ONLINE JOURNAL
E-ISSN:3060-5490

INSTITUTE OF UZBEK NATIONAL
MUSICAL ART NAMED AFTER YUNUS RAJABI

Milliy Madaniyat Jurnali - Журнал Национальной Культуры

Journal of national CULTURE

Received: 25.03.2026 · Accepted: 19.06.2026 · Published: 30.06.2026
DOI: https://doi.org/10.64681/zrtknp73

ilmiy uslubiy jurnali – научно-методический журнал – research and methodological journal

Institute of Uzbek National Musical Art named after Yunus Rajabi
JOURNAL OF NATIONAL CULTURE, 2 (2), 2026
www.jnculture.uz

O‘zbekiston kompozitorlik ijodida prelyudiya va fuga janri: milliy an’ana va polifoniya sintezi

(The Prelude and Fugue Genre in the Works of Composers of Uzbekistan: a Synthesis of National Traditions and Polyphony)

Akmal Safarov

Department of Composition, Bastakors and General Piano,
The Institute of Uzbek national musical art named after Yunus Rajabiy,
100001, Mustaqillik, 1.
Uzbekistan/Tashkent
ORCID: https://orcid.org/0009-0002-2031-6910
E-mail: akmal-safarov-1993@mail.ru

Annotatsiya

Ushbu maqolada O‘zbekiston kompozitorlari ijodida yetakchi polifonik janr hisoblangan prelyudiya va fuga taraqqiyoti hamda uning o‘ziga xos xususiyatlari tadqiq etilgan. G‘.Mushel, T.Qurbonov, N.G‘iyosov kabi ijodkorlar asarlari misolida Yevropa polifoniya an’analari va o‘zbek milliy monodiyasining o‘zaro uzviy bog‘liqligi tahlil qilingan. Muallif milliy lad-tonallik, folklor materiallari va maqom qonuniyatlarining fuga shakliga ko‘rsatgan ta’sirini ochib beradi. Shuningdek, polifonik asarlardagi ostinato tamoyillari va kompozitorlik ijodining psixologik jihatlari maqolada alohida o‘rin egallaydi. Mazkur tadqiqot o‘zbek musiqasida polifoniya va organ ijrochiligining shakllanish bosqichlarini o‘rganishda muhim ilmiy ahamiyat kasb etadi.

Kalit so‘zlar: prelyudiya va fuga, O‘zbekiston kompozitorlari, polifoniya, monodiya, Georgiy Mushel, polifonik maqom, ostinato, milliy ladlar.

Abstract

This article explores the development and distinctive features of the prelude and fugue as a leading polyphonic genre in the creative output of Uzbek composers. Through the lens of works by such authors as G. Mushel, T. Kurbonov, and N. G‘iyosov, the organic interrelation between European polyphonic traditions and the Uzbek national monody is analyzed. The author reveals the impact of the national mode-tonal system, folkloric material, and the principles of maqom on the structure of the fugue. Special emphasis is also placed on the principles of ostinato in polyphonic works and the psychological aspects of the composition process. This research holds significant scientific value for studying the formative stages of polyphony and organ performance within Uzbek music.

Keywords: prelude and fugue, composers of Uzbekistan, polyphony, monody, Georgiy Mushel, polyphonic maqom, ostinato, national modes.

Аннотация

В данной статье исследуются развитие и специфические особенности прелюдии и фуги как ведущего полифонического жанра в творчестве композиторов Узбекистана. На примере произведений таких авторов, как Г. Мушель, Т. Курбанов и Н. Гиясов, анализируется органическая взаимосвязь европейских традиций полифонии и узбекской национальной монодии. Автор раскрывает влияние ладотональной системы, фольклорного материала и закономерностей макома на структуру фуги. Также особое место в статье уделено принципам остинато в полифонических произведениях и психологическим аспектам композиторского творчества. Данное исследование имеет важное научное значение для изучения этапов формирования полифонии и органного исполнительства в узбекской музыке.

Ключевые слова: прелюдия и фуга, композиторы Узбекистана, полифония, монодия, Георгий Мушель, полифонический маком, остинато, национальные лады.

O‘zbekiston kompozitorlari ijodida prelyudiya va fuga ahamiyatli o‘rin egallaydi. Bunga G. Mushel, T. Qurbonov, F. Yanov-Yanovskiy, H. Rahimov, V. Saparovlarning “Prelyudiyalar va fugalar” nomli polifonik turkumlari, shuningdek, R. Abdullayev, N. G‘iyosov va boshqalarning alohida fugalari yorqin misoldir [4, 56-b.].

Mazkur janrga bo‘lgan qiziqish bir tomondan polifoniyaning XX asrdagi katta roli, boshqa tomondan esa ayni monodiyada mavjud polifoniyaga zamin bilan belgilanadi. Ma’lumki, monodiyaga rivojning silliqligi, oquvchanligi kabi sifatlar xos bo‘lib, bular uni polifonik melodikaga yaqinlashtiradi va rivojning polifonik tamoyillarini birmuncha organik ko‘rinishda belgilab beradi [1, 42-b.].

Bundan tashqari, monodiya monoobrazli, monoohangli bo‘lib, unga konsentratsiya, bir hissiy holatga g‘arq bo‘lish xosdir. Ushbu qirralar polifonik janrlar uchun ham butkul xosdir.

Nihoyat, monodiya asosida birinchi tuzilmasi o‘ziga xos “mavzu” bo‘lgan rivojlantirib kengaytirish tamoyili yotadi, qolgan barcha tuzilmalar esa uning variantlari, deb qabul qilinadi. Shunday qilib, monodiyaning monoobrazliligi, monoohangliligi, “mavzu” namoyishi va uning hissiy qiyofasini sezilarli tarzda o‘zgartirmaydigan variantlari toifasidagi – rivojlantirib kengaytirish kabi kompozitsion tamoyillar, mavzuning polifonik shakllar va janrlar, xususan fuga bilan o‘xshashligini belgilab beradi.

Fuga shakliga murojaat etgan O‘zbekiston kompozitorlari joriy etilgan Yevropa va monodiya an’analarining o‘zaro ta’siri yo‘lidan bormoqda [6, 74-b]. Dastlabki bosqichlarda Yevropa an’analari ustunlik qilib, milliy an’analar esa faqat fuganing mavzuiylik bilan chegaralangan edi. Keyinchalik kompozitorlar sezib yoki ongli ravishda polifoniyaning o‘zbek mavzuiyligiga organik tarzda bog‘lanishini his etib, endilikda fugani shakllanishi uchun xalq milliy an’analarini tobora chuqurroq singdirish yo‘lidan bormoqdalar. Bu fuganing asosiy tipologik qirralari saqlangan holda kompozitorlar tomonidan ularning xalq milliy an’analari ta’sirida qayta yaratilishi bilan ifodalanadi.

Bu nafaqat mavzuiylikda, balki faktura, rivojlanish usullari, va nihoyat umuman fugani shakllantirishda o‘z aksini topadi.

O‘zbekiston kompozitorlari fuga janridan foydalanishning zamonaviy bosqichida yangi pog‘onaga ko‘tarildilar. Bu yangilik shundan iboratki, kompozitorlar folklor yoki asl milliy materialdan foydalanganda uni fuganing shartlariga bo‘ysundirishga intilmaydilar. Aksincha, folklor individual shakllar tug‘ilishiga zamin yaratib, fugaga sezilarli ravishda ta’sir o‘tkazishni boshlaydi. Bu

tafsilotlar T. Qurbonov, N. G‘iyosov, R. Abdullayev fugalariga taalluqlidir [2, 85-b.].

Shu tariqa N. G‘iyosov fortepiano uchun “Polifonik maqom” nomi ostida “4 sho‘‘bada 24 ta fuga” turkumini yaratdi. Bunda har bir sho‘‘ba 6 ta fugani o‘z ichiga oladi. Birinchi sho‘‘ba – “Saraxbor”, “Tasnifi Saraxbor”, “Tarjei Saraxbor”, “Garduni Saraxbor”, “Muxammasi Saraxbor”, “Saqili Saraxbor”.

Ikkinchi sho‘‘ba – “Talqin”, u ham 6 ta fugadan iborat: “Tasnifi Talqin” va hk.

Uchinchi sho‘‘ba – “Nasr” (6 ta fuga).

To‘rtinchi sho‘‘ba – “Ufor” (6 ta fuga).

Fuganing ham konstruksiya, ham shakllantirish tamoyillari bo‘yicha mazkur turkum, maqomlaming rivojlantirib kengaytirish qonuniyatlarini fugalashgan kompozitsiya sharoitlarida amalga tatbiq etadi.

O‘zbekiston kompozitorlari ijodida fugalar turlicha funksiyalarda keladi: mustaqil asar sifatida ham, “Prelyudiya va fuga” turkumining qismi sifatida ham, sonata-simfonik va boshqa turkumli asarlar qismi sifatida yoki biror bir shakl ichidagi bo‘lim sifatida ham.

G. Mushelning O‘zbekistonda polifonik musiqa shakllanishidagi o‘rni va №7 turkumi tahlili

O‘zbekistonda kompozitorlik ijodiyotining, xususan, fortepiano va organ musiqasining yuzaga kelishida XX asr boshlaridagi madaniy o‘zgarishlar va Yevropa polifoniya an’analarining kirib kelishi muhim o‘rin tutdi. Ushbu jarayonda o‘zbek milliy musiqasidagi melodik matoning organ adabiyotidagi ilk ko‘rinishlarini yaratgan kompozitor Georgiy Mushelning hissasi beqiyosdir [3, 114-b.].

Mushel asarlarining bosh xususiyati – klassik polifonik rivojlanish usullari va Yevropa shakllari zaminida o‘zbek xalq musiqasining o‘ziga xos garmonik tilini, lad

xususiyatlarini (ayniqsa, miksolidiy va doriy ladlari sintezini) hamda milliy usullarni (ritm-formulalarni) namoyon etishidir.

№7 polifonik turkum (Mi-bemol miksolidiy) tahlili

Har qanday polifonik turkum singari prelyudiya-fuga ham qismlarning o‘zaro kontrasti va ayni paytda ularning bir-biriga tobeligiga asoslanadi [5, 138-b.]. G. Mushel ijodiga qismlar orasidagi har tomonlama, teran aloqalar ajralib turuvchi yaxlit turkumlar (3-toifa) xosdir. Buni kompozitorning №7 turkumi misolida yaqqol ko‘rish mumkin.

Mazkur turkumning har ikki qismi – prelyudiya va fuga Moderato sur’atida, 3/4 o‘lchovida berilgan. Har ikki qism ham janr va xarakter jihatdan o‘xshash (kuychan-lirik) bo‘lib, bir tonallikda kechadi.

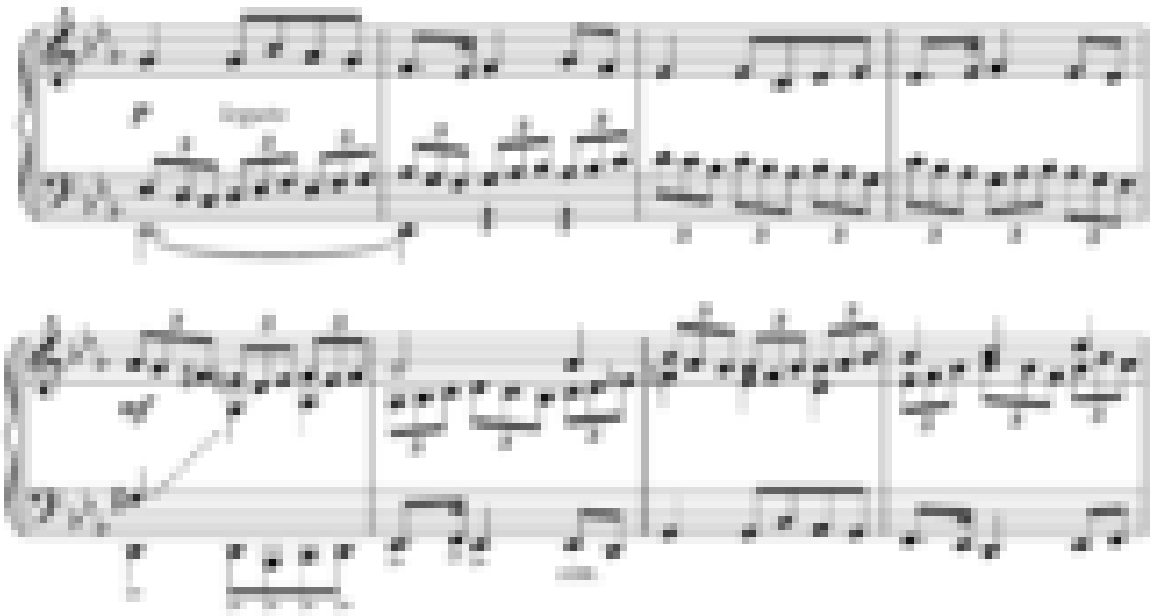
Prelyudiya butun qism davomida saqlanib qoluvchi metro-ritmik formula – usul bilan boshlanadi. Ekspozitsion bosqich: 5-taktdan mi-bemol miksolidiy ladida usul fonda melodik mavzu boshlanadi. 14-taktdan esa shu mavzuning yuqorilovchi kvintali imitatsiyasi beriladi; bu esa unga fuganing javobi sifatida qarash imkonini beradi. Javob bilan birga yangrovchi qarshi tuzilma mavzuga ohang jihatdan yaqin bo‘lib, keyingi o‘tishlarda ham saqlanadi.

Rivojlanish bosqichi: 21-taktdan e’tiboran qisqa intermediya beriladi, undan boshlab usul o‘z balandlik holatini o‘zgartiradi. 23-taktdan boshlab usuldagi lad o‘zgarishi sharofati bilan melodik mavzu yana bir bor o‘tkaziladi. Bu o‘tish tonal jihatdan beqaror, ammo o‘ta tiniq va bo‘yoqdor yangraydi. Avj va koda: 32-taktdan yuqori registrda (fff da) akkordli dublirovkada prelyudiyaning avj qismi beriladi. 39-taktdan boshlab dinamika tinchib, usul o‘zining avvalgi balandlik holatiga qaytadi. Yuqori ovozlarda mavzu boshlang‘ich iborasining imitatsion o‘xshatmasi keladi. Prelyudiyaning oxirgi 5 takti yuqori ovozlarda organ punktida o‘tadi, pastki ovozlarda esa boshlang‘ich usul aniq yangrab turadi. Uchta so‘nggi takt esa pp da cho‘zimdor organ punktida yakunlanadi.

Shunday qilib, mazkur prelyudiyaning shakllanishida ostinatoli (usulning barqaror saqlanishi) va fugalashgan (imitatsion rivoj va tonika-dominanta munosabatlari) tamoyillar organik birlikni tashkil etadi. Shaklni yaxlit holda qo‘sh (melodiko-ritmik) ostinatoli variatsiyalar yoki ikki mavzuli fugetta (ritmik va melodik mavzular bilan) sifatida talqin qilish mumkin.

Ushbu turkum fugasi shoshmasdan, “piano” dinamikasida boshlanadi. Mavzuni tinglashda uning lad o‘zgaruvchanligi va polifonik tabiati darrov e’tiborni tortadi. Mi-bemol tovushidan boshlangan mavzuda rivojlanish davomida yangi tayanchlar – fa va lya-bemol ajralib chiqadi. Shu tariqa uning lad-tonal rejasi Es – f – As – Es ko‘rinishini oladi (bu tonalliklar prelyudiyada ham yetakchi edi).

Ekspozitsiya: tonal jihatdan fuga javobi qiziqarli yechim topgan – u si-miksolidiy ladida, mavzuning 3-o‘tishi esa sol-miksolidiyda yangraydi. Shunday qilib, fuga ekspozitsiyasining tonal rejasi Es – H – G ko‘rinishini oladi. Fugalashgan an’analar nuqtai nazaridan g‘ayrioddiy bo‘lgan ushbu reja Mushelning mohir musavvir sifatida garmonik bo‘yoqlarni o‘ta nozik his etishi va mavzuga yangi, tiniq jarang berish istagi bilan bog‘liq:



1-rasm. Fuga asosiy mavzusining dastlabki ifodasi.

Fuga mavzusining 2-iborasi uning 1-iborasining aylanmasidir (invertor). Boz ustiga, fuga mavzusining o‘zi ham – prelyudiya mavzusining erkin aylanmasidir. Shu bois, fuga prelyudiyada boshlangan musiqiy fikr va mavzu rivojini bevosita davom ettiradi. Fuganing erkin qismi parallel tonallikda, aylanma ko‘rinishda boshlanadi. Keyingi o‘tish sol-minorda asosiy ko‘rinishda beriladi, biroq bu yerda yangi – triolli – qarshi tuzilmadagi ritmik harakat kiritiladi. Asosiy tonallikka qaytilganda dominanta organ punktida mavzu yangraydi. Bu yerda ritmik rivoj kuchayib, triollar o‘n oltitaliklarga almashadi. Keyinchalik mavzu Ges-dur tonalligida, o‘rta ovozda, o‘zaro imitatsiyalanuvchi ikki chetki ovozlar kontrapunktida keladi. Bu o‘tish fuganing avj qismi bo‘lib, mutlaqo yangi fakturada yangraydi. Undan keyingi intermediya dinamik jihatdan tobora so‘nib, yakunlovchi bo‘limga (kodaga) olib keladi.

Turkum talqinining va uning yaxlitligining hal qiluvchi omili – fuga oxirida prelyudiyadagi ritmik mavzuning (usulning) qaytib kelishidir. U fuga mavzusi bilan kontrapunktda yangraydi. Bu esa mazkur yakuniy bo‘limni yaxlit turkumning birgalikdagi reprizasi (sintezi) deb hisoblashga imkon beradi.

G. Mushelning №7 turkumi misolida ko‘rinadiki, O‘zbekiston kompozitorlari ijodida polifonik va ostinatoli shakllarni qo‘llashda qadimiy Yevropa janrlari asosida milliy tafakkur spesifikasini aks ettirishga intilish yetakchilik qiladi. Bir maromdagi bo‘linuvchanlik, muttasillik va oquvchanlik kabi kompozitsion tendensiyalar G‘arbiy Yevropa polifoniyasiga qanday xos bo‘lsa, usul jo‘rligidagi o‘zbek monodiyasiga ham shunday teng darajada yaqindir.

Xulosa qilib aytganda, O‘zbekiston kompozitorlari ijodida prelyudiya va fuga janrining evolutsiyasi shunchaki G‘arbiy Yevropa polifonik shakllarini o‘zlashtirish emas, balki chuqur qonuniyatlarga ega bo‘lgan ichki lisoniy sintez jarayonidir. Monodiyaning oquvchanligi, monoobrazliligi va variantli rivojlanish tamoyillari

polifoniyaning tabiatiga mukammal darajada mos kelib, milliy zamin ustida yangicha qiyofadagi fuga kompozitsiyasini yuzaga keltirdi.

Mushel tamoyillaridan boshlangan bu yo‘l keyinchalik T. Qurbonov, R. Abdullayev ijodida, xususan, N. G‘iyosovning “Polifonik maqom” turkumida yangi, yanada yuqori bosqichga ko‘tarildi. Endilikda xalq musiqasi yoki maqom tuzilmalari fuganing texnik qoliplariga moslashtirilmayapti, aksincha, milliy musiqiy meros qonuniyatlarining o‘zi fuganing individual, takrorlanmas shakllarini belgilab beryapti.

Shu tariqa, o‘zbek musiqasida prelyudiya va fuga janri Sharq monodiya tafakkuri va G‘arb polifoniya texnikasining eng muvaffaqiyatli, mantiqiy jihatdan asoslangan sintezi sifatida milliy kompozitorlik maktabining professional yetukligini ko‘rsatuvchi muhim mezon bo‘lib qolmoqda.

Foydalanilgan adabiyotlar

1. F.Muxtarova “Polifoniya”. T. 2009.
2. Qurbonov T. “Polifoniya darsligi”. T.1989.
3. Solomonova T.Y. “O‘zbek musiqasi tarixi”. T.1981.
4. Мухтарова Ф. Полифония в творчестве композиторов Узбекистана, Таджикистана, Туркмении. Т.: 1993.
5. Протопопов Вл. История полифонии. Западно-европейская музыка XIX - начала XX века. М.: 1986.
6. Мухтарова Ф. Фуга в творчестве композиторов Узбекистана // Музыкальное искусство. Т.: 1982.
7. Махаров Н., Раджабова Д., Абдурашидова Д., Хандамян В. С. Кросс-культурная синергия в музыке: пути сотрудничества между узбекскими и кувейтскими композиторами // Вестник Санкт-Петербургского университета. – 2025. – С. 38–45.
8. Xandamyan V., Haydarova N., Saidov K. Ko‘zi ojizlar uchun solfedjio va musiqa nazariyasi bo‘yicha multimediyali o‘quv qo‘llanmalarini ishlab chiqish // Inter Education & Global Study. – 2025. – № 3. – URL: https://cyberleninka.ru/article/n/ko-zi-ojizlar-uchun-solfedjio-va-musiqa-nazariyasi-bo-yicha-multimediyalli-o-quv-qo-llanmalarini-ishlab-chiqish (дата обращения: 01.07.2026).
9. Khandamian V., Khasanov A. Building a library of samples (Kontakt) of the Uzbek traditional dutar // Eurasian Music Science Journal. – 2021. – № 1. – Article 3. – URL: https://uzjournals.edu.uz/ea_music/vol2021/iss1/3 (дата обращения: 01.07.2026).
10. Abdullaeva M., Gafurova S., Khandamian V. Central Asian Jadids’ efforts to serve the nation by bringing enlightenment to the country // International Journal of Social Science Research and Review. – 2022. – Vol. 5, № 7. – P. 224–232.

11. Хандамян В. С. Цифровые инновации и культурное наследие: узбекские традиционные музыкальные инструменты // Inter Education & Global Study. – 2025. – № 1. – URL: https://cyberleninka.ru/article/n/tsifrovye-innovatsii-i-kulturnoe-nasledie-uzbekskie-traditsionnye-muzykalnye-instrumenty (дата обращения: 01.07.2026).
12. Khandamian V. Tekhnologicheskie novatsii v uzbekskikh traditsionnykh muzykal'nykh instrumentakh: ot proshlogo k sovremennosti [Technological innovations in Uzbek traditional musical instruments: from the past to the present] // Vestnik Sankt-Peterburgskogo universiteta. Iskusstvovedenie. – 2024. – Vol. 14, № 4. – P. 737–744.
13. Khandamian V. On the question of the relationship of ideas and the particle of microworld on the example of a musical composition // Eurasian Music Science Journal. – 2019. – № 1. – P. 159–170. – URL: https://ssrn.com/abstract=3966546 (дата обращения: 01.07.2026).
14. Khandamian V. Sample libraries and their impact on the music industry // Journal of National Culture. – 2026. – Vol. 2, № 1. – P. 52–60.
15. Khandamian V. Semantics of musical thought on the example of the composition "Objects" [Электронный ресурс]. – 2024. – DOI: 10.2139/ssrn.5079025. – URL: https://ssrn.com/abstract=5079025 (дата обращения: 01.07.2026).
16. Khandamian V. Instruments of the tanbur family in Central Asia: differences and common features // Eurasian Music Science Journal. – 2024. – № 2. – P. 1–7. – DOI: 10.34920/eamsj/vol_2024_issue_1/14. – URL: https://ssrn.com/abstract=5011445 (дата обращения: 01.07.2026).
17. Khandamian V. Technological innovations in Uzbek traditional musical instruments: from the past to the present // O'zbek milliy musiqa san'atining yangi tendensiyalari : Respublika ilmiy-amaliy konferensiyasi. – 2024. – URL: https://ssrn.com/abstract=4999444 (дата обращения: 01.07.2026).
18. Хандамян В. С. Звуковысотная организация традиционного дутара с шелковыми струнами: теоретическая реконструкция строя // Вестник Санкт-Петербургского университета. – 2026. – Т. 16, № 1.
19. Хандамян В. С. От традиции к современности: эволюция узбекских музыкальных инструментов // Journal of National Culture. – 2025. – № 5.
20. Хандамян В. С., Хасанов А. Т., Хасанова Г. Дж., Рахимова Н. К., Расулов Д. А. Технологические новации в узбекских традиционных музыкальных инструментах: от прошлого к современности // Вестник Санкт-Петербургского университета. – 2024. – Т. 14, № 4. – С. 737–744.
21. Abdullaeva M., Gafurova S., Khandamian V. Central Asian Jadids' efforts to serve the nation by bringing enlightenment to the country // International Journal of Social Science Research and Review. – 2022. – Vol. 5, № 7. – P. 224–232. – URL: https://ijssrr.com/journal/article/view/468 (дата обращения: 01.07.2026).
22. Махаров Н. Т. Становление узбекской национальной композиторской школы // Проблемы науки. – 2017. – № 35 (117). – С. 48–51. – URL: https://cyberleninka.ru/article/n/stanovlenie-uzbekskoy-natsionalnoy-kompozitorskoy-shkoly (дата обращения: 01.07.2026).
23. Makharov N. T. Navoi rubai in Mustafa Bafoev's vocal series "Ruboiy" // Проблемы науки. – 2021. – № 9 (166). – С. 51–60. – URL: https://cyberleninka.ru/article/n/navoi-rubai-in-mustafa-bafoev-s-vocal-series-ruboiy (дата обращения: 01.07.2026).
24. Makharov N. T. The image of Alisher Navoi in the works of Uzbek composers // Проблемы науки. – 2021. – № 9 (166). – С. 48–50. – URL: https://cyberleninka.ru/article/n/the-image-of-alisher-navoi-in-the-works-of-uzbek-composers (дата обращения: 01.07.2026).

25. Махаров Н. Т. Деятельность ансамбля «Omnibus» // Science and World. – 2017. – № 11 (51). – Vol. II. – С. 71–73.
26. Makharov N. T. Creative union of composers Amer Jaafar and Nodirbek Makharov // European Journal of Arts. – 2024. – № 4. – URL: https://cyberleninka.ru/article/n/creative-union-of-composers-amer-jaafar-and-nodirbek-makharov (дата обращения: 01.07.2026).
27. Makharov N. Novye gorizonty v khorovoy muzyke: integratsiya arabskoy i uzbekskoy muzykal’nykh traditsiy [New horizons in choral music: integration of Arab and Uzbek musical traditions] // Journal of National Culture. – 2025. – Vol. 1, № 1. – P. 39–46.
28. Махаров Н., Раджабова Д., Абдурашидова Д., Хандамян В. С. Кросс-культурная синергия в музыке: пути сотрудничества между узбекскими и кувейтскими композиторами // Вестник Санкт-Петербургского университета. – 2025. – С. 38–45.
29. Махаров Н. Новые горизонты в хоровой музыке: интеграция арабской и узбекской музыкальных традиций = New Horizons in Choral Music: Integration of Arab and Uzbek Musical Traditions // Journal of National Culture. – 2025. – Т. 1, № 1. – С. 39–46.
30. Makharov N. T. Stanovlenie uzbekskoi natsional’noi kompozitorskoi shkoly [Formation of the Uzbek national school of composition] // Problemy sovremennoi nauki i obrazovaniia [Problems of Modern Science and Education]. – 2017. – № 35. – P. 48–51.
31. Махаров Н. Т. Значение композиторской школы Аваза Мансурова для современного музыкального образования // Вестник Санкт-Петербургского университета. – 2025. – № 4. – С. 1–9.
32. Makharov N. The Uzbek national school of composition: past and present // Journal of National Culture. – 2025. – Vol. 1, № 2. – P. 29–34.
33. Makharov N. National identity in the piano works of Uzbek composers // Journal of National Culture. – 2026. – Vol. 2, № 1. – P. 87–96.
34. Расулов Д. А., Хасанов А. Т., Махаров Н. Т., Хасанова Г. Дж., Сафаров А. У. От макома к симфонии: пути художественной трансформации национальной традиции в узбекской музыке: теоретико-методологический, исторический и композиторский аспекты // Вестник Санкт-Петербургского университета. – 2026. – № 3. – С. 45–59.
35. Махаров Н. Т. Роль устоз-шогирд в фортепианном исполнительстве Узбекистана // Journal of National Culture. – 2025. – Т. 1, № 5. – С. 13–23.
36. Makharov N. Cross-cultural synergy in music: collaborative pathways between Uzbek and Kuwaiti composers // Journal of National Culture. – 2025. – Vol. 1, № 3.
37. Maxarov N. T. Quvayt musiqiy madaniyati va uning tarixiy shakllanishi // Oriental Art and Culture. – 2025. – № 4. – URL: https://cyberleninka.ru/article/n/quvayt-musiqiy-madaniyati-va-uning-tarixiy-shakllanishi (дата обращения: 01.07.2026).
38. Safarov A. Особенности процесса синтеза западной формы и восточного мелоса: на примере анализа авторских вариаций на тему узбекской народной песни «Хай бола, бола» // Journal of National Culture. – 2025. – Vol. 1, № 5. – С. 55–63.
39. Сафаров А. У. Восток – Запад в симфоническом воплощении: на примере творчества Мустафо Бафоева // Oriental Art and Culture. – 2025. – № 5. – URL: https://cyberleninka.ru/article/n/vostok-zapad-simfonicheskom-voploschenii-na-primere-tvorchestva-mustafo-bafoeva (дата обращения: 01.07.2026).
40. Сафаров А. У. Особенности процесса синтеза западной формы и восточного мелоса: на примере анализа авторских вариаций на тему узбекской народной песни «Хай бола, бола» // Проблемы науки. – 2020. – № 5 (150). – URL: https://cyberleninka.ru/article/n/osobennosti-protsessa-sinteza-zapadnoy-formy-i-

vostochnogo-melosa-na-primere-analiza-avtorskih-variatsiy-na-temu-uzbekskoy-narodnoy-pesni (дата обращения: 01.07.2026).
41. Ибрагимова С. Изучение переложений оперных сцен композиторов Узбекистана в фортепианной ансамблевой педагогике // Oriental Art and Culture. – 2021. – № 7. – URL: https://cyberleninka.ru/article/n/izuchenie-perelozheniy-opernyh-stsen-kompozitorov-uzbekistana-v-fortepiannoy-ansamblevoy-pedagogiki (дата обращения: 01.07.2026).
42. Хасанова Г. Дж. Процесс пошел // Проблемы науки. – 2022. – № 4 (173). – URL: https://cyberleninka.ru/article/n/protsess-poshel (дата обращения: 01.07.2026).
43. Mirzajonova N. The creativity of composers of Uzbekistan in piano ensemble pedagogy // Вестник Санкт-Петербургского университета. – 2025. – С. 10–17.
44. Mirzajonova N. M. Q. O‘zbek kompozitorlari ijodida fortepiano transkripsiyalari va ansambl ijrosi // Oriental Art and Culture. – 2025. – № 4. – URL: https://cyberleninka.ru/article/n/o-zbek-kompozitorlari-ijodida-fortepiano-transkripsiyalari-va-ansambl-ijrosi (дата обращения: 01.07.2026).
45. Хасанов А. Т. Теория восточной музыки, трактовка Фараби // Проблемы науки. – 2022. – № 2 (171). – URL: https://cyberleninka.ru/article/n/teoriya-vostochnoy-muzyki-traktovka-farabi (дата обращения: 01.07.2026).
46. Хасанов А. Т. Танбур и его роль в историческом ракурсе узбекской музыки // Проблемы науки. – 2019. – № 7 (140). – URL: https://cyberleninka.ru/article/n/tanbur-i-ego-rol-v-istoricheskom-rakurse-uzbekskoy-muzyki (дата обращения: 01.07.2026).
47. Rasulov D. A. Jahon va o‘zbek kompozitorlari ijodida myuzikl janri // Inter Education & Global Study. – 2024. – № 8. – URL: https://cyberleninka.ru/article/n/jahon-va-o-zbek-kompozitorlari-ijodida-myuzikl-janri (дата обращения: 01.07.2026).
48. Rasulov D. Zamonaviy estrada va kompazitorlik san’atining xozirgi kundagi yutuq va kamchiliklari // Science and Innovation. – 2022. – Vol. 1, № C6. – P. 75–78.
49. Rasulov D. O‘zbekiston milliy musiqasini rivojlantirishning tizimli muammolari va rivojlantirish strategiyalari: institutsional va kadrlar jihatlari // Journal of National Culture. – 2026. – Vol. 2, № 1.

References

1. Muxtarova F. Polifoniya [Polyphony]. Tashkent, 2009.
2. Qurbonov T. Polifoniya darsligi [Textbook of Polyphony]. Tashkent, 1989.
3. Solomonova T. Y. O‘zbek musiqasi tarixi [History of Uzbek Music]. Tashkent, 1979.
4. Mukhtarova F. Polifoniya v tvorchestve kompozitorov Uzbekistana, Tadzhikistana, Turkmenii [Polyphony in the Works of Composers of Uzbekistan, Tajikistan, Turkmenistan]. Tashkent, 1993.
5. Protopopov Vl. Istoriya polifonii. Zapadno-evropeyskaya muzyka XIX - nachala XX veka [History of Polyphony. Western European Music of the 19th - Early 20th Centuries]. Moscow, 1986.
6. Mukhtarova F. Fuga v tvorchestve kompozitorov Uzbekistana [Fugue in the Works of Composers of Uzbekistan]. *Muzykal'noye iskusstvo [Musical Art]*. Tashkent, 1982.
7. Makharov, N., D. Radzhabova, D. Abdurashidova, and V. S. Khandamyan. “Kross-kul’turnaya sinergiya v muzyke: puti sotrudnichestva mezhdu uzbekskimi i kuveytskimi kompozitorami” [Cross-Cultural Synergy in Music: Ways of Cooperation between Uzbek and Kuwaiti Composers]. Vestnik Sankt-Peterburgskogo universiteta [Bulletin of Saint Petersburg University], 2025, 38–45. (in Russian)

8. Xandamyan, V., N. Haydarova, and K. Saidov. “Ko‘zi ojizlar uchun solfedjio va musiqa nazariyasi bo‘yicha multimediyali o‘quv qo‘llanmalarini ishlab chiqish” [Development of Multimedia Teaching Aids in Solfeggio and Music Theory for the Visually Impaired]. Inter Education & Global Study, no. 3 (2025). Accessed July 1, 2026. https://cyberleninka.ru/article/n/ko-zi-ojizlar-uchun-solfedjio-va-musiqa-nazariyasi-bo-yicha-multimediyalli-o-quv-qo-llanmalarini-ishlab-chiqish. (in Uzbek)
9. Khandamian, V., and A. Khasanov. “Building a Library of Samples (Kontakt) of the Uzbek Traditional Dutar.” Eurasian Music Science Journal, no. 1 (2021): Article 3. Accessed July 1, 2026. https://uzjournals.edu.uz/ea_music/vol2021/iss1/3.
10. Abdullaeva, M., S. Gafurova, and V. Khandamian. “Central Asian Jadids’ Efforts to Serve the Nation by Bringing Enlightenment to the Country.” International Journal of Social Science Research and Review 5, no. 7 (2022): 224–232.
11. Khandamyan, V. S. “Tsifrovyye innovatsii i kul’turnoye naslediye: uzbekskiye traditsionnyye muzykal’nyye instrumenty” [Digital Innovations and Cultural Heritage: Uzbek Traditional Musical Instruments]. Inter Education & Global Study, no. 1 (2025). Accessed July 1, 2026. https://cyberleninka.ru/article/n/tsifrovye-innovatsii-i-kulturnoe-nasledie-uzbekskie-traditsionnye-muzykalnye-instrumenty. (in Russian)
12. Khandamian, V. “Tekhnologicheskiye novatsii v uzbekskikh traditsionnykh muzykal’nykh instrumentakh: ot proshlogo k sovremennosti” [Technological Innovations in Uzbek Traditional Musical Instruments: From the Past to the Present]. Vestnik Sankt-Peterburgskogo universiteta. Iskusstvovedeniye [Bulletin of Saint Petersburg University. Arts Studies] 14, no. 4 (2024): 737–744. (in Russian)
13. Khandamian, V. “On the Question of the Relationship of Ideas and the Particle of Microworld on the Example of a Musical Composition.” Eurasian Music Science Journal, no. 1 (2019): 159–170. Accessed July 1, 2026. https://ssrn.com/abstract=3966546.
14. Khandamian, V. “Sample Libraries and Their Impact on the Music Industry.” Journal of National Culture 2, no. 1 (2026): 52–60.
15. Khandamian, V. “Semantics of Musical Thought on the Example of the Composition ‘Objects.’” 2024. DOI: 10.2139/ssrn.5079025. Accessed July 1, 2026. https://ssrn.com/abstract=5079025.
16. Khandamian, V. “Instruments of the Tanbur Family in Central Asia: Differences and Common Features.” Eurasian Music Science Journal, no. 2 (2024): 1–7. DOI: 10.34920/eamsj/vol_2024_issue_1/14. Accessed July 1, 2026. https://ssrn.com/abstract=5011445.
17. Khandamian, V. “Technological Innovations in Uzbek Traditional Musical Instruments: From the Past to the Present.” In O‘zbek milliy musiqa san’atining yangi tendensiyalari [New Trends in Uzbek National Musical Art]. Respublika ilmiy-amaliy konferensiyasi. 2024. Accessed July 1, 2026. https://ssrn.com/abstract=4999444.
18. Khandamyan, V. S. “Zvukovysotnaya organizatsiya traditsionnogo dutara s shelkovymi strunami: teoreticheskaya rekonstruktsiya stroya” [Pitch Organization of the Traditional Dutar with Silk Strings: A Theoretical Reconstruction of Tuning]. Vestnik Sankt-Peterburgskogo universiteta [Bulletin of Saint Petersburg University] 16, no. 1 (2026). (in Russian)
19. Khandamyan, V. S. “Ot traditsii k sovremennosti: evolyutsiya uzbekskikh muzykal’nykh instrumentov” [From Tradition to Modernity: The Evolution of Uzbek Musical Instruments]. Journal of National Culture, no. 5 (2025). (in Russian)
20. Khandamyan, V. S., A. T. Khasanov, G. Dzh. Khasanova, N. K. Rakhimova, and D. A. Rasulov. “Tekhnologicheskiye novatsii v uzbekskikh traditsionnykh muzykal’nykh

instrumentakh: ot proshlogo k sovremennosti" [Technological Innovations in Uzbek Traditional Musical Instruments: From the Past to the Present]. Vestnik Sankt-Peterburgskogo universiteta [Bulletin of Saint Petersburg University] 14, no. 4 (2024): 737–744. (in Russian)
21. Abdullaeva, M., S. Gafurova, and V. Khandamian. "Central Asian Jadids' Efforts to Serve the Nation by Bringing Enlightenment to the Country." International Journal of Social Science Research and Review 5, no. 7 (2022): 224–232. Accessed July 1, 2026. https://ijssrr.com/journal/article/view/468.
22. Makharov, N. T. "Stanovleniye uzbekskoy natsional'noy kompozitorskoy shkoly" [Formation of the Uzbek National School of Composition]. Problemy nauki [Problems of Science], no. 35 (117) (2017): 48–51. Accessed July 1, 2026. https://cyberleninka.ru/article/n/stanovlenie-uzbekskoy-natsionalnoy-kompozitorskoy-shkoly. (in Russian)
23. Makharov, N. T. "Navoi Rubai in Mustafa Bafoev's Vocal Series 'Ruboiy.'" Problemy nauki [Problems of Science], no. 9 (166) (2021): 51–60. Accessed July 1, 2026. https://cyberleninka.ru/article/n/navoi-rubai-in-mustafa-bafoev-s-vocal-series-ruboiy.
24. Makharov, N. T. "The Image of Alisher Navoi in the Works of Uzbek Composers." Problemy nauki [Problems of Science], no. 9 (166) (2021): 48–50. Accessed July 1, 2026. https://cyberleninka.ru/article/n/the-image-of-alisher-navoi-in-the-works-of-uzbek-composers.
25. Makharov, N. T. "Deyatel'nost' ansamblya 'Omnibus'" [The Activity of the Omnibus Ensemble]. Science and World, no. 11 (51), vol. II (2017): 71–73. (in Russian)
26. Makharov, N. T. "Creative Union of Composers Amer Jaafar and Nodirbek Makharov." European Journal of Arts, no. 4 (2024). Accessed July 1, 2026. https://cyberleninka.ru/article/n/creative-union-of-composers-amer-jaafar-and-nodirbek-makharov.
27. Makharov, N. "Novyye gorizonty v khorovoy muzyke: integratsiya arabskoy i uzbekskoy muzykal'nykh traditsiy" [New Horizons in Choral Music: Integration of Arab and Uzbek Musical Traditions]. Journal of National Culture 1, no. 1 (2025): 39–46. (in Russian)
28. Makharov, N., D. Radzhabova, D. Abdurashidova, and V. S. Khandamyan. "Kross-kul'turnaya sinergiya v muzyke: puti sotrudnichestva mezhdu uzbekskimi i kuveytskimi kompozitorami" [Cross-Cultural Synergy in Music: Ways of Cooperation between Uzbek and Kuwaiti Composers]. Vestnik Sankt-Peterburgskogo universiteta [Bulletin of Saint Petersburg University], 2025, 38–45. (in Russian)
29. Makharov, N. "Novyye gorizonty v khorovoy muzyke: integratsiya arabskoy i uzbekskoy muzykal'nykh traditsiy" [New Horizons in Choral Music: Integration of Arab and Uzbek Musical Traditions]. Journal of National Culture 1, no. 1 (2025): 39–46. (in Russian)
30. Makharov, N. T. "Stanovleniye uzbekskoi natsional'noi kompozitorskoi shkoly" [Formation of the Uzbek National School of Composition]. Problemy sovremennoi nauki i obrazovaniia [Problems of Modern Science and Education], no. 35 (2017): 48–51. (in Russian)
31. Makharov, N. T. "Znacheniye kompozitorskoy shkoly Avaza Mansurova dlya sovremennogo muzykal'nogo obrazovaniya" [The Significance of Avaz Mansurov's Composition School for Modern Music Education]. Vestnik Sankt-Peterburgskogo universiteta [Bulletin of Saint Petersburg University], no. 4 (2025): 1–9. (in Russian)
32. Makharov, N. "The Uzbek National School of Composition: Past and Present." Journal of National Culture 1, no. 2 (2025): 29–34.
33. Makharov, N. "National Identity in the Piano Works of Uzbek Composers." Journal of National Culture 2, no. 1 (2026): 87–96.
34. Rasulov, D. A., A. T. Khasanov, N. T. Makharov, G. Dzh. Khasanova, and A. U. Safarov. "Ot makoma k simfonii: puti khudozhestvennoy transformatsii natsional'noy traditsii v uzbekskoy muzyke: teoretiko-metodologicheskiy, istoricheskiy i kompozitorskiy aspekty" [From Maqom

to Symphony: Ways of Artistic Transformation of National Tradition in Uzbek Music: Theoretical-Methodological, Historical, and Compositional Aspects]. Vestnik Sankt-Peterburgskogo universiteta [Bulletin of Saint Petersburg University], no. 3 (2026): 45–59. (in Russian)

35. Makharov, N. T. “Rol’ ustoz-shogird v fortepiannom ispolnitel’stve Uzbekistana” [The Role of Ustoz-Shogird in Piano Performance in Uzbekistan]. Journal of National Culture 1, no. 5 (2025): 13–23. (in Russian)
36. Makharov, N. “Cross-Cultural Synergy in Music: Collaborative Pathways between Uzbek and Kuwaiti Composers.” Journal of National Culture 1, no. 3 (2025).
37. Maxarov, N. T. “Quvayt musiqiy madaniyati va uning tarixiy shakllanishi” [Kuwaiti Musical Culture and Its Historical Formation]. Oriental Art and Culture, no. 4 (2025). Accessed July 1, 2026. https://cyberleninka.ru/article/n/quvayt-musiqiy-madaniyati-va-uning-tarixiy-shakllanishi. (in Uzbek)
38. Safarov, A. “Osobennosti protsessa sinteza zapadnoy formy i vostochnogo melosa: na primere analiza avtorskikh variatsiy na temu uzbekskoy narodnoy pesni ‘Khay bola, bola’” [Features of the Process of Synthesis of Western Form and Eastern Melos: Based on the Analysis of Authorial Variations on the Theme of the Uzbek Folk Song “Khay bola, bola”]. Journal of National Culture 1, no. 5 (2025): 55–63. (in Russian)
39. Safarov, A. U. “Vostok – Zapad v simfonicheskom voploshchenii: na primere tvorchestva Mustafo Bafoyeva” [East—West in Symphonic Embodiment: On the Example of the Work of Mustafo Bafoyev]. Oriental Art and Culture, no. 5 (2025). Accessed July 1, 2026. https://cyberleninka.ru/article/n/vostok-zapad-simfonicheskom-voploschenii-na-primere-tvorchestva-mustafo-bafoeva. (in Russian)
40. Safarov, A. U. “Osobennosti protsessa sinteza zapadnoy formy i vostochnogo melosa: na primere analiza avtorskikh variatsiy na temu uzbekskoy narodnoy pesni ‘Khay bola, bola’” [Features of the Process of Synthesis of Western Form and Eastern Melos: Based on the Analysis of Authorial Variations on the Theme of the Uzbek Folk Song “Khay bola, bola”]. Problemy nauki [Problems of Science], no. 5 (150) (2020). Accessed July 1, 2026. https://cyberleninka.ru/article/n/osobennosti-protsessa-sinteza-zapadnoy-formy-i-vostochnogo-melosa-na-primere-analiza-avtorskih-variatsiy-na-temu-uzbekskoy-narodnoy-pesni. (in Russian)
41. Ibragimova, S. “Izucheniye perelozheniy opernykh stsen kompozitorov Uzbekistana v fortepiannoy ansamblevoy pedagogike” [Study of Arrangements of Opera Scenes by Composers of Uzbekistan in Piano Ensemble Pedagogy]. Oriental Art and Culture, no. 7 (2021). Accessed July 1, 2026. https://cyberleninka.ru/article/n/izuchenie-perelozheniy-opernyh-stsen-kompozitorov-uzbekistana-v-fortepiannoy-ansamblevoy-pedagogiki. (in Russian)
42. Khasanova, G. Dzh. “Protsess poshel” [The Process Has Started]. Problemy nauki [Problems of Science], no. 4 (173) (2022). Accessed July 1, 2026. https://cyberleninka.ru/article/n/protsess-poshel. (in Russian)
43. Mirzajonova, N. “The Creativity of Composers of Uzbekistan in Piano Ensemble Pedagogy.” Vestnik Sankt-Peterburgskogo universiteta [Bulletin of Saint Petersburg University], 2025, 10–17.
44. Mirzajonova, N. M. Q. “O‘zbek kompozitorlari ijodida fortepiano transkripsiyalari va ansambl ijrosi” [Piano Transcriptions and Ensemble Performance in the Works of Uzbek Composers]. Oriental Art and Culture, no. 4 (2025). Accessed July 1, 2026. https://cyberleninka.ru/article/n/o-zbek-kompozitorlari-ijodida-fortepiano-transkripsiyalari-va-ansambl-ijrosi. (in Uzbek)

45. Khasanov, A. T. “Teoriya vostochnoy muzyki, traktovka Farabi” [Theory of Eastern Music: Farabi’s Interpretation]. Problemy nauki [Problems of Science], no. 2 (171) (2022). Accessed July 1, 2026. https://cyberleninka.ru/article/n/teoriya-vostochnoy-muzyki-traktovka-farabi. (in Russian)
46. Khasanov, A. T. “Tanbur i yego rol’ v istoricheskom rakurse uzbekskoy muzyki” [The Tanbur and Its Role in the Historical Perspective of Uzbek Music]. Problemy nauki [Problems of Science], no. 7 (140) (2019). Accessed July 1, 2026. https://cyberleninka.ru/article/n/tanbur-i-ego-rol-v-istoricheskom-rakurse-uzbekskoy-muzyki. (in Russian)
47. Rasulov, D. A. “Jahon va o‘zbek kompozitorlari ijodida myuzikl janri” [The Musical Genre in the Works of World and Uzbek Composers]. Inter Education & Global Study, no. 8 (2024). Accessed July 1, 2026. https://cyberleninka.ru/article/n/jahon-va-o-zbek-kompozitorlari-ijodida-myuzikl-janri. (in Uzbek)
48. Rasulov, D. “Zamonaviy estrada va kompazitorlik san’atining xozirgi kundagi yutuq va kamchiliklari” [Current Achievements and Shortcomings of Modern Pop and Compositional Art]. Science and Innovation 1, no. C6 (2022): 75–78. (in Uzbek)
49. Rasulov, D. “O‘zbekiston milliy musiqasini rivojlantirishning tizimli muammolari va rivojlantirish strategiyalari: institutsional va kadrlar jihatlari” [Systemic Problems and Development Strategies of Uzbek National Music: Institutional and Personnel Aspects]. Journal of National Culture 2, no. 1 (2026). (in Uzbek)