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## Section 1. Folk art

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### THE UZBEK FOLK LULLABY AS A CULTURAL AND PSYCHOLOGICAL PHENOMENON: CONNECTION WITH SLEEP APATHY

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#### Abstract

This article explores the Uzbek folk lullaby (alla) as a cultural, psychological, and physiological phenomenon that transcends its traditional role as a song for children. Drawing upon ethnomusicological, linguistic, and psychological perspectives, it investigates how lullabies serve as a means of emotional regulation, contribute to the formation of a stable mental state, and influence the prevention and treatment of sleep apathy – a condition characterized by emotional detachment, chronic fatigue, and disturbed sleep cycles. The study emphasizes the therapeutic potential of Uzbek lullabies in modern contexts of psychological stress and insomnia.

**Keywords:** *traditional lullaby; alla; Uzbek culture; sleep apathy; “Tolichavkonim Bolam”; folk*

The lullaby is one of the most ancient forms of musical folklore in human civilization. In Uzbekistan, the traditional lullaby known as “alla” has played a central role in the upbringing of children and the transmission of moral and emotional values from one generation to another. The alla is not merely a song that soothes a child into sleep; it is a powerful communicative act, an emotional dialogue between the mother and her child. Through the soft melody and repetitive verbal structures, the mother conveys a sense of protection, tenderness, and harmony. In this way, the lullaby functions both as a musical ritual and as an emotional therapy that helps regulate the states of both the singer and the

listener. In the modern era, where insomnia, anxiety, and sleep apathy have become increasingly prevalent, the traditional alla offers a valuable framework for understanding the cultural and psychological mechanisms of rest and emotional balance.

In Uzbek culture, the alla represents the embodiment of maternal love, patience, and faith. The simplicity of the melody and the emotional depth of the lyrics are hallmarks of this genre. Typically sung in a slow tempo, the melody imitates the natural rhythm of the body – the beating of the heart or the gentle rocking of the cradle. The mother’s voice becomes the first sound environment in which a child’s nervous system develops.

Ethnomusicologists note that this early exposure to tonal stability and rhythmic predictability fosters the formation of emotional security. The mother's lullaby not only helps the child fall asleep but also programs emotional patterns of trust and calmness that persist throughout life. Therefore, the *alla* can be regarded as an ancient form of psychophysiological training, strengthening the bond between emotional sound perception and physical relaxation.

The poetic language of the *alla* often includes affectionate diminutives such as “*bolam*” (my child), “*jonim*” (my soul), or “*ko ‘zginam*” (my eyes). These repetitive terms of endearment create a rhythmic and semantic loop that enhances emotional resonance. In linguistic terms, repetition functions as a hypnotic tool that deepens the listener's relaxation. Psychologically, it generates a state of mild trance, in which the boundaries between consciousness and sleep begin to blur. The lullaby thus acts as both a linguistic and a physiological bridge to the sleeping state.

Sleep apathy – a state of emotional dullness, fatigue, and difficulty in initiating rest – is often rooted in chronic stress and sensory overload. Modern studies in psycholinguistics and neuropsychology indicate that rhythmic verbal patterns and low-frequency sounds have a measurable impact on the limbic system, which governs emotion and memory. The *alla*'s linguistic structure, with its smooth vowel transitions and lack of harsh consonants, minimizes cortical arousal and stimulates parasympathetic responses, slowing down the heartbeat and breathing. This directly counters the physiological symptoms of sleep apathy.

Furthermore, the lullaby's emotional content serves as an antidote to emotional disconnection. When a child or even an adult listens to a lullaby, the experience reawakens archetypal associations of warmth and care. These affective cues activate oxytocin and dopamine pathways, fostering emotional engagement and decreasing anxiety. Therefore, from a psychotherapeutic standpoint, the Uzbek *alla* can be used as a non-pharmacological intervention in managing stress-related sleep disorders.

The ethno-musicological study of the *alla* reveals its deep integration into daily

life and ritual. Historically, it was performed by mothers and grandmothers in moments of intimacy and vulnerability. During times of social upheaval or war, lullabies expressed sorrow and hope simultaneously. One of the most poignant examples, the World War II – era song “*Tolichavkonim Bolam*”, captures the pain of separation and the mother's longing for peace. Despite the melancholy tone, the repetitive rhythm and modal softness provided emotional release and resilience. Such songs transformed grief into musical form, offering not despair but transcendence.

In modern therapeutic practice, these principles are increasingly recognized. Music therapy research confirms that slow-tempo, repetitive melodies reduce cortisol levels and enhance sleep quality. Traditional lullabies, when adapted for adult use, have shown promise in mitigating insomnia, anxiety, and even depressive apathy. Thus, the Uzbek *alla* stands as a living example of how indigenous musical traditions align with scientific models of emotional regulation and neural restimulation. In contemporary Uzbekistan, the *alla* is experiencing a revival in both artistic and academic contexts. Musicians incorporate its motifs into modern compositions, while researchers analyze its linguistic rhythm and psychological resonance. This resurgence reflects a broader global interest in holistic approaches to wellness that integrate traditional knowledge with modern science. The *alla*, in this sense, is not a relic of the past but a sustainable form of emotional education. It teaches patience, empathy, and mindfulness – qualities that are essential for counteracting the alienation and apathy of the digital age. The Uzbek folk lullaby embodies a synthesis of music, language, and psychology. Its gentle rhythm and emotionally charged words create a sound environment that nurtures both emotional connection and physiological relaxation. When viewed through the framework of sleep apathy, the *alla* appears not only as a cultural artifact but as a therapeutic tool that restores the natural rhythm of rest and emotional vitality. Rediscovering the *alla* in the modern world may thus serve as both a cultural preservation effort and a path toward mental well-being.

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## Section 2. Musical art

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### ABOUT THE WORK OF THE COMPOSER KOMILJON JABBAROV CALLED "VATAN"

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#### Abstract

It is commonly known that there are many different styles of art among nations, with composition being an important aspect of both national culture and spiritual life. Komiljon Jabbarov's work, as a notable representative of the composition school, continues to be significant for several generations of artists, including performers, composers, and musicologists. Each piece he wrote shows new facets of his musical inventiveness and can be considered a new object of research, one of which is the composer's work "Vatan".

**Keywords:** *compositional art, national culture, traditional music, creativity, song, and form*

The works of bastakors – representatives of folk art, are an integral part of the musical culture of the Uzbek people. This type of creativity has been developing and improving for one and a half thousand years, forming a special layer of synthesis of professional thinking and folk sound diversity.

In written sources, the biographies of bastakors are covered quite widely, however, there are very few scientific views on their work.

Folk songs and melodies, like mighty ancient trees, are rooted in the depths of history and carry through the centuries folk wisdom, framed in a unique artistic image.

A bastakor is a kind of storyteller who masterfully weaves new feelings and emo-

tions into musical material already created by someone, using newly created melodies, fresh timbres, ready-made culminations-auji (namuds), turning it into a new, original work. At the same time, these metamorphoses occur without violating the internal structure and patterns of centuries-old traditions. Also, bastakor could be called those who managed to successfully insert a new poetic text into an existing vocal work (Let them play. 1976, 32).

The names of bastakors such as T. Jalilov, Yu. Rajabi, K. Jabborov, S. Kalonov, I. Ikramov, G. Toshmatov, F. Mamadaliev, M. Tojiboev, Sh. Mirzaev are revered among lovers and professionals of traditional musical creativity. The works they created are listened to and performed to this day.

Getting acquainted with the work of the 20th century bastakors, special attention is drawn to the work of Komiljon Jabbarov, an honored artist of Uzbekistan, a bastakor who created his own unique style.

Komiljon Jabbarov was recognized as a bastakor who created unique works in Uzbek musical creativity. It should be noted that each of his works attracts with its content, direction, melodic theme and, of course, the manner of performance.

During the entire period of his creative activity, the bastakor created more than 100 works in modern genres, which reflect his creative style. K. Jabbarov's melodies and songs reflect his creative method. K. Jabbarov's vocal works "Mubtalo bo'ldim senga", "Hey, Pari" (words by Navoi), "Diyorimsan", "Ozod o'lkam" (words by Khabibi), "Vatan" (words by Uygun), "Shifokorlar" (words by P. Mumin), "Kel" (words by E. Vakhidov), "Lolakhon" (poems by K. Otaboev), "Toshkent piyolasi" (poems by H. Khodjaev) (Jabbarov A. 2018, p. 109) and other works could become the topic for separate articles. As an example from the bastakor's legacy, I would like to draw attention to his work «Vatan» (Let them play. 1976, p. 20–22).

"Vatan" is a song dedicated to the glorification of love for the native country, filled with bright joyful feelings, to the words of Uygun. The instrumental introduction already sets the tone for the corresponding character, the melody of which organically synthesizes the features inherent in both traditional examples of the genre, and includes a set of means that are indicative of songs with lyrics on a modern theme.

For example, the melodic movement of the introductory eight-bar construction is characterized by a descending direction and modal variability. Starting from the upper support, the melody gradually moves to the "a" foundation, which is distinguished by a strong beat and its repetition, forming a trichord based on the eolian "a". Already in the third bar, the development begins to become more active, the range expands due to an ascending leap to the fifth of the mode and subsequent upward movement, as a result of which almost the entire scale of this modal formation is covered. The gradual descent to the sound of D with a syncopated highlight-

ing of the latter reveals it as a new modal support with a characteristic quart-fifth relationship of tones.

However, in the second four-bar, further melodic descent leads to the "sol" foundation based on the Mixolydian scale. Namely, it is perceived as the main support, since it sounds in the cadence bar as the lower foundation, to which the movement was directed, is distinguished by metric means (long duration, strong beat, repetition) and intonation (singing with upper and lower auxiliary tones). Modal variability, the transition from one foundation to another diversify the melodic development, contributing to its activation.

The metro-rhythmic organization of the melody is characterized by the diversity of the rhythmic pattern, its variability. Syncopation promotes the free flow of the melody, but the inclusion of figures such as an eighth – two sixteenths, dotted rhythmic formulas restrain this freedom and contribute to the clear organization of the movement, influencing the general structure of the melody. The functional significance of the instrumental introduction is undeniable, since in the future it will form the basis of individual sections of the song, and will also sound between the vocal parts.

The two-bar introduction, based on the characteristic *usul* rhythmic formula of eighth – two sixteenths – two eighths, precedes the beginning of the first section of the song and is its intonational-rhythmic grain. The form of this section, covering two lines of the poetic text, i.e. the stanza, is formed by two eight-bar constructions, performing the function of the period  $a + a_1$  (8 bar + 8 bar). The patterns of the polysyllabic structure of the poetic text also determine the character of the melody, which here becomes more developed.

The first eight-bar is a question-and-answer structure. It begins with an off-beat ascending leap from the E sound on the weak beat to the A sound on the strong beat. Its repetition, chanting and cadence stop on it reveal it as a modal support in this section of the form (1–4 bar). The response structure – the second four-bar, is generally marked by the step-by-step nature of the wave-like movement. Based on the thematic material of the instrumental section and representing it in an intonationally-rhythmic transformed



form, the movement here is similarly directed toward the “g” support based on the lower tetrachord of the Ionian mode. The sensation of it as the lower support of the mode is not perceived immediately, but only in the cadence bar, since it is veiled by the temporary accentuation of the variable supports – “c, a”.

The structural organization of the second period (a1) is interesting, as it represents a mirror symmetry of the first (a). The initial four-bar is a more convex and prominent variant of the second sentence of the first period, since the basic variant of the melody expands in its range to a hexachord with an emphasis on the Ionian G. The second four-bar, like the first four-bar of the first period, begins with an ascending leap, not a fourth, but a fifth, the expansion of which contributed to its longer descending filling and led to a new support, represented by the lower scale of the Phrygian E. The parallel-variable relationships (g–e) formed in this way, represented by the coupling of scales of two diatonic modes (Ionian and Phrygian), are most indicative of the folk genres of national musical creativity.

In the second section of the song, two periods (8 bar + 12 bar) are also structurally distinguished, corresponding to the second poetic stanza. Both of them are variants of the thematic material of the instrumental introduction. Thus, the first period (b) is represented by two constructions of four bars. Beginning with the conquest of a new melodic peak based on the rhythmic formula laid down in the introduction to the song and being the thematic grain, the source of development of all subsequent parts (eighth – two sixteenths), the first four-bar, however, is a rather narrow-volume formation, represented by the trichord sol-si. Its second construction is a variant of the initial four-bar of the instrumental section.

Finally, the second period completely repeats the material of the introduction, but it is expanded on a large scale and includes an additional structure, which was a consequence of the repetition of the second phrase of the poetic line, which entailed the expansion of the melodic melody. Presented in the vocal version in a new pitch register zone with a significant expansion of the range of the melody to the octave, this period per-

forms the function of a local culmination, which is also related to the semantic accent of the poetic line, its allocation in the stanza of the text. The final four-bar, the introduction of which is delimited by a caesura (cadence, pause) in its location in the form is similar to an additional cadence turnover, logically leading to the development of the main modal foundation “mi”.

The original compositional device is represented by a direct comparison of two versions of one melody in vocal and instrumental embodiment, the expressive effect of which is enhanced by the transfer of an additional cadence structure up an octave, after which the first period of this part returns, transformed due to instrumental interludes. The stop on the fifth degree of the mode as a temporary variable standpoint creates a feeling of some openness and gives an incentive for further advancement to the main culmination of the work – katta avj.

Starting from the fifth of the scale, this zone is aimed at further conquest and expansion of the range. The culmination itself is highlighted by a change in the character of the melodic movement, new diatonic formations, a dynamic rise, as well as alternate performance of the material, now in the soloist's part, now in the instrumentalist's part. Steadfast advancement to the melodic peak of the second octave “g” requires a natural transition from the previously prevailing smooth wave movement, based on the singing of individual supports, to pathetic, emotionally elevated declamatory intonations. The inclusion of the modal basis of the dorian “e” is also justified, since, having the dorian sixth as its basis, it is also aimed at emphasizing the corresponding enthusiastic character of the sound. After reaching the peak, there follows a gradual decline and return to the original register.

The work ends with the return of the second period of the second part, which in this context functions as a reprise section.

Thus, the compositional structure of the song is quite unique and original, marked by an organic combination of various form-building principles. The melody of each section is presented by variant transformations of the thematic grain, the basis of which was laid in the introductory instrumental



section. Schematically, the form is built as follows: A (instrumental introduction) – A1 (first vocal section) – A2 (second vocal section) – A3 (material of the instrumental introduction) – A4 (varied repetition of A2) – A5 (culminating section) – A6 (varied repetition of A2). The intonational kinship of the material of all sections, sprouting from a single thematic grain contributes to artistic integrity and allows us to speak of variability as a determining principle in the organization of the compositional model.

In addition, other form-generating features are outlined. Thus, the constant return to the material of the instrumental section, which in this case acts as an expression of a certain stable beginning, introduces features of rondality into the structure. The manifestation of rondality can also be identified in the repetition of sections that perform the function of the chorus. There is no chorus as an independent structural unit in the song. But in the poetic text, the words “san Vatan” stand out, which sound at the end of the lines, contributing to the compositional dismemberment and are associated with the cadence turnover, since they have an identical thematic design.

Finally, the external organization of the song is marked by the manifestation of a three-part reprise of a dynamic nature, built on the principle of wave dramaturgy with a steady advance to a large-scale culmination zone. The first section is an exposition, performing the function of a kind of foundation of the form, the third section, accordingly, is a reprise – restoration of stability, completion. The second section – the longest in scale, the most intense in development, represents a zone of prolonged culmination and itself contains an internal three-part structure – as if “form in form”, which already dynamizes the compositional and dramatic development.

Thus, on the one hand, the division into sections, on the other hand, the mono-intonation of the thematic material, the interaction of stable and mobile principles form a multi-level composition with different functional significance of its constituent sections, in which the through principle of development is dominant.

Komiljon Jabborov is one of the greatest bastakors of his time, his works are included in many repertoires, programs, and are listened to and performed with great inspiration.

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## RODION SHCHEDRIN'S CHORAL WORKS

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### Abstract

This article discusses the Rodion Shchedrin's choral compositions created between 1968 and 2021. This overview of choral works traces the evolution of style and highlights the genre diversity of the composer's choral works. The issue of performing the Rodion Shchedrin's compositions in Uzbekistan is also addressed.

**Objective:** To give a generalized and systematized picture of Rodion Shchedrin's choral works, its genre and thematic diversity, and the main stages of its development.

**Methods:** historical, systemic review, and diachronic methods.

**Results:** The genre structure of Rodion Shchedrin's choral works is revealed, and the main stages and stylistic features of the works are outlined.

**Scientific novelty:** The comprehensive examination of a large number of choral works created over an extended chronological period spanning more than half a century. Among the works, special attention is given to his late compositions, which have received little attention in the modern musicology. The issue of the performance of Rodion Shchedrin's compositions in Uzbekistan is also addressed.

**Practical application:** the key points of the article can be used in teaching practice.

**Keywords:** *Rodion Shchedrin, composer's works, musical style, choir, choral works, choral opera, collection of choral works*

### Introduction

*When horses die, they breathe;  
when grass dies, they dry up;  
when suns die, they go out;  
when people die, they sing songs.*

These famous lines by the poet Velimir Khlebnikov became the basis for one of the last choruses by Rodion Shchedrin, the great composer and one of the iconic figures of 20<sup>th</sup> and 21<sup>st</sup> century musical culture. The inno-

vator who became a classic, he wrote in all genres, surprising us both with his embrace of tradition and with compositional inventions that were ahead of their time. With his death on 29 August 2025, the entire era of music, not only Russian but also worldwide, came to the end.

Choral music plays a vital role in Rodion Shchedrin's multi-genre work. It was close to the composer's heart from his youth, when he was still studying at the Moscow Choral

School. Shchedrin repeatedly reminisced about that time, noting the importance of the choir and choral music in his life: “I experienced the first moments of inspiration in my life while singing in the choir, and of course, my first compositions were also for the choir...” (Komarova, 2002, p. 453; Ore, 2024, p. 23).

### Main Content

The composer wrote numerous a cappella choruses with various texts (primarily by Russian poets), and also worked in such genres as the oratorio, cantata, choral poem, a cappella cycle, and even created a new genre, “Russian choral opera” (the opera “*Boyarynya Morozova*”).

O. Sinelnikova, in her study of the constants and metamorphoses in R. Shchedrin’s style, characterizes his style as follows: “Combining the elements of avant-garde sophistication with simple folk themes and jazz rhythms, complicated timbre effects with lyrical melodies, he creates his own unique compositional signature, a style of sharp contrasts and unexpected juxtapositions. Most important, Shchedrin never forgets the listeners, striving to speak to them in a modern, yet accessible and understandable language” (Sinelnikova, 2013, p. 25). As in all his creative works, Shchedrin’s choral works demonstrate the influence and interpenetration of a wide variety of styles, as well as an appeal to a wide range of themes – from humorous sketches to funeral chants.

Among the most famous and significant works for choir written in the 20<sup>th</sup> century are “Poetoria” (1968), “Four Choruses on the Verses of Andrei Voznesensky” (1971), “Stanzas from ‘Eugene Onegin’” (1981), and “The Sealed Angel” (1988).

*Four Choruses on the Verses of Andrei Voznesensky* emphasizes poetic content. It is based on the poems of Andrei Voznesensky (1933–2010), the poet and writer recognized and highly valued by many of his contemporaries, including, for example, Robert Lowell (1917–1977). *Poetoria* is also written to the words of A. Voznesensky. It is a concerto for the poet, accompanied by female voice, orchestra, and mixed choir. Stylistically, the work continues the tradition of the passions

of I. S. Bach, with a prominent role for choral elements.

*Stanzas of ‘Eugene Onegin’* (1981) consists of six choruses based on Pushkin’s poems, which convey not so much the plot but the mood of the novel, along with individual landscape and background scenes. The famous researcher V. Kholopova, in her monograph *The Path Through the Center. Composer Rodion Shchedrin*, notes of this work: “The range of images encompassed what could form the basis of a symphonic cycle – effectiveness, landscape, lyricism, scherzo-like quality, and hymnal quality; yet it was realized in Shchedrin’s concentrated manner” (Kholopova, 2000, p. 109).

*The Sealed Angel* is one of R. Shchedrin’s most frequently performed choral works. It features interesting timbral combinations of a cappella choir and reed pipes, which, however, as Shchedrin himself noted, “it may be substituted by a Western concert flute” (Duffie B., 1990). The composition is based on church and folk intonations, emphasizing the semantics of the text, based on N. Leskov’s story *The Sealed Angel*.

In 2021, the Moscow Conservatory hosted the presentation of a new collection of the composer’s choral works, entitled “*The Twenty-First Century...*” The title was chosen deliberately – on the one hand, it clearly defines the chronology of the compositions included, and on the other, it is the title of a poem by Voznesensky and Shchedrin’s chorus written to his words, which opens the collection. The collection includes 22 works by the composer, written over 18 years – from 2003 to 2021. Let’s consider the most striking ones, in our opinion.

*Diptych on Poems by Voznesensky* (2003) is a two-part composition for a cappella choir, addressing Voznesensky’s poetry on a new, more mature level. Two poems from the cycle, *The Twenty-First Century* and *The Refugee*, became stylistic and semantic benchmarks for many of Shchedrin’s subsequent choral works;

*Boyarynya Morozova* (2006) is a two-part opera with a libretto by the composer himself, telling the tragic story of the Lady of Morozova, a historical figure of the 17<sup>th</sup> century. This image of a strong woman inspired V. Surikov to create his famous paint-

ing of the same name in the late 19<sup>th</sup> century, and in the 21<sup>st</sup> century, R. Shchedrin to write a choral opera that became a new genre in the history of music. Due to the focus on choral performance, the researchers note the opera's similarities to ancient Greek tragedy and oratorio: "This use of the chorus aligns us with the traditions of ancient Greek tragedy and the European canon (Passion)... The primacy of the choral sound, its special role in the formation and development of drama, imbues the work with oratorio-like qualities" (Vladimirtseva, 2012, pp. 18–21; cit. ex: Sviridova, Oshchepkova & Nikolaeva, 2018, p. 148–154).

*The Tsar's Cupbearer* (2008) is a short fragment from the opera *Boyarynya Morozova*, a version of which R. Shchedrin created specifically for B. Tevlin, a world-renowned choral conductor. The music of the work reveals a subtle interplay between the intonations of the past and their contemporary interpretation. B. Tevlin, who performed this work with the choir on numerous occasions, described the full palette of colors as a "demonic scherzo" characterized by "genuine choral theater" (cit. ex: Krivitskaya, 2020).

*Epigraph from Tolstoy to Anna Karenina* (2008). In this work, R. Shchedrin once again turned to the great classics, transforming Tolstoy's short text into a musical miniature. One famous phrase, "Vengeance is mine, I will repay," from the epigraph of the novel *Anna Karenina* becomes the basis for an entire musical reflection – full of melodiousness, as well as varied intonations and moods.

*The Mass of Remembrance* (2018), dedicated to the memory of R. Shchedrin's wife, Maya Plisetskaya. The text of the Mass is based on two phrases that were carved on the grave of the writer N. Gogol a century and a half earlier: 1) "They will laugh with my bitter words" from the Bible and 2) "Even so, come, Lord Jesus!" taken from the Revelation of St. John. *The Mass of Remembrance* became the composer's personal confession, the music of which combines sorrow and radiant gratitude, transforming the work into a spiritual monument to love and memory.

*Russian Folk Proverbs* (2017–2020) – a cycle combining the wisdom and irony of oral folklore with a contemporary compos-

er's language, imbued with innovative techniques. Here, Shchedrin revealed the aphoristic nature of proverbs through rhythm, intonation, and contrasts, creating a vibrant musical kaleidoscope.

*Triptych* to the words by Khlebnikov (2020) features three choral miniatures – *I Need Few*, *Sing to Me About Girls*, and *When Horses Die* – with philosophical content and engaging musical solutions.

Thus, the composer has traveled a long path in the evolution of choral music – from his initial works which reveal characteristics of his early work, to his later works, many of which are characterized by aphorisms and philosophical depth. These qualities of Shchedrin's music, combined with its melodic richness and accessibility, even among a wide audience, have made his choral works frequently performed in many countries around the world.

In Uzbekistan, various genres of Rodion Shchedrin's music are studied at all stages of music education. In concert life, his work is known primarily for his *Carmen Suite* – a performance on the music by Georges Bizet and R. Shchedrin, with choreography by A. Alonso, is part of the repertoire of the Alisher Navoi State Academic Grand Theater and is also performed in concert versions. For example, this work was successfully performed in May 2024 in Tashkent at the charity concert by the Russian National Philharmonic Orchestra conducted by Vladimir Spivakov.

The Shchedrin's piano works, and in particular his *Polyphonic Book* (1972), have become firmly established in the concert and especially pedagogical repertoire at the State Conservatory of Uzbekistan. However, it should be noted that the composer's choral works have not yet taken their rightful place in the country's concert life. Nevertheless, it contains the great potential for performance, as well as for study in choral conducting classes. Rodion Shchedrin himself repeated many times that it is through choral education where the path lies to a true understanding of music. In the preface to his choral collection *The Twenty-First Century*, he noted: "The choir is my beginning, my roots. The Moscow Choral School, the boarding school, discipline, reasonable drill, daily hour-and-

a-half singing in the choir, my first attempts at composing choral music. Finally, the great mentor, Alexander Vasilyevich Sveshnikov. This is my path to music. I believe, and still think that choral education is the surest path to the Art of Music” (Shchedrin, 2021).

### Conclusions

The overview of the composer’s choral legacy reveals his enduring interest in various genres of choral music over more than 50 years of creative life. The verbal (textual) component – its semantics and expressiveness – is of great importance in all of Rodi-

on Shchedrin’s compositions, serving as the starting point for various musical expressions. However, in his later works, a more philosophical style and a restrained use of expressive means are clearly discernible.

The number and high artistic value of Rodion Shchedrin’s compositions written for choir have made them popular worldwide. In Uzbekistan, however, despite the composer’s instrumental and stage music being integrated into concert life and education, the choral portion of his legacy remains understudied, despite possessing all the necessary potential for research and performance.

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## "I NEED FEW" BY RODION SHCHEDRIN: ON THE QUESTION OF SEMANTICS AND PERFORMANCE FEATURES

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### Abstract

This article discusses one of Rodion Shchedrin's last choral works, the miniature *I Need Few*, from the *Khlebnikov-Triptych* cycle created in 2020. The piece is analyzed in the context of the composer's choral compositions and the poetic legacy of Velimir Khlebnikov. Particular attention is paid to the semantics, expressive means, and pedagogical value of this opus.

**Objective:** To find out the primary expressive means that contribute to the composition's philosophical depth and to demonstrate the value of the miniature from a teaching and performance perspective.

**Methods:** Structural-analytical and intonation-semantic methods, value analysis, and cultural studies.

**Results:** The primary expressive means and semantics of the work are identified and described, examined in the context of the composer Rodion Shchedrin's creative work and style.

**Scientific Novelty:** This composition by R. Shchedrin is relatively new in the composer's legacy and has not yet received sufficient attention in musicology. This is the first comprehensive analysis of this work from the perspective of semantics and expressive means.

**Practical Application:** The key provisions of the article can be used in performance and teaching practice.

**Keywords:** Rodion Shchedrin, the composer's works, choir, choral works, the chorus *I Need Few*, Velimir Khlebnikov

### Introduction

*Dedicated to the memory of Rodion Shchedrin*

Rodion Shchedrin (1932–2025) is an outstanding modern composer. His music reflects diverse musical styles, combining the simplicity of folk melodies with complicated jazz rhythms, dramatic montage

with the continuity of polyphonic lines. The avant-garde artist, in some of his works he could do solely with classical means, and he always considered the aesthetic side of an artistic work, its musicality. Stylistically diverse and semantically vast, Rodion Shchedrin had a significant influence on the development of musical culture



the 20<sup>th</sup> century—and especially in the early 21<sup>st</sup>—the poet began to be perceived as an outstanding innovator, whose work is now the subject of books and numerous studies.

Let's take a closer look at the first chorus *I Need Little* of the Rodion Shchedrin's cycle. It is based on a short, literally aphoristic poem by Khlebnikov. Written without neologisms, it is imbued with the philosophy of asceticism and thoughts about the true values of life.

I need few!	And this sky,
A crust of bread,	And these clouds.
And a mug of milk,	I need few!

The researcher E. Krivitskaya considers the symbolism of this work by R.Shchedrin as a “call for ‘voluntary poverty, asceticism, and merging with nature’” (Krivitskaya, 2020). This idea is clearly confirmed by the presence of the culmination of the work, which begins with the words “And this sky,” and is emphasized by the thickening of the choral texture and the intensification of the dynamics up to *ff*:

Velimir Khlebnikov (1885–1922) was one of the most iconic Futurist poets, a contemporary of Alexander Blok, Nikolai Gumilev, and Vladimir Mayakovsky. He worked extensively in various poetic genres and is known for his “boffinry,” his creative use of words and neologisms – unusual poems with new words and sound combinations.

At the beginning of the 20<sup>th</sup> century, the attitudes toward Khlebnikov were various. N. Gumilev wrote that “...His images are convincing in their absurdity, his thoughts in their paradoxicality” (Gumilyov, 2000, p. 17), while R. Jakobson recalled experiencing “an admiration for Khlebnikov that defies all comparison” (Jakobson, 2000, p. 83). But already in

## "I NEED FEW" BY RODION SHCHEDRIN: ON THE QUESTION OF SEMANTICS

The piece *I Need Little* is written for a mixed four-part choir in 4/4 time at a slow Andante lento tempo. Let's consider the composer's primary expressive devices in this composition.

The melody which by definition "...is the primary focus of a work's intonation and upon which all the functional relationships of the whole are condensed" (Kholopova, 2002, p. 17), in this work by Rodion Shchedrin is distinguished by its melodiousness, philosophical unhurriedness of

unwinding, and a certain meditative quality. The consistent emphasis on female and male voices as leading voices (with the female predominating) imbues the texture with a sense of multi-layeredness, a living breath, and even polyphony, evident in the introduction of heterophonic supporting voices. Elements of dialogic quality can also be observed, evident already at the beginning of the chorus, where the two initial phrases are performed first by male, then female voices:

**Ich brauche wenig** Rodion Shchedrin  
\*1932

**Andante lento** (♩ ca. 48-50) *pp*

Sopran

Alt

Tenor

Bass

Кра - юш - - ку хле - ба,  
Кра - yuš - - ku khle - ba,  
A M (закр. рот / b. ch.)  
Мне ма - ло на - до!  
Мне та - lo па - do!  
M (переходя на закр. рот / change to bocca chiusa)  
Мне ма - ло на - до!  
Мне та - lo па - do!  
M (переходя на закр. рот / change to bocca chiusa)

From a tonal perspective, the key note is the reference tonesei, but the abundance of chromaticisms (including the sounds “as” and “es” in the first bar, and “es” and “fis” in the third) suggests the use of an extended tonality within a single-third major-minor system (H-dur – b-moll) in this chorus. The appearance of the sound “b” as an alternative foundation several times throughout the piece also supports this interpretation.

Harmonically, with the predominance of consonant consonances(which form the basis of horizontal movement), dissonances, including tritones, are often used. The tritone, as the characteristic interval for this work, appears as early as the first bar in the bass and tenor parts.

If we talk about the metro-rhythmic structure of this chorus by R. Shchedrin, then, despite a certain sacredness of the sound of the work, from which we intuitively expect a free metric which is often found in such music (for example, it is very characteristic of church hymns, with which this choir is very consonant in style), in this composition Shchedrin

relied entirely on a strict metric, using the 4/4 time signature and only once replacing it with 3/4, thus making a rhythmic accent in the composition (bar 9):

This choir, as part of the entire *Triptych* with lyrics by Khlebnikov, has already entered the repertoire of many choral groups. A high level of performance was demonstrated by the choir of the A. A. Yurlov Russian Chapel which presented an interpretation of this work under the baton of People's Artist of Russia G. Dmitryak (Performance of *Triptych* by R. Shchedrin, 2024). The chapel fully preserved and conveyed the sacred philosophical semantics of the work, clearly following the author's instructions, including the dynamic ones, which imbued the performance with dramatic integrity.

The chorus *I Need Few* by R. Shchedrin is an excellent example for teaching practice and will be useful for aspiring conductors and choir singers. The composition offers a wealth of material for detailed analysis and development.

The musical score is for a four-part chorus. It begins with a *rit.* (ritardando) and then returns to *a tempo*. The dynamics range from *pp* (pianissimo) to *f* (forte), with a *dolce* (sweet) marking. The lyrics are in Russian and English. The Tenor and Bass parts include a note: "M. (переходя на закр. рот / change to bocca chiusa)".

Working on this piece will be useful for a student choir in terms of practicing closed-mouth singing technique (used repeatedly, and first heard in the opening bars of the piece); the sustained piano which must be maintained while varying dynamic nuances with clear diction; and the rapid adjustments during dynamic changes – referring to the abrupt transitions from *pp* to *f* in bars 6–7 and from *ppp* to *ff* in bars 16–17. Furthermore, the piece presents a number of intonation difficulties, including tritone passages, as well as an abundance of chromaticisms and deviations.

A look at this composition reveals Rodion Shchedrin's profound understanding of choral practice. He masterfully highlights the choir's diverse capabilities, employing various techniques and means to convey the work's semantics more precisely and expressively. The composer himself, a graduate of the Moscow Choral School, also devoted great attention to the pedagogical aspect of working with a choir, considering it the most beneficial form of musical activity for any aspiring musician: "I think choral training is fantastic. It is the best way to learn, because when you study the violin or cello, for instance, you usually do not see results immediately. In choral music, you get immediate feedback. It is also excellent ear training. I really think it is the best form of

musical education for someone who wishes to become musical, a real musician" (Stuhr-Rommereim, 1992, p. 8).

### Conclusions

In the chorus *I Need Little* from Rodion Shchedrin's *Khlebnikov-Triptych*, the composer addressed the eternal philosophical theme of understanding human needs, spiritual freedom, and the importance of unity with nature. The contraposition of the material and the spiritual components is reflected in the music through dynamic contrasts, alternating male and female voices, and elements of dialogism and heterophony. From a teaching perspective, this piece can help develop intonation precision and practice various vocal and choral techniques.

This choral miniature can be seen as a philosophical and aphoristic statement by Rodion Shchedrin. The work displays many characteristics of the composer's late style, such as minimalist use of instruments while maintaining profound semantics and an appeal to sacred themes. It is no coincidence that the chorus was chosen for this work – familiar and close to the composer since his youth, he always considered this performing instrument one of the most expressive timbral instruments for conveying profound and spiritual themes.

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## TOWARDS THE QUESTION OF INTERPRETING D. SHOSTAKOVICH'S FIRST CELLO CONCERTO: PEDAGOGICAL, PERFORMATIVE, AND METHODOLOGICAL ASPECTS

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### Abstract

This article explores the interpretative features of Dmitri Shostakovich's Cello Concerto No. 1 in E-flat major, Op. 107. The study analyzes the specifics of performance approaches to the piece, its dramaturgy, stylistic character, texture, and structure. Particular attention is given to the pedagogical and methodological aspects of mastering the concerto within the framework of professional cello training. The importance of this work in the modern cello repertoire is emphasized, highlighting its role in developing the technical and artistic skills of young musicians. The concerto is viewed as a key element in the evolution of cello performance practice and as a major contribution to the development of the cello concerto genre in the 20th century.

**Keywords:** *D. Shostakovich, cello, interpretation, concerto, pedagogy, performance, methodology*

The creative legacy of Dmitri Dmitrievich Shostakovich stands as one of the most significant and original phenomena in the musical culture of the twentieth century. As a truly universal artist, Shostakovich left a profound mark across nearly all musical genres – from opera and ballet scores to symphonic cycles, chamber ensembles, vocal and choral works, instrumental concertos, and music written for theatrical productions and films.

A particularly important area of his work is his contribution to cello literature, which became a powerful stimulus for the formation and enrichment of the global repertoire for this instrument. Today, the masterpieces of this great maestro hold a central place in

the performance practice of cellists around the world and are frequently featured in the programs of international competitions.

It is worth noting that the cello, as an orchestral string instrument, only fully revealed its expressive and technical potential in a relatively recent historical period. The twentieth century became a kind of “golden age” for cello performance, marked by the emergence of a brilliant generation of world-class virtuosos such as Gaspar Cassadó, Maurice Maréchal, André Navarra, Gregor Piatigorsky, Pierre Fournier, Sviatoslav Knushevitsky, Daniil Shafran, and, of course, the legendary Pablo Casals and Mstislav Rostropovich.



The appearance of such outstanding performers – possessing exceptional musical talent and technical mastery – created the demand for a new level of repertoire, both in complexity and artistic depth. This, in turn, inspired composers around the world to create a wealth of compositions for the cello, including both solo and ensemble works.

This creative surge resulted in an unprecedented expansion of the cello repertoire: hundreds of works were written in a concert-oriented style, along with chamber forms such as sonatas, suites, instrumental cycles, poems, rhapsodies, and other genre variations. All of this significantly enriched the musical art of the twentieth century.

Among the recollections of Shostakovich's contemporaries, there are references to his deep respect for the cello as one of the most expressive instruments – even though there are no direct documentary statements from the composer to this effect. Nevertheless, his sustained interest in the instrument is evident from the earliest stages of his career. While still a student, he composed *Three Pieces for Cello and Piano* (Op. 24). Also noteworthy is the *Piano Trio No. 1* (Op. 8, 1923), in which one can clearly observe Shostakovich's early timbral and expressive experimentation with the cello. Vivid solo passages – instrumental monologues of sorts – such as those preceding the secondary theme in the exposition of the first movement, foreshadow the profound philosophical cello themes characteristic of the composer's mature symphonic works.

His interest in the cello was likely rooted not only in aesthetic preferences but also in his own performance background. In addition to his compositional genius, Shostakovich was a gifted pianist who often performed as a soloist alongside renowned musicians such as V. L. Kubatsky, A. Ya. Ferkelman, and A. Ya. Livshits. These collaborations with prominent performers undoubtedly deepened his understanding of chamber instrumental possibilities and directly inspired the creation of the *Sonata for Cello and Piano* (Op. 40, 1934). This work was dedicated to V. L. Kubatsky, who not only gave the premiere performance but also created his own edition of the cello part.

Shostakovich's turn to the chamber genre during this period corresponds with

a broader artistic shift in his work toward the realm of "pure" instrumental music. In the mid-1930s, the composer actively supported the ideas circulating in the musical community that called for greater simplicity, clarity, and naturalness of musical expression. These aesthetic principles found vivid embodiment in the musical language of the *Sonata for Cello and Piano*, which significantly differs from his earlier compositions. The work may be regarded as one of the most romantically colored in Shostakovich's output – filled with elegiac intonations, melancholic lyricism, and profound inner depth, offering a rare glimpse into the intimate emotional world of the composer.

The premiere of the *Sonata* took place on December 25 at the Leningrad Philharmonic. Performed by the brilliant duo of V. L. Kubatsky and D. D. Shostakovich, the work was met with immediate acclaim from both the public and critics. It quickly became a staple in the repertoire of prominent cellists, including Gregor Piatigorsky, Pierre Fournier, and others.

Of particular significance in the cello music of the 20th century are the two cello concertos composed by Shostakovich during his mature period. These works stand not only as the pinnacle of his contributions to the genre but also as towering achievements in the entire cello repertoire of the century. They are characterized by a unique synthesis of traditional formal discipline and bold innovation: the expansion of the technical and expressive range of the solo instrument, a large-scale symphonic approach to the concerto form, and a distinctive dramaturgical concept built on the conflict of opposing forces, symbolizing the eternal struggle between good and evil.

According to the composer himself, the impetus for writing the *First Cello Concerto* came from his encounter with Sergei Prokofiev's *Symphony-Concerto for Cello and Orchestra*. Shostakovich noted that the work aroused his keen interest and inspired him to explore the genre. However, his own concerto shows a much clearer line of succession from his early *Violin Concerto* (1948), including thematic and intonational similarities between the two. In both works, Shostakovich addresses complex dramaturgical challenges in the interaction between soloist and or-



chestra, alternating between contrasting and blended textures. Of particular interest is the extensive cadenza in the Cello Concerto – a virtuosic monologue for the soloist – which mirrors a similar device used in the Violin Concerto.

In pursuit of thematic and structural unity, the composer infuses all parts of the cycle with intonationally related material. He also merges the second, third, and final movements into a continuous dramatic block, performed without interruption. This seamless construction reinforces the sense of cohesion and heightens the dramatic intensity of the work.

The structural design of the First Cello Concerto, now part of the core repertoire for cellists, also deserves special attention. Unlike the traditional three-movement concerto form, this work is conceived as a four-movement cycle, a form more commonly associated with the symphonic genre. This choice was driven not only by the desire for a deeper conceptual exploration but also by the composer's innovative decision to include the cadenza as an independent movement. Initially conceived as a three-movement work, Shostakovich later came to the conclusion that the overall dramaturgical arc would benefit from separating the cadenza into a distinct structural component.

Such an innovative interpretation of the cadenza had a noticeable impact on subsequent musical practice. In the works of composers of the second half of the 20th century, pieces titled simply "Cadenza" began to emerge – for example, *Cadenza for Solo Cello* by V. Yekimovsky (1970) and *Cadenza for Solo Viola* by K. Penderecki (1984). Inspired by Shostakovich's violin and cello concertos, Rodion Shchedrin composed his own Cello Concerto, also consisting of four movements, one of which – the second – is titled *Scherzo-Cadenza* and is constructed entirely as a solo cadenza.

A significant distinguishing feature of Shostakovich's First Cello Concerto is the orchestration. The composer deliberately avoided the use of a full symphony orchestra, omitting trumpets and trombones, thereby giving the score a more chamber-like character. The horn plays a central role in the instrumentation – it not only serves a harmonic function but frequently engages in timbral dialogue with the cello, creating a unique color palette.

Although the cello is traditionally perceived as a lyrical and cantabile instrument, Shostakovich presents it from an unexpected angle – adding expression, angularity, and sharpness, and making active use of the upper registers, thus uncovering new expressive dimensions of the instrument.

It would be inaccurate to suggest that this concerto is atypical of Shostakovich. On the contrary, the piece fully reveals the composer's individual style. It is deeply original while demonstrating a profound understanding of the solo instrument's capabilities, allowing the composer to offer a fresh artistic perspective. The Cello Concerto No. 1 has rightfully earned its place among the masterpieces of the genre – alongside the concertos of Luigi Boccherini, Joseph Haydn, Robert Schumann, Antonín Dvořák, and Pyotr Tchaikovsky's *Rococo Variations*.

The world premiere of the work took place on October 4, 1959, in Leningrad, with the outstanding cellist Mstislav Rostropovich as the soloist. The concerto was dedicated to him. It later became part of the repertoire of major performers of the 20th century, including Natalia Gutman, Alexander Ivashkin, Mischa Maisky, and Johannes Moser, among others. In addition, the work is widely used in educational settings and is part of the professional training repertoire for aspiring musicians.

It is worth noting that performing the concerto involves a number of technical and fingering challenges. This is partly due to the fact that Shostakovich was not a cellist and composed the material based not on instrumental familiarity, but on a conceptual vision of the musical image. As a result, the work demands a high level of technical proficiency and developed artistic insight. It is recommended for inclusion in the repertoire of advanced students at music colleges and conservatories. Depending on the performer's level of preparation, approaches to studying and interpreting the piece may vary. In many secondary music institutions, the first movement is often studied and performed as the most technically accessible.

In the context of pedagogical practice, Shostakovich's First Cello Concerto serves as an invaluable educational resource that fosters the development of both technical and interpretive competencies. Working on this

piece encourages a deeper understanding of modern musical vocabulary, expressive intonation, and mastery of various bowing techniques and register contrasts.

Despite being more than half a century old, the concerto remains strikingly relevant to modern performers. It continues to resonate with today's audiences, expressing core

human concerns – inner conflict, personal resilience, and dignity.

The combination of its expressive means, artistic integrity, and technical richness makes the First Cello Concerto one of the great achievements of 20th-century performance and composition.

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## THE IMPORTANCE OF TRADITIONAL AND MODERN METHODS IN TEACHING TANBUR PERFORMANCE TO THE YOUNGER GENERATION

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### Abstract

This article analyzes traditional and modern methods of teaching the art of playing the tanbur to the younger generation. Traditional methods are represented by the ‘ustoz-shogird’ school and maqom education, while modern approaches include music notation, conservatory training, and the use of information technologies. The article highlights the importance of integrating both approaches to enhance performance skills.

**Keywords:** *tanbur, performance, ustoz-shogird, traditional method, modern method, maqom*

Music is one of the most powerful means of shaping and nurturing delicate emotions. Musical instruments serve as a medium that conveys the spiritual essence of humanity through sound, being the product of human creativity and one of the key tools that reflect the socio-cultural processes of each nation. The melodies produced by instruments are created in harmony with the spirit and inner world of the people. The Uzbek nation possesses an ancient and rich musical heritage in which musical instruments occupy a special place. Our musical instruments are considered both a material and cultural treasure of the nation, playing an essential role – alongside other domains – in understanding our cultural history and fostering the development of national culture.

In the art of music, the field of instrumental performance holds a unique position and possesses a rich and fascinating history. In-

strumental music – particularly *tanbur* performance – occupies an important place in the musical creativity of the Uzbek people. Its formation is closely connected with various aspects of the people’s way of life, including celebrations, festivities, ceremonies, fairs, and similar cultural practices.

“Abu Nasr Farabi, Abu Ali ibn Sina, Abu Rayhon Beruni, Al-Khwarizmi, Sayf al-Din Urmavi, Abd al-Qadir Maraghi, Qutb al-Din al-Shirazi, and others expressed remarkable reflections on various musical instruments in their treatises. They regarded the human voice as the most pleasant among all musical instruments. The invaluable legacy of the great Eastern thinkers dedicated to the study of folk instruments holds profound historical significance. Among these works, the most precious is Abu Nasr Muhammad al-Farabi’s renowned treatise *‘The Great Book on Music’*

(*Kitab al-Musiqa al-Kabir*), which is of immense importance” (Rajabov, I., 2006).

In the second half of the 19th century, special attention was paid to the close study of Uzbek national musical instruments. In general, the interest of Western countries in the culture of Central Asia increased, and specialists began to arrive with the purpose of studying it. Valuable information left by historians and ethnographer-travelers such as Vámbéry, Leysek, Marco Polo, Eichhorn, and Ancomin was later published in the form of major books and articles. Among these specialists, Eichhorn alone traveled throughout Central Asia, collecting a rich collection of musical instruments, which he subsequently exhibited in several countries. “For Russian-speaking researchers who came to Turkestan, its climate, nature, social condition of the population, ethnography, cultural life together with national instruments, classical and folk music (folklore) creativity became a huge source of research. During this period, observational work, which was initially carried out for political purposes, later began to rise to a serious scientific level” (Tashpulatov M. F.) At the end of the 19th and the beginning of the 20th century, efforts to closely study and research the widely popularized instruments of folk performance practice intensified. In this regard, researchers such as V. Belyaev, T.S. Vizgo, F. Kharomatov, and A. Malkeyeva made invaluable contributions to the organology of Central Asian music. The *tanbur* occupies a special place among Uzbek national musical instruments and possesses a rich historical legacy. It has been used not only in the performance of maqom but also widely in contemporary stage works. In the process of teaching tanbur performance to the younger generation, the issue of harmonizing traditional and modern methods remains highly relevant. The tanbur, for many centuries, has served as a refined and melodious national musical instrument among the Uzbek, Tajik, and Uyghur peoples. It remains one of the captivating instruments that continues to move the hearts of listeners with its resonant and soulful sound.

The tanbur has long been regarded as an important instrument in the music of Eastern peoples. Medieval sources record that it was employed as a leading instrument in the performance of maqom. Within Uzbek musical culture, the pathways of maqom have been

transmitted from generation to generation through the tanbur. Its role in maqom performance is, first and foremost, as an accompanying instrument. The singer, before all else, relies on a melodic instrument to accompany their voice; in other words, the instrument conveys and supports the path of the song.

The resonating body (*kosa*) of the tanbur is typically carved from mulberry wood, while its neck is made primarily from apricot, walnut, or other hardwoods. Gut frets are tied to the neck, arranged in a diatonic scale; in some variations, additional microtonal (*xas*) frets are included. The strings, usually made of copper, are played with the aid of a plectrum called *noxun*, fashioned from metal.

The foundation of traditional methods lies in the ustoz-shogird (master-disciple) school. In this approach, the disciple is nurtured directly under the guidance of the master, studying his performance style and repertoire firsthand. In maqom education, the tanbur has held a leading position, serving as the principal medium through which the complete pathways of maqom were transmitted from generation to generation. This method was largely based on the direct imitation of the master’s performance within the framework of the ustoz-shogird tradition.

At the same time, “every student is required to pay special attention to the following factors of assimilation:

- a) regularly listening to the selected repertoire through recordings of the masters’ performances;
- b) committing the musical work to memory;
- c) performing the notated version fluently, clearly, and freely;
- d) comparing the score with available recorded performances;
- e) approaching the interpretation of the work with creativity” (Azizboev, S., 2007).

In modern methods, conservatory education, music literacy, and the use of modern information technologies play a crucial role. Young learners are effectively mastering *tanbur* performance through multimedia resources, online lessons, and audio-video recordings. This contributes to the faster and more comprehensive development of their performance skills. At the same time, the rapid influx of information into the social life of

the Republic is expanding on a large scale. The ability to quickly receive, analyze, process, theoretically generalize, draw conclusions, and deliver information to learners is one of the pressing challenges faced by the education system. The integration of pedagogical technologies into the educational process serves as a solution to these urgent issues.

Visual (demonstrative) tools in pedagogical technology include all aids designed for students to see with their eyes. These consist of writings and drawings on the classroom board, texts and illustrations in books, handouts, educational posters, photographs, works of visual art, videos, films, and various objects. The use of visual aids in pedagogical technology allows for a faster, clearer, and more accurate explanation of the intended content in diverse forms and methods.

Audio tools enable the perception and assimilation of information through listening. Nowadays, audiovisual tools, i.e., aids that serve both listening and viewing simultaneously, such as films and other sound-accompanied video recordings, are used more widely. In practice, however, the most effective results can be achieved by employing available resources comprehensively, with creative adaptation to existing conditions and contexts.

Natural tools include all real-life objects related to the content under study in the pedagogical technology process. Essential learning instruments for students and necessary teaching equipment are also considered indispensable components of pedagogical tech-

nology. The integration of traditional and modern methods is of great importance in developing tanbur performance. The ustoz-shogird (master-disciple) tradition fosters the education of youth in a national spirit, while modern methods deepen their knowledge and enhance their technical and creative skills. In order for performers to listen attentively to one another and to ensure the harmony and beauty of sound, the placement of instruments on stage is arranged in the following order: doira, nay, gijjak, qoshnay, qanun, rubob, ud, dutar, tanbur, and so on. In developing students' performance skills, extracurricular activities, particularly musical circles and ensembles, serve as a crucial factor. As a result, performers acquire the ability to perform both traditional maqom repertoires and contemporary musical works. The creative legacy of renowned tanbur masters such as Rixsi Rajabiy, Shobarot Tanburchi, Usta Ro'zimatxon Isabayev, Emmanuel Barayev, Shohnazar Sohibov (Tajikistan), as well as Turg'un Alimatov, Abdulla Umarov, Hasan Rajabiy, Mahmud Tojiboyev, and others, is of exceptional significance.

In conclusion, the integration of traditional and modern methods in teaching tanbur performance to the younger generation plays a vital role in preserving and developing the national musical heritage. The ustoz-shogird (master-disciple) tradition, combined with contemporary educational methods, can elevate the culture of performance to a higher artistic and professional level.

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## ON THE DISTINCTIVE FEATURES OF ANDIJAN MUSICAL ART

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### Abstract

The Fergana Valley has a rich history and culture of musical art. Cities in the valley such as Andijan, Margilan, and Kokand have gone down in history as cultural centers on the path to glorious development. According to historical sources, Andijan was one of the oldest cities in Central Asia in the 7th-8th centuries, and during the Arab Caliphate, it was also known as Andukan.

**Keywords:** *music, culture, art, scholar, teacher, performance, melody, song*

Andijan is one of the central regions of the Fergana Valley, which has made a great contribution to the development of science, culture and art, literature and society, and has produced many famous artists and prominent figures. This region is mentioned with pride in every circle. The master artist of his time, Gulomjon Khojikulov, always reminds the youth that teachers should always remember with pride the words of the wise men of the people: "The melody was born in Andijan" (From the interview of the author with People's Artist of Uzbekistan). The attitude of the people of Andijan to music and their love for art are fully expressed in this saying.

The following thoughts are also recorded in the "Boburnoma" of Zakhiriddin Muhammad Babur. "Among the settlements in the south is Andijan, which is a medium-sized city, the capital of the Fergana region" (Zahiriddin Muhammad Bobur. 1989; Mamedaliyev F., 2001). The great commander and representative of classical literature, a son

of this region, refers to the central region of Andijan in a short line.

Each person mentioned in the pages of history is a pioneer, teacher, and leader of his time.

The development processes of Andijan musical art, a number of artistic styles, paths, their harmony and influence on each other have shown their effectiveness. These are connected, firstly, with the history of performing arts, secondly, with the directions of folk creativity, thirdly, with the formation of classical music performance and creativity, fourthly, with the history of theatrical art, and fifthly, with the formation of modern compositional creativity.

Andijan performing arts itself consists of a number of directions. 1) general criteria for instrumental performance; 2) trumpet performance methods; 3) chang performance methods; 4) gidjak performance methods. These performance methods are imbued with traditions specific to the Andijan region and also have their own characteristics.



1. Andijan's gijjak, surnay, karnay, and musical ensembles have formed their own direction of performance. Each musical instrument's performance reflects the unique Andijan style of performance, its sharpness, contrast, and power. Even the reed instrument karnay, which is characterized by its method, has managed to form the Andijan style of performance. The style of karnay performance has also emerged within the framework of certain traditions. It is distinguished by its uniqueness in terms of performance technique, level, and style of performance.
2. In terms of trumpet performance, Andijan has been a leader in Uzbek musical art. In the Andijan school of trumpet performance, such skilled trumpeters as Rustam Mehtar, Amir Surnaychi, and Ashurali Yusupov worked in ancient times. Classical music samples have been adapted to the style of trumpet performance. Melodies specific to all maqoms have been created for trumpet performance. In this regard, musicologist and scholar S.M. Begmatov writes: "On the basis of the performance style of each instrument, unique performance traditions such as maqoms have been formed. In particular, attempts have been made to form existing performance traditions within the maqom system. Examples of this include the dutar yulkas, which have been in practice in the Khorezm oasis since ancient times, as well as the Fergana-Tashkent musical groups and surnay yulkas" (Begmatov S., 2004; Mamadaliyev F., 2001).

It should be noted that the basis of the Fergana-Tashkent maqom surnai yulk was formed in the Andijan performing traditions. The reason is that the way of performing the surnai was influenced by the qidjak performance methods. The influence of the melodies and songs in the composition of "Shashmaqom", which developed the way of performing the surnai yulk, was noted by the masters. Moreover, the great maqom scholar and scholar Ishok Rajabov expressed clear thoughts about this in his book "On the issue of maqoms": "In the var-

ious valleys and cities of Central Asia, under the influence of the "Shashmaqom" branches, a lot of melodies and songs appeared" (Rajabov I. 1963, 255). Surnai yulk is part of such classical works.

Most of the works included in the Maqom trumpet series are from the repertoire of Andijan trumpet players. In particular, it has been noted in practice that a number of works from the trumpet series, such as «Shodiyona», «Uzzol», «Buzruk», «Iraq», «Chorgoh», «Ushshoq», «Miskin», «Duguh», «Navruzi Ajam», «Mushkiloti Dugoh», «Nogora Bayot», «Mustahzod», «Duchava», «Sarbozcha», «Charkh», have been performed by the skilled Andijan trumpet players Rustam Mehtar, Ashurali Yusupov and the representative of the Tashkent trumpet performance school, teacher Kayum Ota Odilov.

3. The performance of the chang is also unique to Andijan, and has given rise to schools and representatives. The famous musician who lived and worked in the 19th century was Dorin Cholak from Izboskan, who was a great teacher. In addition to the chang, he was also known as a skilled performer of the dutar, gijjak and tanbur instruments and was a great expert on these instruments. Dorin Cholak taught Andijan musicians. Yakubjon-changchi from Andijan (who lived in the late 19th – early 20th centuries) was also a skilled performer of the chang and was considered a famous teacher. Among the famous musicians who lived and became famous in the 20th century, Sabir Khudoiberdiev from Shakhrikhan was "a chang player who played in the Russian national style and played in artistic and musical ensembles" (Mamadaliyev F., 2001, 27).

4. The tradition of performance specific to the gijjak instrument has gained great importance in the musical art of Andijan. This tradition has been preserved and refined in the work of the master musician Gulomjon Hajikulov, the successor of the Andijan hijjak performance school, and a number of his students.

Among the representatives of Uzbek musical art, there are many musicians who were

brought up in the Andijan school and achieved creative perfection. Therefore, the Andijan ghijjak performing schools, formed with the help of the master artist Gulomjon Khojikulov, occupy a special place. According to G. Khojikulov, a number of ghijjak performing schools were formed in Andijan itself.

- Andijan ghijjak performing school;
- Asaka ghijjak performing school;
- Karasuv ghijjak performing school.

Each ghijjak performing school has its own unique characteristics. Representatives of the school master these characteristics very well and diligently. They try to emphasize these aspects in their performances.

The oldest generation of Andijan ghijjak players (that we know of) is Mominjon Jabborov. The famous Andijan musician who took up and continued this path of performance is Sobirjon Sodikov. His student is Komiljon Jabborov (Mominjon Jabborov's brother). Gulomjon Khojikulov is Komiljon Jabborov's student. Today, in Andijan ghijjak performance, the style of performance established by Mominjon Jabborov and called the Andijan ghijjak performance school is practiced by such skilled ghijjak players as Ziyovuddin Kasimov, Ulugbek and Ravshan Khojikulov, and Murod Norkoziyev. Among the characteristic features of the Andijan ghijjak performance school, the following should be noted: first of all, the work being performed is emphasized, each melodic phrase is performed to the fullest. This traditional performance emphasizes the moaning, groaning, rubbing, and, especially, the smoothness and delicacy of the bow.

1) One of the brightest representatives of Andijan ghijjak performance, the teacher of the traditional style, Komiljon Jabborov, noted the following in the interpretation of musicologist-scientist Kh. Gofurbekova: "An artist who has mastered the high level of skill and mastery of ghijjak performance pays special attention to expressing the artistic content of the work and the natural freshness of sounds in this. Sound and its expressive contribution, "Nola" and "kochirim" determine the main principle of his ghijjak art" (Mamadaliyev F., 2001, 51). Of course, what expresses the style is the features of their performance interpretation.

2) Representatives of the Asaka ghijjak performance style have spread the fame of the Andijan region's unique chapana style. Even if the instruments are controversial, they have not been able to compete with them in many ways. The reason is embodied in the criterion of boldness. The main representative of the Asaka ghijjak style of performance is known as Hakkor ghijjakchi. After him, this school was continued by such famous musicians as Gulomjon Ruziboev, Gani Isingon, Tokhtasinboy, Ismail Hoji. This style fully embodies the traditions of Andijan performance. In addition to its features, agility is of great importance. Boldly pulling the bow and jumping movements are very characteristic.

3) There is another style of performance in Andijan ghijjak performance. They were born in Andijan, grew up and were educated in the Andijan art environment. Their performance and creative activities were associated with the capital, Tashkent. However, although their performances represent the same school, each of them is a separate master musician.

The leading master of this style is Tokhtasin Jalilov, and the students and successors of the style are Ganijon Toshmatov, Salohiddin Tokhtasinov and Kholkhodja Tokhtasinov (in their performance, the traditions of the Andijan and Asaka performance schools were embodied, which later led to the formation of the all-Uzbek ghijjak performance style).

The Andijan region's musical environment and development are of particular importance. The trumpet performance methods are extremely orderly and structured, flawlessly formed and developed in terms of perfection. It has a unique place in Uzbek music and has made a great contribution to trumpet methods.

Andijan performance is also very interesting. Due to the nature of the Andijan people, it can express itself vividly. Instruments are usually performed solo, in a chorus, or in solo competitions, and in ensembles, which are widely popular.

Andijan performance culture and its The musical art of Uzbekistan is developing, preserving its unique traditions of compositional creativity.

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## THE IMPORTANCE OF BREATHING TECHNIQUES AND EXERCISES IN THE DEVELOPMENT OF VOCAL TECHNIQUE

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### Abstract

This article examines the importance of proper breathing techniques and special breathing exercises in the process of improving vocal technique. It is substantiated that breathing is a decisive factor in the formation of vocal strength, range, stability, and performance quality. The study analyzes the influence of exercises on strengthening the diaphragm, controlling exhalation, and ensuring the natural and continuous production of the voice.

**Keywords:** *academic singing, breathing technique, diaphragmatic breathing, vocal exercises, voice resonance*

### Introduction

In academic vocal performance, breathing technique is considered one of the key factors determining the quality of the voice. The correct direction of breath, its stability, and its coordination with the resonator system are the most important conditions in the vocal process. Breathing technique serves as the fundamental basis of vocal performance. «In academic vocal performance, by mastering breathing and systematically practicing special exercises, a performer can make the voice free, stable, and rich in timbre» (Barvinskaya, E. M., 2022). Types of breathing exercises include:

1. **Static exercises** – controlling inhalation and exhalation.
2. **Dynamic exercises** – exhaling in rhythm (with the help of a metronome).

3. **Phonetic exercises** – proper voice placement using vowel sounds.

4. **Complex exercises** – ensuring harmony of breathing, articulation, and diction.

### Main Part

Singing has developed as one of the most ancient forms of art in human history and has served as the foundation for all types of music and performing arts. From the earliest times, it has been an important component of moral and spiritual education, passed down from generation to generation, serving as a means of social adaptation and the preservation of cultural heritage. At the same time, singing is not only an aesthetic or social process but also a complex **psychophysiological activity**. To manage this process

effectively, a performer must possess not only musical knowledge and skills but also abilities that ensure healthy physiological processes. Among these, one of the most fundamental is **proper breathing technique**.

Breath serves as the foundation for strength, timbre, stability, and emotional expression in the process of sound production.

The role of breathing technique in singing:

1. It serves as the physiological basis for voice production.
2. Correct breathing significantly expands the performer's vocal possibilities.
3. The breathing process regulates not only vocal stability but also the performer's psycho-emotional state.

### Discussion

The process of adapting breathing to singing differs fundamentally from ordinary breathing. This process affects not only the strength and clarity of the voice but also the performer's endurance and vocal range. Therefore, in vocal pedagogy, breathing exercises and specialized methodological approaches (including diaphragmatic breathing, dynamic exercises, and complex gymnastics) occupy a central place. "The strength, duration, timbre, articulation, and dynamics of the voice depend on proper breathing. Developing breathing skills in vocal performance is a highly demanding process. For this reason, special breathing exercises must be practiced systematically in every lesson" (Kulikovskaya, E.V., 2021). In this regard, A.N. Strelnikova's breathing gymnastics is highly effective. Her exercises, coordinated with various movements of the arms, legs, head, and body, effectively train the respiratory muscles, activate blood circulation, and significantly facilitate the process of singing.

Such exercises are important not only for developing future vocal mastery but also for strengthening students' health. Regular practice of breathing gymnastics helps eliminate dizziness, increases lung capacity, develops diaphragmatic muscles, and reduces the risk of respiratory diseases. For this reason, breathing exercises are now increasingly applied in psychology, medicine, sports, and

various training practices as a means of improving health. «Breathing exercises enhance physical endurance as well as the primary qualities of voice production – brightness, strength, flexibility, duration, and range. Exercises aimed at developing the respiratory system are considered one of the essential elements of vocal performance. This is because proper breathing technique not only improves the process of voice production but also positively influences a person's overall physiological and psycho-emotional well-being» (Vlasova, L.I., 2020). The importance of breathing exercises in the process of vocal training, their health-promoting effects, and their role in enhancing performance skills require special study. Breathing exercises benefit the human body in the following areas:

- **Healthy respiratory system:** strengthening the lungs, bronchi, and nasal functions;
- **Diction and articulation:** improving clarity of speech and vocal resonance;
- **Internal organ function:** through deep exhalation, the diaphragm positively influences internal organs;
- **Nervous system stability:** deep breathing reduces stress and ensures psychological balance.

However, performing breathing exercises requires caution:

1. It is necessary to prevent excessive strain and fainting.
2. At the initial stage, it is recommended to perform 3 types of exercises, each repeated 4 times.

"From melodiousness and harmony is born the song, as a symbol of the unity of the origins of poetry and music. A simple tune is the initial stage of these connections" (Ashurov B. 1997).

For vocalists, breathing exercises can be conditionally divided into several groups:

1. Training the correct type of breathing.
2. Practicing stable exhalation.
3. An example of such an exercise is performed as follows:
4. First, the exercise is done in a lying position; later, it can also be performed standing.
5. To increase difficulty in the next stage, a small weight of 1–2 kg (for example,



2–3 books) is placed on the lower abdomen.

6. Spread the arms to the sides, inhale deeply through the nose, and try to raise the weight by expanding the abdominal wall.

“The above exercise ensures the stability of exhalation and contributes to continuous and natural vocal resonance. In vocal performance, special exercises are used to develop proper breathing technique” (Samoldina, N. A., 2015). Below are examples of exercises that can be performed independently at the beginner level:

#### **Exercise 1**

1. Place the hands on the diaphragm area.
2. Inhale through the nose and feel the expansion of the diaphragm.
3. Exhale the air:
  - o slowly,
  - o in short and sharp bursts.
4. Feel the contraction of the diaphragm. (Repeat 4 times).

#### **Exercise 2**

1. Inhale through the nose.
2. Hold the breath briefly.
3. Exhale slowly. (Repeat 4 times).

#### **Exercise 3**

1. Bring the palms close to the face.
2. Inhale deeply through the nose.
3. Open the mouth wide, exhale slowly, and feel the warm air heating the palms.

### **Conclusion**

In conclusion, it should be emphasized that these exercises serve to strengthen the respiratory apparatus (lungs, diaphragm, and abdominal muscles), develop the skill of stable and controlled exhalation, and ensure the beautiful and uninterrupted resonance of the voice. In particular, the “*candle blowing*” exercise activates the diaphragm, the “*flower smelling*” exercise teaches breath control, while the “*pump*” exercise coordinates the muscular movements involved in inhalation and exhalation.

“Singers have the qualities necessary for a performer to perceive the sound and timbre of music, it is considered an impossible task to master European academic vocal performance techniques in a short period of time” (Tashpulatov M., 2023). Furthermore, proper breathing techniques and specialized exercises occupy a central place in the development of vocal technique. They not only contribute to the powerful and beautiful resonance of the voice but also ensure the performer’s overall health and physiological stability. Therefore, breathing gymnastics is considered an integral part of the vocal training system, and its consistent and gradual application forms the foundation of high-level performance skills.

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## STRATEGIES FOR PRESERVING AND PROTECTING THE VOICE OF YOUNG ACADEMIC VOCALISTS

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### Abstract

This article explores strategies for protecting and preserving the voices of young academic vocal performers. The voice is the primary instrument of the singer, and its proper management in physiological, psycho-emotional, and technical aspects is of critical importance. The paper analyzes breathing and resonance exercises, vocal hygiene practices, psychological stability, and overall health maintenance. These strategies form the foundation for developing performance mastery and ensuring the long-term preservation of young vocalists' voices.

**Keywords:** *academic vocal, young performer, vocal hygiene, breathing technique, resonance, voice protection, psychophysiology*

### Introduction

In academic vocal performance, the voice is the primary and unique instrument of the singer. It determines not only the quality of musical interpretation but also the level of individual mastery and the state of the performer's health. Therefore, for young vocalists, strategies for preserving and protecting the voice are of paramount importance. “It is known that the physiological temperament of each individual at any age possesses unique characteristics; consequently, the physiological and anatomical structure of the vocal apparatus differs among all people. This necessitates an individualized approach and an exclusively personalized method of voice training” (Yantao C., 2020). The voice, first and foremost, represents an instrument—

that is, an acoustic and physical phenomenon. All modern systems of classical vocal pedagogy have deep historical roots. The foundation of most existing vocal schools is considered to be the old Italian school of singing, which differs significantly from the modern Italian school of academic vocal performance.

### Main Part

The human vocal apparatus consists of: the larynx and vocal folds; the respiratory system (lungs, trachea, bronchi, intercostal and abdominal respiratory muscles, diaphragm); the resonator system. According to V.P. Morozov, resonance theory in singing identifies seven primary functions of vocal resonators:

1. energetic;
2. generator;
3. phonetic;
4. protective;
5. indicative;
6. activating;
7. aesthetic.

However, this division is conditional, since all resonators function in close inter-connection. “Improper use of the upper resonators leads to the emergence of a ‘senile’ timbre, dullness and weakness of the sound, as well as excessive strain in phonation. Neglecting the lower resonators, in turn, results in sharpness, harshness, and excessive rigidity of sound production” (Yantao C., 2020).

1. Physiological protection of the voice In young performers, the vocal apparatus may still be underdeveloped, which increases the risk of misuse. Excessive forcing of the sound, singing outside the natural tessitura, or overly prolonged practice may cause vocal strain or injury. Therefore, vocal training should be conducted in moderation and under the supervision of an experienced pedagogue.
2. Development of breathing technique The strength, stability, and continuity of vocal sound directly depend on correct breathing. Diaphragmatic breathing, along with static and dynamic exercises, helps young vocalists develop control over their voices. Breathing exercises are beneficial not only for vocal development but also for overall physical health.
3. Rational use of resonators As demonstrated by the bel canto tradition, resonators play a central role in sound production. Harmonious interaction between the upper and lower resonators ensures richness, clarity, and strength of timbre. Improper use, however, may result in hoarseness, sharpness, or distortion of vocal sound.
4. Healthy lifestyle and prevention Maintaining vocal health is impossible without a proper lifestyle. It is essential to practice moderation in food intake before lessons or performances and to avoid products that irritate the vocal tract mucosa (overly spicy, salty, ex-

cessively hot, or cold foods). Smoking and the use of tobacco products have an extremely harmful impact on the vocal apparatus. After performances, prolonged speaking in cold air is not recommended, as the mucosa is particularly vulnerable at this time.

5. Psycho-emotional and physical stability Stress significantly reduces the quality of vocal performance. Therefore, young vocalists must acquire methods of psychophysiological self-regulation, including breathing practices and relaxation exercises, which contribute to maintaining stability and optimal vocal quality.

### Discussion

Proper sound production presupposes the ability to use resonators effectively. This requires specialized knowledge and skills in their practical application. It was in the Neapolitan vocal school that the bel canto style emerged, which became the foundation of the modern Italian vocal tradition. The bel canto style is characterized by a sustained cantilena, an abundance of ornamentation, complex improvisations, and advanced coloratura technique. “Incorrect or excessive use of the vocal apparatus leads to a decline in sound quality. Representatives of speech-related professions and singers differ significantly from individuals in other fields, due to the specific demands of vocal and speech activity. ‘Protective techniques’ refer to methods that reduce the load on the vocal folds and prevent overstrain. Applying such techniques decreases the risk of vocal disorders, hoarseness, and fatigue after prolonged singing” (Otinova-Ordina. E. E., 2014). The first signs of vocal fatigue are irregular sound production and the appearance of a “laryngeal sensation” (discomfort in the throat). At the initial stages of training, students are advised to practice singing exclusively under the guidance of a teacher. This is explained by the tendency of inexperienced learners to misuse their voice, particularly by forcing the “high notes” that have not yet been properly developed in their vocal range.

Adverse factors include excessive forcing of volume and singing outside the natural tessitura, both of which are equally harmful

for beginners and professionals. Before important performances, extended rehearsals should be avoided. "In women, one of the negative factors for vocal health is singing during menstruation, when, as physiology shows, the blood vessels of the vocal apparatus are dilated. Therefore, for singers and professionals who rely on their voice, caring for vocal health primarily involves maintaining the good condition of the upper respiratory tract" (Kofler, L. 2019). Among external factors, temperature is particularly important: inhalation of cold air may lead to hypothermia of the vocal tract mucosa. "From melodiousness and harmony is born the song, as a symbol of the unity of the origins of poetry and music. A simple tune is the initial stage of these connections" (Ashurov B., 1997). A singer should avoid overeating before lessons or concerts, as this hinders the movement of the diaphragm. "singers have the qualities necessary for a performer to perceive the sound and timbre of music, it is considered an impossible task to master European academic vocal performance techniques in a short period of time" (Tashpulatov M., 2024). The consumption of excessively spicy, salty, or coarse foods has a negative effect on the mucous membrane.

In cold weather, prolonged talking outdoors is not recommended, especially during brisk walking or immediately after performances, when the mucosa is particularly sensitive to cooling. "Nicotine, being a neurovascular toxin, has harmful effects. In addition to its systemic impact, tobacco smoke irritates the mucous membrane of the vocal apparatus" (Stockhausen, Yu., 2018). This irritation causes hypersecretion of the mucous glands, leading to mucus accumulation in the pharynx, larynx, trachea, and on the vocal folds. Smoking is especially harmful for women, since their mucous membranes and tissues are more sensitive to such irritants.

### Conclusion

Strategies for preserving the voice in young academic vocalists are important not only for enhancing their professional mastery but also for ensuring a generally healthy lifestyle. Proper breathing technique, effective use of resonators, training under the guidance of a pedagogue, as well as adherence to the principles of a healthy lifestyle, are the fundamental conditions for protecting and maintaining the voice. The voice is the singer's personal wealth and the most valuable instrument in their artistic activity.

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## ON THE PROBLEM OF STUDYING THE KARAKALPAK TRADITIONAL MUSICAL HERITAGE

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### Abstract

**Purpose:** The study of Karakalpak traditional musical creativity, its ethnogenesis, genre-stylistic and performing features is one of the little-covered and urgent tasks of musicology, which served as the reason for addressing the stated topic of this article.

**Methods:** generalizations, systematic, as well as the musicological method of genre-style analysis and the musical-historical approach.

**Results:** We learn a lot about the traditions and customs of the people from the musical heritage. They played an exceptional role in the formation and development of the national art of the Karakalpaks. The study of the specifics of the musical language, genre, stylistic and compositional features of Karakalpak traditional music is one of the most urgent tasks of modern musicology, requiring even deeper and more comprehensive consideration.

**Scientific novelty:** The appeal to the study of the Karakalpak traditional musical culture is primarily related to the need to revive, preserve and transmit national traditions to the younger generation, the increased interest in the processes of artistic creation and the musical heritage of the Karakalpak people, which in turn forms an integral part of world culture.

**Practical significance:** the main provisions and conclusions of the article can be used in modern music teaching and performing practice of traditional music.

**Keywords:** *Karakalpak traditional music, dastan, zhyrau, bakhsy, oral tradition, musical heritage, genre-stylistic features, musicology*

### Introduction

The foundation of his spiritual culture is embodied, first of all, in epic tales – dastans, in the art of singer-storytellers zhyrau and bakhsy (baksy), various genres of song and dance creativity, as well as in instrumental melodies and tunes (Berdikhanova Sh.N., 2022, 30). The most difficult of these sources

are dastans, which, being passed down from generation to generation, had a great impact on the improvement of personality throughout the socio-historical development of society. According to I. T. Sagitov, “The Karakalpak epic is a great wealth of the spiritual culture of the Karakalpak people, its contribution to the treasury of world culture” (Sagitov I. T., 1977, 102).



Karakalpak epic works, called dastans, are divided into heroic tales, lyrical poems, dastans of a fabulous nature, and historical dastans (borrowed from other peoples).

### **Methods and degree of study**

The history of the epic as a whole goes back to ancient times, as evidenced by the preserved historical monuments of the ancient Turkic tribes. For centuries, and sometimes for millennia, legends and traditions have been preserved orally, passed down from generation to generation, from people to people. According to researchers, the first written sources of the epic formation are reduced to the Orkhon-Yenisei inscriptions dating back to the 8th-12th centuries. These monuments contain small texts on tombstones, which record historical information about the rulers of the Eastern Turkic Khaganate. The *Divan lugat at-turk* (Collection of Turkic Dialects) is an important source reflecting the aesthetic concepts of ancient Turkic literature and epic Mahmud Kashgari, written in 1073. Along with lexicographic comments, this dictionary includes samples of oral folk art and written poetry, which also contains excerpts from the heroic epic (Berdikhanova Sh.N., 2022).

### **The results of the study**

Issues related to the study and promotion of the national musical heritage are always relevant, in demand and in the focus of promising fundamental research by scientists around the world. Studying the rich and diverse layer of musical creativity of each nation gives us the opportunity and broad prospects for a theoretical and historical substantiation of the originality and uniqueness of musical art, at the same time realizing the true historical value and inner spiritual potential of each nation.

The centuries-old cultural heritage of the Karakalpak people, based on oral folk art, is a vivid confirmation of this. Karakalpak traditional music and its musical and theoretical features represent one of the little-studied areas requiring special scientific research in the field of theoretical musicology. The first information about the work of folk performers was presented in the works of folklore philologists.

In particular, the general issues of historical-theoretical, aesthetic-philosophical, etymological, comparative-typological aspects of the study of the epic genre, as well as the specifics of its artistic, pictorial and poetic foundations are touched upon in the works of folklore scholars, orientalists and literary critics A. Lord, V. Zhirmunsky, H. Zarifov, M. Khamraev, H. Khamraev, K. Rayhl and others. Karakalpak epic musical creativity, its ethnogenesis, genre, stylistic and performance features represent a little-studied area in Russian musicology. The study of the musical language of the epic of the peoples of Central Asia, including Karakalpak traditional music, and issues of performing art are reflected in the studies of V. Vinogradov, F. Karomatli, T. Adambayeva, L. Kopbaeva, S. Khisamova, A. Azimova, R. Abdullaev, B. Matyakubov, P. Paluanliyazov, G. Khodzhametova, K. Kurbanov, and S. Berdikhanova (Berdikhanova Sh.N., 2022, 27).

In the study of A. Azimova (Daukarayev N., 1977; Berdixanova Sh.N., 2023), the patterns of the syntax of Eastern monody were studied, and in the comparative-typological aspect, the main and specific features of the musical language of the Uzbek, Karakalpak and Uighur peoples were revealed.

It is necessary to note the appearance of such a work as "Metrorhythmic foundations of Karakalpak dastans" by Shakhida Berdikhanova, which became an important step in the study of the national culture of the Karakalpaks and the peoples of the Central Asian region. The difficulty of studying this issue for many years has been due to the lack of musicological research, as well as fixed musical notation (due to the oral transmission of dastans in performing practice) and the specifics of its existence, the lack of full-fledged musical recordings and transcriptions. Studying the Karakalpak epic heritage, it was determined that there are only a small number of audio and musical recordings of dastans. Which undoubtedly caused some difficulties in learning the musical language of the Dastans.

In addition, a significant part of the recordings of dastans and, in general, samples of Karakalpak oral folk art were mainly conducted in the period of the 30–80s of the twentieth century. It should be noted that

there are fairly complete records of the texts of the dastans and considerable work has been done by philologists and folklorists to study the artistic and poetic content of the epic, but at the same time the musical component remained out of the field of view of researchers.

The reason for this, in our opinion, is the underestimation of the musical creativity of the folk performers Bakhshy and Zhyrau, as well as the lack of musicologists. This situation had a negative impact on the fate of the epic, many of the melodies in their entirety did not reach us or were transformed, and the magnetic recordings became unusable, and a significant part of them was lost. Therefore, the above indicates how important it is to preserve and record samples of traditional musical heritage in a timely manner.

### Conclusions

In connection with which a number of problems have arisen that require investigation, namely:

1. The studies of Karakalpak scientists lack a complete picture of the genre composition of the Karakalpak epic, which requires further study;
2. The lack of information on the periodization, specifics and content of dastans, which indicates the need to create and substantiate a source base in this area;
3. Identification of the peculiarities of the performing traditions of the schools of Karakalpak Zhyrau and Bakhshy;
4. Lack of educational literature covering historical and theoretical issues of traditional Karakalpak music;

In our opinion, solving the above problems is important for further understanding of all forms of musical language, the foundation of which is oral traditional music, the richest cultural heritage of the Karakalpak people. After all, thanks to the epic, it is possible to know the history, way of life, ethnic roots and, in general, the spiritual world of the Karakalpaks.

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## THE RUBAB IN EASTERN MUSICAL PERFORMANCE AND ITS VARIOUS FORMS AND TYPES

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### Abstract

This article explores the rubab, an ancient Persian string instrument, widely spread in Iran, Afghanistan, Pakistan, Tajikistan, Uzbekistan, and India. Based on historical sources from the 7th century, the rubab is considered the traditional instrument of Khorasan and holds a central place in Afghan classical and folk music. Various types of rubab (Afghan, Uzbek, Kashgar, Pamir, Tajik) are examined in terms of their construction, performance techniques, and regional differences in timbre. The study highlights the role of rubab in folk celebrations, professional ensembles, and its revival in modern performance practice, particularly in Uzbekistan. The conclusion emphasizes rubab as both a musical instrument and a cultural symbol of Eastern peoples.

**Keywords:** *Rubab, Kashgar rubab, Tajik rubab, Afghan rubab, Eastern music, folk instruments, performance practice*

Rubab – an ancient Persian musical instrument, widely spread in Iran, Afghanistan, Pakistan, Tajikistan, Uzbekistan, and India. Since the 7th century, the name “rubab” has been mentioned in ancient Persian sources. It is considered the traditional instrument of Khorasan and today serves as a central instrument in Afghan folk and classical music. In the 1960s, the tendency to create purely Persian ensembles brought the rubab back onto the stage of Persian classical music.

References to the rubab are also found in the works of Nizami, Nasimi, Fuzuli, S. A. Shirvani, and many other classical authors. The great scholar and music theorist of the 10th century, Al-Farabi, described the

rubab as an ancient Eastern musical instrument. Among the peoples of Central Asia, the instrument became known as the “Kashgar rubab” and the “Tajik rubab.” In the 12<sup>th</sup> century, the rubab entered Europe under the name *rebec*. In Turkey, a three-stringed version of the rubab exists.

The rubab is used both as a melodic and accompanying instrument in folk music, festive ceremonies, and professional ensembles. Its main structure consists of a boat-shaped body and a long neck, although the size, materials, and number of strings vary. In each region, the rubab’s sound acquires a unique timbre, shaped by the materials, construction, and performance techniques employed.

Regional types of rubab:

1. Afghan rubab – characterized by a large, deep body, side indentations, and a short neck.
2. Uzbek rubab – has a body made of wood (circular or oval in shape), with a leather soundboard, a long neck, and 4–6 strings. The sound is produced using a special plectrum.
3. Kashgar rubab – a small plucked string instrument, widely popular among the Uyghurs and other Central Asian peoples. It has a small, rounded body, a long neck with tied frets, and a peg-box bent backwards, distinguished by two “horn-like” projections at the base of the neck. It is usually played with a rigid plectrum (often made of horn), both in solo performance and for accompanying songs.
  1. The body is small and rounded, usually carved from a single piece of mulberry wood.
  2. The neck is long and sturdy, with tied frets (typically 18–25), made of gut or other materials.
  3. Pamir rubab – made of apricot wood, with its body covered by a thin layer of goatskin.
  4. Tajik rubab – closely related to the Afghan rubab, with a pot-shaped body made of strong wood and leather. Compared to the Kashgar rubab, the Tajik rubab has a more refined shape and produces a louder sound, due to the use of more durable materials.

It is employed both in solo performance and in ensembles, and is considered one of the main instruments of Tajik folk music.

The Kashgar rubab is a plucked string instrument widely known among the Uyghurs and other peoples of Central Asia. It is distinguished by its small, round body, long neck, and tied frets. The instrument is typically played with a plectrum made of hard horn or bone. It is used both for performing solo melodies and for accompanying songs.

1. The body is small and round, usually carved in one piece from mulberry wood.
2. The neck is long and durable, with tied frets (generally 18 to 25) made of gut or other materials.

The instrument is equipped with two pairs of melodic strings and one resonant (auxiliary) string, traditionally made of silk or gut.

Performance technique and application:

1. The instrument is held horizontally and played with a plectrum made of hard horn.
2. The rubab is used for performing solo melodies as well as for accompanying songs.
3. Its performance style is dynamic and expressive, often employing tremolo and complex rhythmic patterns.

The Kashgar Rubab is considered the principal Uyghur musical instrument. It is widespread among the peoples of Central Asia and is also found in Uzbekistan and Tajikistan.

String system and range of the Kashgar Rubab

The instrument is equipped with three strings (the 1st and 3rd are paired, while the 2nd is single):

1. The 1st and 2nd strings are melodic, made of silk.
2. The 3rd string is a resonant one, made of brass.

The melodic strings are tuned at a perfect fourth interval, while the resonant string is tuned a perfect fifth below the 2nd string (or an octave below the 1st string).

The range of the Kashgar Rubab extends from “A” of the small octave to “A” of the third octave.

Among its five strings, four are made of metal alloys, while one is crafted from gut or silk.

The tuning process follows the intervals of fourths and fifths:

1. The 1st string is tuned to “A”, The 2nd string to “D” or “E”, The 3rd string to “A” or “B”.

The most widespread types of the rubab have a length of 800–1000 mm, and their sound is primarily produced with the help of a plectrum. At the beginning of the 20th century, “Uzbek music, while preserving its unique national traditions, was also enriched with elements of European musical culture. This process, which was marked by immense complexity and challenges” (Tashpulatov, M. F. 2024) continued into the mid-20th

century, when the rubab evolved into a modernized form. In particular, within the Uzbek folk instruments orchestra, the rubab was reconstructed in three distinct types: *prima*, *alto*, and *tenor*.

The general structure of the instrument is as follows:

1. A polished wooden body (circular or oval in shape), covered with leather on the top,
2. Equipped with 4–6 main strings and several resonating strings,
3. An average length of 80–100 cm,
4. Played using a plectrum (mediator).

The rubab can be used both for solo performances and for accompanying songs. “Its sound varies depending on the region, as dif-

ferences in materials, construction, and performance techniques give each type of rubab a distinct timbre” (Odilov, A., 1995). The Kashgar rubab continues to serve as a leading instrument in Uzbek folk ensembles today. Its range extends from A of the small octave to A of the third octave.

The rubab is not only a musical instrument but also a spiritual symbol that embodies the cultural heritage of peoples. Although the rubabs of Afghanistan, Tajikistan, and Kashgar share common roots, they differ in their construction, performance techniques, and timbre. This diversity reflects the variety and richness of the musical culture of Eastern peoples.

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## FIGURAL WORLD OF CHORAL WORKS BY THE UZBEKISTAN COMPOSERS IN THE 21<sup>ST</sup> CENTURY

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### Abstract

This article analyzes the figural world of choral works by the Uzbek composers created in the first decades of the 21<sup>st</sup> century. Using the compositions from various choral genres, the use of several figurative spheres is examined. Particular attention is given to the works of renowned Uzbek composers R.Abdullaev, M.Bafoev, H. Rakhimov, and F. Yanov-Yanovsky, as well as the new works by young composers A. Abdugapparov and S. Mukhamedov.

**Objective:** To identify and classify the figurative spheres of choral works by Uzbek composers of the 21<sup>st</sup> century, analyze the thematic range of contemporary choral music, and identify new trends in the selection of figurative spheres.

**Methods:** historical and typological methods, figurative-semantic approach, systemic review method.

**Results:** The main figurative spheres of choral works created in Uzbekistan in the first decades of the 21<sup>st</sup> century were identified. The leading theme among these was spirituality. The figural palette of choral works is also complemented by festive and patriotic compositions, dedications to cities, primarily Tashkent, and works with tragic imagery that respond to contemporary historical events.

**Scientific Novelty:** This is the first attempt to examine and systematize the most recent choral works by Uzbek composers by the types of imagery they employ.

**Practical Application:** The article's key findings can be applied in performance and teaching practice.

**Keywords:** *Uzbek composers' creative work, choral music, figurative spheres in music, semantics, sacred compositions, festive imagery, tragic themes*

### Introduction

In the 21<sup>st</sup> century, the choral works of Uzbek composers display a wide range of imagery, from vibrant festivities to tragic moments. The chorus, as the most expansive and humane instrument, also explores other im-

portant aspects of life and work – spirituality, historical context, reflection, and experience. Let's examine in more detail the themes of choral works created by both leading figures of Uzbek composition and the emerging composers. We will examine the compositions for

chorus in various genres created during the first two decades of the 21<sup>st</sup> century.

### Main content

Spirituality is a common theme in contemporary choral works by Uzbek composers. Address to this theme is evident in works of varying scales. One of the most contemporary and iconic works of this kind is the oratorio *Yetti Pir* (Seven Pirs, 2018) by the renowned Uzbek composer M. Bafoev, based on the poetry of S. Sulaymon. In this work, the composer explores the theme of Sufism and its spiritual representatives, *pirs*, or saints. The oratorio's seven movements consistently characterize each saint of the renowned Sufi order Naqshbandi. The spiritual theme of this work is integrated with historical and Sufi contexts. The researcher G. Khaidarova noted that this oratorio "is an example of the high human qualities of the EttiPirs of the Naqshbandi sect, who are recognized not only in our country (Uzbekistan – L.J. note), but also as great spiritual centers in the world <...>" (Original in English: "The oratorio "YettiPir" is an example of the high human qualities of the EttiPirs of the Naqshbandi sect, who are recognized not only in our country, but also as great spiritual centers in the world...") (Khaidarova, 2018). The historical theme reflected in the oratorio is particularly relevant in contemporary composers' work in Uzbekistan, since, as the music experts E. Mustafina and E. Mamadjanova rightly noted, "no nation can imagine its future without knowing its history, without relying on its centuries-old spiritual heritage" (Mustafina, Mamadjanova, 2019, p. 73).

The theme of spirituality is also explored in F. Yanov-Yanovsky's work *From the Gospel of St. Mark* for soloists, choir, and orchestra (2008), which revives the passion genre. Best known to us from the works of J. S. Bach, and especially his passion *St. Matthew's Passions*, the genre virtually disappeared during the Romantic period and has been revived in contemporary music, where composers such as K. Penderetski, A. Pyart, and S. Gubaidullina have turned to it. In his passion *From the Gospel of St. Mark*, the composer F. Yanov-Yanovsky presented an original and

contemporary vision of this ancient genre of sacred music.

The theme of spirituality is interestingly explored through the prism of Islam in the D. Saidaminova's vocal and instrumental work *Azon* (2002) written for choir, violin, piano, and reciter. *Azon* is the call to prayer pronounced by the muezzin. In this work, this concept can be interpreted more broadly – as a call to spirituality and purification. The D. Amanullaeva's Third Symphony, *Kungilsohili* ("Island of the Soul," 2002) for a cappella choir, soloists, flute, and doira, based on the poems of S. Sayid, also belongs to this group. It is a striking example of reflecting the human inner world.

Closely related to the theme of spirituality is the reflection of time in music. This theme is developed in the new works *Etnos* and *Time* by young composers A. Abdugapparov and S. Mukhamedov. Both works are united by their address to the category of time and their understanding of cultural heritage. *Time* is influenced by minimalism, which, as the researchers have noted, "as music of gradual processes, music of statics, music of euphoria from endless repetition, is today becoming the only response to information trauma" (Khrushcheva, 2020, p. 222). This perception of time, through the prism of minimalism and the limited fullness of choral texture, resonates with philosophical and religious ideas of asceticism for spiritual perfection and liberation.

Another important thematic layer is occupied by negative images that capture tragic events. G. Kuznetsova noted in her study that this group "<...> includes musical images that capture a human's reaction to those phenomena that do not correspond to their ideal ideas about the world around them" (Kuznetsova, 1991, p. 188). The summit of this trend is Rustam Abdullaev's work *Faryod* ("Crying", 2004) for soprano, female choir, strings, and percussion instruments, dedicated to the victims of terrorism. As E. Nechaev notes, this composition is "an example of a creative response to a pressing issue of our era, an artistic embodiment of eternal aesthetic values: love, humanity, kindness, preserving the eternal memory of the terrible horrors of terrorist attacks" (Nechaev, 2019, p. 56).

Negative and tragic imagery is also explored in the composer's other contemporary choral works, such as *Doim Yodda* ("Always in Memory") for a cappella choir (2004). These works continue the imagery of R. Abdullaev's famous vocal cycle *The Cry of Hiroshima*, which was created earlier, in 1979, and dedicated to the tragic events in Hiroshima during World War II. In these works, R. Abdullaev's voice and choral sound become symbols of shared suffering and collective memory.

F. Yanov-Yanovsky's work *In Memoriam* (2002) for reciter, choir, and strings also falls into this category of imagery. Written to the text from St. John the Evangelist, this work is subtitled "In Memory of the Victims of September 11" and is a creative response to the brutal and tragic events that occurred in New York City (USA) on September 11, which claimed the lives of approximately 3,000 people.

The composers are also paying considerable attention to celebratory and patriotic themes in modern times. These themes are typically expressed in music through a solemn and hymn-like sound. Examples of such semantics include songs by R. Abdullaev, such as *Toshkent Madhiyasi* ("Hymn to Tashkent," 2002) and *Badiy Akademiyaning Tantanali Qoshiqi* ("Ceremonial Song of the Academy of Arts," 2005). A similar patriotic style is also characteristic of K. Rakhimov's cantata *O'zbekistonsan* ("You Are Uzbekistan," 2001). A slightly different approach, emphasizing historical heritage and ancient roots, is explored in M. Bafoev's *Buhoroda Navruz* ("Navruz in Bukhara," 2018), where the festive sound is a symbol of spring renewal and deep national roots. Furthermore, in

this work, the composer also explores personal themes, reflecting on his hometown, Bukhara, which often serves as a source of inspiration for him.

Musical reflections of Uzbekistan's cities can also be found in other choral works of the 21<sup>st</sup> century. Uzbek composers primarily address the image of Tashkent – a city that seamlessly blends a rich historical heritage with modernity. The composer I. Akbarov has repeatedly addressed this theme: in 1964, he created the first Uzbek oratorio, *Toshkent noma*, and in 2006, he created the choral work *Walks in Tashkent* to the verses of A. Navoi and E. Vakhidov.

The image of Tashkent also comes to life in M. Bafoev's *Hymn to Tashkent* (2009) for soloists, choir, and orchestra, for whom the theme of reflecting on the capital of Uzbekistan is also not new. The composer previously created the well-known choral works *Song of Tashkent* (1983) for reciter, choir, and orchestra, as well as *Tashkent – Beacon of the East* (1984).

### Conclusions

The choral works reviewed here, written in the first decades of the current century, combine tradition and innovation, manifesting themselves through an organic synthesis of national and universal principles.

The composers' choral works reflect many figurative themes: spirituality, festivity, patriotism, and urban themes, as well as philosophical reflections on time and tragic historical events. All these themes are explored through a variety of means and genres – both the cantatas, oratorios, and cycles, common to Uzbek composers, and more unusual ones, such as passion plays.

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## "FRESCOES" BY MUSTAFO BAFOEV AS A REFLECTION OF AVICENNA'S PHILOSOPHY

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### Abstract

This article discusses the choral poem *Frescoes* by the famous Uzbek composer Mustafa Bafoev, dedicated to the great medieval scholar, philosopher, and poet Abu Ali Ibn Sina (Avicenna). The work's figurative structure and composition are explored in the context of Uzbek composers' general interest to the theme of embodying the biography, poetic, and philosophical legacy of Ibn Sina.

**Objective:** To consistently reveal the image and structure of each of the choral miniatures united in the poem *Frescoes*; to demonstrate the composer's primary expression means which help him achieve a vivid embodiment of the content.

**Methods:** holistic analysis, semantic analysis, and systemic review method.

**Results:** The structure of the work as a whole, as well as its individual sections, is revealed, the key choral techniques, textural, melodic, and metrical features, as well as compositional innovations, are highlighted; the dramaturgy and semantics of the work – both as a whole and in each individual section – are traced.

**Scientific Novelty:** This is the first holistic and detailed analysis of M. Bafoev's composition, also touching on the issues of imagery and dedication to the famous scholar Abu Ali Ibn Sina.

**Practical Application:** The article's key findings can be applied in performance and teaching practice.

**Keywords:** *Mustafa Bafoev, Frescoes, choral poem, Avicenna, Abu Ali Ibn Sina, composer's work*

### Introduction

#### *For the 1045<sup>th</sup> Anniversary of Ibn Sina*

Abu Ali ibn Sina, better known in Europe as Avicenna (980–1037), was a distinguished scholar and polymath, the representative of the first Oriental Renaissance, and one of the most significant figures in the history and identity of the Uzbek people, and

the world society celebrates his 1045<sup>th</sup> anniversary in 2025. Ibn Sina became famous primarily for his achievements in medicine, but he also made significant contributions to other fields of knowledge, including poetry and music, which he identified as forms of healing for the human soul. The researcher N.Isgandarova emphasizes: "Ibn Sina also argued that the harmony of sounds attracts



and influences the spirit for many reasons.” (Original in English: Ibn Sina also argued that the harmony of sounds attracts and influences the spirit for many reasons) (Isgandarova, 2015, p. 108).

Avicenna’s biography, scientific and poetic works have inspired vivid artistic images in many works by Uzbek composers. This scholar’s personality is addressed in a historical context that is particularly relevant today: “No nation can imagine its future without knowing its history, without relying on its centuries-old spiritual heritage. Historical memory, the study and understanding of the works of great ancestors, national moral values, and traditions play a significant role in the development of spirituality in society” (Mustafina, Mamadjanova, 2019, p. 73).

One of the first steps in the multifaceted understanding of Ibn Sina’s legacy came in the 1950s, when the music for the film *Avicenna* and the suite of the same name were written by the renowned Uzbek composer Mutal Burkhanov. Interest in Avicenna was particularly strong in the 1980s, a time when the scholar’s 1,000<sup>th</sup> anniversary was widely celebrated. At that time, Uzbek composers created a number of unique musical works, including: “Five Recitatives on the Poems of Ibn Sina” for bass and piano by G. Mushel, the vocal-symphonic poem *Avicenna* by R. Khamraev, the symphonic poem *Avicenna* by N. Giyasov, *Avicenna* by I. Akbarov, *5 Rubai* for voice and chamber orchestra on the poems of Ibn Sina by H. Rakhimov, and others.

The most consistent interest in the personality and work of Ibn Sina is demonstrated by composer Mustafa Bafoev. He is the author of the poem *Frescoes* for choir and soloist to the words of Ibn Sina (1980), the Second Symphony *In Memory of Avicenna* for string orchestra (1984), and the opera *Avicenna* (2011). A sensitive and profound composer, M. Bafoev was able to vividly and multifacetedly reflect in his music the historical image and fundamental lyrical and philosophical ideas of the great scientist.

### Main content

Let us turn to the analysis of the poem *Frescoes* as the most interesting example of M. Bafoev’s choral work, revealing the creative ideas of Avicenna. The composition is

based on the rubais of Ibn Sina, translated from Farsi by J. Kamal. Philosophical reflections on the meaning of life, the thorny path of the famous scholar, his doubts, the desire to understand and solve the problems of the surrounding world, devotion to humanistic ideas – this is the main idea of M. Bafoev’s poem. Regarding the title of this opus, the composer noted that he “considering the internal content, chose the beautiful and poetic title *Frescoes*. <...> *Frescoes* is a form of wall painting, widespread since ancient times in the East and West. Rubaiyat is also a very old and popular form of poetry. Both have come to us from the depths of centuries” (Bafoev, 2008, pp. 44–45).

The work consists of seven choral miniatures united by a common artistic concept, which determines the sequence, and the remark *attaca* – continuity in performance. “The main stimulus for the movement of form in the poem is the contrast of images recreated based on lyrical and dance-dynamic themes” (Kuznetsova, 1991, pp. 148–149). The melodic and modal basis of the choral cycle are elements of the Bukhara “Shashmaqom.” It is interesting to note that in the cycle, choral numbers alternate with mixed numbers of chorus and soloist. This compositional technique stems from maqoms, which also contain both solo and ensemble numbers. Moreover, the choruses, with the dominant role of the soloist, are much more complicated and individualized in their melodic and rhythmic pattern than the choral episodes of the poem.

The first miniature is written in continuous form, with a short introduction and conclusion. The theme of the introduction is Avicenna’s leitmotif, and thanks to its improvisational presentation, it has a reflective quality. This is largely facilitated by the bar-by-bar meter shift. Initially, the theme is performed by the altos, with the soprano part serving as a countertheme. In the repetition, the theme is transferred to the basses, and the countertheme transferred to the tenors, creating a sense of timbral echoes between the female and male choirs. This leitmotif, according to the composer’s conception, “...has a dual function: first and foremost, it is a theme, but also an image of the night” (Bafoev, 2008, p. 45).

The main melody, built on the intonations of the introduction, is assigned to the

soloist (tenor). The remaining voices serve as a counter the me and also imitate the soloist's theme at the ends of phrases, as if complementing and affirming the main musical idea. The soloist's melody gradually moves into the upper register in the form of an ascending sequence, raising of the overall dynamics leads to a vibrant climax. This is followed by a dynamic decline, a return to the starting point, and brief imitations between the soloist and choir. The choral texture of the first miniature is dominated by polyphonic presentation, metrical and rhythmic diversity, and frequent use of vocalization in the choir with melodized recitation in the soloist's part.

The second miniature contrasts with the first. The lyrical verse extols the beauty of life in its various manifestations. The poet attempts to understand the mystery of the beauty and harmony of the world around him. The chorus is written in a simple three-part form. The main melody of the first movement is a transformed main theme from the first miniature. The composer uses a two-part presentation of the thematic material. The theme is then developed in the upper voice against a tonic organ note, imitating the doira's *usul*.

The middle section utilizes a polyphonic development of the thematic material of the first movement in the form of imitations between the male and female choral parts. Toward the end of the section, the voices form a harmonic structure and merge into a common choral tutti, preparing for the reprise. The harmonic and melodic foundation is characterized by the emphasis of the third of the mode, lending color to the theme.

The reprise is dynamicized and abbreviated. The choral texture is characterized by a variety of techniques: simultaneous and alternating performances of the male and female choirs, and choral tutti. The even vocal load and comfortable tessitura contribute to the naturalness of the choral sound during performance.

The third miniature is distinguished by the profound soulfulness of the music. With vivid expressive means and vocal and choral colors, the composer managed to convey the greatness of the scientist and his philosophical reflections on the enormous responsibility of man for his actions. The poems, written a thousand years ago, are still relevant today.

The chorus is written in a simple three-part form with an abbreviated reprise. The main melodic refrain is of a small range, very brief (two bars), and expressive. Its first repetition is heard first by the male voices, then by the female ones. Individual intonations are imitated by the soloist (tenor) and soprano against the backdrop of sustained intervals in the other voices.

The middle section introduces contrast. The music takes on a recitative character. The broken melodic line is emphasized by a triplet rhythmic pattern. Gradually, the choral texture thickens, and all the voices merge into a single harmonic complex. The dynamics increase from *pp* to *ff*, leading to a vibrant climax. The choral unison of the first voices in the upper register further accentuates this climax. The second voices develop according to the principle of canonic imitation.

The appearance of smooth voice leading in the choral parts and the use of high tessitura lend the music a solemn, majestic character, fully in keeping with the poetic content of the piece. The middle section is tonally unstable due to frequent deviations (c-moll – G-dur – h-moll), non-chord notes, and a polyphonic style of presentation. In the reprise, there is a sudden dynamic decline, and the musical material of the first part is repeated with a slight reduction.

The fourth miniature is written in three-part form with elements of rondeau. The choir begins with a short introduction, in which the composer strives to convey the sound of Uzbek folk instruments through various melodic, rhythmic, and timbral means. For example, the bass line is assigned a rhythmic *usul*, imitating the percussion instrument doira, while sustained second harmonies convey the playing of the *karnays*.

Alternating with the dynamic *usul*, the melodious, soulful melody lends the first movement a song-and-dance character. The main theme is assigned to the soprano part and covers a small range of a fifth. It is accompanied by the alto part, built on the intonations of the doira *usul*. The female choir sings in a lower register.

In the middle section, a recitative (tenor solo) appears. The main theme, however, is presented in a different melodic and rhythmic form. The performance poses significant

difficulties for the soprano, as their part is performed in the upper register, on *f*. The remaining choral parts serve as background music and are performed on the “ho” exclamation.

The reprise is dynamicized. This is due not only to the rhythmic *usul*, which forms an arc between the reprise and the introduction, but also to the timbral diversity of the choral sound. While in the first movement the main theme was performed solely by the female choir, in the reprise it is entrusted to male voices in the first performance, and to female voices in the second. At the end of the chorus, the *usul* becomes melodious.

The fifth miniature for mixed choir and tenor soloist (Andante cantabile, 2/4, D-dur) is distinguished by its restraint and philosophical richness. The poet reflects on the eternal problems of Good and Evil, the struggle between darkness and light. This content largely predetermines the musical framework. The composer uses Avicenna's theme as thematic material, which runs throughout the miniature like a red thread. It is presented in the form of a canon for soprano and alto in the lower register.

Against the backdrop of the leitmotif, the declamatory part of the soloist, speaking on behalf of the people, stands out. The male voices alternately echo it. The chorus is written in two-part form. Both parts are similar in structure and thematic material, but contrasting in dynamics. The difference lies in the fact that in the first part, the soprano sings the *p* theme, which is imitated by the altos, a perfect fourth down. In the second part, a contrapuntal shift of voices occurs on *f*: the soprano part is transferred to the altos, while the alto theme moves to the sopranos and sounds an octave higher, acquiring a lighter tone. This is further enhanced by the Mixolydian mode.

The sixth miniature is lyrical. The poet extols the beauty of a girl, like precious stones – ruby and emerald. The main melody incorporates intonations from the themes of the second and fourth miniatures. The chorus form is simple, three-part, with a shortened reprise (Allegro, 2/2, B major). A lively, melodious, sinuous melody and a developed *usul* lend the music a song-and-dance character. A dissonant second imitates the sounds of a *karnay*.

The first movement is a dialogue between the male and female choirs in the nuance of *f*. The appearance of the main theme is preceded by *usul*, which invariably accompanies the main line. The middle movement includes elements of polyphony in the form of imitations and is performed first by the male choir, then by the female choir. The reprise is varied by shortening the second period. The music takes on a solemn, majestic character. At the end, a short conclusion is introduced, vocalized by the male choir, preparing the final miniature of the poem.

The finale seems to affirm the poet-scholar's philosophical credo, his devotion to his ideas, his dissatisfaction with what he has achieved, his search for and faith in a bright future. The thematic material here is developed throughout. Nevertheless, in the presentation of the choral parts, a caesura can be noted, dividing this chorus into two sections.

The first of these is distinguished by a somber, dramatic character (Tempo rubato (misterioso), 2/4, B-dur – b-moll). It is based on two themes. The main one is assigned to the soloist. The repeated repetition of a single note, a constantly sustained triplet pattern, and syncopations on the second beat of the bar impart a static quality to the theme, resembling Sufi zikr chants. The second theme is based on a slightly transformed rhythmic intonation of the themes of the first and third miniatures. It constantly accompanies the main theme alternately in all choral parts.

While the first section is characterized by an imitative presentation of the musical material, in the transition to the second section, the choral parts are maintained within a strict harmonic texture. Sharp, dissonant chords (*ff*) suddenly appear. Against the overall dramatic backdrop, these exclamations are perceived as a symbol of protest. They prepare the way for the second section – the culmination of the entire poem. The unison sound of the choir in the upper register, the tessitura, and the dynamics reach a peak of tension. Avicenna's theme, developed in the first, third, and fifth miniatures, is confirmed in the finale.

### Conclusions

The choral poem *Frescoes* is a work of original composition and dramaturgy, distinguished by its distinctive sound. The seman-

tics of Avicenna's poetics are emphasized by expressive means and reflected in the dramaturgy of the entire cycle. The composer himself noted that he constructed the cycle's dramaturgy in accordance with the imagery of poetry, and during his work, he outlined the character of each miniature depending on the mood of the rubai: "... noted that rubais 1, 3, 5 and 7 tend toward slow and contemplative music, while rubais 2, 4 and 6 tend toward fast and active music" (Bafoev, 2008, p. 44). This approach helped the composer convey the mood and ideas of Avicenna's poetry as accurately as possible.

The intonational nature of *Frescoes* is rooted in a profound understanding of the melodic structure of the Bukhara *Shashmaqom*. This principle can be applied to the composer's creative method as a whole. The composition of the poem, the structure of its individual sections, their relationships, and the juxtaposition of choral numbers with soloists with the choral episodes themselves all reveal the influence of developed oral-professional genres, particularly the alternation of ensemble and

solo numbers in the *maqom*. The numbers written for choir have a song-and-dance character (similar to the *ufar* sections of *maqoms*). The use of *maqom* elements in a choral composition that is quite modern in its means and texture can be perceived as a synthesis of Eastern and Western traditions.

The distinctive coloration of the choral numbers is achieved through the extensive use of *usuls*. The composer's interpretation of them is varied and expressive: a melodized *usul*-background, as well as a rhythmic *usul* imitating the Uzbek instrument *nagora*. The choral texture is distinguished by a richness of color and a variety of techniques. Within the framework of his homophonic-harmonic approach, the composer also turned to polyphonic techniques (imitation, *stretto*, various contrapuntal combinations of voices). The composer's chosen tonal-harmonic means are also aimed at creating a structurally and stylistically coherent choral score. Thus, national elements enrich the composition, demonstrating the continuity and soundness of M. Bafoev's work.

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## CONTEMPORARY INTERPRETATION AND EDUCATIONAL ISSUES IN UZBEK ACADEMIC VOCAL ART

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### Abstract

The article analyzes the current state of academic vocal art in Uzbekistan, its historical development, institutional evolution (exemplified by the Department of Academic Singing and Opera Training at the State Conservatory of Uzbekistan), and globalization processes in vocal education. It examines the synthesis of national traditions (maqom, folk songs) with global vocal schools (Italian, Russian, German) in the context of independence and transnational pedagogy.

**Research Objective:** To identify key stages in the formation and modernization of the Uzbek academic vocal school during the 20th-21st centuries, analyze institutional mechanisms (department, international cooperation), and substantiate a model of an open, transnational vocal education system that preserves national identity while integrating into the global musical context.

**Methods:** Historical-analytical, comparative-typological, and institutional analysis based on archival data, works by Uzbek musicologists (S. Begmatov, I. G. Galushchenko, M. Hamidova), official conservatory materials, and observations of contemporary pedagogical practices (master classes, seminars, repertoire policy).

**Results:** The evolution of the Department of Academic Singing from 1936 to the present is described: from the Soviet period (inclusion of soloists from the Alisher Navoiy Grand Theater) to post-Soviet reforms (integration of international methodologies). Key pedagogues and graduates who ensured international recognition of the Uzbek vocal school are identified. The transformation of a closed national model into an open transnational system through master classes, experience exchange, and implementation of digital technologies in training is demonstrated. A new vocal expressiveness combining Uzbek phonetics, makam intonation, and Western techniques (bel canto, dramatic lyricism) is substantiated.

**Scientific Novelty:** For the first time, a model of transnational vocal pedagogy in Uzbekistan is systematically presented as a transition from an isolated national tradition to a globally competitive open system. The concept of the “Uzbek synthetic vocal style” (national intonation + global technique) is introduced, supported by analysis of institutional reforms and intercultural competencies.



**Keywords:** *Uzbek vocal school, academic singing, pedagogy, globalization of vocal education, State Conservatory of Uzbekistan, synthesis of traditions, international cooperation, national identity, vocal methodology*

### Introduction

The second half of the 20th century stands out as a period of significant changes and development in Uzbekistan's musical education system, particularly in vocal-musical education. Uzbek vocal performance art emerged through a harmonious synthesis of centuries-old national traditions and the expertise of global vocal schools. In national musical culture, vocal technique plays a pivotal role in performing maqoms, folk songs, and contemporary vocal works.

Uzbek scholar S. Begmatov articulates the following insights: "In the practice of Uzbek traditional singing art, a multitude of voice types are encountered. Specialized singers named them based on their properties and qualities. For example: 'Tik ovoz' (straight voice), 'Dovudiy ovoz' (Davidic voice), 'Kuchli ovoz' (strong voice), 'Xasta ovoz' (ailing voice), 'Dardli ovoz' (sorrowful voice), 'Manqa ovoz' (manqa voice), 'G'alati ovoz' (peculiar voice), 'Baqiroq ovoz' (bellowing voice), 'Mungli ovoz' (melancholic voice), 'Qo'ng'iroq ovoz' (bell-like voice), 'Yoqimli ovoz' (pleasant voice), etc. A singer's voice is characterized not only by its timbre but also by performance range, melodic quality, accuracy of pronunciation, and aesthetic appeal" (Begmatov S., 2007).

Uzbek vocal performance art has developed as a unique aesthetic and technical system integrating centuries-old national traditions with advanced practices from global vocal schools. As S. Begmatov emphasizes, Uzbek traditional singing art is distinguished by its diversity of voice types. These classifications reflect not only the acoustic properties of the voice but also its aesthetic and psychological impact. Evidently, voice quality is determined not solely by timbral characteristics but also by performance range, melodic expressiveness, diction clarity, and aesthetic attractiveness. Uzbek vocal performance is grounded in the synthesis of national traditions with Western vocal schools (particularly Italian bel canto and the Russian vocal school). Folk songs ensure the national identity of Uzbek vocal art, while global vo-

cal schools enhance its competitiveness on the world stage through the introduction of modern operatic and academic singing techniques. The Department of Academic Singing and Opera Training at the State Conservatory of Uzbekistan employs methodologies from the Bologna, Moscow, and Leningrad vocal schools while preserving national vocal traditions. This synthesis adapts the Uzbek vocal school to international standards.

Renowned scholar Professor I. G. Galushchenko offers the following observations on this process: "In the pre-revolutionary period, Uzbek vocal performance culture developed along several trajectories. Notably, professional singers performed cycles of maqoms from Bukhara and Khorezm. The most prominent among them served at khan courts. For instance, at the court of Bukhara's last emir, Sayid Alimkhan, eminent masters of Shashmaqom – the singer Ota Jalol Nosirov and instrumentalist Ota G'iyos Abdug'ani – were active. The lives of court artists were arduous, as they were entirely dependent on the ruler's will and whims. Only on holidays, by the emir's command, did they perform publicly in bazaar squares" (Galushchenko I., 1991).

Professor I. G. Galushchenko's reflections serve as a vital source for illuminating the pre-revolutionary stage of Uzbek vocal performance culture. She demonstrates the development of performance art during this period in close connection with socio-political conditions, cultural milieu, and the role of court art. Indeed, this encompasses the evolution of Bukhara and Khorezm maqom performance traditions and the activities of professional singers within these schools. Information on the training and cultural proficiency of artists capable of performing complex musical heritage such as Shashmaqom attests to the elevated cultural life of that era.

### The Main part

The Department of Academic Singing and Opera Training was established in 1936 as a key institutional structure in Uzbekistan's musical education and professional vocal art.

Throughout its operation, the department has made substantial contributions not only to the advancement of Uzbekistan's musical culture but also to securing a prominent position on the international opera stage. Its founding and development reflect critical stages in preserving Uzbekistan's rich cultural heritage, shaping contemporary vocal art traditions, and integrating with global musical education standards.

From its inception, the department cultivated a distinctive pedagogical style and professional approach focused on training highly qualified opera singers and vocal pedagogues. Its activities have gained recognition not only within the local musical education system but also internationally, as department graduates successfully perform in prestigious opera houses worldwide, showcasing the high caliber of the Uzbek vocal school.

A significant phase in the department's activity occurred between "1966 and 1990. During this period, renowned soloists from Tashkent's Alisher Navoi Grand Theater were incorporated into the faculty, including People's Artists of the Republic of Uzbekistan S. K. Qobulova, G. S. Izraelyan, R. B. Laut, S. G. Benyaminov, N. X. Xashimov, G. G. Xanedanyan, Q. Q. Muxitdinov, and V. F. Braun" (Vyzgo T., 1972).

The year 1991-the proclamation of Uzbekistan's independence – marked a historic turning point in the nation's development. From this juncture, comprehensive reforms were initiated across all sectors, including higher education. This process directly impacted vocal education. One of the leading centers in this domain became the "Department of Academic Singing and Opera Training" at the State Conservatory of Uzbekistan.

The renewal and systematic advancement of the Department of Academic Singing and Opera Training constitute a pivotal institutional reform that scientifically underpins the elevation of Uzbek vocal art to the global level. Updated leadership, integration of soloists with extensive practical experience, young specialists, and adaptability to globalization ensured the success of these transformations.

The Department of Academic Vocal and Opera Training at the State Conservatory of Uzbekistan ranks among the conservatory's flagship units. It upholds faculty traditions,

with class concerts and department-level creative evenings holding prominent places. Leading pedagogues – Professors M. K. Razzakova, M. N. Rizaeva, S. A. Tsoy, et al.; Professor G. I. Muhamedova, et al.; Associate Professor E. E. Tursunov; and People's Artist of Uzbekistan O. A. Aleksandrova – actively participate in these events.

During the independence years, the following distinguished pedagogues served at the Department of Academic Vocal and Opera Training: Muhamedova Galina Iminovna (Associate Professor, Department Head); Razzakova Muyassar Qodirovna (People's Artist of Uzbekistan and Karakalpakstan, Professor); Rizaeva Muqaddas Nishanovna (Cultural Figure of Uzbekistan, Professor); Muhamedova Gulshan Hakimovna (Professor); Neymer Vladimir Borisovich (Mentor of Uzbekistan's Youth, Professor); Hamidova Marfu'a Azizovna (Doctor of Art History, Professor); Tsoy Sofya Anatolyevna (Associate Professor); Jalilov Ismoil To'laganovich (People's Artist of Uzbekistan, Professor); Rajabov Avaz Akbarovich (People's Artist of Uzbekistan, Professor); Sultonov Nurmumin Namazovich (People's Artist of Uzbekistan); Tursunov Egamberdi Ergashovich (et al., Associate Professor); Aleksandrova Olga Alekseevna (Honored Artist of Uzbekistan, Senior Lecturer); Saidmuxamedova Lola Zaynutdinovna (Senior Lecturer); Ahmadjonov Ubaydullo Meliboyevich (Senior Lecturer); Xaydarov Ulug'bek (Senior Lecturer); Rajabov Suxrob (Lecturer); Pardayeva Nilyufar (Lecturer); G'ayibov Sodik Husonovich (Lecturer); Xudoyqulov Bobomurod Abduna'imovich (Lecturer).

In recent years, Uzbek vocal art has evolved into an open system grounded in active international collaboration. Seminars, master classes, and proficiency lessons organized with prominent vocal singers, conductors, and pedagogues from Italy, the USA, Russia, South Korea, Germany, Ukraine, and Czechoslovakia highlight the transnational nature of this process. International creative encounters and seminars extend beyond technical knowledge exchange to broaden musical thinking and aesthetic worldview. Participating in foreign master classes, students and pedagogues: examine methodological distinctions among various vocal

schools (Italian, Russian, German); adopt a comparative perspective on their creative approaches; develop competencies in tolerance, openness to creative diversity, and pluriculturalism through recognition of other peoples' values.

Such musical and cultural interactions reflect the Uzbek vocal school's shift from a closed, insular model to an open, dialogue-ready global paradigm. International experience exchange not only elevates vocal technique but also delineates institutional development strategies. Learning from foreign masters, students and pedagogues acquire: structured methodologies for instructional processes, variations in repertoire policy and dramaturgical approaches, integration of technological advancements (e.g., voice recording and acoustic analysis software) into education, and management models for preparing student achievements for international festivals and competitions. These innovations inherently initiate internal modernization of both departments and the educational system.

These processes evidence the globalization of Uzbek vocal art – the emergence of an artistic system actively engaging with the international cultural environment. This is elucidated in cultural studies through concepts of transnational pedagogy, intercultural competence, and social capital exchange.

Post-independence, the Department of Academic Singing (Vocal) adapted to Uzbekistan's new socio-cultural reality by reevaluating its operational directions. The following core strategic approaches crystallized:

The department sought to harmonize its vocal methodology with the technical demands of international vocal schools (Italian, Russian, French, German) while retaining the phonetic, emotional, linguistic, and spiritual attributes of the Uzbek people. Consequently, a new school of vocal expressiveness began to take shape, rooted in national melodicism, the fusion of Uzbek diction with music, and the harmony of lyricism and dramatic expression.

The curriculum expanded to encompass not only works by Uzbek composers but also exemplary repertoires from global opera literature. This equips students with internationally compliant vocal technique and specialized training across diverse vocal genres.

New methodologies, voice theory, stage movement, choral pedagogy, acting mastery, and foreign language preparation (Italian, Russian, French) were incorporated into the department's refreshed didactic framework.

### Discussion

Prominent scholar Professor M. Hamidova states: "If culture constitutes the aggregate of material and spiritual values created and developed by humanity through historical progress – that is, all human achievements in production, social life, and intellectual activity – then the realm of spiritual culture encompasses art, science, enlightenment, and other forms of social consciousness. The development of these domains is largely determined by the material conditions of societal structure" (<https://phsreda.com>).

Professor M. Hamidova's definition unveils the intricate, multilayered structure of culture from the perspectives of cultural studies and social philosophy. In her view, culture – formed through humanity's historical advancement – is not merely a collection of aesthetic or ethical values but a complex system evolving from the conditions of social existence.

This broad, systemic, and historically-economically grounded comprehension of culture enables deeper insight, evaluation, and planning of contemporary cultural policies and educational processes.

The historical vocal potential of New Uzbekistan has begun to be reprocessed in modern formats, emerging as a culturally recognized product on the international stage. The strategic approaches applied to vocal art development during Uzbekistan's independence years exemplify a successful model of engaging with global musical space while preserving national characteristics. This model may serve as a methodological and institutional exemplar for other higher music institutions, theater academies, and creative centers. Future vocal art development is anticipated to proceed along innovative, transnational, and culturally sustainable trajectories.

### Conclusion

In summary, the Department of Academic Singing at the State Conservatory of Uzbekistan continues to operate successfully as a central institutional entity within

Uzbekistan's musical education system. Established in 1936, the department has played a crucial role in shaping the Uzbek vocal school, safeguarding national musical traditions, and aligning with global musical standards. The engagement of foreign specialists at the Tashkent Conservatory during World War II, the post-war reconstruction period, and independence-era reforms defined the department's developmental phases. The contributions of renowned artists and pedagogues such as Saodat Qobulova, Muyassar Razzakova, and Nasim Xashimov, alongside the international competition successes of graduates like Abdumalik Abduqayumov, Najmiddin Mavlyanov, and Abbosxon Rax-

matullayev, affirm the high potential of the Uzbek vocal school. Collaboration with the Alisher Navoi State Academic Grand Theater, contemporary methodological approaches, and international experience exchange have enhanced educational quality. Consequently, Uzbek vocal art has secured its niche in the global cultural milieu, evolving into a system of transnational pedagogical and creative communication. The department's future endeavors will focus on advancing an innovative educational model compliant with international standards while maintaining national musical identity, a process expected to further bolster Uzbekistan's prestige in the global artistic arena.

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## METHODS OF CONDUCTING PIANO LESSONS BASED ON PEDAGOGICAL TECHNOLOGIES

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### Abstract

This article highlights the current aspects of using modern pedagogical technologies in the effective organization of piano lessons. The advantages of organizing lessons based on innovative approaches, interactive methods, information and communication technologies and the principles of person-centered teaching in music education are analyzed. The role of pedagogical technologies in the formation of independent creative thinking, listening culture and musical imagination of students in piano lessons is studied separately. The article analyzes practical experiences, methods used in lesson processes, and methods for ensuring effective communication between the teacher and the student based on examples. It also presents effective forms of teaching based on approaches that increase students' interest and suit their individual abilities. This article serves as a useful scientific and methodological resource for piano teachers and researchers studying music education methodology.

**Keywords:** *Pedagogical technologies, piano education, music lessons, innovative methods, interactive teaching, creative approach, musical ability, information and communication technologies, musical thinking, individual approach*

### Introduction

Today, the fundamental reforms taking place in the education system require the introduction of modern approaches, innovative methods and advanced technologies in the pedagogical process. In particular, in music education – in the organization of piano lessons, the role of pedagogical technologies is incomparable. Because piano lessons serve to develop not only technical skills, but also students' aesthetic taste, musical thinking and creative abilities.

By conducting piano lessons based on modern technologies, students' interest in ed-

ucation increases, their skills in independent analysis, performance and evaluation of musical works are formed. Since traditional teaching methods do not provide sufficient efficiency in today's information age, it has become necessary to introduce such methods as interactive methods, information and communication technologies (ICT), problem-based learning and creative approaches into the educational process (Abdullayeva, G., 2018).

Pedagogical technologies allow the piano teacher to conduct lessons taking into account the individual characteristics of students, develop their ability to think independently



and create musical images. Through such approaches, the student actively participates in the lesson process, is creatively sought after, and acquires the skills to work independently on himself (Alimov, O., 2017).

This article provides an in-depth analysis of the essence of pedagogical technologies, experiences of their application in piano lessons, and methods that serve to increase efficiency. The article may be useful for music teachers in both theoretical and practical terms (Boboev, S., 2019).

### **Literature review**

The topic of effective use of pedagogical technologies in piano education has been studied by many researchers.

G. Abdullayeva (2018) in her study shows the effectiveness of the use of modern pedagogical technologies in music education, paying special attention to their role in the formation of independent thinking and musical imagination in students. This article analyzes these aspects, namely, the activation of the creative learning process through pedagogical approaches.

O. Alimov (2017) in his fundamental work on the art of piano and its teaching methodology justifies the need to take into account the individual characteristics of the student in music pedagogy. This article proposes organizing piano lessons based on a person-oriented approach, and Alimov's ideas serve to scientifically substantiate this approach.

S. Boboev (2019), reflecting on modern music pedagogy and its methods, emphasizes the role of interactive methods in practical classes. The author's ideas are consistent with the approach of encouraging active participation of students through interactive methods, group work, and problem-solving tasks in the article.

N. Davronova (2020) focused on the use of interactive methods. In her study, she suggests increasing students' interest in music through questions and answers, role-playing games, and musical riddles. The article shows that such methods are effective.

M. Ergasheva (2016) in her work on the importance of information and communication technologies in piano lessons highlights the importance of virtual piano programs, online platforms, and multimedia

tools. This article also mentions the visual and auditory enrichment of the learning process by digital technologies.

D. Jalilova (2018) emphasizes that the effectiveness of the lesson can be increased by studying the differential approach and taking into account the level of preparation, psychological state and musical abilities of each student. In this article, the development of approaches based on the individual portfolio of each student is analyzed precisely on the basis of Jalilova's concept.

A. Karimov (2017) describes the theoretical foundations of the application of pedagogical technologies to music education. He emphasizes the need to direct students to activity and creative search through technological approaches. In this article, such methods are considered as a means of effective mastery.

B. Kadirov (2019) wrote about the role of modern technologies in music education and analyzed their didactic potential. The article deals with issues such as enriching the content of the lesson with the help of technologies and strengthening the creative approach.

The portfolio-based assessment system proposed by F. Sobirova (2021) is widely discussed in the article as a method for systematically analyzing the student's achievements and shortcomings and encouraging independent work. This method is also used in the article to determine and monitor results.

I. Tursunov (2020), writing about the role of innovative methods and pedagogical technologies in music education, justifies the need to update the form, content and methodology of the modern educational process. This idea is fully consistent with the conclusions of the article.

### **Methods**

Modern methods and innovative approaches play an important role in conducting piano lessons based on pedagogical technologies. Such lessons serve not only to impart knowledge, but also to form the creative potential, musical hearing and thinking of students. In organizing the educational process based on pedagogical technologies, a student-centered approach plays a key role. This creates the opportunity to identify the individual capabilities of each student and select appro-

prate methods. In particular, with the help of modular teaching technology, the curriculum is divided into stages based on certain topics, and independent analysis, practical exercises and performance play a key role at each stage (Davronova, N., 2020).

The use of information and communication technologies expands students' opportunities for visual and auditory learning. For example, watching videos of professional performers' performances, working with virtual piano programs, and using online platforms develop musical thinking. It is also possible to enliven the lesson process and encourage students to think actively through interactive methods. Methods such as group exercises, performance assessment, and solving musical puzzles increase students' interest in music. Through a differential approach, the level of preparation, psychological state, and musical ability of each student are taken into account (Ergasheva, M., 2016).

This makes lessons more effective and individualized. Also, based on students' portfolios, their creative activity, level of mastery, and interests are regularly monitored. This method ensures transparency of assessment and encourages students to work on themselves. In general, the use of pedagogical technologies in piano education adapts the lesson process to the requirements of the time, increases efficiency, and serves the comprehensive development of the student's personality (Jalilova, D., 2018).

### **Results and Discussion**

The effective use of pedagogical technologies in piano education significantly increases the quality of the teaching process. Research and practical observations show that through modern teaching methods, students' interest in the lesson increases, their creative potential develops, and their musical thinking skills deepen. In particular, lessons organized on the basis of information and communication technologies help to independently study piano performance, analyze and evaluate various musical works. Through interactive methods, group work, questions and answers, and problem tasks, students actively absorb knowledge, which forms their critical and analytical thinking (Karimov, A., 2017).

The practical results of these approaches show that, compared to lessons based on traditional methods, students are more involved in lessons in classes enriched with pedagogical technologies. Students approach the musical works they perform independently, approach them with their own creative thinking, and correctly understand the essence of the musical work. This ensures that the role of the piano teacher is not only as a teacher of knowledge, but also as a guide, motivator, and advisor. Also, through a differentiated approach, the individual characteristics of each student are identified and classes are organized according to their abilities, which increases the effectiveness of mastering (Qodirov, B., 2019).

During the lesson, students delve deeper into the rich world of musical art by using multimedia tools, audio and video materials, digital notes, and virtual piano programs. They also strive to improve their performance by recording and analyzing the performance process and watching professional performers perform. This forms not only technical skills, but also aesthetic taste, listening culture, and the ability to behave on stage. At the same time, the portfolio-based assessment system serves as an important tool for realistically assessing the student's achievements and shortcomings, motivating him and encouraging him to work on himself (Sobirova, F., 2021).

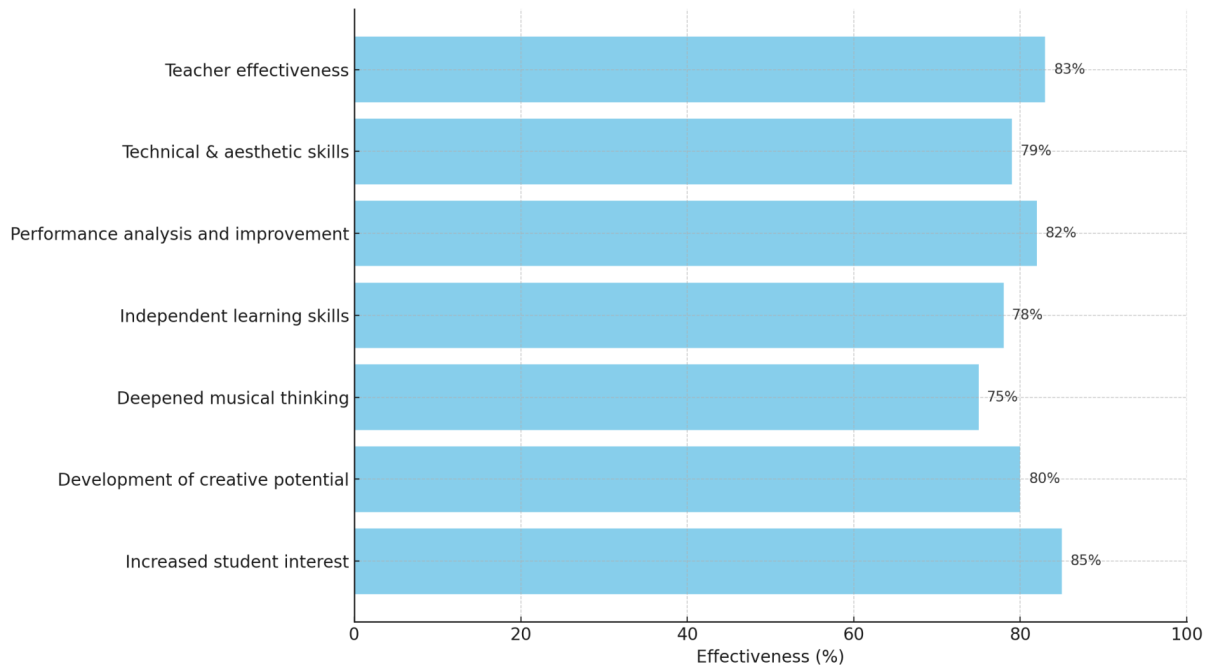
During the discussions, it was found that the introduction of pedagogical technologies creates great opportunities not only for students, but also for teachers. The teacher's professional skills increase, he can organize the lesson more effectively, interestingly and purposefully. At the same time, teachers who have mastered modern technologies, by integrating methodological innovations into the lesson process, form a conscious approach to musical culture and art in students. In particular, developing the student's creative independence, directing them to understand and express musical works based on personal feelings, is becoming the main task of today's music education (Tursunov, I., 2020).

In conclusion, organizing piano lessons based on pedagogical technologies is an integral and relevant aspect of modern music education. These approaches pave the way

for students to develop independent learning skills, deepen their musical thinking, and develop a creative approach. The methods

described in the article allow educators to develop and apply effective strategies in the classroom.

**Figure 1.** *Key impact areas and effectiveness levels of implementing pedagogical technologies in piano education*



### Conclusion

In the modern education system, the organization of piano lessons based on pedagogical technologies is an important tool for developing students' musical potential, directing them to independent, creative thinking, and increasing the effectiveness of mastering. The study found that methodological approaches such as modular teaching, interactive methods, information and communication technologies, a differentiated approach, and portfolio-based assessment significantly improve the quality of piano lessons.

Pedagogical technologies allow the teacher to adapt the content of the lesson to the individual characteristics of students, involve them as active participants, and form musical thinking. In particular, classes organized on the basis of digital technologies serve

to deepen the visual and auditory understanding of musical materials, as well as to develop self-assessment and analysis skills.

The didactic skills of a piano teacher, the correct selection of pedagogical technologies and their effective work with them, directly affect the student's attitude to music and their results. Therefore, the consistent and purposeful introduction of modern technologies into the process of music education, the renewal of the content, form and methodology of lessons is an urgent task of the present era.

In general, the theoretical and practical foundations presented in this article can serve as an effective methodological guide for piano teachers. In the future, research, experimental studies and exchange of experience in this area will serve to further improve the quality of music education.

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## THE ART OF UZBEK SINGING

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### Abstract

This article explores the origins, development, and cultural significance of Uzbek vocal art as a fundamental component of national musical heritage. It emphasizes that the human voice is the first and most natural musical instrument, preceding the invention of instrumental music. Drawing upon the philosophical interpretations of Farabi, the study highlights the evolution of vocal art from early religious chants to structured musical forms. It also examines the physical and environmental factors influencing vocal characteristics and the regional diversity of Uzbek singing traditions. Special attention is given to major Uzbek vocal genres such as *terma*, *yalla*, *lapar*, and *ashula*, each of which embodies unique artistic, poetic, and emotional dimensions. The article concludes that vocal art not only reflects the cultural richness of the Uzbek people but also serves as a vital link connecting ancient traditions with contemporary musical creativity

**Keywords:** *terma, yalla, lapar, ashula, melody, singing, voice, music, musical instruments*

### Introduction

The culture, national art, and rich artistic traditions of each nation are determined by the material and spiritual riches inherited from their ancestors. One of these values is singing, that is, the art of voice. Because music appeared thanks to the voice. Vocal art existed for centuries, millennia, until instruments were created. As the vocal art matured, music was born consciously, that is, from the point of view of a clear note and instrument. According to Farabi's interpretation, the first musical manifestations appeared in the form of religious music. All Avestan Ghats, which are pronounced by fire worshippers, are closely related to music. The names of the melodies and voices of that time have not reached our days. How-

ever, written Texts have been preserved in small numbers. According to the archaeological excavations of ancient Khorezm, an early musical instrument, namely the angled Harp, dates back to the 6th century BC. But Avesta appeared much earlier than this date. From this it can be seen that the voice is the primary musical instrument, and musical instruments are created later, imitating sound. Here we want to emphasize Farabi's thoughts: "There are two different voices in music. One of them is the natural voice that comes from people. Its naturalness lies in the fact that no human voice is like other voices, which means that there are as many different voices in the world as there are people. In addition, it tends to change, develop, and disappear. The second type of sound is



the sound of musical instruments. Their artificiality is that they all imitate the human voice. They are also similar to each other, for example: tanbur to tanbur, surnai to surnai, violin to violin. Their voices will not change, unlike human voices, and their lives will be long.” Human vocal art is characteristically more primary than an instrument made by human hands. That is, what exists is primary, and what is made is secondary and artificial. Accordingly, it was mentioned that the sound was a natural musical instrument, and other instruments made by human hands were created as its imitation.

### Research method

The idea that the sound coming from the human larynx is a beautiful voice and the skillful reproduction of sound depend on the physical structure of a person. Voices even depend on the location and large size of organs such as the mouth, nose, and palate. For example: singers with a relatively large mouth, wide palate and long nose will have an extremely resonant, colorful, rich timbre of voice and the ability to freely reach high notes without difficulty. In addition to height, the length and width of the lungs are also of great importance for a mature voice owner. The purity and breadth of coverage also depend on the natural climatic conditions. For example, the voices of singers living on the shores of the sea or ocean will be very resonant, and the voices of male singers will have a very beautiful, colorful timbre. In warmer countries, i.e. countries close to the equator, singers' voices are relatively dry or have a relatively weak sound, while tenor and baritone voices are found in large numbers. As you move north of the equator, the voice type decreases, increasing the scale and voice types such as tenor, baritone, bass and thick bass. However, in countries close to the Arctic Ocean, bass singers are becoming more and more popular. This has probably been verified by most scientists and proved with accurate data. The master of the word Yusufjon kyzyk Shakarzhanov said: “If we say that Uzbek art is a tree, then its roots will be in Khorezm, the trunk in Bukhara, Samarkand, and the branches in the valley and will reach Tashkent”. Accordingly, each oasis has its own melody and charm, which is manifest-

ed in genres related to folk singing. In such genres as ashula, yalla, lapar, terma, the original melodies of our people have been preserved. In fact, every listener should be able to distinguish the jarras of therma, koshik, lapar, yalla, aitishuv and ashula from each other. This is one of the necessary knowledge from a patriotic point of view. Uzbek folk art has a very large scale of such genres. Uzbek classical music is a huge treasure, it is full of rare pearls such as makoms, folk songs, suvoras, lapars, dastans. And each of these genres represents a separate big front.

### Research analysis

Today, the art of singing includes many genres. Each genre, regardless of their origin, is filled with Uzbek melodies. That is, if the work is national, then only the proportional inclusion of the performance of national ornaments in it, the use of unique ornaments of each art and the creation of Uzbek singing schools through the performance of world art ornaments are admirable. Therefore, it would not be an exaggeration to say that this is actually an achievement of Uzbek art that is worth being proud of. There are several genres associated with singing voices in Uzbek musical art. One of them is the Terma genre, the melody of which is simple in structure and relatively short in volume. One Octave, in some cases, is in the range of one Octave, and two or three notes. Basically, these are 7–8-syllable verses in the vazn “Barmok”. The poetic text of these works is also called a Terma. The Termas were created and sung mainly by Bakhshi masters of oral folk art. The genre of the song will be close to the Termas in terms of poetry. However, the difference is that the chorus, built in the form of a couplet, acts as a link between each verse. The music may vary, but the sound will be narrow in scale, maybe within one or two octaves. And the reason it's called a song is because music and poetry combine with each other and are performed in harmony. The songs will be different. These include Yor-yors at weddings, events, ritual songs, seasonal songs, songs related to animals, that is, pieces used to calm and feed pets, influencing them with the help of melodies. Sometimes we can hear that “Makomic compositions” or other major genres,

also called songs. This is definitely wrong. Each of us should pay attention and not forget about such subtleties of Uzbek national art. In addition to seasonal songs, there are also regular ones, that is, songs that are performed constantly. The structure of the Yalla genre is similar to songs and differs in dancing. Currently, songwriters create Yallas according to their sound capabilities, so that these Yallas can reach two octaves or more in terms of voice volume. Yallas are mostly very developed in Khorezm. Such game tracks can also be composed in the form of verses, choruses or terms. But for a full-fledged performance from the point of view of solidity, a singer requires extensive vocal capabilities. Singers with a wide range of voices and resonance are loved in this oasis. If the voice of the future singer cannot meet these requirements, he can engage in the performance of works of song form, relatively small in scale. The Yallas are mostly related to romantic lyrical poems. Because the dance melodies will be dedicated specifically to the themes of love and affection. However, the poetic themes of the Yalla genre can also be patriotic, adventurous, or anthemic. The lapar genre practically does not differ from the structure of the song genre. But there will be a difference in the performers. That is, he is called lapar because there are two performers, mostly a man and a woman. In Khorezm, the term differs slightly, lapar refers to songs performed by halves, as well as songs that are danced and sung by a solo performer. The Ashula genre is a work that comes in a narrow sense, with a wide scope, a text with deep meaning, and is sung with special preparation. The structure of this genre is the art of the creators who took over singing because of its musicality and complexity. The songs are performed mostly accompanied by musical lyrics. As for his poetic texts, it can be performed both in the *vazn* "Aruz" and in the *vazn* "Barmok". On the other hand, their music will be longer, darker and broader. As you know, the term ashula means "osh ila" (With pilaf, with food), and it also makes sense to saturate. This refers to the saturation of spirituality.

The term "Toy" (wedding) also makes sense to saturate, that is, to get enough of food, a favorite thing, a word, a tool, and this is the essence of the fact that in ancient times people gathered and had parties for one reason or another. The origins of the Ashula genre go back to the ancient past. Sources disagree about this genre. For example, the meaning of melody (*kuy*) is also synonymous with the term "Ashula". Tamara Vizgo writes in her book "The development of Uzbek musical art": "The meaning of melody (*kuy*) is currently used for music played in instrumental songs. But in the time of the pharaohs, the melody was called ashula, performed with a special technique. The national Hafiz of Uzbekistan, Arifkhon Hotamov, claimed that "the term Ashula was used as the jargon of that time." This singer and instrumentalist was an outstanding man of his time as a performer and author of many songs, that is, as a composer. Research by musicologists has shown that the word Ashula is a type of work introduced into creative circulation, ordered in compliance with certain laws and rules. Although its origin is still abstract, the main thing is to learn how to perform these works, feel their beauty and convey it to the listener -it remains our noble goal.

### Conclusion

The art of singing represents one of the oldest and most authentic forms of human artistic expression. The voice, as humanity's first musical instrument, laid the foundation for all subsequent musical creation. Uzbek vocal art, deeply rooted in history and enriched by regional diversity, continues to preserve the nation's spiritual and aesthetic identity. Each genre -whether *terma*, *lapar*, *yalla*, or *ashula*-reflects the people's emotions, worldview, and values. Through centuries of evolution, these genres have not only maintained their originality but have also adapted to modern artistic contexts while preserving their national essence. Thus, Uzbek vocal art remains a living embodiment of cultural continuity, harmony between the natural and the creative, and the eternal beauty of the human voice.

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## EARLY MINIATURES BY THE UZBEK COMPOSER RUMIL VILDANOV

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### Abstract

This article is devoted to the early works of Uzbek composer Rumil Vildanov. It briefly examines his early surviving works, analyzing their figurative world, musical style, musical form, tonal plan, and the musical language with which the composer creates a specific image.

**Keywords:** *Rumil Vildanov, composer of Uzbekistan, romanticism, basso ostinato, polyphony, passacaglia*

Rumil Dzhangirovich Vildanov is an Honored Artist of Uzbekistan, composer, conductor, teacher, and music and public figure. Vildanov was born on November 24, 1939, in Frunze, in the family of a Soviet Army officer. He lived a short life, but his work left a lasting mark on the musical culture of Uzbekistan. “A promising debut!” is how the musical community described the first performance of the symphonic poem-cantata “Enter the World” by Rumil Vildanov, a 15th-year student at the Tashkent State Conservatory, on December 27, 1961 (Iskhakova M.).

His earliest surviving works date from the years 1957–58. Despite his youth (R. Vildanov was not yet 20), in these works the composer, while exploring a variety of styles and genres, expertly utilizes and combines various components to convey the intended image. Among the few works written during this period are:

*Pieces for piano. Namangan, 1957.*  
*Romance for piano, 1957. Tashkent.*  
*Nocturne for piano, 1957.*

*Scherzo, 1957*

*Reminiscence for piano, 1957. Tashkent.*  
*Impromptu, 1958*

*Passacaglia for organ, 1958. (In memory of V.A. Bogatenko).*

### Pieces for piano. Namangan, 1957

This notebook is one of the early pieces written during his life in Namangan and includes three small works that convey different moods: a scherzo (Scherzo. 1999) and two preludes (Prelude. <https://soundtimes.ru/kamernaya-muzyka/udivitelnye-muzykalnye-proizvedeniya/prelyudiya>)

The outer pieces are light, while the middle section is filled with sadness and reflection. The texture is simple, the form classical – one, two, three, and variations. Even in these early pieces, the composer’s love of subdominant key turns is discernible (at the beginning of the first prelude). Even in these early pieces, the composer’s future style is discernible: vibrant melody, clarity of form, square construction, and an emotional be-

ginning. There is a clear similarity here with the themes for films that would be written many years later.

## Пьесы для фортепиано Скерцо

Р.Вильданов

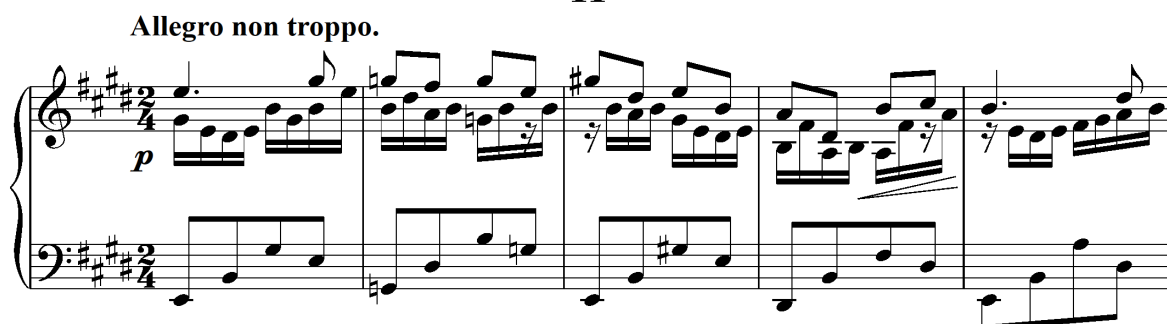


## Две прелюдии

Р.Вильданов



## II



### Romance for piano, 1957. Tashkent

Romance, like all his early works, is written in classical form, in this case a mix of the classical two-part form with a verse-chorus presentation and double variations characteristic of Romanticism. There is no indication that the composer intended this piece to be a vocal piece, although all the prerequisites are vibrant melody, a melodious character, and a laconic accompaniment.

The composer, using the vocal genre, creates a lyrical, soulful instrumental piece. The constant repetition of the melody is enriched by textural diversity. Variations in rhythm, harmony, tonality, and texture. R. Vildanov

changes the texture three times throughout the piece, using this technique to build a dramatic narrative. While in the first section, despite the allegro moderato tempo, the texture imparts a touch of contemplation and reflection, a philosophical understanding of the events, the sixteenth-note triplets and the presentation of the theme in eighth notes in the second section create an effect of excitement and impetus, and in the reprise, the chorus sounds broad and melodious, encompassing the entire range of the instrument. The melody as a whole is purely vocal, with long phrases and a smooth melodic line without major leaps.



**Романс**  
(для фортепиано)

Р. Вильданов

**Allegro moderato**

**Nocturne for piano, 1957**  
(Liszt F. 1959; Lysyuk S. 2010). As in most of the miniatures created in the period from the late 50s to the early 60s, in this

work the composer, mastering the classical principles of creating works, their forms and features, develops his own harmonic language.

**Ноктюрн**  
(для фортепиано)

Р. Вильданов

**Andante**

The nocturne is written in a complex two-part reprise form, using a single musical structure, with a contrasting middle section. It is characterized by a light lyricism, interrupted by turbulent memories and attempts to change the course of events. The entire nocturne is filled with sonoristic techniques – coloring the same melodic turn with different

harmonies, imparting diverse nuances to the sound.

In this work, despite its early composition, the composer demonstrates absolute mastery of all classical methods of musical presentation. At the same time, he freely incorporates polyphonic development techniques into the melodic development and classical form.

### Scherzo, 1957

This piece is also one of the composer's first ventures in this area. It is in the classical complex three-part form of D.C. al Fine.

Its playful, playful character matches the title. The melody is mostly written in eighth and sixteenth notes in a staccato pattern.



The scherzo is written in the key of D-major, in a complex three-part form, with elements of rondo (the theme of the introduction will be repeated several times in the outer parts and give the effect of rondality) and has a contrasting middle section.

This piece is one of his earliest, created during his student years. It is a striking example of the composer's mastery of classical forms. Despite the simplicity of its presentation and the compactness of its sections, the distinctiveness of his style is already evident in its vibrant melody, the abundance of contrasting and varied melodies, and even the connecting ones.

The transparent texture, the light, relaxed melody, the classical three-part form – all this suggests that this is a “test run” in a future profession.

### Reminiscence for piano, 1957. Tashkent

Another of R. Vildanov's early works, he adheres to classical canons in form, texture, and tonality.

“Recollection” is written in three-part form with a contrasting and turbulent middle section. The principle of monothematic composition prevails throughout the piece. Despite the contrasting middle section, it features a distinct melody section from the first movement.

The piece is framed by an introduction and conclusion based on a single thematic theme. The overall key is B-minor, and the character of the outer sections matches the title – filled with reflection and reminiscence. Sadness and regret reign supreme. The middle section is agitated, foreshadowing the climax that will unfold in a dynamic reprise. The reprise is confident and purposeful. The presentation of the material changes in texture.

This piece belongs to the composer's early period. It features a classical form, an uncluttered, vibrant melody, and simple harmony. The composer mostly conveys emotions and experiences that arise during specific events rather than depicting an image.

## Воспоминание

(Для фортепиано)

Р.Вильданов

**Andante**

**cantabile**

### Impromptu, 1958

Is one of R. Vildanov's early works, in other words, a "test run." Almost all of the miniatures were created by the composer in the second half of the 1950s, with the exception of three preludes, which he composed a couple of years before his sudden death. During this period, "...the love of his life appeared in the composer's personal life, and all his

works would be written for her, in order to win her favor..." (From a conversation with the composer's son, J. R. Vildanov).

The Impromptu is consistent in structure and form. It's a three-movement piece with a contrasting slow middle section. The approach to keys is interesting. It constantly alternates between E minor and Dis/Es minor.

## Экспромт

Р.Вильданов

**Presto**

**poco a poco cresc.**

Despite the simplicity of this miniature, the strong hand of the future master is already evident. This includes the unusual juxtaposition of tonalities, the use of classical forms (with the first sentence being repeated, the second is constantly updated), the use of an external effect (the break at the end).

**Passacaglia for organ, 1958.**  
(In memory of V. A. Bogatenko. <https://www.belcanto.ru/passacaglia.html>)

History is silent on the role this person played in the composer's life, why this work is dedicated to him, and why it is composed in this particular genre.

The only fact that has been uncovered is that this person studied in the special piano department of the Moscow Conservatory from 1952 to 1957.

"Passacaglia" is written almost entirely according to the canons of its genre: an independent work for organ, in B minor, with a tragic tone, a slow tempo, and a variation form against a basso ostinato. The only deviation from the classical form is the use of quadruple time signature, rather than the generally accepted triple time signature. This is the composer's first attempt at polyphonic melodies. Judging by this work, the composer's attempts at polyphony are quite easy.

## Пассакалия для органа.

Памяти Владимира Алексеевича Богатенко

Р. Вильданов

Organ

This is the only work written for organ. The composer took a serious approach to the polyphonic form of expression, characteristic of this instrument. A future melodist of exceptional rendition, he remained committed to the dominance of the melodic principle even in his polyphonic form of expression. All other polyphonic means of expression, such as supporting voices, ostinatos, and counterpoints, enriching and emphasizing the sound

of the main melody, are not fundamental, as is customary in classical polyphony.

The fact that the composer did not return to this genre in the future suggests that organ expression of music did not particularly appeal to him.

Analyzing the above-mentioned works, it is important to note that, despite his young age, Rumil Vildanov already has a fairly professional approach to his future profession. The firm hand of a master of his craft is ev-

ident in all his works, and it is difficult not to notice his unusual approach to the chromatic combination of keys, which will persist throughout his career. Polyphonic composition will be given considerable attention in

his subsequent works. It's also worth noting that all of his early works are written in a Romantic vein, and all works written in minor keys are characterized by a confessional quality.

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## MASTERPIECES OF THE EARLY PIANO WORK OF RUMIL VILDANOV

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### Abstract

This article focuses on two early works by Uzbek composer Rumil Vildanov: “Variations for Piano” and “Trio for Violin, Cello, and Piano.” These works are truly brilliant compared to the piano work of Uzbek composers in general in the late 1950s. This article briefly analyzes the composer’s figurative world, musical style, musical form, tonal plan, and musical language used to create a specific image in these works.

**Keywords:** *Rumil Vildanov, Uzbek composer, Romanticism, variations, polystylistics, basso ostinato, polyphony, fugue*

In the 1950 s, Uzbek composers’ instrumental music was still developing, and the future genius Rumil Vildanov (Rumil Dzhangiurovich Vildanov is an Honored Artist of Uzbekistan, composer, conductor, teacher, and musical and public figure), not even a conservatory graduate, was already creating masterpieces whose complexity was unaccustomed to in Uzbekistan. These works include his 1958 Variations for Piano in E Major and Trio for Violin, Cello, and Piano.

### Variations for Piano in E Major. Tashkent, 1958

(Sposobin I. 1984; Fraenov V. 2003; Kholopova V., 1999; Fraenov V., 2003; Kholopova V. 1999). Although written during his years at the conservatory, this work is mature in form, expansive in scope, and rich in texture. It includes a theme, nine variations in

various styles, and a large-scale coda, which, while being another variation on the theme, incorporates several other smaller variations.

An unusually vibrant and large-scale work, created during his studies at the conservatory. This composition comprises nine variations and a large-scale “Coda” with sonata-like features. The variations are written on a theme vividly reminiscent of Russian folk melodies. In these variations, the composer pays homage to great Russian composers from N. Rimsky-Korsakov and S. Rachmaninoff to I. Stravinsky.

As a budding composer, R. Vildanov experimented with styles and forms. The variation genre in each miniature gives him the opportunity to explore various genres and forms. Nevertheless, the vibrant individuality of the future great composer is already evident here.

## Вариации ми-мажор

(для фортепиано)

Р.Вильданов

**Moderato**

ТЕМА



Despite the diversity of styles and genres the composer explores, the fundamental principle of these variations remains: triple time signature, reprise, and contrast between sections.

Overall, the “Variations” are structured from simple to complex. The transparent texture of the presentation becomes filled with dissonances toward the middle of the piece and becomes transparent again by the final variation. Despite the stated tonality at the beginning, the Variations move through such keys as E-cis-F-e-B-c-C-H-E. Some of them are written in the classical sense of tonality, while others are atonal (variations 6, 7, and 8).

The conclusion of the variation cycle, the “Coda”, represents a striving for unification and integrity.

The “Coda” is unusual. It plays a significant role in this work. It is written using sonata elements. Here, both elements of the Theme, stated at the beginning, acquire a certain individuality and collide.

Overall, the composer adheres to the form established in the Theme itself in all the variations: a two-part reprise. However, there are exceptions: variations № 7, № 8, and № 9 are in three-part form, and variation № 6 is in two-part form without reprise.

In the late 1950s, works in this form and on this scale were not yet typical in the piano works of Uzbek composers. R. Vildanov can safely be considered a pioneer in this direction.

### **Trio for violin and cello with piano.**

**December 21, 1958. Tashkent**

Another major work written during this period, this trio comprises three movements, each of which the composer interpreted in his own way. While the first movement emphasizes the relationship between polyphony and homophonic harmonics, the second movement harks back to the Romantic era, and the third embraces 20th-century music with all its complex compositional techniques and polystylistics (The birth of polystylistics was at one time considered a kind of extravagance, designed to amaze the listener with the help of, so to speak, “proof by contradiction”: not with the shocking novelty of musical language, but with the inclusion of “old”, traditional music in a new sound context).

The first movement of this trio, rich in both thematic and textural richness, is a complex two-part form with elements of double variations and rondo. The refrain is the Introduction theme, from which subsequent themes will emerge, and it itself appears twice before each major section of this movement. It also serves as a conclusion, that is, it archly unites the entire movement.

This movement features two themes: a theme presented in the polyphonic style of the Baroque era and a theme in the style of M. Ravel’s “Bolero” on basso ostinato (Ravel M).

The first theme is presented polyphonically, in the form of a fugue exposition, while

the second is also enriched with polyphonic elements, which represent a rhythmic ostinato and canon.

## Трио

(Для скрипки, виолончели и фортепиано)

Р. Вильданов

**Lento** **I**

Violin *pp*

Violoncello *pp* **Lento**

P-no

**II** 27

347 **32**

Vln.

Vc.

P-no *f*

**III**

**45** **Тема с вариациями**

**Andante grave**

525 *ff*

Vln. *ff*

Vc. *ff*

P-no *ff*

All these themes are developed in the second section. The first theme transforms from philosophical to more emotional, and the second theme, contrasting and lyrical in nature, is compressed, giving way to the expanded first theme. Throughout the movement, there is an echo of the keys: g-E.

The Second Movement takes a serious approach. The movement is presented through polyphony, with all instruments playing equal roles. The Introduction theme functions as both an epigraph-prologue and an epilogue in this movement. The key balance is interesting, with the contrasting middle section resonating in the key of the second degree. The reprise, after all the emotions expressed in the middle section, sounds more confessional.

The Third Movement is written in the form of a theme and variations (author's note). There are four variations on the given theme. The theme simultaneously serves as an introduction to the movement itself and also appears in the Coda. Each variation is linked to the others by the principle of attacca. The main key of the movement is G minor, while each variation has its own key. In this movement, the composer explores the following keys: g-h-G-Es-g. The movement and the entire work conclude with a large-scale Coda, in which the composer presents the Main Theme of the Third Movement and, in parallel, the First Theme of the First Movement. This is a vibrant, bravura summation of the entire trio. The composer briefly ran through the main themes (from the last to the first), thereby further demonstrating the kinship of both

themes. It is here that the realization dawns that the theme in the Third Movement grew out of the theme of the First Movement.

The trio included fugues in various styles, uniting eras from the Baroque to 20th-century music; variations in various genres: toccata (Toccata. URL: <https://soundtimes.ru/uroki-muzyki/chto-takoe-tokkata-istoriya-tokkaty>) and barcarolle. Various mood shifts, the presentation of a single image from different angles. All of this quite vividly and fully reveals a genius in his field.

In this work, despite being created at the beginning of his creative career, the composer already demonstrates the image of the future great composer. In one piece, the composer united various eras and styles, displaying a panorama of his capabilities. In this work, the characteristics of his melody, harmony, and orchestration were already established. In his major works dating back to 1958, R. Vildanov masterfully utilizes elements of polyphony, or incorporates polyphonic forms into parts of the composition (for example, in a trio, the composer employs fugue form (Toccata. URL: <https://soundtimes.ru/uroki-muzyki/chto-takoe-tokkata-istoriya-tokkaty>)).

Although works in this form and on such a scale were not yet typical in the piano works of Uzbek composers, and R. Vildanov can safely be considered a pioneer in this field, unfortunately, all of the composer's instrumental works, despite their modernity and genius, remain in manuscript form, and some have even been lost.

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## VLADIMIR TEREULOV IS A PROMINENT REPRESENTATIVE OF THE UZBEK JAZZ SCHOOL

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### Abstract

This article examines the work of the renowned saxophonist Vladimir Tereulov, recipient of the “Dustlik” (“Friendship”) Order, and the significance of his teaching and performance work, as a leader of jazz ensembles, and as conductor of the Big Band of the State Philharmonic of Uzbekistan.

**Keywords:** *Music, art, Big Band, saxophone, pedagogy, performing musician, figure, ensemble*

Jazz is a creative art. Originating in New Orleans in the 19th century, jazz has rapidly spread from continent to continent.

The musical art of modern Uzbekistan is rapidly developing. Jazz is one of the forms of contemporary professional musical art based on improvisation. When analyzing the performance of jazz musicians, it's worth mentioning the Order of Vladimir Tereulov. His name is well known to both professionals and jazz enthusiasts. For his contribution to the development of musical performance in Uzbekistan, Tereulov was awarded a high state award in 2021. He is a Knight of the Order of “Dustlik” (“Friendship”). Friendship and jazz unite musicians and numerous listeners. Studying this musician's work reveals significant events in the musical life of Uzbekistan and identifies the role of several jazz ensembles in contributing to the positive development of jazz.

Vladimir Tereulov was born on January 21, 1951, in the city of Kumertau, Kuyurgazinsky District, Bashkir ASSR. He spent his childhood under the loving care of his mother, Klavdiya Kuzminichna Tyuleneva, a trained paramedic who played the guitar. His father, Ravil Ismagilovich Tereulov, a livestock specialist, played the accordion. From the age of two, Vladimir began playing musical instruments played by his parents. Music programs were constantly playing on the radio in the house. He lived and attended school in the village of Mayachny until the fourth grade. At the age of 12, Vladimir continued his education at a boarding school in Ufa, studying clarinet with Vasily Yakovlevich Abramov. After completing eighth grade, he entered the Ufa State College of Arts, studying clarinet with Viktor Pavlovich Borodkin. From his second year at college, Vladimir, as a performing



musician, was invited to work at the Agidel restaurant.

In 1967–1968, the family moved to Tashkent, the capital of sunny Uzbekistan. At the House of Culture of the Construction Department, Vladimir met the renowned jazz saxophonist Bulat Mustaev, whose playing left a lasting impression on the young performer. From 1968 to 1970, Vladimir played in the orchestra of the Modul Mechanical Engineering Design Bureau under the direction of Honored Worker of the Republic of Uzbekistan Yuri Petrovich Zhivaev. At the same time, Vladimir received an invitation from Oleg Samsonovich Asriyants to join the jazz ensemble as first tenor saxophone (1968–1969), an invitation he gladly accepted.

1967–1970 were the years of searching for his musical path. From 1980 to 1982, V. Teregulov, having acquired some stage and concert experience, furthered his professional knowledge at the Tashkent Variety and Circus School. His exceptional talent was immediately evident, and he successfully graduated.

Vladimir Teregulov's teaching career began at the Khamza Tashkent State Music College (1978), with the opening of a new department, "Pop Orchestra Instruments". The department was headed by Honored Figure of Uzbekistan Yunus Gulzarov. The department's founding members included Honored Figures of Uzbekistan and members of the Union of Composers of Uzbekistan Ulugbek Salikhov and Eduard Kalandarov, and Associate Professor Valery Saparov. The department's teaching staff included renowned jazz musicians Semyon Mordukhaev (alto saxophone), Yuri Vasiliev (arranger), and Vladimir Gurevich (pianist). Looking ahead, it should be noted that V. Teregulov has recently resumed teaching at the Military Music Lyceum of the National Guard of the Republic of Uzbekistan with the Senior Big Band. V. Teregulov strives to pass on all his knowledge and many years of experience to the younger generation of musicians.

V. Teregulov organized and directed several youth jazz groups. This was confirmed by his jazz quartet, which participated in the First All-Union Jazz Festival in Fergana on December 16, 1977. Thus, a key historical event in the musical life of Uzbekistan was inaugurated by a jazz ensemble led by V. Te-

regulov. The quartet won second place for its performance of classical jazz. Its lineup included director V. Teregulov (saxophone), Evgeny Arenberg (keyboards), Erik Zainiev (guitar), and Sergey Gilev (drums). Further jazz festivals were held in Fergana in 1977, 1978 and 1984.

V. Teregulov was particularly drawn to performing. He worked with the Pop and Symphony Orchestra of the State Committee of Radio and Television of Uzbekistan from 1971 to 1991 under the direction of E. P. Zhivaev. It is gratifying that in 1973, under the direction of Batyr Zakirov, the music hall "The 1973rd Voyage of Sinbad the Sailor" was founded. Vladimir Kalvarsky composed the music, and Alexander Shirvindt wrote the script. After the premiere in Tashkent, the ensemble toured major cities such as Moscow, Kyiv, Kaliningrad, and other cities. This unique tour lasted for a year, a rare occurrence for an ensemble.

V. Teregulov is currently the soloist in the saxophone section of the renowned jazz ensemble, the Big Band of the State Philharmonic of Uzbekistan, led by People's Artist of Uzbekistan, Laureate of national and international competitions and festivals, professor, and renowned singer Mansur Tashmatov. Tashmatov speaks particularly kindly and lovingly of the magnificent musician V. Teregulov: "V. Teregulov revealed his true colors as a musician at the latest international jam session in Kazakhstan (2018). The master appeared calm and confident, revealing his talent and professionalism, demonstrating the high level of Uzbek jazz mastery. When performing jazz compositions, Vladimir Teregulov is called the "star" of Uzbek jazz, comparing his playing to renowned jazz musicians from Kazakhstan and Russia, such as Viktor Parfenov and Konstantin Dobrovolsky. V. Teregulov is the Big Band's mentor". Every year on January 21 st, his birthday, a themed concert entitled "Your Exit, MR. Saxophone" is held.

It's worth noting that Vladimir Teregulov's career is quite multifaceted. He is not only a seasoned musician but also the conductor of the Batyr Zakirov Big Band from 2012 to 2016. Currently, the ensemble is conducted by Igor Timofeevich Azarenko, who speaks highly of the "old-time musician"

who loves to play the saxophone and never refuses to demonstrate his skills to young musicians.

V. Teregulov is a musician distinguished by his virtuosity and mastery of jazz compositions, as well as his original approach to jazz improvisations that reveal the full depth and uniqueness of this art. Interpreting jazz compositions, V. Teregulov is a participant in the “Supersaxophone” jazz project led by Gerat Isanbaev (organizer and participant). Also presenting their mastery were Yunus Gulzarov, Honored Worker of Uzbekistan and “Golden Saxophone”, and Bulat Mustaev, winner of national and international jazz festivals. Each performer received a solo evening in one of the halls of the State Conservatory of Uzbekistan. The four accomplished musicians gave solo concerts and captivated the audience, sharing their energy and festive spirit. Vladimir Teregulov took the stage on the second evening of the “Supersaxophone” project. His concert program is made up of several parts with a unique memorial frame to the musician’s dear ones who passed away prematurely: his wife Valentina and his close friend, the wonderful singer Boris Tokhtakhunov.

After performing the pieces included in the evening’s program, Teregulov asked the audience to name the pieces they would like to hear him perform. Not every musician would take on the courage and responsibility of performing works commissioned by audience members as part of a concert at the State Conservatory of Uzbekistan. This demonstrates the vast breadth of the saxophonist’s repertoire. Satisfying the audience’s wishes, Teregulov performed George Gershwin’s “Same Times”, Paul Desmond’s “Let’s Play for Five”, and “Love Story” from the Paul Mauriat Orchestra repertoire. These flawlessly executed pieces demonstrate the lengthy, meticulous preparation for the concert. Such musical projects are essential for the development of jazz in Uzbekistan.

Teregulov regularly performed solo jazz compositions at the Sergey Gelyov Tashkent Jazz Club. He also performed with a jazz ensemble humorously named “Only Grandfathers in Jazz” under the direction of Ulugbek Salikhov, Honored Worker of Uzbekistan and recipient of the “Dustlik” Order. This professional jazz quartet also included Ivan Dimov (drums) and Ramil Isanbaev (bass guitar), winners of national and international jazz festivals. Since 2012, following UNESCO’s proclamation of April 30th as “Jazz Day”, the quartet has become an active participant in annual jazz festivals. Vladimir Ashotovich Safarov, Chairman of the Sergey Gelyov Tashkent Jazz Club and an accomplished jazz pianist, highly valued Teregulov’s talent, frequently engaging in jam sessions (unscheduled encounters) with him.

Eldar Isomiddinov, a talented trumpeter with the Uzbekistan State Philharmonic Big Band, said that Vladimir Teregulov always shares his experience and supports the development of young performers, enhancing the professionalism of Uzbek jazz.

Researching Vladimir Teregulov’s creative work, we note that he has participated in several international jam sessions. Specifically, with Japanese musicians from the Imada Masaru Jazz Quartet (2008), and with American jazz musicians from the Ari Rolonda Trio (December 2009) and the Brian Horton Quartet (June 2009).

Vladimir Teregulov is a quiet and modest man by nature, but when he picks up his favorite saxophone and begins playing a jazz composition, he immediately transforms into a vibrant personality.

The significance of Vladimir Teregulov’s performance lies in his lyrical and philosophical style, the ease and virtuosity of his technical passages, and his sound production, which are of interest both for the pedagogy of jazz improvisation and for young musicians. For Vladimir Teregulov represents the Uzbek school of jazz mastery and performance.

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## DEPARTMENT OF KASHKADARYA MUSICAL PERFORMANCE

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### Abstract

The Surkhandarya-Kashkadarya musical style is one of the local variants of Uzbek traditional music. The ethnic composition, origin, and historically established socio-economic conditions of the people living in this region have determined the uniqueness of this style. In folk musical performance, performers mainly rely on their inner emotions, practical experience, and memory. In orally transmitted professional music, performance traditions are preserved and developed through the master–apprentice relationship, while instrumentalists and singers adhere to specific knowledge and principles such as *aruz* (prosody), music theory, and composition.

**Keywords:** *genre, style, tradition, song, melody, composition, performance, creativity*

It is impossible to imagine our nation's cultural and spiritual heritage without the art of music. From time immemorial, the national customs and traditions created by our ancestors have been passed down from generation to generation, embodying the great spiritual world of our people. Folk musical creativity, written sources in the field of music, the art of composition, and professional musical creativity are vivid examples of this.

In Uzbekistan, the development of compositional creativity has evolved on the basis of the master-apprentice tradition. During this process, along with the evolution of the Fergana–Tashkent national maqom school, the Kashkadarya school of composition also experienced significant growth. Performers such as Rakhmatjon Tursunov, Tojiddin Murodov, Pulat Murodov, Ravshan Jurayevich Komiljonov, and Islom Rajabov, among others, have made remarkable contributions

to the development of this school. Their creative work has directly contributed to the establishment of the Kashkadarya maqom style, which holds a special place in the history of Uzbek compositional art.

The Kashkadarya maqom style has always stood out for its distinctive performance tones, where one can sense a synthesis of melodies that do not resemble any other genre. In the compositional creativity of Rakhmatjon Tursunov, the song “G’amzasin” based on Fuzuli's ghazal, and its artistic performance by Tojiddin Murodov, are clear examples of what we call the Kashkadarya maqom style.

In the 20th century, Uzbek musical creativity was enriched with new trends and styles. Within the musical culture of Uzbekistan, European polyphonic composition and performance genres were introduced, and great attention was given to them as dominant directions in both music education and creativity.

As a result, traditional compositional creativity, which had a well-established form and was passed down from masters to apprentices for centuries, was largely neglected. Nevertheless, it continued in its own way – the works created during this period preserved their structural integrity while stylistically adapting to the spirit of the times. A new generation of composers, continuing the traditions of past masters, created their own unique styles.

The compositions produced during this era became popular in performance practice due to their folk character, traditional essence, and modernity, and particularly flourished through the incorporation of Uzbek melodies into European genres. The scope of genres expanded, and it can be stated that the tradition of compositional creativity was enriched by modern musical innovation. The foundation of Uzbek compositional art still reflects the traditional mindset, creative continuity, and reverence for musical heritage inherited from the art of the folk composers.

**Foto 1.** *Rakhmatjon Tursunov*



In Kashkadarya, composition and performance are primarily reflected in the art of the baxshi (folk epic singers). However, there are performers – such as Rakhmatjon Tursunov, Tojjiddin Murodov, Pulat Murodov, Ravshan Jurayevich Komiljonov, and Islom Rajabov – who have created new styles of performance through their original compositional works. Unfortunately, these performance styles have not been preserved in written notation. In folk musical performance, artists mainly rely on their inner emotions, practical experience, and memory. In orally transmitted professional music, the traditions of performance are pre-

served and developed through master–apprentice relationships, while instrumentalists and singers adhere to specific disciplines such as aruz (prosody), music theory, and composition.

It would not be an exaggeration to say that in Kashkadarya musical performance, the synthesis of several valley and oasis styles has given rise to a unique and distinctive musical expression.

If we take the creative work of Rakhmatjon Tursunov alone, it becomes clear that the art of singing occupies a leading place in his artistic career. He composed more than one hundred songs, vocal pieces, and *yallas* (folk dance songs) based on the poems of both classical and modern poets on various themes. His lyrical songs and compositions such as “Bulbul” (The Nightingale), “Mubtalo qilursan” (You Make Me Suffer), “Madh-ingni kuylay” (I Sing Your Praise), “Yor vasli” (Union with the Beloved), “Hayot qo’shig’i” (Song of Life), “Azim daryo” (The Great River), “Ko’ngil” (The Heart), “Egam” (My Lord), “Oshkor bo’lursan” (You Will Be Revealed), “Qalbmida o’zing borsan” (You Are in My Heart), and “Sen quvonchim” (You Are My Joy) have earned a well-deserved place in the repertoires of renowned singers and vocalists.

After Uzbekistan gained independence, the songs he composed during this period formed an important chapter in his creative work. Among these, “Sohibqiron Temur,” “O’zbekiston,” “Vatan madhi” (Hymn to the Motherland), “Bahor jilosi” (Spring Radiance), “Vatanim tinchlik bog’i” (My Homeland, the Garden of Peace), and “O’zbekiston suluv qizlari” (Beautiful Girls of Uzbekistan) hold particular significance. Rakhmatjon Tursunov also made a substantial contribution to collecting, researching, and documenting information related to the history of Uzbek music, transcribing melodies into musical notation, and delivering this knowledge to specialists and scholars.

Rakhmatjon Tursunov defended his dissertation on the topic “The Development of Amateur Song and Dance Ensembles and Their Pedagogical Conditions,” earning the academic degree of Candidate of Pedagogical Sciences (PhD). From 1978 to 1985, he studied composition under Professor Boris Giyenko, receiving practical guidance and engaging in creative work. During this period, he



composed several musical pieces, including the suite “Choʻldan kelgan sabolar” (Breezes from the Desert), the a cappella choral work “Choʻl gullari” (Flowers of the Desert), the piece “Yodimda sen” (You Are in My Memo-

ry), the melody “Chang taronasi” (Tune for the Chang instrument), and the songs “Paxtam mening paxtamdur” (My Cotton Is My Pride) and “Olqish aytar zamona” (The Era That Brings Praise), among others.

**Foto 2.** *Rakhmatjon Tursunov at the anniversary ceremony*



Rakhmatjon Tursunov also collaborated with several prominent contemporary Uzbek poets, including the People's Poet of Uzbekistan Abdulla Oripov, Sirojiddin Sayyid, and Normurod Narzullayev. He worked closely with many artists such as the Honored Artist of Uzbekistan Tojjiddin Murodov, the People's Artist of Karakalpakstan Ortiq Otajonov, the Honored Artist of Uzbekistan Akhmadjon Dadayev, Nasiba Sattorova, and the People's Singer of Uzbekistan Orolmirzo Safarov. For these artists, he composed numerous melodies and songs and actively contributed to recording them for the National Radio Fund.

In addition, Tojjiddin Murodov, a performer with a distinctive and powerful voice, collaborated in his musical creativity with artists

such as Bakhrom Kamolov, Bayramali Omonqulov, Qodir Rajabov, and Komiljon Rayimjonov in Kashkadarya. Throughout his life, Tojjiddin Murodov expressed his dreams and hopes through his songs, creating a unique Kashkadarya performance style through his vocal manner and musical interpretation.

Furthermore, Tojjiddin Murodov skillfully performed in several musical and dramatic productions, portraying Ravshan in *Ravshan and Zulxumor*, Qays in *Layli and Majnun*, Qultoy in *Alpomish*, Erka in the play *Jon qizlar*, Haydar in the musical drama *Nurxon*, and G'ulom in *Guli Sayoh*. These talented masters made significant contributions to the development of musical art in Kashkadarya and left a rich legacy of their songs and melodies to the younger generation.

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## GENDER CHARACTERISTICS IN MAQOM PERFORMANCE: THE PHENOMENON OF THE FEMALE VOICE

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### Abstract

The art of maqom represents one of the most delicate and philosophical layers of Eastern musical thought. For centuries, this genre has been associated primarily with male performers; however, the emergence of female singers and the reflection of their vocal nature within the maqom system has become an important issue for contemporary musicology. In this context, the gender aspect should be analyzed not only from a social or cultural perspective, but also from the standpoint of sound, expression, and aesthetic perception. The unique qualities of the female voice its timbre, range, and tonal color introduce new meanings and emotional dimensions into the melodic layers of maqom.

**Keywords:** *Maqom art, female voice, gender aspects, vocal timbre, Eastern musical aesthetics, traditional performance, maqom interpretation, vocal technique, Uzbek music, sound expression*

### Introduction

Throughout the centuries, Uzbek maqom performance has developed as a supreme expression of the national musical mentality. The art of maqom is not merely a musical system, but also a socio-spiritual phenomenon that embodies human psychology, aesthetic values, and worldview. Since the adoption of Islam, artistic practices in Eastern culture have been divided into male and female performance spheres. This division was closely tied to social norms, religious beliefs, and traditional moral values. As a result, female performance evolved for a long time within closed environments in households or women's gatherings while men performed public-

ly, on open stages and in communal spaces. In various regions, distinct forms of women's artistic expression emerged. Although these traditions reflected the inner (spiritual) world of women's artistic expression, historical written sources rarely mention the types of female voices or the stylistic features of their vocal performance.

### Research method

From the second half of the 20th century, female maqom performance entered a new stage of development. Artists such as Berta Davydova, Zaynab Polvonova, Saodat Qobulova, Nazira Yusupova, Sultanposha Rahimova, Matluba Dadaboeva, Zamira

Suyunova, Maryam Sattorova, Nasiba Sattorova practically demonstrated the compatibility of the female voice with the maqom system. In their performances, pure intonation, breath control, the unity of word and sound, and emotional expressiveness complemented one another harmoniously. Among female performers, the soprano voice type is the most common, characterized by a wide range, bright resonance, and clear timbre. Mezzo-sopranos such as Mehri Abdullaeva, Kommuna Ismoilova, Munojot Yo'ldchieva, and Nodira Pirmatova became known for their performances in a medium range, distinguished by depth and softness of tone. The proper choice of pitch register determines the quality of performance. Otherwise, the natural timbre of the voice may distort, leading to hoarseness, tension, or vocal fatigue.

The female voice is not merely a biological or physiological category – it is also a social, aesthetic, and cultural phenomenon. Through the female voice, the lyricism, subtle emotions, and spiritual states of maqom are vividly expressed. In this sense, the woman's voice represents the emotional layer of maqom, revealing its psychological depth and inner strength. Particularly, themes of love and affection in maqom compositions are often felt more deeply through female interpretation. Contemporary female performers not only master the interpretative standards historically established by men but also create new interpretations that correspond to their own vocal nature and emotional range. This contributes to the gender enrichment of maqom art and fosters its integration with modern aesthetic tendencies.

The phenomenon of the female voice in maqom performance marks an important stage in the evolution of national musical thought. It symbolizes not only the recognition of women's artistic presence on stage but also serves as a means of expressing their inner world, aesthetic taste, and cultural identity. Today, the academic study of female maqom performance including acoustic and physiological classification of voice types, and the development of individual approaches to repertoire selection remains one of the most relevant directions in Uzbek musicology.

## Results analysis

In the history of Uzbek maqom art, the name Berta Davydova is remembered not only as a symbol of the captivating female voice, but also as a key figure in the process of adapting professional vocal technique to national music. Her performance united the traditional maqom philosophy with the academic culture of singing and it would not be an exaggeration to say that she laid the foundation for a new school of female maqom performance. Berta Davydova (1927–2020) synthesized the Tashkent and Fergana maqom traditions in her performance, worked in the ensemble led by Yunus Rajabi and became one of the first female singers to bring maqom to the public through stage and radio. As a result of her work, the long-standing notion in society that “maqom suits only male voices” lost its significance both scientifically and practically. Through her voice, Berta Davydova revealed that a woman could also deeply express the spirit of maqom – its divine emotion and lyrical drama.

According to the European vocal classification, Berta Davydova's voice belonged to the mezzo-soprano range. She was distinguished not only by the breadth of her range but also by her vocal agility, breath control, and precise articulation. In her singing, the sound process functions not merely as a vocal mechanism but as a means of expressing emotion and meaning. As the voice “resonates in the throat” and takes shape through its resonance points, Berta Davydova maintains intonational stability in every turn of the tone. This technique gives her performance refinement and clarity, while at the same time endowing it with inner strength. In maqom performance, Berta Davydova treated breath not only as a physiological control but as an aesthetic structure. Each of her phrases is built on a complete breath, which ensures the natural integrity of the sound. The melismatic ornaments, microtonal movements, and high-register embellishments of maqom are freely executed precisely due to her masterful breath control. In this sense, Berta Davydova's performance is valued as the first model of professional vocal technique in female maqom singing.

In the history of Uzbek maqom art, the vocal abilities, stylistic individuality and spiri-

tual impact of female singers occupy a special place. One of the brightest representatives of this tradition is Kommunna Ismoilova, who left her mark in history as an artist that ushered in a new stage in the development of the Shashmaqom tradition through her unique voice, wide vocal range, and masterful performance style. Kommunna Ismoilova was an artist who opened a new chapter for the female voice in contemporary maqom performance. Her singing combines meaningful interpretation, inner dramatism, and rich melismatic ornamentation. While preserving feminine lyricism, Kommunna Ismoilova's voice conveys the spiritual philosophy of maqom through psychological expression. Her characteristic technique of "speaking through breath" serves to reveal the spiritual and volitional foundation of the maqom genre.

Kommunna Ismoilova's voice is described as rich, full, resonant, and soulful. These qualities are not limited to external sound perception but are rooted in her perfect internal resonance system, mastery of vocal control and deep musical sensitivity. The "richness" of her voice reflects the strength of the chest resonance; the "resonance" reveals the active functioning of higher harmonics; and the "soulfulness" represents her art of expressing emotion through microtonal movements. For this reason, every listener of Ismoilova's performance feels human sorrow, existential anguish, and spiritual depth in her voice. Specialists estimate her vocal range at two and a half to three octaves an exceptionally broad range for a female voice, allowing her to perform the complex modulations of maqom freely, from low to high registers. For instance, in compositions such as "Qashqarchai Ushshoq" or "Chapandozi Navo" the wide intervals, modulations, and micro-interval transitions demand great precision. Ismoilova executes these intricate

passages with natural grace and without any strain, demonstrating her flawless vocal technique and her ability to smoothly transition through complex modulations. Even in the passages that move from the lowest tones to the highest registers, her voice never loses its form; on the contrary, its emotional intensity increases. In this respect, Ismoilova's performance stands among the finest examples of maqom vocal aesthetics.

### Conclusion

Studying gender characteristics in maqom performance, particularly the phenomenon of the female voice, provides deeper insight into the aesthetic and social dimensions of Uzbek musical thought. Although historically women's performance was limited to private gatherings, in the 20th century singers such as Berta Davydova, Kommunna Ismoilova, Mehri Abdullaeva, and Munojot Yo'lchiyeva brought the female voice to the maqom stage, forming a distinctive artistic and aesthetic school. The unique timbre, range, and emotional sensitivity of the female voice introduced new interpretations of maqom works. As a result, maqom moved beyond the traditional association with "male voices" and acquired broader spiritual depth through the lyricism, delicacy, and emotional richness of the female voice. The phenomenon of the female voice is not merely a biological difference, but an expression of artistic thinking, aesthetic perception, and cultural identity. In conclusion, the female voice phenomenon in Uzbek maqom art appears as a creative force that both continues and renews tradition. For this reason, future research into the physiological, acoustic, and aesthetic features of the female voice in maqom will contribute to a more comprehensive scientific understanding of the national vocal art.

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## THE MUSICAL ART OF UZBEKISTAN: DEHKONBOY JALILOV

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### Abstract

This article highlights the role of the *Jalilov dynasty* in the development of Uzbek musical art and their contribution to the traditions of national composition and performance. In particular, it analyzes the issues of dynastic continuity, mentorship, preservation, and promotion of musical heritage through the creative legacy of the distinguished composer and conductor, Honored Art Worker of Uzbekistan Dekhkonboy Jalilov.

**Keywords:** *uzbek musical art, Jalilov dynasty, composition, conducting, dynastic continuity, musical heritage*

### Introduction

Uzbek musical art has long been renowned for its rich variety of genres, unique melodies, and outstanding singers, instrumentalists, and composers. The fact that these musical treasures have been preserved and transmitted to our day – whether songs, melodies, or instrumental works – owes much to the devoted individuals who valued them, passed them on to future generations, and recorded them in musical notation. It is time to introduce their creative paths and achievements to the wider public.

In the history of Uzbek musical culture, one of the most prominent figures is the distinguished composer, founder of the Andijan school of ghijjak performance, pioneer of Uzbek composition, People's Artist of Uzbekistan, talented composer, instrumentalist, singer, and music scholar – **Tokhtasin Jalilov (1895–1966)**. The flourishing of his artistic legacy in later

years was vividly reflected in the creative work of his sons – **Kholkhoja Tokhtasinov** (Honored Artist of Uzbekistan, composer), **Salohiddin Tokhtasinov** (Honored Artist of Uzbekistan, composer and instrumentalist), and **D.Jalilov** (Honored Art Worker of Uzbekistan, composer, and conductor).

### Methods

It should be noted that one of the important yet understudied topics in Uzbek musicology is *musical dynasties*. In the development of Uzbek musical art, several dynasties – such as the **Jalilovs, Rajabievs, Zakirovs, Zufarovs**, and **Otajanovs** – have made significant contributions through their performance traditions, composition, organizational, and educational work. Among them, the **Jalilov family** remains one of the least explored musical dynasties in Uzbek music scholarship.

Musicologist **G. Tursunova**, Candidate of Art Studies and Associate Professor, defines the term *dynasty* as follows:

“The term *dynasty* (from the Latin *di-nastia*) originally meant power or authority. It was first used in political contexts to denote hereditary rule, and later came to refer to families in which certain professions, crafts, or artistic traditions are passed down through generations. Historically, dynasties were associated with hereditary governance – for example, the Samanid, Timurid, or Romanov dynasties. In modern usage, however, the term more broadly refers to a lineage in which members of the same family have continuously carried on the professional traditions of their ancestors” (Tursunova G., 2018; G‘ofurbekov T., 2019).

For a family to be regarded as a *dynasty*, several criteria must be met:

- Descent from a common lineage (family, genealogy, surname);
- Succession of generations without interruption;
- Recognition and fame in a particular field;
- Preservation and development of family traditions and skills, endorsed by society as valuable cultural heritage.

### Results

Applying these criteria, we can consider the **Jalilov dynasty**, whose founder was the People’s Artist of Uzbekistan, master composer and instrumentalist (ghijjak, dutar, tanbur), singer, and great musician **Tokhtasin Jalilov**. Through research, certain aspects of this dynasty have been clarified, and even its family tree has been reconstructed.

### Discussion

Tokhtasin Jalilov’s artistic rise was significantly supported by his sons **Kholkhodja Tokhtasinov (1919–1971)**, **Salohiddin Tokhtasinov (1926–2003)**, and **D.Jalilov (1930–1992)**. They not only transcribed his musical dramas, songs, and melodies into notation but also harmonized, orchestrated, and conducted them on stage. Their efforts contributed to the development of new musical works and the flourishing of Tokhtasin Jalilov’s creativity.

According to the memoirs of Dekhkonboy Jalilov’s daughter Zulfiyakhon Nazarova (Jalilova): “One day I asked my father the following question. Dad, why did you name me Dekhkonboy? My uncles, Kholkhodja and Salohiddin Tokhtasinov, have beautiful names. Who named you? Dekhkonboy Jalilov, with great difficulty, named me after the enlightened poet and playwright Hamza Hakimzoda Niyazi (nicknamed Nihoni). My father Tokhtasin Jalilov and Hamza Hakimzoda Niyazi were seen together. After a long conversation, Tokhtasin aka, please, teacher, if you allow me, I have a son. That is why I need to return home to Andijan. Hamza immediately told Tokhtasin Jalilov, delighted by this good news, to name the baby “Dehqon”. Like the farmers, “They said he should be honest and hardworking”.

Tokhtasin Jalilov’s creative legacy includes one opera (“**Tohir va Zuhra**”, co-authored with B. Brovtsin), over 40 musical dramas, about 200 songs and melodies, one romance, and numerous other works such as “**Tohir va Zuhra**”, “**Nurxon**”, “**Orzu**”, “**Surmaxon**”, “**G‘unchalar**”, “**Ravshan va Zulhumor**”, “**Davron ota**”, “**Asrlar**”, “**Alpomish**”, “**Xolisxon**”, “**Muqimiy**”, “**Farg‘ona hikoyasi**”, “**Istibdod**”, “**Gul va Navro‘z**” and others (Boqiboyeva Haki-ma. 1995; Jalilov T., 1989).

The role of his descendants in preserving and reviving these works is invaluable. Among them, D.Jalilov stands out as a composer, conductor, and prominent cultural figure who devoted his entire life to maintaining the artistic integrity of his father’s musical dramas and bringing them to the stage in their authentic form (Ashurov I., Xudoynazarov A., 1988).

From a young age, growing up among great artists and surrounded by the magic of melody, Dekhkonboy Jalilov’s path as a musician was destined. His father’s home – a gathering place for the finest performers, singers, and composers – was a living school of music. Immersed in this environment, he absorbed the beauty of classical Uzbek music and its traditions.

Guided by his father Tokhtasin Jalilov and influenced by figures like Muzaffar Muhammadov, Hamid Olimjon, Komil Yashin, and Sobir Abdulla, he learned to appreciate

the deep connection between poetry, song, drama, and stage art. As a child, he even performed in the folk instrument orchestra. Recognizing his talent, Tokhtasin entrusted him to the theater's chief conductor, G. Shperling. Soon, the young Dekhkonboy mastered musical notation, and at the age of twelve, confidently conducted "**Tohir va Zuhra**" before a delighted audience – his first triumph as a conductor.

He later entered the **Moscow State Tchaikovsky Conservatory's National Opera Studio**, where he studied conducting under Professor S. V. Veselov (Jalilov T., 1989, 106). After graduating in 1950, he returned to the **Muqimiy Musical Drama Theater**, marking a new era in his professional career. There he worked to establish a small symphonic orchestra and became one of the leading conductors of musical theater in Uzbekistan.

Dekhkonboy Jalilov also contributed greatly to the orchestration and harmonization of his father's works, as his father lacked formal musical training. In the 1950s, he conducted numerous musical dramas such as "*Nurxon*", "*Ravshan va Zulhumor*", "*Oftobxon*", and "*Muqimiy*", earning widespread acclaim for his precise and expressive conducting.

From 1958 onward, he worked in Andijan and Bukhara theaters, later joining the **Fergana Musical Drama Theater**, where he conducted major productions including "*Nurxon*", "*Farhod va Shirin*", "*Dilorom*", "*Qizbuloq fojiasi*", "*Mashrab*", "*Mayasaraning ishi*", and many others.

As a composer, he created over 60 songs and instrumental works, including "*Andijonim*", "*San'atkor qizga*", "*Yangi yerda*", "*Farg'ona tongi*", "*O'zbekiston*", "*O'ylarimiz*", "*Vafodor bo'lsa*", "*Sayr aylan*". He also compiled and published two volumes of "*Qo'shiqlar guldastasi*" ("A Bouquet of Songs") (Akbarov I. 1978, 3) in 1989, featuring excerpts from his father's musical dramas (G'ofurbekov T., 187).

The composer's wife, the late Hakimaxon Boqiboeva, recalls in her article "Bright Memory: He Was a Musician" in the newspaper ("*Farg'ona haqiqati*"): "My husband Dekhkonboy Jalilov used to compose music for musical dramas and comedies together

with his father. At that time, he composed music with great love for Sobir Abdulla's "*Muqimiy*", "*Tekstil Qizi*", "*Gul and Navro'z*", Komil Yashin's "*Ravshan va Zulhumor*", Bahrom Rakhimov's "*Surmaxon*", Hamid Ghulam's "*Farg'ona hikoyasi*" and many other works. Also, Dekhkonboy Jalilov's service occupies a worthy place in the creation of the opera version of Sobir Abdulla's musical drama "*Tohir va Zuhra*", and the new edition of Komil Yashin's musical drama "*Nurxon*". Because Dekhkonboy was responsible for notating the music. Our father played the tanbur. He would play newly created music to Dekhkonboy, and would study it, play it on the piano and have it notated. One day I said to my husband: Dekhkonboy, if you have not published any music under your name, then you will add all the music you have written to your father's works. – "Father is pleased – God is pleased," – our people say, it is an honor to receive a father's blessing. The days will come when we will also create our own works, and the people will also recognize us." – they replied.

Speaking of the composer's musical and stage works, he worked very carefully in writing musical dramas, deeply analyzing each character, and created stage works that differed from each other in terms of subject matter. One of these works is Izzat Sultan's musical drama "*The Unknown Person*". While studying the archival documents of Dekhkonboy Jalilov, it was revealed that this musical drama was written in 1963 and was staged in the same year at the former Maxim Gorky Fergana Regional Musical Drama and Comedy Theater.

For his immense contributions to the development of music and theater in Uzbekistan, Dekhkonboy Jalilov was awarded the title "**Honored Artist of the Uzbek SSR**" in 1970 and later "**Honored Art Worker of the Uzbek SSR**" in 1980 – a recognition of the Jalilov dynasty's invaluable place in Uzbek culture.

### Conclusion

Dekhkonboy Jalilov faithfully continued Tokhtasin Jalilov's traditions in the Uzbek musical drama genre. His works reflect the melodic spirit, national character, and emotional depth of classical Uzbek music. This

remarkable artist passed away in 1992 at the age of 62. His memory lives on forever in the hearts of the Uzbek people and in the history of our national musical art.

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## HERMENEUTICS OF THE NATIONAL STYLE AND FEATURES OF THE NATIONAL SCHOOL IN PIANO PERFORMANCE CREATIVITY OF UZBEKISTAN

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### Abstract

**Objective:** to identify the national characteristics of the Uzbek performance school, which serve as conscious and prioritized guidelines for composers, pianists, and the listening audience of the country. Through hermeneutic analysis, to highlight both the hidden and genuine features of the national style, the very understanding of musical texts, and, importantly, the distinctive traits of the Uzbek piano school.

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

**Results:** basing on the analysis of the concept of a musical work's interpretation by a performer a synthesis of multiple meanings of the composer's intent and the meanings extrapolated into the work by the performer himself (both consciously and unconsciously) are noticeable. The model of the performer's intention contains stable structures – invariants – that reveal the multifaceted meanings of the musical whole, existing in the performer's imagination. At the same time, the category of the national is historically variable, but it contains those very invariants, reliance on which makes the music nationally expressive. Among them the most prominent are mode, rhythm, and timbre.

**Scientific novelty:** based on performing analysis, the article studies the features of the 'national school style,' which form the basis for the development of traditions and stylistic continuity and manifest over a long period. In choosing expressive means, namely tempo-rhythm, the work's dynamic profile, and articulation methods, the performer seeks techniques of sound production based on the content and character of the music, as well as the regularities of folk music-making, viewed through the lens of personal perception.

**Practical significance:** the main provisions and conclusions of the article can be used in scientific and teaching activities in national issues of piano works by Uzbek composers and their impact to form the national style of performances.

**Keywords:** *national style, national school, hermeneutics, piano performance, creativity*



### Introduction

Piano performance art of Uzbekistan represents a unique phenomenon in the country's musical culture, combining the traditions of the European classical school with the rich heritage of Uzbek national music. It is based on acquiring experience in perceiving the stylistic, intonational, metric-rhythmic, modal-harmonic, and other features of Uzbek instrumental and vocal music.

The range of hermeneutic approaches within the system of means of performative expressiveness, grounded in Uzbek national musical traditions, genres, and forms of Uzbek composers' creativity, and in the experience of perceiving Uzbek music and its characteristics, reflects the multidimensionality of the modern cultural environment and its dynamism. From the perspective of philosophical hermeneutics, the musical score represents a structural unity of sound and meaning, which can be divided into three layers. The first layer is characterized by established meaningful intonations; the second layer represents a kind of model created by the interpreter's own imagination, while the text itself remains unchanged. In the third layer, the listener perceives the musical work as truth, as a whole with its own meaning. Thus, in a musical work, from the tension between sonic and semantic energy, from the interaction of sound-rhythmic and timbral elements, emerges a unified whole within a special intonational aura.

### Materials

The development of piano performance in Uzbekistan began in the 1920s and 1930s, a period of active development in the country's music education system. With the opening of the first music technical schools and, later, the Tashkent Conservatory in 1936, musicians from Russia and Europe began arriving in Uzbekistan, imparting the fundamentals of piano technique and academic interpretation. Among them were renowned pianists such as L. Oborin, K. Igumnov, G. Ginzburg, V. Sofronitsky, G. Neuhaus, G. Kogan, and others, whose pedagogical approaches played a significant role in the development of Uzbekistan's current performing school.

The piano department was one of the first to be organized at the Tashkent Conservatory, and its creative principles were directly influ-

enced by the best representatives of the Moscow and Leningrad piano schools – N. Yablonsky, Z. Tamarkina, V. Slonim, Sh. Rokhlina, and others. The early 1960s marked the emergence of the first national pianists, marking a new milestone in the development of piano performance in Uzbekistan. During this period, the fundamental foundations of the Uzbek piano school were laid, and work began to adapt Western European academic teaching methods to the unique perceptions and musical thinking of Uzbek performers.

Concurrently, Uzbek composers began actively exploring the piano palette, creating original works in which national melodies, rhythms, and intonation patterns were seamlessly integrated into the forms of preludes, études, variations, sonatas, rhapsodies, and concertos. This period also saw the appearance of the first piano works based on maqom modes, national dance rhythms, and folk melodies. Composers such as M. Ashrafi, B. Zeidman, T. Sadykov, and others created works in which national flavor was seamlessly intertwined with classical form. The idea of national identity developed alongside the nation's self-awareness and began to acquire a philosophical understanding, extending to all levels of spiritual and material life.

In Uzbek music, rooted in the maqam tradition, modal, timbral, and rhythmic structures serve not only a pitch-related function but also an emotional and semantic one, with each system conveying a specific affect that defines the intonational tone of the performance. Mode, as a system of stable and unstable supports, determines the direction and character of melodic movement, forming the basis for intonation. Timbre in this context becomes not simply an acoustic quality of sound but an expressive means through which the nuances of a particular intonation are revealed. It is well known that in traditional Uzbek performance, vocal and instrumental timbres are carefully varied to convey emotional content – from the subtlest shades of melancholy to audible expression. It is through this timbral palette that the listener “reads” the emotional depth of intonation.

In piano performance, the task of conveying the diversity of the Uzbek musical tradition requires a special approach. Thus, considering timbre from a hermeneutic perspective, it is

a kind of “hidden register” of intonation that does not replicate the original sound sources, but conveys their spirit and emotional code through the pianist’s individual timbral thinking. As for rhythm, its function extends beyond metric organization: it also manifests itself in musical gesture – in intonationally charged movement, in kinetics, in the plasticity of phrasing. Gesture seems to extend the sound, intensifying the expressiveness of the rhythmic structure and making the music visible and tangible. In the interpretation of Uzbek piano music, it is most often manifested in the subtle differentiation of the motor movements of the fingers, in the special mental plasticity of the transmission of spatial movements, and in the sensation of the weight of the key pressed from the shoulder – in other words, in the spring of the physiological apparatus.

“The invariant represents a special type of structuring, where, based on the generalization of various intonation phenomena, the consolidation of their structural and semantic reality, it becomes a source for modulating the corresponding variants” (Ulmasov, F., 2023, p. 9161). In the context of Uzbek piano performance, such an invariant can be ethnoculturally charged intonation, possessing stable characteristics of national thought and perception. In this sense, ethnocultural linguistic colors are directly related to both the sonic nature, richness, and subtle mechanics of the piano, as well as to the musical language of Uzbek folk music. They are used as an independent intonational device that can determine the perception of its national context. Moreover, this device is consciously conceived by Uzbek pianists, who strive to convey the profound meanings and affective nature of folk intonation through the means of an academic instrument.

In this regard, the creative path of one of the leading piano specialists, Honored Artist of Uzbekistan and Karakalpakstan, and professor of the Special Piano Department at the State Conservatory of Uzbekistan, Ofelia Yusupova, is indicative. She was the first to fully establish a national piano school, receiving citizenship rights at the international level. Her repertoire includes works by M. Ashrafi, S. Varelas, G. Mushel, M. Tadjiev, A. Nabiev, N. Zakirov, F. Yanov-Yanovsky, R. Abdullaev, and others, reflecting the stylistic trends and individual styles of these composers.

O. Yusupova’s concepts are always distinguished by the clarity of their performance plan. She grasps the profound substantive polysemy of a work and advances the foundations of the performing traditions of the Uzbek piano school. To this end, she makes extensive use of the audj method, characteristic of vocal training – that is, a method of dynamic tension and strong emotional impact in the culminating construction. The pianist perceives the piano’s sonority in all its multi-timbral richness, resulting in a unique sensation of the instrument, emphasizing its timbre, percussive, and vibratory properties. Such invariants in performance allow for the artistic, fully imitation of a musical and artistic image.

Today, Uzbekistan’s piano culture has reached a level of “world standards.” It is at the national level that the significance of the composing and performing school acquires a significant character in embodying national unity in the art of piano and in transmitting the school’s values. In this regard, the hermeneutic approach has outlined the criteria of the national piano school, founded by O. Yusupova, which also allow us to fully confirm its existence:

1. Piano art is localized in the national cultural space.
2. The National Piano School is developing in line with its own pedagogical and artistic paradigm in the context of the continuity of traditions.
3. The achievements of piano composition and performance are successfully transmitted beyond the national space.

Against this backdrop, a national performance style capable of conveying the imagery and vibrancy of folkloric origins is becoming even more relevant. Thanks to a hermeneutic approach, we can now identify the key parameters of interpretation, as well as discoveries in the sense of the instrument, which are determined by the performer’s affiliation with a particular ethnic culture. Stable formations, namely mode, rhythm, and timbre, reveal the polysemantic meanings of the musical whole, existing in the imagination of both the composer and the performer. E. Nazaikinsky noted: “Within the framework of the stylistics of an individual musical work, national and historical styles, like genre styles, most often appear in the form of generalized principles,

behind each of which there are many specific features, forms, and images” (Nazaykinskiy, Ye., 2003, p. 208).

The manifestation of national style is not associated solely with masterful improvisational imitations of the modal or harmonic features of folk music. As L. Gakkel noted: “A performer who has “entered” the style will see the essentiality of the form: this or that combination of means, this or that texture in themselves will be able to inspire correct guesses about “what the author wanted to say,” what figurative and emotional meaning he gave to this or that musical material” (Gakkel, L., 1988, p. 76–77). Thus, the national style is the basis of all the performing intentions of the pianist and the choice of expressive means is determined by his concept. “The national style is the fruit of “one tradition and two cultures” – pan-European classical music and folk music,” notes Sh. Ganixanova (Ganixanova, Sh., 2021, p. 46). At the same time, it is not a set of performance rules, but an entire musical and cultural tradition, presented to the pianist as a single whole, where

individual and national principles enter into a complex interaction in each specific interpreted act. National stylistic elements convey the pianist’s impression in a generalized manner, reconstructed in unique invariants of interpretation.

### Conclusion

Based on an analysis of the national performance style and the characteristics of the national school, it can be determined that two main tendencies have developed in Uzbek piano performance. The first stems primarily from national perception and incorporates mental sound and acoustic structures, allowing for both spontaneous and voluntary regulation of the interpretive process itself. The second tendency, from virtuoso mastery and pianistic professionalism, leads to the most vivid expression of mental essence. Clearly, these two trends are interdependent, and this is merely a matter of the predominance of one or the other in the work of individual pianists of the Uzbek piano school.

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## Section 3. Theater

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### THE EVOLUTIONARY PROCESSES IN THE DEVELOPMENT OF KARAKALPAK MUSICAL DRAMA ART

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#### Abstract

**The purpose of the research:** is to analyze the historical evolution of Karakalpak musical drama art from its inception in the 1930s and 1940s to the present day. The study aims to trace the key stages of this genre's development, its transformation under various historical conditions, and its role in preserving and transmitting national cultural heritage.

**Research methods:** employed in this study are historical-chronological analysis and descriptive analysis. The paper examines the genre's development through different periods, including its initial amateur phase, the professionalization process with the arrival of GITIS graduates, the establishment of the "musical theatre" status, and its modern development during the years of independence.

**Research results:** show that Karakalpak musical drama has undergone a complex and continuous evolution. Initially, it faced challenges such as a lack of professional personnel and relied on folk traditions. Over time, it adopted professional theatrical methods, introduced new genres like opera and ballet, and was enriched by the contributions of professional composers, conductors, and actors. The post-independence era marked a new creative phase, with the restaging of classic works and the creation of new musical productions that synthesized national traditions with modern approaches.

**Practical application:** of this research lies in its potential to serve as a valuable resource for theatre scholars, directors, composers, and students of art. The study provides insights into the creative processes and historical context of the genre, offering a foundation for future research and the development of new theatrical projects. It also highlights the importance of expanding the national repertoire to ensure the continued vitality of Karakalpak musical theatre.

**Keywords:** Karakalpak musical drama, theatre, evolution, opera, ballet, dramaturgy, national culture



## Introduction

**The basis of the theme and its actuality:** Musical drama art is one of the most frequently staged and historically oldest genres within Karakalpak theatre creativity. In particular, Karakalpak musical drama began to take shape during the 1930s and 1940s, under complex and challenging historical conditions. At that time, the demand and necessity for the musical drama genre were especially high, as people strove to represent their national values, historical events, traditions, and spiritual experiences on stage in both musical and dramatic forms. Consequently, the number of musical drama works gradually increased. However, during this period, the republic lacked sufficiently qualified and experienced performing artists in the field of musical drama. Therefore, numerous debates and questions emerged among playwrights, directors, and musicians concerning the directions in which musical drama should develop, which genre elements should be given greater emphasis, and which dramaturgical and musical forms ought to be utilized.

**The object and subject of the theme:** Musical Drama Performances Staged at the Karakalpak State Academic Musical Theater Named after Berdakh.

**The aim and duties of the theme:** This article discusses the achievements in the theatrical art of the Republic of Karakalpakstan and the musical drama works staged there.

However, the history of the development of the musical drama genre demonstrates that it never remained stagnant; on the contrary, it continuously evolved and renewed itself. Creators of musical drama accumulated their experiences, mastered new stylistic approaches, and widely adopted contemporary methods and principles of stage art. Through this process, they sought ways to develop themes more profoundly, to introduce innovations in the art of directing, and to further refine stage visuals, costumes, and theatrical decorations. Each historical period left its distinctive imprint on the evolution of the musical drama genre. For instance, during the initial stages, the genre relied largely on oral folk traditions and customary musical elements, whereas later it became harmonized with the methods of professional theatre art. In the Soviet era, musical drama

embraced new dramaturgical and musical forms, expanded significantly, and secured one of the central positions in the repertoire of Karakalpak theatre. In the years of independence, new forms emerged based on the synthesis of modern technologies and the traditions of folk art.

The text uses a historical-chronological method to trace the development of Karakalpak musical drama. It analyzes the evolution of the genre by period, from its initial amateur stages to its professionalization and modern forms.

Key data points and sources include: The establishment of the Karakalpak State Theatre in 1930. The arrival of GITIS graduates in 1939, which is highlighted as a new chapter. Mention of specific playwrights and composers (S. Majitov, B. Tumanyan, N. Davqar-aev, V. Shafrannikov) and their works.

Analysis of the roles of different theatre professionals (directors, conductors, choir-masters, and instrumentalists) over time. Reference to the theatre being granted “musical theatre” status in 1989. Discussion of key productions staged in the post-independence era (e.g., *Tirsekler* in 2005, *Alpamis* in 2007).

A specific footnote referencing a scientific journal article for one of the historical facts presented. The author synthesizes these historical milestones to build a narrative of the genre’s growth, highlighting the challenges and successes at each stage.

After the Karakalpak State Theatre obtained official status in 1930, the demand for qualified and professional personnel in the field of theatre increased significantly. The earlier amateur style of performance – lacking in-depth knowledge and professional skills – had to be replaced by professional-level acting and directorial mastery. In this process, not only actors and directors but also composers and musicians played a crucial role. They ensured the quality of the musical component on stage and contributed to leaving a profound impression on the hearts of the audience. Since the 1930s in Uzbekistan was a period when radio, television, and cinema art had not yet developed, the theatre served not only as an artistic but also as an informational medium. Therefore, theatrical performances combined not only dramatic but also concert elements, exerting influence over wide layers of the audience.



One of the brightest representatives of this period was the renowned playwright S. Majitov, whose work “Bag‘dagul” was adorned with musical compositions created by composer Tumanian. Likewise, M. Daribaev’s work “Kóklen Batır” also achieved great success in the theatre’s repertoire. The arias and musical fragments from these works became highly popular among the Karakalpak people and were frequently performed in concert programs as well. Theatre artists demonstrated their creativity not only on the stage of performances but also at various cultural events, becoming an integral part of the cultural life of the people. This period laid the foundation for the professionalization of Karakalpak theatre, for the expansion of creative potential on stage, and for the synthesis of musical and dramatic art (“Oriental Art and Culture”. 2021).

During this period there was also a strong demand among the public for musical works. For this reason, more musical performances were staged. Among them were N. Davqaraev’s “Alpamis” (composer V. Shafrannikov), S. Khojaniyozov’s “Súymegenge súykelme” (composers O. Khalimov, J. Shamuratov), “Rawshan” (composer O. Khalimov), J. Aymurzaev’s “Aygul-Abat” (composer O. Khalimov), and A. Begimov and T. Allanazarov’s “Garip Ashiq” (composers J. Shamuratov, O. Khalimov). The music composed for these works continues to be performed by singers to this day. The invited composers – B. Tumanyan, O. Khalimov, and V. Shafrannikov – became closely acquainted with the lifestyle, national culture, and musical art of the Karakalpak people, and created immortal works that won a place in the hearts of the nation. The prominent bakhshi and later composer Japaq Shamuratov played a significant role in the success of these works. He would accompany the visiting composers on the *dutar*, introducing them to the classical music of the Karakalpak people. As a result, they created music that was close to the people and rich in national spirit (Allanbaev R. 2025).

Beginning in the 1950s, Karakalpak composers began to take an active role in creating music for stage productions. This period marked an important stage in the development of Karakalpak music and theatre. Talented composers such as A. Khayratdinov, Q. Turdiqulov, A. Sultonov, and S. Palvanov distinguished themselves with their unique

styles, bringing a distinctive spirit to each performance. By composing music for plays such as “Tiklengen tuw”, “Jaylawda Toy”, “Qızlar házili” and “Qádirdan doctor”, they made significant contributions to their success. Their creative approaches enriched the content of the performances and helped them resonate deeply with audiences. Each composer left his personal signature while further enriching Karakalpak musical heritage.

The 1980s marked the beginning of a new era for Uzbek and Karakalpak stage art. During this period, the transition from simple, small-scale productions to more complex, large-scale works requiring advanced stage technologies became possible. In particular, important steps were taken to enrich the stage with national opera and ballet, raising the musical taste of the people. It was in these very years that the Karakalpak stage underwent a historic turning point. In 1987, for the first time in the history of Karakalpak musical theatre, a monumental work in the national opera genre – Ajiniyoz, an opera by N. Mukhammadinov – was staged. This was not only a significant cultural event but also a milestone in the entire artistic life of the region. The opera Ajiniyoz opened a new direction and introduced a new genre in local theatre, marking the beginning of the formation of the classical opera tradition in Karakalpak art.

After independence in 1991, profound transformations began in the fields of culture and art. National values, oral folklore, classical heritage, and modern artistic forms were synthesized, rising to a new level. In particular, the art of musical theatre began to search for its new path of development during this period. Between 1991 and 2005, a number of major and significant stage productions were presented on the Karakalpak stage. Among them were the opera Ájiniyaz, inspired by Karakalpak national literature and history; Maysaramín Hiylesi, one of the brightest examples of Uzbek classical dramaturgy; Aleko, an opera created on the basis of Russian classics; Ayjamal, a ballet composed in the national spirit; and musical dramas such as Aqmaq Patsha. These works generated great interest among art enthusiasts; however, during this period, no entirely new national musical stage works were composed. This situation revealed a shortage of new drama-

turgy and compositional work in musical theatre, highlighting a creative hiatus in the genre (Allanbaev R., 2024).

The year 2005 marked a new turning point in the history of Karakalpak musical theatre. That year, the musical comedy *Tirsekler*, written by O. Abdirahmonov and directed by N. Ansatbayev, was successfully staged. Reflecting the everyday life, character, and social issues of the people, the play had originally been presented in the 1980s in the genre of drama. However, its reworking in 2005 as a musical comedy testified to the director's distinctive artistic vision. In the new interpretation of the play, special arias were composed to deepen the characters and enhance its dramatic strength. Composer Q. Zaretdinov created original melodies imbued with a national spirit for these musical parts. Thus, *Tirsekler* entered history as the first national musical drama created during the years of independence. One of the artistic achievements of the performance was the enthusiastic reception it received from audiences. The production combined comedically expressive character portrayals, folkloric imagery, and musical harmony with the sincerity of the actors' performances and new directorial approaches. Organic unity and artistic integrity dominated the play, distinguishing it as a unique work of art.

In 2007, the Karakalpak Musical Theatre enriched its repertoire with a new, large-scale project – the musical drama *Alpamis* by N. Davqaraev. This production was a landmark not only for theatre art but also for the entire cultural life of the nation, as it presented a renewed stage interpretation of *Alpomish*, one of the most ancient and beloved epic poems of the Karakalpak people. The immense artistic and ideological potential of the epic – with its themes of heroism, patriotism, justice, and love – demanded a distinctive artistic and musical style in performance. The task of musical dramaturgy for this production was both complex and highly responsible. Initially, music for the work had been composed by the talented composer V. Shafrannikov. However, as time passed, some sections and musical pieces were lost, creating serious challenges in realizing this grand project. At this critical stage, the distinguished composer N. Mukhammadinov,

who had made invaluable contributions to the development of Karakalpak music, was engaged in the project.

In 2008, the musical comedy “*Súymengege súykelme*” by S. Khojaniyazov was restaged and warmly received by audiences. K. Rakhmanov's musical drama “*Yar diydari*” and A. Oteniyazova's musical work “*Qızın arnamısıñ*” staged in 2009, also became part of the theater's repertoire. In 2010, P. Tilegenov's musical drama “*Hújdan*” was revived under the direction of then-chief director J. Sultanbayev. This work, which reflected the events of the stagnation period of the 1970s–1980s, penetrated deeply into the hearts of audiences with the immortal music created by composer S. Palvanov and aroused great interest among them. The play's theme addressed the complexities of contemporary life and issues of humanity, while its musical expression left a profound impact on spectators. Composers with considerable experience in musical theater sought to create works that resonated with the tastes of contemporary audiences by deeply understanding their demands. For this reason, K. Rakhmanov's musical dramas “*Laqqılar emlew xanada*” and “*Yar diydari*” employed a renewed style and an updated musical language. These productions distinguished themselves with their unique interpretations and musical approaches, successfully attracting modern audiences.

In recent years, under the leadership of chief conductor and composer Q. Zaretdinov, the Karakalpak Musical Theatre has presented a number of new large-scale works: in 2013, the opera *Tumaris* (libretto by I. Yusupov); in 2015, the ballet *Qırq Qız* (libretto by J. Turdimuratov); in 2016, the musical dramas *Berdaq* (by Q. Matmuratov) and *Edige* (by K. Rahmanov); in 2017, the musical drama “*Muhabbat samalı*” (by K. Rahmanov) as well as the opera “*Xalıq ushın*”. In 2019, the premiere of the opera “*Gulayim*” by the esteemed composer N. Mukhammadinov was successfully staged and received widespread acclaim (Allanbaev R., 2019).

### Conclusion

In conclusion, it can be stated that the most pressing issue for contemporary theatre is enriching and expanding the national

repertoire to meet the demand for national dramaturgy. Pursuing this goal is essential for the further development of theatrical art and the elevation of our national culture. The theatre's present creative identity is directly and closely connected with its past experiences and earlier stages. Every modern and advanced theatre is strengthened through its traditional roots, the dedicated work of past artists, and their creative achievements.

Indeed, the artistic works currently being carried out – creating and staging new musical productions – are laying a solid foundation

for the future of the theatre. Where qualified specialists and a strong creative ensemble are present, works of deep meaning, rich spirituality, and contemporary relevance will continue to be created and presented to audiences. This process not only contributes to the growth of our national culture but also serves as a decisive factor in elevating theatre art to a new stage. Therefore, efforts aimed at producing and staging musical works at the highest level must be intensified, and new creative projects should be continuously supported.

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## Section 4. Theory and history of arts

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### ANALYSIS OF THE MANAGEMENT OF THE REPUBLICAN CENTER FOR BAKHSHI ART

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#### Abstract

**Purpose of the study:** This article analyzes the management processes of the Republican Center for Bakhshi Art. The history of the Center's establishment, its main functions, and management system are thoroughly examined, with a focus on its role and significance in the development of the art of bakhshi.

**Methods:** source analysis, systematic analysis of management processes.

**Results:** The stages of formation and the current management system of the Republican Center for Bakhshi Art were studied, as well as its creative activities and the work of bakhshi circles operating in cultural centers across the country.

**Scientific novelty:** The systematic study of the management of the Bakhshi Art Center makes it possible to explore in greater depth the future prospects of this institution.

**Practical significance:** The results of this study serve to further improve state policies aimed at developing the art of bakhshi, supporting young performers, and preserving the national folklore heritage.

**Keywords:** *bakhshi art, management system, national heritage, creativity of bakhshis, creative activities of the center*

#### Introduction

On November 1, 2018, the President of the Republic of Uzbekistan adopted the Resolution "On Holding the International Bakhshi Art Festival," and on May 14, 2019, the Resolution "On Measures to Further Develop the Art of Bakhshi." In addition, on April 26, 2018, the Cabinet of Ministers of the Republic of Uzbekistan adopted the Resolution "On Measures for the Further De-

velopment and Improvement of the Art of Bakhshi and Epic Storytelling," and on September 23, 2019, the Resolution "On the Organization of the Activities of the Republican Bakhshi Art Center and the Bakhshi Art Development Fund under Its Administration" was approved (Xolmo'minov M., 2024). In order to widely promote bakhshi art, which is considered a pearl of oral folk creativity, classes and circles specializing in this art form

were established in 233 cultural institutions across the Republic of Karakalpakstan and the regions, engaging 2,042 young people. A registry was compiled that includes information about the art of bakhshi, its history, and prominent performers, along with their works, and the “baxshi.uz” website under the Ministry of Culture was launched. These efforts are aimed primarily at strengthening the sense of love for national identity among young people. Currently, specialized boarding schools dedicated to bakhshi art are operating in the cities of Nukus and Termez.

### Materials and methods

Based on Resolution No. PQ-4320 of May 14, 2019, of the President of the Republic of Uzbekistan, “On Measures to Further Develop the Art of Bakhshi,” the Republican Bakhshi Art Center was established under the system of the Ministry of Culture. At present, in accordance with Presidential Resolution No. PQ-405 of December 25, 2023, “On Additional Measures to Preserve, Study, and Promote Intangible Cultural Heritage,” the Center has been transferred to the system of the Research Institute of Cultural Studies and Intangible Cultural Heritage under the Ministry of Culture. According to this decision, starting from 2024, the Republican Bakhshi Art Center is financed from the state budget and has been allocated premises in Tashkent city under the right of gratuitous use belonging to the Ministry of Culture (Xolmo‘minov M., 2024). Main Tasks of the Republican Bakhshi Art Center:

- To deeply study and strengthen the scientific-theoretical and practical foundations of bakhshi art;
- To revive and develop the unique performance styles of established creative schools in this field, as well as the “master–apprentice” traditions;
- To support the creative and scholarly activities of bakhshi-poets, folklore researchers, teachers, and specialists;
- To collect and create a repository of the finest examples of bakhshi art, reproduce their audio and video versions, and make effective use of information and communication technologies, television, and the Internet to wide-

ly promote this art both domestically and internationally;

- To strengthen international cooperation in the field of bakhshi art, establish mutual exchange of experience, and organize various international conferences, competitions, concerts, and master classes (Haydarov A., 2020).

Management of the Republican Bakhshi Art Center: the Ministry of Culture of the Republic of Uzbekistan serves as the higher governing body of the Center, creating the necessary conditions for its effective functioning and safeguarding its legal rights. The Center is headed by a Director-General, who is appointed to and dismissed from office by the Minister of Culture in accordance with the established procedure. The Director-General is the sole executive authority of the Center. The Director-General provides overall leadership of the Center’s activities and bears personal responsibility for the fulfillment of its tasks and functions. The Director-General acts on behalf of the Center based on the principle of single-person management, within the framework of the powers granted by the legislation of the Republic of Uzbekistan, relevant normative legal acts, and the Charter of the Center. The Director-General shall:

- Direct and supervise the overall activities of the Center;
- Act on behalf of the Center without a power of attorney;
- Manage and dispose of the Center’s property and funds in accordance with established regulations;
- Conclude service contracts and agreements with commercial entities, other legal persons, and individuals for the provision of relevant services;
- Represent and protect the Center’s interests in relations with all institutions, organizations, and individuals, and issue powers of attorney to perform such actions;
- Approve staff job descriptions and internal labor regulations, appoint and dismiss employees in accordance with the procedure;
- Issue orders, directives, instructions, and other documents related to the Center’s operations that do not contra-



dict the legislation of the Republic of Uzbekistan;

- Reward employees who demonstrate exceptional performance and impose disciplinary measures where necessary;
- Consider and resolve other matters within the powers defined by this Charter and the Ministry of Culture.

In exercising their rights and duties, the Director-General must act in the best interests of the Center, ensuring the timely payment of salaries, taxes, and other budgetary and extra-budgetary contributions, compliance with labor rights and obligations, and financial accountability. The Director-General bears legal responsibility, including for losses caused to the Center through actions or inactions, as well as for the loss or mismanagement of state property entrusted to the Center. The Deputy Director is appointed to and dismissed from office by the Ministry of Culture. The Deputy Director performs specific functions assigned by the Director-General and assumes the duties of the Director-General in cases where the latter is unable to fulfill them. An Artistic Council operates within the Center. Its membership and composition are approved by the Director-General of the Center. At the Republican Center for Bakhshi Art, which operates as a state institution, six departments are currently functioning: administrative Management Department – 6 staff members, “Master–Apprentice School” Department – 3 staff members, department for the Development of Bakhshi Musical Instrument Production – 2 staff members, historical Exposition Department of Bakhshi Art – 2 staff members, department for the Scientific Development of Bakhshi Art – 2 staff members, department for the Development of International Relations – 2 staff members. In

total, there are 23 staff positions, of which 17 are currently filled. Among them, 10 employees hold higher education degrees, while 7 have specialized secondary education and relevant professional experience. The Center’s researchers have prepared a number of educational and methodological resources for use in “Bakhshi Art” classes and clubs operating in Children’s Music and Art Schools and Cultural Centers. These include the “Methodology for Teaching Bakhshi Art” (designed for students in grades 1–5 of Bakhshi schools), “Information about Uzbek Bakhshi Art,” the second volume of the “Bakhshis of Uzbekistan” book-album, and a collection of wall display posters titled “Masters of Bakhshi Art.” In addition, methodological recommendations for equipping Bakhshi classrooms have been provided to cultural institutions. To spark children’s early interest in Bakhshi art, guidelines have been developed for organizing Bakhshi circles in preschool education institutions and general secondary schools. It is also worth noting that the “Golden Fund” archive of the Center preserves recordings of performances by prominent Bakhshis. Individual catalogs of well-known Bakhshis across the country have been created on the Center’s website, where information about each Bakhshi, Aqyn, and Jirov is presented in three languages (Uzbek, Russian, and English). This initiative effectively serves as a “school of mastery” for young Bakhshis. Furthermore, regular epic nights, creative meetings, and training-practical seminars are organized for young people and the public, which play an important role in ensuring the continuity of the “master–apprentice” traditions in the field of Bakhshi art (Yo’ldosheva D., 2023). Information on Bakhshi Art Circles Operating in Existing Cultural Centers of the Republic.

**Table 1.**

No.	Regions	Number of Existing Cultural Centers	Number of Centers with Bakhshi Circles	Number of Participants	Number of Circle Leaders
1.	Republic of Karakalpakstan	60	–	–	–
2.	Khorezm Region	66	2	10	2
3.	Surkhandarya Region	75	5	35	5
4.	Kashkadarya Region	60	2	12	2

No.	Regions	Number of Existing Cultural Centers	Number of Centers with Bakhshi Circles	Number of Participants	Number of Circle Leaders
5.	Jizzakh Region	37	1	3	1
6.	Bukhara Region	50	1	8	1
7.	Samarkand Region	80	1	4	1
8.	Tashkent Region	72	–	–	–
9.	Navoi Region	33	–	–	–
10.	Andijan Region	71	–	–	–
11.	Fergana Region	83	–	–	–
12.	Namangan Region	81	–	–	–
13.	Syrdarya Region	35	–	–	–
14.	Tashkent City	34	–	–	–
<b>Total:</b>	<b>837</b>	<b>12</b>	<b>60</b>	<b>12</b>	

The Republican Center of Bakhshi Art, as the only specialized state institution carrying out methodological, scientific, and organizational activities in this field, plays a crucial role in the preservation, development, and

international promotion of Bakhshi art. Conducting a systematic analysis of the Center's activities from a management perspective and thoroughly studying its management mechanisms is an essential scientific task today.

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## HISTORICAL AND CULTURAL REPRESENTATIONS OF TURKESTAN IN THE LATE 19<sup>TH</sup> – EARLY 20<sup>TH</sup> CENTURY: ORIENTALIST PERSPECTIVES AND EDWARD SAID'S THEORY

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### Abstract

This article examines the artistic heritage of Turkestan in the late 19th – early 20th centuries through the lens of Orientalism theory. It explores how the image of the East was constructed in visual arts, architecture, photography, and ethnographic illustrations during the Russian Empire period, highlighting mechanisms of stereotyping and exoticization. The study also addresses the interaction between local and European artistic traditions and the connection of this cultural phenomenon to colonial policy. Conducted at the intersection of multiple disciplines, the research reveals the role of Orientalism in shaping the perception and interpretation of cultural heritage.

**Keywords:** *Turkestan; Orientalism; colonial culture; visual arts; architecture; stereotype; exoticism; cultural heritage; Russian Empire*

### Introduction

Orientalism, as developed by Edward Said, represents a critical analysis of Western conceptions of the East. In his foundational work *Orientalism*, Said explains how the Western world constructed an image of the East as exotic, irrational, and backward, thereby legitimizing colonial power structures and domination (Said, 1978). Said also emphasizes that Orientalism is not a fixed or monolithic phenomenon but rather a dynamic system of representations that adapts to changing political and historical contexts (Said, 1978).

The case of Turkestan is particularly significant. Located at the crossroads of Russian and British imperial ambitions, the region became a contested space where different strategies of representation and control were enacted. Studying visual culture from this period not only reveals how Orientalist stereotypes were embedded in art and architecture but also helps us understand how imperial power shaped cultural memory. Scholars such as Baker (2009) and Elmenfi (2023) have pointed out that Said's theory has wide applicability across disciplines, making it a valuable tool for reassessing the cultural heritage of Central Asia.

### Method

The research employs a historical-analytical and comparative approach that combines art history, cultural studies, and postcolonial theory. Several strategies were used:

Analysis of artworks – Paintings by Russian artists such as Vasiliy Vereshchagin, Mikhail Znamenskiy, and Aleksandr Belyayev were closely examined to reveal patterns of exoticization and stereotyping (Baker, 2009).

Study of architectural heritage – Special attention was given to monuments like the Romanov Palace in Tashkent, which reflects a synthesis of local craftsmanship and European architectural trends (Khasanova, 2016).

Ethnographic sources – Illustrations and photographs produced under Russian rule were reviewed to understand how scientific and documentary practices contributed to constructing an Orientalist discourse (Abashin, 2015).

This interdisciplinary methodology makes it possible to see Orientalism not merely as a style of representation but also as a political strategy that framed how Turkestan was perceived within imperial ideology.

### Results

The findings demonstrate that Orientalist patterns strongly shaped Russian depictions of Turkestan. For instance, Vereshchagin's ethnographic sketches such as *Uzbek Pot Seller* (1873) and *Tashkent Woman* (1873) simultaneously strive for documentary realism and yet reinforce exotic stereotypes (Elmenfi, 2023). Similarly, depictions of bazaars, dervishes, and everyday life emphasized difference rather than commonality, creating an "Other" for Russian audiences.

Ethnographic illustrations and early photography further cemented this process. They often presented the population of Turkestan as timeless, static, and unchanging – a stark contrast to the European image of modernity (Chuvilkina, 2022).

In architecture, Orientalism took the form of stylistic hybridity. The Romanov Palace in Tashkent combined European neo-Gothic elements with Central Asian decorative techniques, including ganch carving, geometric ornamentation, and floral motifs. Local masters from Bukhara, Samarkand, and Namangan contributed to its design, but

the overall framing served imperial representation (Khasanova, 2016). Such examples show that Orientalism was not only a matter of artistic taste but also a symbol of colonial power and cultural negotiation.

### Discussion

The comparison of Russian and Western European Orientalism highlights both parallels and divergences. Western Orientalism, rooted in colonial expansion into Asia and Africa, often stressed the "irrationality" of Eastern societies as a justification for control (Said, 1978). Russian Orientalism, while sharing similar stereotypes, was shaped by specific geopolitical contexts of Central Asia and the Caucasus. It incorporated elements of admiration for local culture but framed them within imperial domination (Baker, 2009).

Furthermore, Orientalism was not confined to art alone. It became a mode of knowledge production, influencing ethnographic studies, education, and museum collections. As Chuvilkina (2022) notes in her study of the Savitsky Museum, Orientalist imagery remains deeply embedded in the cultural memory of Central Asia, affecting how artworks are curated and interpreted even today.

Postcolonial critique allows us to reassess these cultural narratives. As Elmenfi (2023) points out, Said's legacy is not simply descriptive but transformative: it enables scholars to deconstruct colonial discourses and give voice to local perspectives that were marginalized under imperialism.

### Conclusion

The study concludes that Orientalism played a decisive role in shaping the visual and cultural representations of Turkestan during the Russian Empire. Paintings, architecture, and ethnographic works both reflected and reinforced stereotypes of exoticism and backwardness. At the same time, hybrid artistic forms reveal a more complex process of cultural negotiation between local and European traditions.

From a postcolonial perspective, revisiting these visual narratives is crucial for understanding how colonial power influenced the cultural memory of Turkestan. By deconstructing Orientalist images, scholars can

foster a more objective and multifaceted appreciation of Central Asian heritage. This not only enriches art history and cultural studies

but also contributes to global discussions about representation, identity, and decolonization.

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