

ARTISTIC CHARACTERISTICS OF THE COOPERATION BETWEEN SOZANDA AND XONANDA IN UZBEKISTAN MUSICAL ART

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Abstract:

This article analyzes the artistic and aesthetic aspects of the collaboration between instrumentalists (sozanda) and vocalists (xonanda) in traditional Uzbek music. It explores how harmony in melody, rhythm, and maqom, as well as the art of improvisation, creates emotional depth in performance. Particular emphasis is placed on how the interplay between the two performers enhances musical dialogue and spiritual cohesion, especially in maqom traditions. The study also reflects on the place of this collaboration in classical Eastern musical culture and its interpretation in modern performance practice.

Keywords: Sozanda, xonanda, maqom performance, musical collaboration, improvisation, melodic harmony, musical dialogue, performance aesthetics, Eastern music, emotional expression.

Uzbek traditional music is a unique artistic treasure that has been satisfying the spiritual and aesthetic needs of the people for centuries. At the heart of this art is the cooperation between the performer - **xonanda** and the conductor - **sozanda**. Their joint performance determines the aesthetic beauty, spiritual impact and artistic perfection of the musical work. This article highlights the artistic features, historical and aesthetic significance of this creative tandem.

In Uzbek traditional music, in particular in the performance of maqom, the harmony between the singer and musician is expressed at a high artistic level. The singer expresses the melody, text and emotions through his voice, while the musician illuminates this mood through music, giving soul to the melody. Although each of them is an independent creator in his own right, their joint performance ensures the artistic integrity of the work.

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In the performance of maqom works, musicians (instruments such as doira, tanbur, sato, gijjak, and nay) not only accompany the singer, but also deepen the meaning of the melody. In this sense, this collaboration is not a monologue, but a musical dialogue.

The collaboration between the musician and the singer is mainly manifested in two directions:

- **Improvisational creativity** – In the art of maqom, the musician and singer often adapt their performance to the mood of the melody in live performance. For example, the singer deepens the melody in the voice according to the content of the poem, while the musician enriches this expression through percussion, decorations, and introductions.

- **Didactic (teaching) cooperation** – In the tradition of teacher-student, the interaction between the singer and musician is clearly visible not only in performance, but also in the educational process. Both creators cultivate, complement each other, and ensure the continuity of the art school.

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- In the history of Uzbek art, famous duets of musicians and singers have created high musical examples. For example:

- The joint maqom performances of **Yunus Rajabiy** (sato player) and **Komiljon Otaniyozov** (singer) are valued not only as a musical work, but also as a spiritual and spiritual experience.

- **Turgun Alimatov's** tanbur and sato performance further deepens Munojot Yulchiyeva's delicate lyrical melodies, giving the performance a national spirit and aesthetic beauty.

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Such duets are not just musical collaborations, but also high examples of the national art school.

Even today, various musicians and singers work in creative duets on the stage of Uzbekistan. This tradition continues in the pop genre, but the deepest collaboration is preserved within the framework of traditional maqom, folklore and classical music.

Famous singers are trying to coordinate their performance with musicians. Especially in live performance, this collaboration ensures the vitality of the work of art, makes a strong aesthetic impression on the audience.

In Uzbek musical art, creative collaboration between a singer and a musician is not a simple march, but an artistic dialogue. This dialogue increases the spiritual power of a musical work, deepens its spiritual and aesthetic impact. Deep study of this collaboration, teaching it to the younger generation and developing it in a form suitable for the modern stage ensures the continuity and enrichment of our national art. The musician-singer tandem is not only an important tool for musical performance, but also for preserving spiritual heritage.

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