted in various colored threads using the zar and iroqi techniques.

In both local Tajik and Uzbek cultures, it became essential for women's clothing to include qoqma embroidery. Women whose husbands had passed away were expected to wear items without qoqma. For this reason, it was considered a must-have for everyone from seven-year-old girls to elderly women, which created an economic benefit for the embroiderers. This trend continued until 2017–2018, after which machine-made em-

broideries – imported from factories in China and Iran – began to replace them. These were cheaper, offered a variety of designs and colors, and were convenient (they wouldn't bleed when washed).

In the second half of the 20th century, embroiderers in the districts of Bulungur, Jomboy, and Qo'shrobood worked from their homes, often gathering in one household to embroider together. In this environment, they compared their work, analyzed it, and exchanged ideas about thread color selection. Small embroideries were primarily made for large and small pillows and square cushions. These items were produced in the local embroiderers' homes and then sold at district or Urgut markets.

In the 1970s and 1980s, the embroiderers transported raw materials from the city center. They brought satin (las) fabric from the area near Registan Square in Samarkand. The threads they used came in various colors from factories. Pillow makers sold a pair of large and small pillows for 5 rubles, purchasing satin for 1 ruble and 10 kopecks per meter, taking orders for up to 100 pairs of cushions. While ancient patterns were gradually replaced by flowers and doves, the "qo'ch-qorak" (ram) pattern still persisted. The base fabric was colorful, and even shiny disco fabric was embroidered. However, the production of these large cushions is slowly declining, primarily due to a lack of demand in rural and district life. By the end of the 20th century, the price for a pair of these pillows reached 80,000 to 120,000 soums, while the smaller ones were priced between 6,000 and 10,000 soums for drawing.

The term "sozana" in popular language has become synonymous with "kashta" (embroidery). When people say "kashta," they primarily refer to large items meant to be hung on walls. The item "zardevol" is understood by the term "manglayqosh." However, the embroidery of lace with white thread and the attachment of pistons and various glass beads to them hold particular significance. In sozanas embroidered on red fabric, large rosettes now take the shape of flowers. The symbolic patterns have transformed into representations of real flowers. Bright colors are used in them, and symbolic concepts in folk art have turned into realistic images.

A distinctive center differing from Samarkand embroidery is Kattakurgan. Mostly, embroiderers from the town of Payshamba created many embroidered items. In the second half of the 20th century, Kattakurgan's large embroideries, such as sozanas and prayer rugs, were sewn on shiny satin fabric, taffeta, blue satin, and silk. These were notable for their small patterns in chain stitch embroidery. The tiny white flowers on the blue fabric could be compared to the sky and stars. The rosette pattern often had the appearance of a flower, with the flower consisting of three or four layers of colors. The thread colors were bright and varied, made from silk and synthetic fibers. The border section's patterns were the same size as those in the center, and the clarity and uniformity of the patterns demonstrated the skill of the designers. The edges of the items were always finished with a ribbon, which the embroiderers themselves would weave. The ribbon, 2 cm wide, was woven from black cotton thread by the embroiderers and then embroidered with a pattern using silk thread in the Iroqi technique. Some featured ancient "S"-shaped patterns, and at times, the ends of these were finished with arrow-like shapes.

In dishes such as plates, cups, and vases, one can observe motifs from the art of Afrosiyob pottery – patterns formed by the interconnection of "S"-shaped elements, generalized depictions of the sun, horns resembling the curled shapes of mountain goats, and the animal kingdom alongside the shapes and volumes of the vessels, reminiscent of ancient art. However, these are now used more for fashion and have lost their primary decorative function. Kattakurgan patterns are less dense on the fabric surface compared to Samarkand embroidery. Though the flowers are sparser, the stitching and pattern details are more precise.

Result and discussion

Nurata has long been recognized for its garden-like embroidered designs, which are notable not only in Uzbekistan but also in the global decorative arts. Nurata embroiderers maintained ancient patterns and techniques in their creations. "By the 19th century, a distinctive style of embroidery had emerged in Nurata. Nurata embroideries had specific

features and were adorned with bouquets of flowers. However, these bouquets did not densely cover the white background of the fabric. Nurata embroidery held a leading position in Uzbekistan's artistic embroidery in terms of the richness and variety of floral motifs. Often, Islamic-style patterns were enlivened with images of birds. Sometimes, in less noticeable areas, stylized depictions of animals and humans served as decorative elements. A closed composition, with an eight-pointed star at the center and four large bouquets in the corners of the central field, was the most common design. This type of composition was called 'chor shox-yak moh,' meaning 'four branches – one moon.' The remaining patterns were placed in the spaces between the main flowers. Another type of pattern was the diamond-shaped net-like design, which was formed from toothed leaves (known as 'Toba doni,' a lattice pattern). The ends of this pattern were filled with images of branches, flowers, clusters of flowers, birds, and animals."

Takyapo'sh is an embroidered headscarf made from tricot (a knitted fabric) in a close white shade. The lining is a red fabric with yellow and black stripes. The main fabric features patterns of tanobaki, tulips, and a lattice design. The tulips, which stand upright, are outlined in green with white borders, and we see lattice flowers as well as rosettes in the shape of tulips. The central area contains an "albasti bodom" design, with the tip of the almond depicted in an open green hue and outlined in black thread. These designs are positioned in each corner of the takyapo'sh. In the center, there is a large green rosette surrounded by green leaves, with small rosettes filling the empty spaces. Three eye-like patterns in green are encircled by a wavy shape. The delicate border is outlined in black and dark red threads, with white and yellow patterns interspersed. The embroidery is done using a printing technique, with the edges sewn with an overlock stitch. The threads used are made of both natural and synthetic silk. Notably, the embroiderers from Nurata do not use a filler in the edges of their large embroideries.

In Nurata's fine embroidery, we find embroidered headscarves, wedding dresses for brides, nimchas, rectangular pillows, belts, and shawls. Today, they also create various

modern items such as bags, women's wallets, and cases for items. Nurata's fine embroidery has retained its ancient motifs, including qalmpir, almonds, eye patterns, and flower depictions, up to the end of the 20th century, and these designs now look very rich.

Nurata embroidery has its own style, characterized by a method where the fabric is stretched tightly on a loom. Colorful threads are then embroidered over drawn designs, and once the item is finished, the fabric is released from tension, causing the embroidered flowers and images to pop out. This enhances the artistic quality of the item. In Nurata, every woman, girl, and bride is expected to know how to embroider, which contributes to their livelihood. The embroidery process, with 1 cm requiring 50 or 100 stitches, demands great patience and endurance from the embroiderers. By the end of the 20th century, the patterns depicted on women's bags changed, yet the stitching methods remained rooted in ancient traditions.

Modern rectangular bags feature contemporary artistic representations, including images of women with hats and cats. In contrast, older designs depict stylized representations of peacocks, doves, and deer, which have now expanded to include more realistic and decorative elements.

In the Payariq district, embroiderers have their own distinctive creativity. They produce large embroideries, including prayer rugs, sozanalar, tablecloths, and zardevors (decorative wall hangings). The main materials used are red, yellow, and green satin fabrics. The patterns from the early 20th century are preserved in zardevors and sozanalar. For example, the use of black leaf-like designs and rosettes is characteristic. The edges of these items are reinforced with a 5 cm thick black satin band, with a fine "janona" stitch applied over the top. This method was present in Samarkand embroidery at the end of the 19th century. Hooks made from black satin are attached to the corners for hanging on walls, indicating that these items are designed specifically as interior decorations and not for other practical uses.

Urgut artisans have been continuously embroidering large textiles such as prayer rugs, sozanalar (wall hangings), bolinposh (ceremonial cloths), and ro'yjolar (decora-

tive panels). The ancient “teapot” motif is still preserved in their works. The patterns on the fabric are designed by other artisans known as chizmakashlar (designers). In the second half of the 20th century, Urgut’s embroidery showcased motifs similar to those of Samarkand, featuring white and yellow backgrounds with black outlines, a central brown rosette, and bright tulip designs. However, the black circles surrounding the rosettes in Urgut’s older examples are not as thick as those found in Samarkand. The embroidery techniques are highly skilled, with intricate leaf patterns included. The reverse side of the items is completely clean and free of any loose threads. The edges of the items are finished with a border. In Urgut, the borders are crafted separately by a specialized artisan known as a “tasmachi hunarmand.”

Conclusion

Overall, the embroiderers in Urgut create items that closely resemble the style of Samarkand, likely influenced by the proximity of Urgut to this city. Urgut embroiderers have passed their craft down to local women and girls, teaching them the trade within their households. Chizmakashlar are considered separate artisans who solely focus on drawing patterns. Notable chizmakashlar like Toshkandiy (whose real name is unknown), Obidaoy Nurmammedova, and Turdi-oy

primarily created designs for doppi (traditional caps).

In the first half of the 20th century, small embroideries included tea bags, headscarves, doppi, and takyapo’shs (embroidered headscarves). By the second half of the 20th century, this type of fine embroidery remained a part of Urgut’s cultural traditions. The appearance of the patterns continues to reflect the ancient styles. For wedding ceremonies, bolinposh, sozanalar, and prayer rugs are essential components of the bride and groom’s dowry.

In general, the 20th century saw the development of Samarkand embroidery based on ancient traditions and the demands of modern times. The art of embroidery thrived in Samarkand and other regions such as Nurota, Urgut, Payariq, Kattaqo’rg’on, Jomboy, and Bulung’ur. During the 1970s, numerous embroidered pieces with written motifs began to appear. The large embroideries in Nurota, Urgut, and Samarkand preserved and enriched ancient traditions. Although the patterns and items varied, they maintained a unity that ensured the continuity of the art of embroidery. By the end of the 20th century, the production was largely driven by the demands of foreign tourists and local residents. Fine embroidery experienced significant growth during this time. The types of items and patterns began to promote modern meanings rather than just traditional customs.

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COSTUME AS VISUAL EXPRESSION IN UZBEK CINEMA (1920–1980)

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Abstract

This article specifically examines the role of costume in the development of Uzbek cinema from 1920 to 1980. Initially, costumes borrowed elements from traditional clothing. Under socialist ideology's influence, they became more unified. Later, the history of costume in Uzbek cinema saw a return to traditional elements, now mixed with innovative design solutions. The article emphasizes that costume is not merely an element of clothing but a powerful storytelling tool capable of conveying history, traditions, and national identity. Studying costumes in Uzbek cinema opens promising areas for exploring cultural heritage and cinematography evolution.

Keywords: *Uzbek cinema, costume, film image, cultural values, social changes, traditions, identity, national heritage*

Introduction

Costume is crucial in creating cinematic images, helping actors embody characters and convey emotions, traits, and status. In the context of Uzbek cinema, the role of costume becomes especially significant, given the richness of cultural traditions and historical aspects of Uzbekistan, as well as the numerous social and cultural changes occurring within a relatively short period. Analyzing costume evolution in cinema reveals transformations in social norms, fashion trends, gender roles, and other life aspects. The study of costumes in cinematography intersects various disciplines such as fashion history, art history, cultural studies, sociology, psychology, cinematography, and contributes to each field's development (Ganieva E. R., 2021).

A costume in a movie is not just the clothes actors wear on set. It serves as a powerful tool for creating images, helping to convey the temporal and socio-cultural identity of the character, his characteristic features, status in society, and even mood. The costume can be used to enhance the drama of the scene, emphasize the film's theme, or even to create the atmosphere of a certain era or place.

Uzbek cinema is a unique phenomenon reflecting the rich heritage of culture and history of this country. The desire to preserve and promote traditional values, combined with innovations and modern trends, make Uzbek films interesting and significant for the cinematic world.

The cultural context plays a key role in the formation of Uzbek cinema. Uzbekistan, with its ancient history, rich culture, and national

traditions, is a source of inspiration for many Uzbek directors and screenwriters. The influence of traditional Uzbek art, such as folk tales, music, dance, and crafts, is evident in various aspects of Uzbek cinema, including the choice of plots, the characters, and, of course, their costumes.

The first steps: films of the 1920s and 1930s

The history of Uzbek cinematography begins on February 13, 1924, with the establishment of the Russian-Bukharian partnership “Bukhino” (“Bukhfilm”) in Bukhara,

enabling the staging of a number of oriental legends. The first film released by the partnership, “The Minaret of Death”, was shot on a grand scale – featuring luxurious props, rich interiors, traditional oriental clothes, and jewelry (Figure 1). The film divided society into furious critics and those who enjoyed watching the film at the box office. Despite the ambiguous reception of the first film in early Soviet society, in 1926, the film was sold to Finland. This was followed by a series of equally ambiguous feature films such as “Bandit”, “Duel of the Gods”, “House of Hate”, “Muslim Woman” (Figure 2).

Figure 1. *A frame from the film “The Minaret of Death”*



Figure 2. *A frame from the movie “Muslim Woman”*



In 1925, the “Uzbekgoskino” (“Uzbek state film”) trust was organized, and the “Sharq Yulduzi” (“The Star of the East”) film factory was opened, which later in 1958 became the “Uzbekfilm” film studio (Krasina O. 2020). The first films of the “Uzbekgoskino” trust were documentary, popular science-oriented, and covered the problems of the region, such as “Pakhta-Aral”, “Chadra”, “Second Wife” (Khan O. V., 2021).

From 1920 to 1930, Uzbek cinema was just emerging, and the costumes in early films often reflected traditional elements of the national Uzbek costume. These costumes were inspired by folk clothes that had deep

roots in the culture and history of Uzbekistan. They were distinguished by bright colors, embroidery, and patterns characteristic of the national style.

Early Uzbek film directors and costume designers carefully studied and adapted traditional costume elements for use in cinema. They sought to preserve authenticity and national character while adapting them to the demands of the cinematic environment. This made it possible to create costumes that were not only colorful and unique but also effectively conveyed the characters’ personalities and moods.

Socialist Realism and costumes of the 1930s and 1950s

With the advent of Soviet power in Uzbekistan, a period began when costumes in Uzbek cinema began to reflect the ideology of communism and socialist realism. The costumes became more unified and restrained, reflecting the ideals of equality and collectivism promoted by the Soviet regime.

As can be seen from the footage in the film “Klych” (“Saber”) (1934) in Figure 3,

the costumes of the characters have become an obvious tool for conveying socio-political changes. At this time, cinema became a means of propaganda, and costumes were often used to emphasize the ideological attitudes of the characters. For example, the costumes of workers and peasants symbolized labor activity and a call to collectivism, while the costumes of government representatives reflected their status and authority.



Figure 3. Footage from the feature film “Klych”

Modernization period: 1960–1970

In the 1960s and 1970s, Uzbek cinema began to reflect changes in society and fashion trends (Melikuziev I. M., 2022). The costumes of the characters have become more

modern and stylish, reflecting the influence of Western fashion and new technologies in the textile industry. Clothing has become more Europeanized, using new materials and sewing techniques (Figure 4).



Figure 4. A frame from the film “The whole mahalla is talking about it” (“Mahallada duv duv gap”, 1960)

During this period, there were significant innovations in costume design, which played an important role in creating images. Directors and costume designers began experimenting with shapes, colors, and textures to emphasize the characters' personalities and convey the emotional depth of their images. This is

especially evident in the comedy "Where are you, my Zulfiya?" ("Yor-Yor", 1964), in which the main character had to travel all over Uzbekistan before he found the girl who struck his heart. The different characters of the numerous characters are subtly played out by costumes and accessories (Figure 5).

Figure 5. Footage from the movie "Where are you, my Zulfiya?"



The Search for identity: the 1980s

In the 1980s, Uzbek cinema was going through a period of searching for identity, and costumes in films began to reflect this desire to take root in traditional values. Traditional elements of Uzbek national costume appeared in the characters' clothes, such as

embroidery, national patterns and color combinations, which helped to create authentic images. A striking example of such a return to tradition is the clothes of the characters in the film "Grandma the General" ("Suyunchi", 1982), Figure 6.

Figure 6. A frame from the movie "Grandma the General"



Simultaneously with the return to traditional costume elements, experiments with new styles and shapes also took place in the 1980s. Directors and designers used bold colors, non-standard styles and innovative tailoring techniques to create modern and original images that reflected the spirit of the times and the desire for innovation.

In modern Uzbek cinema, costumes continue to evolve and adapt to the changing demands and tastes of the audience. Development trends include a deeper study of the traditions and cultural heritage of Uzbekistan, as well as experiments with new materials, styles and forms (Mirrakhimova Sh. R., 2022).

Conclusions

Costume plays a pivotal role in Uzbek cinema's evolution, reflecting cultural and fashion trends, as well as social changes. From the first steps in cinema to modern experiments, the characters' clothes helped

to create images that not only reflected the characters' personalities but also conveyed the cultural values and identity of the Uzbek people. As a means of visual expression in creating images and conveying cultural values, the costume of a film character is a key element that helps the viewer immerse themselves in the world of the film and understand its context, emotions, and message.

There are many promising areas in the field of costume and cinematography research. This includes analyzing the influence of costume on the perception of characters and plots, studying the evolution of costume throughout the history of Uzbek cinema, and examining the role of costume in the formation of cultural identity and national pride. We believe that it is necessary to continue research in these areas, as their understanding serves as a powerful means of preserving history, traditions, and national identity.

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ANDIJAN POTTERY CENTRE AND THE CREATIVE WAY OF THE MASTERS

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Abstract

The purpose of the research. The article deals with the traditional artistic pottery of Uzbekistan, the history of the Andijan Pottery Center, one of the main centers of the Fergana Pottery School

Research methods: The article analyzes the genealogy of the master potters, the creative path, originality and artistic styles of the masters who are creating today.

Research results: As it is impossible to build the future without knowing the history, it is very important for the young generation to form their knowledge and skills about our spiritual heritage and masters and their masterpieces. This is discussed in the article.

Practical application: By studying and analyzing the work of the elderly masters and the last master Mirzabakhrom Abduvahobov

Keywords: *Andijan, Rishton, pottery, pattern motifs, alkaline glaze, master potter, potter, exhibition, khum, jug, date, damtovak, craftsman, apprentice*

Introduction

Andijan Pottery Center is one of the centers in our country that continues the traditions of Fergana traditional artistic pottery school. Andijan cannot be considered the main center, because the main center of the Fergana school is the Rishton center, and the reason for this is the small number of masters in Andijan and the influence of modern styles. Pottery is made here in blue, yellow-blue, and brown colors. In the motifs of Andijan pottery, chorbarg, gajak and belt motifs are worked in a monumental way. We can observe these patterns again in Gurumsaray and Khojand (Konibodom)

ceramics, and see that the motifs of the pattern are very similar.

Compared to Gurumsaray motifs, smaller and more elegant ornaments include belt, melon chetan, pillaki, charkhipalak, altar, almond, willow, tulip, seed, hand in hand, sun, pencil, norzana, apple tree, apple tree, knife, jug, comb patterns were widely used. Another center of the Ferghana school of pottery, Islamic and graphic patterns, bird, animal, fish, ram's horns and cow's eyes, or object motifs or painting motifs, such as Rishton ceramics, are hardly observed. Rhythmic ornaments and stamping technologies are mainly observed in patterning. The craftsmen of

Andijan use the white soil of this place as the main raw material. However, in order to strengthen the composition of the soil and to use it as a red angob, the pottery center adjacent to Andijan uses the red clay soil of Isfara, located in the territory of Tajikistan, and the red clay soil obtained from the foothills of the Sahoba mountain in Nougat district of Kyrgyzstan. This red soil contains iron and contributes to the hardening of ceramics. Master potters from Andijan are divided into two types according to the method of making items. Masters who made large-scale jugs were called potters, they were only engaged in making jugs, sometimes they worked with angob, but they did not work with glaze.

Craftsmen engaged in making household items and medium-sized plates and small dishes were called tavatki. Plates are mainly made with angob and glaze, damtovak, kosa, dugo, kosa, persimmon, charkh tavok, medium plate, small charkhi, nim charkhi, jug, water jug, milk jug, curdled, kosa, nimkosa, They made things like bolakosa, labburma, shakarobkosa, kuv.

The history of Andijan ceramics has not been fully studied by art historians and historians. It is not known when the inhabitants of this place began to practice pottery. In the middle of the 20th century, about 10 workshops were operating in the old city streets of Andijan city, Olintyn Kol streets, Kozagar streets and Kulol neighborhoods. Also, in the remote districts of Andijan, masters were engaged in pottery. Paytiq ceramics of Andijan were also famous. Grandmother Hokim, master of Gurumsaray, learned the secrets of pottery from these Paytiq masters. In the last century, the masters of Andijan region worked in the “Lenin”, “Red Flag”, “Red Uzbekistan”, “Red Star” Artels, among other pottery centers, and in the workshops organized under them.

But by the 1960s, when the head of state of the USSR N. S. Khrushchev came to the head of the state, as a result of his strict policy, all workshops and workshops were closed, and craftsmen who disobeyed the law were imprisoned. As a result, many potters were forced to quit their profession. Masters were involved in other types of forced labor, cotton picking and field work. But this situation did not last long. Due to the sharp decrease of

dishes in the markets and the high demand, by the 70s it was allowed to sell ceramic dishes at market stalls in remote districts and villages and to reorganize workshops. It was during this period that USSR artists and art historians became interested in researching the applied art of Central Asia. In particular, Karagodina, the head of the Central Asian branch of the Union of Artists of the USSR, regularly visited Andijan and ensured that the works of master potters participated in exhibitions in the countries of the Soviet Union and around the world. The workshops continued until 1995.

After the independence of our country, during the period of reconstruction, there was a period of crisis for the activity of potters. But the state took responsibility and helped the artisans. The craftsmen were initially members of the “Usto” association, and later, by 1997, they joined the “Hunarmand” association, and participated in exhibitions and trade fairs organized in our Republic and abroad, as well as in various competitions.

The potters were initially members of the “Union of the Art Production Combine”. All potters made their products on the basis of a state certificate, and the state paid wages to the craftsmen. Later, the freedom of private property allowed masters to freely create and trade.

Materials and methods

Derviz, an art critic who lived at the end of the last century, in his scientific research, wrote about several masters who lived here: the Khojiyurov brothers, M. Khaidarov (1940), Abduvahob Yunusov and his sons. left information. (Jadova L. A., 1974). The book “Artistic Pottery”, written on the basis of M. Rakhimov’s research and used as one of the main literatures in the history of pottery of Uzbekistan, contains information about about 30 masters of Andijan.

Kamolkhoja (1822–1902) was the most famous porcelain master of the 19th century.

Azimov Khalil (1838–1925) was a potter, a famous craftsman from Andijan.

Alimboy Khoja (1830–1900) was a master potter, and together with his son Kasim, a potter (1850–1920), he was engaged in making small items such as bowls and bowls.

Kurbankhoja-chinnisoz (born 1870) was a well-known master potter of his time

Ghaibboy-Kosagar (1871–1945) worked only by drawing patterns without using stamping technology to decorate the items.

A master tiler who lived at the end of the 19th century was engaged in making ceramics and tiles. He participated in the construction of the Juma Mosque in Andijan together with his fellow builder Tojiboy Isaqulov and decorated the mosque with tiles.

Isaqulov Tajiboy was a skilled master potter who lived in the late 19th and early 20th centuries. He made complex jugs of various shapes, duck jugs. The master Jora worked in the workshop of the tiler, in cooperation with the master.

Madaminov Madamin (1891) worked as an embroiderer at the Lenin Production Combine.

Several young masters also created works based on modern methods and techniques. Artikov Abdujabbor(1905), Artikov Abdusattor(1910), Ayubjon Kulol(1915), Zununov Madaminjon(1925), Kadirov Sadulla(1925), Mamadaliyev Turopboy(1930), Karaboyev Hashimjon(1931), Karaboyev Talibjon(1934), Abdusamat Yunusov (1910) potters are among them.

Master Yunusboy was born in the 19th century and died in 1937. The master of the 14th generation of the dynasty was one of the great masters of his time, and made unique items covered with alkaline glaze in the ancient method. He taught his craft to his two sons, Abdusamat and Abduvahab.

Abduvahob Yunusov was born in 1915 in the village of Jalabek, Altinkol District, Andijan Region, the 15th generation of the potters' dynasty. Usta Abduvahab learned the secrets of pottery from his father, Usta Yunus. He was mainly engaged in making plates, bowls, jugs and bowls. The elegant gloss of the alkaline glaze covering the pale cobalt and blue color of the items made by the master and the motifs with their own meaning were the factors in the creation of unique, unrepeatable works of art. On the basis of many years of experience gathered together with his father, the master invented a glaze that produces a yellow color as a result of treating lead glaze with several metals and processed the items using it. We can also see the influence of the Rishton center in

the chess, mihrab, chetan, chorbarg, Islamic motifs on the plates and bowls, drawn contrastingly in blue copper oxide and manganese on a white background. Since the preparation of alkaline glaze is laborious, unlike other masters, the master uses lead glaze prepared according to his personal recipe, so we can observe a yellow color in his works. In addition, the use of Islamic, almond motifs in saturated green and brown gammas is a style characteristic of his work. The master used pillaki, belt, melon chetan, tulip, cherbarg, chertaraf, and pomegranate motifs in his work. Mainly engaged in making large and medium-sized kettles, jugs and bowls of various sizes. Also, during the war, the master potter served behind the front, making dishes at the aviation factory. . The products made by the master were exhibited at exhibitions in many countries and were awarded with diplomas and certificates in several countries. The master plays an important role in the Andijan school in preserving the high technological skills of traditional pottery inherited from grandfathers and passing it on to the next generation. . He taught all the secrets of pottery, which he learned from his father, to many students and to his children, Mirzabakhram and Abdurrahman. Master dies on October 8, 1980.

Mirzabakhrom Abduvahobov, one of the masters of the next generation of Andijan ceramics, was born on October 18, 1950, in a family of potters. The master potter, who lives and works in the village of Jalabek, Altinkol district, Andijan region, is one of the leading masters of the Andijan Center of Fergana Blue Pottery School. Master Mirzabakhrom, who learned the art of pottery from his father master Abduvahab and grandfather's brother master Abdusamat and mastered the art of pottery, is the 16th generation of the family of potters. In 1973, the master learned the art of making pottery and molds based on new technologies at the "Laboratory of Making Souvenirs" under the Ministry of Local Industry in Tashkent during a 3-month internship course, and participated in an exhibition in Italy with an honorary diploma will have. After returning to Andijan, the master established his first pottery workshop to produce souvenirs based on new technologies and hired about 10 potters and young people as workers and apprentices. He continues his

work as a teacher by teaching the secrets of pottery to technical school students. In addition to starting a pottery workshop with his students at the “Steklo i goncharnyy zavod” located in the village of Hakan in the city of Andijan, the master conducts various experiments with the masters on the technology of coloring glass products, and in the factory leads to mass production of products.

He was the youngest potter who was specially invited together with his father and brother to the potters’ plenum held in the city of Ko’kan in 1974, which caused historical events. The craftsman participates in this forum with his products made in the traditional style inherited from his grandfathers, glazed using alkaline glaze, and receives many recognitions. By this time, even in the pottery of Andijan, almost no craftsman had stopped using the alkaline glazing method and the technology of working on traditional patterns. This tradition was preserved only in the Abduvakhabov family. The master participated in many exhibitions with his works and demonstrated Andijan pottery to the whole world, and as a result of his hard work, he was awarded the status of “World Master” by UNESCO in 1975.

Hokimbuva, who was in constant contact with the masters of Gurumsaray, also learned the secrets of pottery in Andijan and accepted Mirzbahrom Abduvahobov and his family as a master with high appreciation and respect. Sometimes, even when there was a shortage of alkaline glaze, master Abduvahob used alkali from Gurumsaray masters, especially from the Satimov family.

In 1978, Usta became a member of the association “Usto” of the USSR. In 1985, he organized his first exhibition in the city of Andijan. Due to his interest and ability in the profession, the master, who came to the attention of artists and art critics, became a member of the Association of Artists of Uzbekistan in 1990 and worked as a deputy director of the association for several years. Later, in 1997, he became a member of “Hunarmand” association of Uzbekistan. If we take into account the crises in the development of Andijan art pottery in the past, the master is considered the only master who continues the traditions of the Andijan school until now. Since 1994, the master,

who has continuously carried out his work to preserve and promote the art of pottery, has been working as a member of the “Folk Traditional Applied Art Promotion Center” established under UNESCO. In 2014, he organized a personal exhibition at the Museum of Applied Arts of Uzbekistan. (O‘zbekiston hunarmandchiligi va amaliy san’ati ensiklopediyasi I-tom, 2016)

Result and discussion

Master Mirzabakhrom Abduvahobov, who focused his creative direction on the development and continuation of the national traditions of traditional artistic pottery, received the Master’s blessing in 1965 in accordance with the tradition of “Master-Apprentice”, which has been practiced in our nation for a long time, and since then has been working as an independent creative craftsman. The craftsman uses the dynastic methods of glazing, using alkaline glaze, quartz, wheat flour, lead, chromium oxide, antimony oxide and tin minerals to create various color gammas, as well as constantly creating new products. Conducting experiments on it, using different methods of firing in the process of cooking dishes in humdon, and creating new colors by changing the ingredients of the glaze. Before preparing pottery clay, the master cleans the soil from stones and lime according to the technologies passed down from generation to generation. No other potter’s use of this wash can be observed. The craftsman does not use modern electrical equipment to make dishes, he shapes the items using a pottery wheel made in the traditional, ancient way. He also makes all the wooden and iron tools he uses in making the dishes with his own hands in a natural way. The craftsman’s creativity is distinguished by making plates and bowls of various shapes and processing them in an exquisite way. He mainly uses the motifs of belt, melon chetan, pillaki, charkhipalak, altar, almond, willow, and tulip to give patterns to the items.

Master Mirzabakhrom has also rendered great services in presenting Andijan ceramics to the world. Participates in many exhibitions organized in Uzbekistan and abroad. In particular, unique and unique works of art made by the master are preserved in the State Art Museum of Uzbekistan, the Museum of Applied Arts of Uzbekistan, the Andijan

Museum of Local History, as well as in many galleries and private collections abroad.

Despite the fact that several craftsmen are currently working in Andijan ceramics, the master Mirzabakhrom Abduvahobov is the only master who continues the traditions of Andijan center in artistic ceramics. The master taught the secrets of pottery to many students. Despite the fact that there are many students who are engaged in modern pottery, due to the difficulty and patience of the craft nowadays, none of them continued their creativity independently in the traditional direction. The master's children chose other professions. Nevertheless, there are still high hopes for the young generation. The grand-

son of Mirzabakhrom Abduvahobov, n.Mirzabakhromov, is one of the youngest and most promising students of the master and one of the successors of the dynasty.

Conclusion

In conclusion, it should be recognized that Andijan pottery has had its place in the cultural and economic life of the valley for thousands of centuries. Ceramic products, distinguished by their uniqueness and elegance, are a symbol of our history and spirituality. Despite the threat of extinction, the center continues to show our national and spiritual wealth to the whole world with the efforts of our selfless masters.

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EXPERIENCES IN THE SCENOGRAPHY OF FERGANA VALLEY MASS HOLIDAY PERFORMANCES IN THE EARLY PERIOD OF INDEPENDENCE

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Abstract

The originality of the scenographic art process of theatrical public holidays in the Fergana Valley, the artistic processes of the spectacle stage, the scientific and analytical theory of the interdependence and uniqueness of public festivals and holidays in our country are analyzed.

Keywords: *scenography and artistic decorations of Fergana Valley, public holiday, theatrical field performances, Navruz, Independence, Atlas, National Crafts and scenography of Flower Festivals, the uniqueness of the scenes and the difference in scenography*

The celebration of a particular holiday and its public form indicates the great importance of that holiday and its place in the life of the people. Scientists of the same field, considering the holidays of the XX century, note that M.M. They see a work based on Bakhtin's concept. "A holiday is an ideal life at a certain time," I.I. Mazaev emphasizes. "A holiday is a special social phenomenon reflecting the life of every fukaro and the whole society," D.M. Genkin defined, clarifying these considerations, writes that "a holiday is a kind of ancient phenomenon combining art with vocals, the artistic design of a real event." "The holiday combines the most valuable treasures collected in world culture," says A.I. Arnoldov. The holiday scientist, Doctor of Philology, Professor U.Karaboev in his book "Uzbekiston bayramlari" and in the book "Uzbek Khalki bayramlari", created as

a reworking of this book, gave an exhaustive description of the features of Uzbek holidays.

Everyone knows that theater is the foundation of holiday scenography. But the theater or any other means cannot give the people, the general public, the spiritual nourishment that public holidays provide. In public performances, a holiday is organized on the basis of a whole composition in harmony with several art forms at the same time. Such a complex process contributes to the joy, mood and, of course, the quality of the holiday. If we pay attention from the point of view of art studies and cultural studies, holidays and public performances develop the cultural consciousness of the society. Public holidays served to control the mood of the people, unite them, and increase the feeling of love for the motherland. At the same time, the organization of public elections made social life

even more lively. Unfortunately, information about public performances in the Fergana Valley during the time of the former Soviet Union is rare in archival documents. In the 60s and 70s of the last century, the materials were recorded in history only through written sources or photographs, video materials were almost non-existent. People's public spectacles are studied and analyzed through photographs of this period.

After 1990, the scenography of mass festivals and spectacles in the regions of the Fergana Valley acquired a new direction. The idea of celebrations, the way of organizing public performances has changed. The scenography of mass performances, the essence of the holiday, visual solutions, national dances, costumes, and stage decorations have further developed. At public performances, the artist began to reveal to the audience the essence of the holiday with the revival of the historical environment, historical figures, costumes, music and public dances. In the scenography of public holidays, the basis of the holiday script has begun to be revealed through decoration, stage movement and spatial space on the stage. However, unlike the theater, public performances become perfect depending on their scenography, due to the fact that they are organized differently and decorations are renewed every time. In a sense, it adapts to the situation, space and time. That is why complexity is observed in the work of artists. That is why scientists have thought about the reason for the difficulty in analyzing the work of scenographers. "The complexity of the work of a theater artist is the reason why scenography issues are so slow and not consistently studied. But there are also literatures with a similar theme, for example, Dilafruz Kadirova's "Scenography of the 20th century Uzbek theater" is a scientific literature and Bohodir Yoldoshev's "Artistic decoration of cultural events" focuses on the issue of scenography in educational manuals but the scenography of public holidays in Fergana Valley was not covered, therefore attention was paid to this topic. In the Fergana Valley, we sometimes see moving scenery at public performances, which requires a special creative approach.

The artist widely uses expressive tools in the decoration of public performances and celebrations organized on the square. Decora-

tive compositions create a special spatial environment. In such events, a place is chosen first. The place should be suitable for holding a show, if necessary, it should be in harmony with the idea of the show. If we pay attention to the general aspects, organization, scenography of the holidays, public performances, festivals and anniversaries organized in the valley from 1991 to 2023 during the years of independence, the use of modern technologies, the special attention paid to the image of national heroes, dances, stage we can observe that the desire for innovation in decoration has increased. During the period of independence, a number of festivals, holidays, theatrical mass performances, and major sports competitions were organized in the Fergana Valley. All public spectacles differ from each other in their audience and unique scenographic experiences. If we analyze the last 30 years of state holidays and public performances organized in the Fergana Valley, we can see that great things have been done and a lot of experience has been accumulated. Also, it is particularly important that modern technology is widely used in the scenography of public performances organized in recent years. Every holiday script, stage decoration, every element in it can be carefully studied, national elements and uniqueness can be noticed. We will analyze some of the festivals organized in the cities of the valley in order to emphasize the experience and uniqueness of the scenography of public holidays in the Fergana Valley.

Independence Day, Fergana region, 1994. One of the first mass holiday experiences in the valley was the Independence Day of 1994, which was held in Ferghana city. If we think about the state of the scenography of the public celebration, we can see a large-scale composition made by the artist, installed in the opposite sector of a large open-air space, in which the first president depicts a girl of the young generation, with a blue background. We can see colorful flags around the sky and fireworks, creating a unique symbolic scene. The center of the stage is built with the help of special machines. It is seven meters wide. The team of flag bearers served as background on the field. But the general scenography is simpler and professionalism seems to have disappeared, as a result of which it is not difficult to notice the situation

where the pop and other numbers have swallowed up the scenography in the theatrical public program. Therefore, in public holidays, all elements have their place and each direction is balanced on the stage. should be the same, only then a professional project will be created. But since this holiday was the first holiday in the first years of independence, it created a suitable school of experience for today's public holidays, and it can be said that it has its own characteristics.

1200th anniversary of Ahmad al-Farganiy's birth. This event was organized by the decision of the Cabinet of Ministers of November 27, 1997, No. 520. A statue of Ahmad al-Farganiy was installed in Fergana city and the park named after the scientist was re-decorated. Also, in the city of Quwa, the symbolic mausoleum of Ahmad al-Farghani was built, and the Museum of Ahmad al-Farghani was established. The 1200th anniversary of Ahmad al-Farganiy's birth was celebrated on a large scale in 1998 with the participation of the UNESCO international organization, in the form of a theatrical concert. During the event, a great public spectacle was organized, revealing the essence of Ahmed al-Farganiy's legacy and its importance today. Organizing such a big event in 1998 was a complicated process. The main reason for this was that there was no great experience in celebrating the birth dates of historical figures in the country. The uniqueness of the scenography is that the stage is under the open sky, the symbolic meaning is expressed, and the comfort of the stage is the ease of entry and exit of epics.

Universiade Games (Namangan 2000). The first mass sports games were also held in Namangan region, which is also a unique experience. The opening and closing ceremonies of the first "Universiade" games were held in 2000 at the Navbahor playground of Namangan region. More than a thousand athletes took part in the competitions. The competition was organized not only in the form of sports games, but also turned into a youth holiday. The opening and closing ceremonies of the sports games were held with great festivities. The public spectacle began with theatrical appearances of national dance, sports games such as wrestling, goalkeeping, performances of proud and famous athletes, and performances of modern pop singers.

The scenography was simple, but there were a number of innovations and complications in accordance with that time. Basically, we can see the flag of the country and the Olympic logo, which is made up of rainbow, flowers and other decorative balloon-like decorations, in the center of the field and in the background of the back sector, we can see the flag of the country and the Olympic logo. It was considered a big step and experiment for the public event that was held in Namangan for the first time in the Republic of the period. The main task of the scenography is that taking into account the size of the square, filling it became the main task. You can see the clear image of the clothes and the beauty of the colors. In this case, according to the scenographic theory, the artist's work requires perfection, because it is necessary to study the flow of the wind in the open field, and it is necessary to fascinate the viewer with his creation, the image in the field should be perfect. At this point, if we are interested in Leonid Aleksandrovich's thoughts: "Scenography creates the necessary atmosphere (climate), but this climate should clearly evoke the spectrum of emotions required by the content in the viewer. So, the work of the disassembler must be thorough. Everything should be subject to artistic goals." A special stage for public viewing in Namangan was built in one sector of the stadium. In addition, all performances are organized in an open stadium, except for a special stage. The audience was spread almost throughout the stadium. The sports games were organized based on the model of international competitions, and the script of public viewing was in harmony with the sports exhibition performances. An important aspect of the spectacle is that the Olympic torch is also lit. The originality of these sports games was the great experience of organizing public spectacles in the Fergana Valley for the first time. Traditional sports games have been organized in the Fergana Valley. "Universiade" games were held for the fifth time in 2010 in Andijan region of Fergana valley. It is the government's trust and attention to the valley.

In conclusion, in recent years, the government has paid attention to art and culture in the Fergana Valley, and traditional public holidays are becoming more popular year by year,

which certainly encourages art historians and scenographers to do practical and theoretical work. In addition, the number of public theater festivals in the valley is increasing, for example.

Namangan International Flower Festival since 1961.

Kokonda International Crafts Festival since 2019.

Atlas holiday festival in Margilon since 2015.

Great Silk Road International Folklore Music Festival in Margilon since 2018.

Fergana Mothers' Honor Festival since 2021.

In Andijan, the World Voices International National Pop Festival since 2023.

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THE ESCHATOLOGICAL THEME OF THE SOGDIAN DISCOS FROM ANIKOV AND NILDIN

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Abstract

The study is devoted to the symbolic meaning of images on silver twin dishes made by Sogdian Christians in the early Middle Ages and their functional purpose. The eschatological plot of the dishes reveals apocalyptic events – the time of the great tribulation before the coming of Jesus Christ. Discos were used to celebrate the Eucharist.

Keywords: *diskos, eschatology, Eucharist, apocalypse, recent times, Christians of the East*

Part of the research was published in Russian in an article where the symbolism of the plot, its iconography, the meaning of the images of each character and the temple (Potorochina E. 2022) were argued, but the functional purpose of the silver dishes was not disclosed. Based on observation, comparing the plot with the historical context and the liturgical practice of the Church of the East, the purpose of the Eucharist was determined.

The twin dishes from Anikovo and Nildino were found at different times in the north of Western Siberia near the villages they are named after. They have differences that make it possible to consider the dish from Nildino older than Anikovo. They are made in workshops in Central Asia based on prototypes previously created in the Christian environment of Mesopotamia or Iran (Darkevich, Marshak, 1974; Baulo, 2009).

Description of the plot and composition

The dishes from Anikovo and Nildino (diameter 24 cm) are cast in silver and gilded. The multi-figure composition is located on the front side of the dishes. In the center is a building surrounded by ten horsemen. The entrance is framed by a portal and columns, above it is a window in which a woman in the pose of an oranta is visible. There are seven trumpeters on the roof of the first floor and among them a character holding a large object (scroll) in his raised hands. People's faces are visible in the four watchtowers. There are three armed people on the roof of the second floor and two dead people hanging upside down from the ledge. There is a celestial sphere at the top, where the sun and moon are.

There are various interpretations of the plot of these dishes: the occupation of the fortress by the Iranians and the introduction of the sacred fire; the presentation of the sultan to his army or the suppression of

a conspiracy against Sultan Sanjar in Merv; the procession and removal of the Zoroastrian funeral ossuary; the legends of Siyavush; the siege and defense of a two-story castle and others (Baulo, 2009).

There is also a biblical interpretation of the plot – Joshua’s siege of Jericho (Marshak, 1971). However, comparing the plot of the dish with the description of the siege of Jericho (Joshua. 6:10–15, 20), it is easy to notice inconsistencies, so we have proposed a new interpretation (Potorochina, 2022). All the characters in this story – trumpeters, a person with a scroll, two dead men, horsemen and other images determine that the theme of the image is eschatology – “seven years of Great Tribulation” before the second coming of Jesus Christ (Revelation, chapters 1–15).

The secret meaning of the images of Eastern Toreutics worries researchers and makes them turn to them again and again to understand their meaning. According to our interpretation, the two-storey building, which occupies a central place in the composition, symbolizes the temple in Heavenly Jerusalem “the temple of God in heaven” (Revelation 11, 19; 21). At the same time, this building is an image of Jerusalem in Israel, around which the events of the Apocalypse take place. The Jerusalem temple became the prototype of the earthly and heavenly Jerusalem. Perhaps the Christian churches of Central Asia, also richly decorated with crosses, looked similar. There is a similar “castle with crosses” in the wall paintings of Penjikent. A large number of ceramic tiles with a cross cut in the center are found on cultural monuments of Central Asia of the VII–VIII centuries: Suyab (Kyrgyz), Taraz, Kultobe (Yasi-Turkestan), Ak-tepe of Tashkent, and others. (Zheleznyakov, 2003). In the decoration of Sogdian hearths and ossuaries, there are also images of similar circles with crosses, similar to architectural decor.

The watchtowers, as we assume, house the Evangelists Matthew, Mark, Luke and John, whose Gospels affirm the truth and remind us of the need to observe the signs of God’s fulfillment of biblical prophecies about the last time and the return of Christ.

The character standing among the trumpeters holding a scroll above his head is a Lamb who is “worthy to open the book and take off its seals” (Revelations 5:1–8). Even

the lines are visible on the depicted scroll. After the seventh seal is removed, seven Angels with trumpets come into action. The seventh trumpet sounds at the end of the Great Tribulation period, proclaiming that the earthly history of mankind, begun by Adam, is coming to an end and the millennial kingdom of Jesus Christ begins (Revelation, chapters 8–15).

The two dead witnesses whose bodies are hanging from the ledge are faithful who are called to preach with power and authority, miracles and signs in the streets of Jerusalem, and then die and rise again three and a half days later. And after that, “they ascended into heaven on a cloud...” (Revelation 11:4–12). Three persons are depicted on the roof of the temple. This is an image of the Holy Trinity. In many books of the Bible, God is described as belligerent, as carrying out His judgment, retributing for iniquities, as a defender of those who cry out to Him for help. The sky, sun and moon depicted above the heads of the Trinity are signs of events (Revelation 6:12,14).

In the outer courtyard of the temple, armed horsemen are depicted, five on both sides. These are ten kings who will take power with the beast for one hour. They will fight with the Lamb, who will overcome them (Revelation, chapters 12–13). So, the theme of the plot of the silver twin dishes is Eschatology.

Stylistic features

When constructing the composition of the dish, the iconographic scheme “tree of life”, known since ancient times, was used. It reflected the cosmological concepts of ancient and medieval societies. The three-part composition vertically and horizontally showed the structure of the worlds – underground, terrestrial and celestial. The tree of life is the Lamb (Jesus Christ) in the middle symbolically designated by the temple. Horizontally, the underworld is symbolized by people lying down, scratched at the base of the temple – there is one person on the dishes from Anikovo and Nildino. Interestingly, the composition of a small dish accommodates the plot of a significant part of the heavenly and earthly upcoming events. This is a characteristic expression of compressed time for Sogdian art.: “Such features of the composition as the omission of the climax and the absence

of boundaries between partially overlapping multi-temporal episodes” (Marshak, 1971).

To convey the New Testament story, the artist used the realities of his time – architecture, costumes and ethnic features, such substitution is a characteristic feature of medieval art. The faces of the soldiers and their weapons depicted on the Sogdian toreutics have parallels among the Samarkand terracotta (Pugachenkova, 1981). Most likely, the reason for the embodiment of this plot was the real events of the Arab conquests (VII–IX centuries), which could be perceived by contemporaries as the last times. So, in order for the eschatological plot to be understandable for the perception of contemporaries, the ancient iconographic scheme “tree of life”, the principle of substitution and the compositional technique of compressed time were used.

Dishes – discos

Similar discos are used in the liturgical practice of the Orthodox, Catholic and other churches in the past and present. It is unequivocal that the purpose of silver dishes with biblical themes made in the Christian communities of Sogd, Ustrushany or Semirechye are discos for Holy Communion.

A pattern or diskos is a plate, used during the Mass. It is generally used during the liturgy itself, while the reserved sacrament are stored in the tabernacle in a ciborium. During the Divine Liturgy it is not only the Lamb that is placed on the diskos, but also particles to commemorate the Saints, the living and the departed (Paten).

The Apostle Paul explained that the meaning of the Eucharist is to remind of the death of the Lord until His coming (1 Corinthians 11:26), which is depicted on the dish from Anikovo.

When not in use, the chalice, diskos, and all the sacred vessels should remain on the

Table of Oblation (prothesis), wrapped in their cloth bags – either sitting on top and covered with a cloth, or stored securely in a cabinet built into the prothesis (Paten). This is how the vessels were found, stored wrapped in shawls or in a hat at the Mansi sanctuary. Silver oriental vessels were revered by the peoples of Siberia as shrines, and bread, sweets, and cookies were placed on them during cult ceremonies (Baulo, 2009). It was clear to the local population that these were dishes for sacrificial food to deities. The discos could have been brought to Siberia by Sogdian Christians, known for their missionary zeal (VII–X centuries) from Central Asia. The dishes served for Communion, and the images illustrating the Gospels served to enlighten the faithful. Due to the fact that the local population treated silver art products as shrines, passing them from generation to generation, the north of Western Siberia turned out to be a kind of store-room for toreutics made in Iran, Khorezm, Sogd, Semirechye (Baulo, 2009).

Conclusion

In Sogd, as in the whole of Central Asia, Christianity was established and spread from the first centuries to the XV century. It influenced the worldview of peoples and the development of art not only in Central Asia, but, as it turns out, in Siberia, where hoards of oriental silver are found. To characterize discos with eschatological plots, three aspects should be distinguished: first, the characters are depicted in the realities of their time, they are recognizable and close to contemporaries, so that they can perceive the message. Secondly, eschatology has prophetic significance for all times and peoples. Thirdly, Holy Communion is celebrated until the very coming of Jesus Christ, who is the meaning and cause of eschatology.

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DASTANE PERFORMANCE ART OF BAKHSHI SCHOOLS

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Abstract

The purpose of the research: The art of bakhshi and the understanding of bakhshi, the historical formation of the arts of Bakhshi among the peoples of Central Asia and the development of performing traditions of the Bakhshi school.

Research methods: In the course of the research, Karakalpak was created mainly based on oral information and information from old performance tapes of bakhshi and jirov by representatives of the art of bakhshi. The historical chronological data was used today by professors who conducted research in this field.

Research results: In the course of researching the history of great Bakhshi and Jirov, we can understand what the teacher-disciple paid attention to during the study of the basis of the works of art created by them reaching today.

Practical application: During the research, the handwritten works of representatives of the art of karakalpak giving and pawning, records of songs performed by them were listened to, if possible, they were used for research.

Keywords: *Bakhshi art, school of performing arts, dutor, folklore, epic, history*

Introduction

The basis of the theme and its actuality: There are various dastan directions and schools of bakhshi in the territory of Uzbekistan, which differ from each other in their unique literary and artistic path, performance style, unity of repertoire, creative principles, volume and quantity of melodies, use and accompaniment of instruments, and ways of singing. In modern Uzbek epic poetry, schools of epic poetry and schools of bakhshi have been identified, such as Samarkand-Bulungur, Kurgan qishloq, Kashkadarya-Shahrisabz, Kamai, Surkhan-Sherabad, Uzbek-Lakai, Iranian, and Shirvani.

The Bulungur epic school is famous for performing heroic epics. Many bakhshi have grown up in this school, and their last famous representative is Fazil Yuldash ogly (Fozil shoir. 1973). People's poets who lived in Nurata, Aktau, Mangistov, and the wide distance to Miyankul belong to the Kurgan school of epic poetry. Many of these bakhshi were brought up in the village of Kurgan. The bakhshi of this school, founded by the ancestors of Ergash Jumanbulbul ugli, sang more romantic epics. The unique deep emotional expression, beautiful images, and subtlety are the main characteristics of the Kurgan epic school style. The last known representatives

of this school are the poets Ergash Jumanbulbul oglu and Pulkan. The Shakhrisabz epic school emerged in the 19th century. Its last known representative is Abdullah Nurali ogly. The bakhshi of this school sing the dastans in a cheerful, upbeat spirit. The melodies are also fast, energetic, and pleasant.

Many bakhshi living in the south of Uzbekistan belong to the Sherabad school of epic poetry. There is not much information about the ancient representatives of this epic school. The poets-bakhshi of this region consider a bakhshi called Soqi Bulbul their mentor. According to legend, Saki Bulbul was a renowned epic storyteller (Mirzayev T., 1979).

The object and subject of the theme:

The voice of the Saqi Bulbul reached Gorogly at that time, and Gorogly came and took him to Chardogli Chandibel. There, performing epics from the “Gorogly” cycle, he gained high respect among the people. Gorogly Saki Bulbul, who was impressed with Bakhshi’s skill, had these dastans translated into 72 languages as a book. Thus, it is described that the contribution of Saki Bulbul to the dissemination of the epics of the “Gorogly” cycle among the general public was very great, and he was recognized as the teacher of the bakhshi. There is little information about other famous bakhshi after him. However, there is a brief oral information about the poet Baba, who lived at the beginning of the 19th century, and his successor Kasim Kur (died in 1914) and the son of Sherna Bakhshi Beknazar. About twenty poets, such as Mardanakul Avliyoqul ugli, Umir shoir Safar ugli, Normurod bakhshi, Ahmad bakhshi, Jura Eshmirza ugli, and Nurali Boymat ugli, were brought up from the Sherna school. The dastans in the repertoire of these bakhshi differ in their simplicity and conciseness of text. The most talented representative of this school is Mardanakul Avliyoqul ugli. She was born in 1889 and came to the notice of Sherna at the age of 16. The master bakhshi, noticing his skill and musical potential, took him as a student and taught him for five years. During his apprenticeship, Mardanakul learned and sang dozens of dastans from his teacher, such as “The Red Merchant”, “Golden Pumpkin”, “Sanam Gavhar”, “Nurali”, “Olchinbek”, “Alpomish” and received the name “Surkhan Nightingale” (Imomov K., Mirza-

yev T., Sarimsokov B., Safarov O., 1990). He was arrested in 1937 and released from prison in 1938 at the request of the majority of the people. Umir the poet, Normurod Bakhshi, Ahmad Bakhshi, and his youngest son, Khushvaqt Bakhshi, are his students. Uzbek-Lakai bakhshi living in southern Tajikistan are connected to the village of Jorub in the Dangara district. In the late 19th and early 20th centuries, famous poets such as Khaybat Shamol oqli, Tula Khaybat oqli, Mustafakul Kunduz oqli lived here (Matyakubov B., 2021). The central part of the repertoire of these bakhshi is the cycle of dastans “Gorogli”. Their text is distinguished by its extreme conciseness. Among the Karakalpak dastanists, the earliest representatives of this profession, i.e., zhyrau and bakhshi, continue the traditions of their ancestors to this day. They sang heroic and heroic dastans mainly accompanied by the kobiz. Various legends are found in related accounts of the 9th–14th centuries. For example, in the Nogai epic “Yedige”, which belongs to the Golden Horde Khanate, information is given about the wisdom of the Sopbasli Sipira zhyrau, who was the founder of the zhyrau school and called on the tribes and peoples to unite by reciting epics about ancient heroes accompanied by a kobiz. Professor Kalli Ayimbetov also provides information about the zhyrau in his book “The Wisdom of the People” (Ayimbetov Q., 1968). Among them: Shankai or Shanket zhyrau (1814–1884), Jiemurat zhyrau (1836–1908), Nurabilla zhyrau (1862–1922), Erpolat zhyrau (1861–1938), Kurbanbay zhyrau (1876–1958), Töre zhyrau (1879–1944), Uteniyaz zhyrau (1883–1989), Ögiz zhyrau (1884–1954), Qiyas zhyrau (1903–1974) and others (Adambaeva T., 1991).

The aim and duties of the theme:

Among the Karakalpaks, those who play songs on the alamoynak dutar, sing all types of dastans (romantic-romantic, moral-didactic, religious-philosophical) are called baqsi or bakhshi. The profession of bakhshi among the Karakalpaks is widespread. The art of Karakalpak zhyrau and bakhshi epics has been further enriched. Among the renowned Karakalpak bakhshi, Akimbet bakhshi, Muasa bakhshi (1836–1907), Edenbay bakhshi, and others developed the art of epic poetry. As a result, epics such as

“Garib Ashik”, “Sayotkhan Hamra”, “Yusuf-Ahmed”, “Gorogly”, “Ashik Najep” formed the main repertoire of Karakalpak bakhshi.

Most of the epic’s poems were later widely distributed by the poems of Akimbet, Musa, and Suyeo bakhshi, the teachers of all Karakalpak bakhshi, and their traditions were continued by talented Karakalpak bakhshi. Orinbay Bakhshi (1908–1952), Janbay Töre ogly (1887–1961), Japaq Bakhshi-Jobborbergan Shomurodov (1893–1970), Juman Bakhshi (1871–1949), Ibrayim Patullaev (1909–1967), Kiz Bakhshi Khurliman (1861–1906) and many other bakhshi made a worthy contribution to the art of Karakalpak epic poetry. In the study of the musical nature of Uzbek dastans, Khorezmian dastans, distinguished by their ancient roots, unique style and dialect, as well as bright and attractive melodies and songs, are of particular importance. In the paths of epics belonging to different oases and people, it is sometimes noticeable that there is a greater emphasis on music and singing, and in some cases, on the means of words. Accordingly, the dastan is embodied as a symbol of a musician, a singer, and a poet. It is noteworthy that in Khorezmian epic poetry, we see that both currents are equally famous. This, in turn, once again indicates that the separate study of words, music, performance, and other aspects of this epic school is an urgent scientific problem.

The bakhshi performed the dastans freely, more precisely, creatively, according to the wishes of the audience in the arena and adapted to them. In doing so, they relied on themes that are important stages in the development of the epic: the birth of the hero, the praise of weapons, preparation for battle, the conversation of heroes, and the description of young men. In Kyrgyzstan, free performance is called “sayish” and the highest place is occupied by the rightative-narration. In rhyme, more attention is paid to the word. Among the heroic epics, “The Son of the Bear”, “Alpamysh”, “Kiz Jibek”, “Jer Targin”, “Layli and Majnun” and others are well-known. Among them, the largest epic is “Manas” consisting of 5,000 lines of poetry. Between the 16th and 20th centuries, a large number of dastans were created among the Kyrgyz, which were later integrated into the epic “Manas” Manasists very skillfully used the means of expression of words,

tones, voice, hand and face-eye movements (Zhirmunsky V. M. Zarifov H. T., 1947).

Professional tests were conducted among Kazakhs in the form of an audition and the winners were determined. The works of Zhambyl, Kulmambet, Sayim Zhirov, and other Yatuk Akins were exemplary in such competitions. On the shores of the Aral Sea and the Caspian Sea, a small zhuz of Kazakhs was established, from which famous performers of the heroic dastans grew up.

Turkmens also have a long tradition of singing and wrestling. The most skilled bakhshi were identified in such competitions. One such saying has come down to us as a written source in the form of a philosophical argument between Makhtumkuli and Durdi the poet in a poem titled “Let Us Know and That’s Our Answer”.

The genre of the dastan. In the spiritual life of the Uzbek people, the traditions of epic poetry, due to their antiquity and stability, constitute a separate page. The epics, created over centuries, passed down from ancestors to generations and reached us through the memory of poets-bakhshi, vividly reflect the worldview of our people, their attitude towards nature, their aesthetic view of life, and their dreams.

Dastan is a Persian-Tajik word that means story, adventure, novella, description. In literature, a story, poem, an epic work about folk heroes written in verse or prose, and in the figurative case, past events, adventure meanings. In folklore, the term “dastan” is a large-scale epic work, based on the alternation of prose and poetry on the basis of proportionality, narrating reality in a broad way through various adventures. At the same time, the terms “dastan” in written literature and “dastan” in folklore differ from each other. These differences are due to the fact that one is intended for reading, the creator is known, consists only of poetry, the other is created orally for listening, is a product of collective creativity, and the alternation of poetry and prose is manifested not in genre, but in the methods and means of depicting reality. According to V. M. Zhirmunsky: “An epic is a living past of a people in the realm of heroic idealization. Its scientific-historical value, and at the same time its very great social, cultural-educational significance, lies in this” (Zhirmunsky V. M. Zarifov H. T., 1947).

Folklorist T. Mirzayev says: “Dastans are memories of the past, where the true and ideal history are united and intertwined, describing global events, encyclopedically expressing the moral, philosophical, religious views, life, customs, and way of life of our people”. M. Saidova emphasizes that the dastan is a complex work of art and points out that to become a dastan, it is necessary to be a singer who has mastered the art of literary text, music, harmony, and the art of cherting (Saidov M., 1969). So, to listen to the epic, to understand the reality in it, to be influenced, to understand the ideological content, this triad: interesting text, music and bakhshi must be holistic:

Literary text. These are stories about heroism, adventure, events, events, legendary heroes, heroes fighting for the prosperity of the country, the happiness of the people, and the activities of great historical figures, which express the main content. It should attract the listener with its interestingness, compositional integrity, plot coherence, and expression of the ideal dreams and hopes of the people.

Music. Dastans were not simply narrated, but the text was required to be sung in the process of playing a musical instrument (dumbra, kubiz, dutar, etc.). The combination of text and tone (melody) is a means of ensuring emotionality.

Voice and abilities of the performer. There is a literary text, and music has been created. But this is not a poem yet. The main thing is a singer who sings the existing text, a musician who can play music. These two are the same person, the performer. The voice of this performer should be pleasant, juicy, singing the melody in various ways, and being able to adapt the melody to the content of the said text should be able to ensure that the dastan reaches the hearts of the listeners in a perfect, impressive way. Therefore, the concept of the epic, the concept of listening to the epic, mastering it, and being influenced by it, in fact, is broader and more diverse than our current understanding. Now, when we say “dastan”, we understand only the recorded text. Recent social progress, the development of science and technology, the publication of text and the assimilation of printed copies have led to this. However, when speaking of folk epics, it should not be forgotten that they are intended for listening, and that the per-

former is a genre in which it is necessary to sing the text.

In folk epics, which summarize social and historical reality with magical, fantastic, and centuries-old dreams, hopes, and concepts of an ideal life. The noble goals of the people, their moral and spiritual views on social justice are concentrated in the image of the epic hero.

As a major epic genre, the dastan has its own characteristics, which are manifested in its comprehensive reflection of reality, the expression of the past in connection with the history, philosophy, morality, aesthetic way of life, religious and secular views, hopes and aspirations of the people, composition, plot and artistic means of depiction. The dastan begins with its traditionalism, regardless of its genre. In some cases, the bakhshi, before the beginning of the poem, expresses the purpose of performing this dastan by uttering a poetic word. Such prefaces are not always pronounced and are not characteristic of all dastans. After the plot of the epic is described, the events traditionally end with the inevitable victory of the epic hero over the enemy, and at the end, the image of the wedding spectacle or the hero's achievement of the intended goal is announced. Badihaguy bakhshi give the completion in beautiful poetic verses. In folk epics, the prose and poetic parts alternate.

In Uzbek folk epics, this situation has stabilized at the level of tradition. In prose parts, descriptions of places, nature scenes (gardens, mountains), portraits of epic heroes, internal monologues, character traits, houses, interviews are described, while in poetry, admonitions, requests for advice, traveling, battles, disputes, struggle, races are expressed (Imomov K., Mirzayev T., Sarimsokov B., Safarov O., 1990). Epic places play a special role in the composition of the dastan. There are such descriptive places and episodes in dastans that can be found in almost all dastans. In particular, episodes such as the epic hero's dreams, going on a journey, fighting, saddling a horse, driving a horse, listening to advice, and being a guest are found in epics at the level of traditional cast images. Most of the events take place in a dream, and the hero hears advice both when he goes to battle for justice and when he goes on a journey, rides on a horse and rides to his destination. Each performer addresses these places, and in each

performance they sing in a unique way within their abilities, worldview, skills, and memory (Mirzayev T., Sarimsokov B. 1981). Permanent adjectives (diamond sword, horse), similes (faces like moon, hair like oil, asovligi like toy), stable verses (“Jafo tigi bug’un jondan utadi” “Tog’ boshida buktirilgan qormikan”), exaggerations (“Uch yuz kuloch arqon yetmas beliga”) and others are also characteristic of dastans, they are performed from dastan to dastan in a ready-made way. The classification of dastans. Uzbek folk epics, created, formed, developed, and polished over centuries, are extremely numerous and diverse. V.M. Zhirmunsky and Kh.T. Zarifov, based on available sources, divided Uzbek folk epics into: 1. Heroic, 2. Battle, 3. Historical, 4. Romantic, 5. Bookish. According to M. Saidov’s classification, epics are divided into: 1. Heroic, 2. Battle, 3. Historical, 4. Singing pure love, 5. Romantic. B. Sarimsokov and T. Mirzaev (Mirzayev T., Sarimsokov B., 1981), who carefully studied, compared, and enriched both classifications with new sources, recommend the study of dastans by dividing them into the following types:

1. Heroic epics,
2. Battle epics,
3. Historical epics,
4. Romantic epics,
5. Book epics.

With the approval of the last classification, in the 80s and 90s. It should be noted that the recording and analysis of Uzbek dastans showed that there are also “ethical didactic” dastans.

Heroic epics. According to V.G. Belinsky, “In the days of the people’s childhood, their lives are expressed more in courage and heroism”. Many stages of the people’s social development are periods when the state has not yet formed and a strong society has not been built. Just as childhood is filled with the romance of courage and bravery, humanity also felt the need for courage and heroism when they lived as a community and clan. This need arose as a result of the wars of one clan with another, of one community with another. The hope of victory and invincibility led to the birth of heroic epics. “Only in the infancy of a people, when its life is not yet divided into poetry and prose, when the history of a people is only a myth, can its power

and pure activity appear only when it is built on heroic victories”. The beautiful example of the Uzbek heroic epic is “Alpamysh”, which is also a result of the strength of the month, the natural need to find a hero for the unity of the clan. We can see this in the example of the dastan “Alpomish”.

Battle epics. The reflection of courage and bravery in wars between peoples and countries is a characteristic feature of battle epics. In epics of this type, courage, as in heroic epics, manifests itself not in the individual’s struggle, in the single resolution of difficult trials and conditions, but in wars and battles. Dastans such as “Rustam Dastan”, “Jangnomai Jamishid”, “Jangnomai Abu Muslim”, “Jangnomai Sayyid Battali Gazi” and “Jangnomai Amir” are among the dastans of the jangname character. They celebrate courage and bravery in the fight against enemies, peace and tranquility in the country. In epic epics, the epic hero also expresses ideas and views belonging to a certain religion, and the main idea in them is sung in a high pathos of patriotism and love for the people. Historical epics. As with the peoples of the world, epics have been created about political, social, and historical events that left an indelible mark on the pages of history of the Uzbek people, about great figures who contributed to the development of public life, the development of political systems, and about the activities of great figures who played a special role in the elevation of spirituality, enlightenment, and culture. Epics of this type are historical epics. They feature specific historical events and images of historical figures.

Folklorist T. Mirzaev divides historical epics into four groups based on their characteristic features of depicting events in history, differences in the degree of documentation, reflection of artistic fiction and historical truth: 1) historical heroism; 2) historical fiction; 3) historically accurate (concrete); 4) autobiographical epics.

A complete sample of epics of a historical and heroic nature has not survived to our time. Folklorists note the prose narration of the epic “Oysuluv”, recorded by Ergash Jumanbulbul ogy, as an example of a historical heroic epic.

In the 90s of the 20th century, the Kashkadarya bakhshi Ruzi Kulturayev re-sunged “Aysuluv” based on this prose narrative

recorded from Ergash Jumanbulbul, and added poetic lines to it. The new version of the epic “Aysuluv”, revived on the basis of centuries-old epic traditions, is thirty times larger than the volume of prose narration. However, the version of Ruzi Bakhshi is not a model of a historical epic.

Conclusion

Historical-fantasy epics. In historical-fantasy epics, fantastic motifs and magical episodes are given a place where historical events, events, images are clearly expressed in space and time. The epics belonging to this type of historical epic were created after the 15th century and were created as a result of the rise of culture, literature, and art during the era of Amir Timur and the Timurids, as well as changes in socio-political life. However, during the Soviet period, when the real study of the people’s history was prohibited, the events that illuminate the bright pages of our history, the singing, recording, and publication of epics about great commanders, military leaders, scholars, poets, and scientists who made a worthy contribution to the world’s social culture disappeared without a trace. However, the recording and publi-

cation of the epics “Shaybanikhan” (XVII), “Oychinor” and “Tulimbiy” was of particular importance.

Historical specific epics. Thanks to independence, folk poets began to sing freely, creatively, and boldly express what they knew. In the 1990s, a series of epics about Amir Timur and the Timurids were recorded, such as “The Birth of Sahibkiran”, “The Youth of Amir Timur”, “The Great Sahibkiran”, “Temur and Bayazid”, “Samarkand Tarovati” (about Alisher Navoi), “Gavhari Khushtor or Ahmad Yasavi”, “Turkmen Dadasi” (about Makhtumkuli).

Autobiography of epics. These types of dastans were created by renowned bakhshi, in which the authors reflect the characteristics of the period in which they lived, the events of social life, based on the illumination of their life path, experiences, and attitude towards creativity. These dastans are lyrical in nature and are mainly created in a poetic way. Ergash Jumanbulbul’s “Tarjimayi xol”, Fozil shoir, Abdulla Nurali ugli, Umir shoir Safarov’s “Kunlarim” epics are good examples of the autobiographical genre (Mirzayev T., Sarimsokov B. 1981).

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THEORETICAL AND PRACTICAL FOUNDATIONS OF DEVELOPMENT VARIETY AND CIRCUS ART

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Abstract

The article reveals the theoretical and practical foundations of the development of pop and circus art.

Keywords: *bandstand, circus, musical art, textbook, acting, dance, music*

The development of variety and circus art is associated with the intensive development of the socio-economic life of our republic.

According to a number of researchers, in modern conditions, all types of art, including variety and circus arts, are developing in many ways.

Variety art (from the French *estrade* – meaning an elevated platform) is a synthetic type of stage art that combines small forms of drama, comedy, music, as well as singing, artistic reading, choreography, eccentricity, pantomime, acrobatics, juggling, and illusionism.

The circus is a type of entertainment art, according to the laws of which, it is a building built for this purpose (Belyaev A. A., 1989). The special building itself for holding these performances is also called a circus.

The roots of *estrade* go back to the distant past, with it coming from Egypt, Greece, Rome; its elements are present in the performances of traveling comedians/buffoons

(Russia), *shpilmans* (Germany), jugglers (France), dandies (Poland) and masqueraders (Central Asia) (Zaripova K., 2016).

The musical art of our republic is actively developing, absorbing all the wisdom of generations, folk and classical traditions, as well as modern achievements in the field of artistic culture.

One of the most popular and sought-after genres of composing, which is receiving a lot of attention these days, are pop songs as a type of musical art, which include vocal and song creativity in its bright, accessible and popular form.

The variety of genres, styles and performing possibilities of a pop song are limitless, since the conciseness and accessibility of a pop song allows you to take advantage of artistic opportunities that, in a short time of its perception, have a strong impact on the psychological and emotional state of the student.

For the national variety and circus art, it is important that elements of different arts – circus, theater, early cinema, music, dance (Muratov M. M., 2005) – are collected into a variety performance, creating a specific action and making the stage a unique form of artistic creativity.

Modern pop and circus art, due to vocal skill, has expanded its boundaries and gone beyond the scope of art, making it a mass phenomenon of everyday culture, becoming a popular part of the educational system, the media and Internet culture.

The processes of cultural life have shaped mass culture, which is actively manifested in vocal pop performance. Showmanship and entertainment have become popular qualities demanded by the widest contingent of music lovers.

The specificity of pop art is that today it has reached a bright flourishing and high results and meets the dictates of the time, taking into account the enormous attraction of students to this type of art.

The singer's vocal abilities, his ear for music, culture, the necessary knowledge, hard work, will, combined with subtle taste, understanding of the composer's intention and an accurate sense of the needs of the listening audience – this is the formula for success today.

Modern composers and performers, with their tireless creative work, make a great contribution to the development of the national pop art of Uzbekistan. Along with him, the national stage of Uzbekistan is enriched by young talented singers, whose songs are heard at festive concerts, competitions and festivals.

The specificity of the stage, the vocal skills of performers, species and genre diversity – this is an incomplete list of studies carried out by art historians at the present time.

Musical works are designed for various types of vocal voices, giving the teacher the opportunity to choose one or another key by transposing, taking into account the characteristics of the student's vocal apparatus.

Important qualities for a future pop singer are the ability to hold oneself on stage, have high artistic and aesthetic taste, know and skillfully apply modern pop performance techniques, organically combining them with national forms of vocal art. To achieve such high professionalism and the sought-after lev-

el of knowledge, the content of music education includes a number of necessary general educational and special disciplines that meet the level of world educational standards and modern achievements in the field of pop art.

The centuries-old traditions of Uzbek music are carefully preserved, developed, and continue to resound in the thoughts and feelings of our contemporaries. The unity of theoretical knowledge with the inner world, culture, and natural inclinations of the singer himself determines the quality and success of the song performed.

The greatest quantitative scale of these joyful creative moments occur during the performance of a pop song, since it's the most widespread and accessible form of musical art.

The characteristic properties of the stage were and remain openness and accessibility of perception, entertainment and spectacular performance, festivity and interesting acts.

Estrade synthesizes different forms of performance and develops synthetic acting abilities in students. The student's desire for variety shows is explained by the phenomenon of the stage, the essence of which lies in the model of behavior, the originality of the artistic image, and aesthetic values (Zaripova K., 2018) presented to the listener from the stage.

According to the philosophical and aesthetic tradition, the world is always tragic and comical at the same time. In this regard, the rhythm and cheerfulness of the national stage helps to resolve the drama of our lives, since every person from time to time needs a feeling of celebration, restoration of the physical and spiritual functions of his body. This especially applies to young students, since they develop harmoniously taking into account pop songs and circus performances, as collective forms of art expressed in aesthetics, art history and philosophy.

The genres and forms of pop songs are varied: romance, ballad, folk song, ditty, chanson, art song, bard song, pop music, jazz, blues, etc (Turaev Yu., 2015).

Pop vocal art in the information society has become the norm, part of mass art, which has become an indicator of the formation and development of music as a mass art form.

In our opinion, "pop" is a category that today, deciphers not only an art form, but also a sociocultural phenomenon of mass culture.

The diverse phenomenon of variety art expresses the essence of human life and explains the deep need for variety art at different historical stages.

It should also be noted that the vocal stage today freely goes beyond the academic framework as an art; the processes of modern culture are constantly visible in it, which has brought the stage to a new artistic level; at the same time, qualitative changes have occurred in the artistic and aesthetic content of the stage.

Modern musical art pursues a grandiose goal – to enable the transformation of the stage into a wide spectrum of musical culture.

Demonstration of openness, accessibility, interesting lighting, effectiveness and popularity by the pop artist – all these and other

qualities become a guarantor of the success of the pop art, since, according to pop researchers, there are signs of a new cultural code of modern pop art.

Summarizing what has been said, it should be noted that today it is important for theoretical and practical research in the field of pop and circus art to form a new type of pop art critic, which combines practice and theorist.

Thus, pop vocal art is a universal phenomenon of national culture. The following most important aspects are highlighted in the variety and circus musical culture: official culture and art, amateur mass art; spontaneous amateur performances: folk music, art songs, rock music.

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FORMATION OF GENRES OF PAINTING IN UZBEKISTAN IN THE SECOND HALF OF 20TH CENTURY

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Abstract

This article examines the factors that influenced development of genres in Uzbek painting during the second half of 20th century, chronology of their evolution, works of art historians who studied these genres, as well as generations of both mature and young artists who directly contributed to formation of these genres. In the domestic scientific tradition, there is a persistent tendency to establish genre as a fundamental category that reflects the essential properties and connections of phenomena in the art world, encompassing the totality of formal and substantive features of a work. In the content of this article, genre analysis is proposed as a theoretical and methodological basis for studying fine arts, as it allows the researchers to reveal hidden qualities in genre dispositions arts.

Keywords: *Genres in painting, cultural paradigm, socialist realism, impressionistic tendency, decorativism, artistic form, personal exhibition, ethnocultural identity*

Introduction

In the second half of the 20th century, cultural paradigm underwent a sharp transformation due to political-social and historical-cultural changes. Emergence of national painting schools in Uzbekistan gave impetus to formation of new ideas and views in the artistic process. Trends of departure from existing thematic schemes and “normativity” and stylistic changes were observed. Pleiades of national artists of new generation put forward innovative ideas such as withdrawing from ideological canonical laws that prevailed in painting, creating new aesthetic ideals, and gradually getting rid of the spirit of subordination.

Study of Fine Arts in Uzbekistan

Systematic study of fine arts of Uzbekistan began in 30s of 20th century. First publications were in the form of small articles. In 1933, A. Podkovirov and Yu. Arbat published articles about Uzbek artists in “Uzbekistanskaya Pravda” newspaper issues accessed on November 30 and December 15. In 1934, based on information collected from exhibition of Uzbek artists held in Moscow that year, B. M. Nikiforov’s article was published in the 11th issue of “Literature critic” magazine (Taktash R. H., 1972).

In 1935, V. N. Chepelev published his first monograph called “Iskusstvo sovetskogo Uzbekistana”. In this monograph, existing

artistic traditions in painting of Uzbekistan in 1920–1930, as well as challenges of revolutionary time were shown. This monograph emphasized the lack of formed national traditions in easel painting, emergence of new decorative style and realistic-decorative trend that was a product of impressionistic and romantic interpretation of the Orient, disappearance of formalistic tendencies, negative influence of old religious views on fostering of national artists. He also gave information about the 1st (1928) and 2nd (1933) exhibitions of republican artists held in Tashkent. For the first time among other monographic studies, he attempted to analyze processes in Uzbek painting, plot, theme and style of artworks exposed at the exhibition, problem of “documenting” characters within socio-psychological interpretation, problem of standardization of types of character, elimination of orientalism in images. Although painting in Uzbekistan was in its early stage of development and had a number of problematic aspects, V. N. Chepelev positively assessed painting of the period studied in his monograph and noted that there was a potential for further development (Chepelev V., 1935).

F. I. Schmidt, who lived in Tashkent in 1935, wrote scientific articles about the new form of painting of Uzbekistan. Since he was directly involved in organization and holding of exhibitions, he described in details artistic processes, trends and researches conducted by artists of that period. According to the researcher, “national character” would have remained only in the theme of artworks, until Uzbek national artists would not fully explore the techniques of artistic expression in easel painting Shmidt F., 1937).

In 1940, Boris Vladimirovich Weimarn, an orientalist and historian of Soviet art, wrote a book entitled “Iskusstvo Sredney Azii” dedicated to architecture, decorative-practical art and fine art of people of Central Asia. In this book, B. V. Weimarn focused more on fine art of Soviet Uzbekistan among Central Asian republics. The author’s approach to this book (explained material, information scheme) was close to the concept of V. N. Chepelev’s monograph, enriching it with more information. B. V. Weimarn focused on artists of Tashkent and Samarkand art schools and highlighted several problem-

atic aspects, likewise V. Chepelev did. Such facts that there were very few national painters and graphic artists, that works did not reflect pictures of historical past of Uzbekistan, that artists did not study in depth the unique aspects of the nature of Uzbekistan and domestic scenes related to it, pointed out that increasing absorption of Western impressionist style, superficial and documentary reflection of plots in the works of older generation of artists was still an evidence of continuing formalistic and naturalistic tendencies (Vejmarn B. V. *Iskusstvo Srednej Azii*. 1940).

The book “Izobrazitelnoe iskusstvo Uzbekistana” by art historian R. H. Toqtash contained analytical information about art history of Soviet Uzbekistan. In the post-war period, study of fine arts of Soviet Uzbekistan was entrusted to departments of Research Institute of Fine Arts of Uzbekistan Academy of Sciences and Research Institute of History and Theory of Fine Art of Uzbekistan Academy of Sciences located in Tashkent (Taktash R. H., 1972).

Methodology of study

In their monographic studies, art historians, scientists and artists who worked in Tashkent gradually studied development of fine arts of Uzbekistan in different periods and genres. These were: G. A. Pugachenkova, S. M. Krukovskaya, M. V. Müntz, N. M. Abramova, V. A. Meshkeris, G. N. Chabrov, V. N. Kedrin, G. A. Akbalyan. The first major project of the department was collective work “Izobrazitelnoe iskusstvo Sovetskogo Uzbekistana” (Ocherk istorii jivopisi, grafiki, skulptury) published by researchers of Institute of Fine Art Studies in 1957 in Tashkent. This fundamental study covered development of fine art in Uzbekistan from ancient times to the beginning of 50s of 20th century. Abstract of this book stated that: “These essays, written as the first experience summarizing the path of Uzbek fine art, cannot fully cover all the events and problems of Uzbek art culture. This is the task of Uzbek fine art studies in the next stages”. The first chapter of this book written by Galina Anatolyevna Pugachenkova contained comprehensive study of scientific material covering the period of fine art development in

Uzbekistan from ancient times to 1917. The fourth chapter of this book was dedicated to art of the Second World War, and its content was outstanding. It worth mentioning that study of Uzbekistan's fine art development from 1917 to the beginning of 1950s in separate stages has led to one-sidedness and duplication in the studies. Moreover, studies, opinions and analyses about this period were made based on the Soviet ideology requirements and instructions. To a certain extent, authors neglected talented Uzbekistan artists and did not study in-depth a complex and contradictory creative path of each major artist. However, despite such imperfections, this book reflected important history of artwork of artists of Uzbekistan. It served as an important foundation for future research in this direction (Red.kollegija. 1957).

L. A. Jadova's book "Sovremennaya jivopis Uzbekistana" published in 50s also commented on development of painting in Uzbekistan. The author compared artistic process in painting of Uzbekistan in 1920s and 1930s with the state of fine art in 1950s and 1960s and tried to theoretically analyze differences between them. In this book, gradual development of works by representatives of older generation, such as N. Karakhan, U. Tansikbayev, was studied in details, and the author did not limit with empirical research, on the contrary, the main artistic trends of Western European and Russian Soviet painting at the end of 19th century and the first half of 20th century were included in the analysis of fine arts development. But L. A. Jadova's method of analysis was not aimed at balancing artist's skills and deficiencies by means of a mechanical calculating a sum of positive and negative aspects of any talented work of art, but rather showed that creative expediency and world perception of painter were at different levels. In 1957, album of paintings "Izobrazitelnoe iskusstvo Uzbekskoy SSSR" was published. Introductory text of this album was written by M. Müntz and L. Rempel, and was presented as a short and popular essay covering fine art of Soviet Uzbekistan. Two years later, book "Khudojniki Sovetskogo Uzbekistana" was published in Tashkent by a group of Uzbek art historians. This book contained creative and biographical essays dedicated to artists of Uzbekistan. In 1960, book "Iskusstvo Sovetskogo Uzbekista-

na. Ocherki" by B. V. Weimarn and N. V. Cherkasova was published. This book was rich in black-and-white and color photographs, and included a complete bibliography on fine arts of Soviet Uzbekistan, as well as titles of catalogs of individual exhibitions of All-Union and Uzbek artists. In the essays, historical development of fine arts landscape in Uzbekistan was covered chronologically in details, and it had become an important source for studying painting, graphics, and sculpture of Uzbekistan (Zhadova L., 1962). In 1962, publishing house "Sovetsky Khudojnik" published the album of paintings called "Uzbekistan, Kazakhstan, Kyrgyzstan, Turkmenistan, Tajikistan artists of the USSR", introduction of which was written by A. D. Legodayeva.

In 1967, this publishing house published a collection of art critics' essays called "Iskusstvo molodyx" by M. Khalaminskaya. One of the sections of this collection was dedicated to creativity of young painters of Uzbekistan, graduates of I. E. Repin Institute of painting, sculpture and architecture in Leningrad. Their works were exposed at exhibitions in the second half of 1950s. Margarita Khalaminskaya had selected only interesting and meaningful articles from professional art historians in her collection. During the period of Soviet Uzbekistan, historical development and recognition of poster as a separate independent genre began with October Revolution and continued until early 60s of 20th century. V. Dolinskaya gave detailed information about poster art in her scientific sources. Uzbek art critic A. Umarov dedicated his postgraduate thesis to portrait art of Uzbekistan. His book "Portretnaya jivopis Uzbekistana", published in 1968, was written as the first serious scientific experiment summarizing development of portrait genre in painting of Uzbekistan. The Uzbekistan portrait genre of the period before 1917 was studied based on research created by A. A. Semyonova, L. I. Rempel, G. A. Pugachenkova, and K. V. Trever. New methods and forms of painting genre of Uzbekistan was analyzed by V. L. Lakovskaya in her monograph "Uzbekistan's post-war easel painting". By 1960s–1980s, dynamics of researching national art schools in art criticism increased. In particular, in 1972, monograph "Izobrazitelnoe iskusstvo Uzbekistana" by R. H. Toqtash was published. In this large-scale study, character-

istics of fine arts of this period were analyzed. Researches of those years highlighted features of socio-historical process in formation of national schools (Ahmedova N. R., 2004). Russian art historian Leonid Zinger studied Soviet portrait art. In the book “Sovetskaya portret-naya jivopis 1917-nachala 1930-x godov”, which he wrote in 1978, he provided analytical information about artistic solution of image of Soviet man, formed on the basis of socialist realism, which flourished during October Revolution, in portrait painting. He drew attention to several problematic issues in Soviet portrait. Namely, he particularly covered specification of realistic portrait in painting, problem of mimesis, portrait of contemporary and historical person, portrait-type, portrait-painting, group portrait, genre boundary, space and time in portraiture, easel and majesty, tradition and innovation, etc. In addition, L. Zinger’s book focused on portraits created by A. Nikolayev (Usto-Mo’min), P. Benkov and O. Tansikboyev (Zinger L., 1978). Many monographs and albums of I. N. Bulkina were dedicated to artworks of young artists of Uzbekistan. G. I. Babadjonova was the author of a book about work of stained-glass window artist I. Lipen and a number of educational manuals on synthesis of art. Among monographic scientific studies that were dedicated to personal creative pursuits of Uzbek artists, B. V. Weimarn’s “Orol Tansikboyev” (1958) and B. M. Nikiforov’s “Pavel Petrovich Benkov” (1967) deserved high recognition. In addition, many books, albums and brochures dedicated to the work of artists such as I. Ikromov, V. Kaidalov, A. Abdullayev, B. Khammadi, and R. Timurov were published at that time. Upon request of the Ministry of Culture of Uzbekistan and Scientific Council of A. N. Ostrovsky Tashkent Institute of Theater and Art Studies, in 1965, a decision was made to train specialists in art studies at Tashkent Institute of Theater and Art Studies. In the same year, Department of “History and Theory of Fine Art” was established and headed

by famous art historian L. I. Rempel. In the study of painting in world art, the main goal was to analyze creativity of national identity, stylistic aspects of art historians, features of artistic process, traditional principles and bright factors. In Uzbekistan, since 1990s, artistic process in historical and cultural context was conducted on a serious level based on new methodological approaches. At the beginning, special attention was paid to the national idea in the works.

Findings

In the research of A. Hakimov and N. Ahmedova, analysis of art history in an interdisciplinary approach was used to determine principles of painting development in Uzbekistan. In their research, for the first time, new issues were raised in the study of painting of 20th century, an attempt was made to explain unique complexities of historical and cultural development of art, and new approaches were reflected in the studies of ethnocultural identity principles (Xasanova N. S., 2015).

Independence achieved in 1991 made it possible to formulate a strategy for choosing a national paradigm in art along with changing economic models and ideological environment. The range of methodological aspects in art studies and the problems of renewal of traditional approaches require interdisciplinary efforts. This is in line with modern trends in humanity studies.

Conclusion

In the article, main trends of the development of genres in the painting of Uzbekistan in the second half of the 20th century are studied. Within the research, monographic studies of art historians, scientists and artists who worked in Tashkent dedicated to the studies of fine arts development in Uzbekistan in different periods and genres are also studied.

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