



## Research Article

# Familiarization with the elaborate creative work of one of the Uzbekistan's most prominent contemporary composers: F.M. Yanov-Yanovsky

Munavara Abdullaeva<sup>1</sup>, Shokhida Gafurova<sup>2\*</sup> and Muradjon Turajanov<sup>3</sup>

*Department of the Musical Pedagogy Faculty, State Conservatory of Uzbekistan, Tashkent, Uzbekistan*

### Article Info

**Received:** 5 April 2024

**Accepted:** 21 June 2024

**Available online:** 30 June 2024

### Keywords

Ballet  
Composition  
Concerto gross  
Genre  
Opera  
Stage pieces  
Symphony  
Theater  
Uzbek composer

### Abstract

This article examines the work of Yanov-Yanovsky, an Honored Artist of the Republic of Uzbekistan and a leading modern composer. Professor F. M. Yanov-Yanovsky has played a vital role in advancing the Uzbek school of composers, showcasing his unparalleled talent, artistic insight, and versatility as a composer, performer, and educator. His impact spans the entire field of contemporary compositional art in Uzbekistan. His personal and professional life are closely connected, mirroring the significant changes in the country over the last fifty years. The article highlights his diverse portfolio, which includes both classical and contemporary works. Yanov-Yanovsky's refusal to be restricted to one artistic path is evident in his broad range of compositions, such as poems, symphonic suites, instrumental concertos, and symphonies. His work seamlessly merges classical traditions with modern stylistic elements, demonstrating his mastery in both chamber and large symphonic formats. He excels in portraying lyrical, tragic, sarcastic, sorrowful, and poetic themes. Some of his pieces are known for their delicacy, fragility, and meditative nature, while others stand out for their intense emotionality and internal tension. His meticulous attention to detail, artistic craftsmanship, and rational approach are reflected in the clarity and balance of his musical ideas. Yanov-Yanovsky's body of work includes symphonies, concertos, oratorios, operas, chamber instrumental and vocal pieces, music for theater and film, and popular songs. He has significantly contributed to Uzbekistan's film industry, composing music for numerous films produced by the Uzbekfilm studio, which showcases the diversity of his work. Since the early stages of his career, Yanov-Yanovsky has also been involved in teaching at the State Conservatory of Uzbekistan, balancing his educational role with administrative responsibilities.

2717-8870 © 2024 The JIAE.

Published by Genc Bilge (Young Wise)

Pub. Ltd. This is an open access article  
under the CC BY-NC-ND license



### To cite this article

Abdullaeva, M., Gafurova, S., and Turajanov, M. (2024). Familiarization with the elaborate creative work of one of the Uzbekistan's most prominent contemporary composers: F.M. Yanov-Yanovsky. *Journal for the Interdisciplinary Art and Education*, 5(2), 163-170. DOI: <https://doi.org/10.5281/zenodo.12601866>

## Introduction

The creative work of Uzbek composers has evolved in unison with the times. There is a rising interest in current musical trends and an ongoing search for new expressive means. At the same time, the uniqueness of the national style and centuries-old national musical traditions provide novelty to music through the use of cutting-edge genre combinations and sound complexes, along with improvisation and ornamentation techniques. "The reflection of cultural life... have a clear effect on the creative works of well-known Uzbek composers, including as Y. Rajabiy, T. Jalilov, Sh. Sohibov, D. Zokirov, S. Kalonov, G'. Toshmatov, T. Sodiqov." (Irziyaev, 2015).

<sup>1</sup> Associate professor, Head of the Uzbek Language and Social Science, Department of the Musical Pedagogy Faculty, State Conservatory of Uzbekistan, Tashkent, Uzbekistan. E-mail: Abdullaeva\_15@hotmail.com ORCID: 0000-0002-6801-8456

<sup>2</sup> Corresponding Author: Professor of the Composition and Instrumentation department of the Musical Art Faculty, State Conservatory of Uzbekistan, Tashkent, Uzbekistan. E-mail: shahida@yandex.ru ORCID: 0000-0002-6993-7702

<sup>3</sup> Head of education, State Conservatory of Uzbekistan, Tashkent, Uzbekistan. e-mail: murodturajanov@gmail.com ORCID: 0009-0002-2226-1650

The music created by Uzbek composers in the classical tradition is multifarious exactly because it has its own distinct oriental character, thanks to the utilization of folk motifs and Uzbek musical instruments. Many Uzbek composers employ oriental colors in their works, which have a national Uzbek soil.

Thus, Nasirova (2017) argues:

*“The laws of the Western synthetic genre were ‘soldered’ thematically to the specifics of Eastern monody, and quite successfully, the talent of the professional composer was undoubtedly an important determining force.”*

F.M. Yanov-Yanovsky's music stands out among Uzbek composers because he skillfully integrates classical and native techniques. Zakirova (2016) states that his work

*“an appeal to the music of the past with the goal of reviving and preserving everything valuable that was done by composers of previous centuries. The composer values every nuance, which is why his works continue to breathe and sound today.”*

When one first becomes acquainted with Felix Markovich Yanov-Yanovsky's work, the concepts of flexibility, multi-genre, and multi-planarity emerge as manifestations of this composer's creative talent. Professor F.M. Yanov-Yanovsky, an honored art worker who continues to make significant contributions to the establishment of the Uzbek school of Composers, with an unrivalled powerful talent, exquisite artistic sense, and versatility as a composer, performer, and teacher.



**Photo 1.** Professor F.M. Yanov-Yanovsky (Web 1)

F.M. Yanov-Yanovsky's work organically mixes classical traditions with modern stylistic developments, demonstrating equal mastery of chamber and huge symphonic genres. He is proficient in lyrical and tragic, sarcastic and sorrowful, and poetic topics. Some pieces are distinguished by subtlety, fragility, and meditative aspects, while others by inner tension and emotional intensity. The composer's compositions are distinguished by meticulous attention to detail, mastery of the artist's talents, and rationalism, as evidenced by the clarity and poise with which musical idea is developed.



**Photo 2.** F.M. Yanov-Yanovsky's books (Web 1)

Felix Markovich was born in Tashkent on May 28, 1934, and he turned 90 this year (2024). He began creating music while still a student at the Republican Specialized Music School and continues to create to this day. The composer began his creative career at the Tashkent State Conservatory, where he graduated from two faculties: the violin class of Associate Professor N. E. Bronfman in 1957 and the composition class of Professor B. B. Nadezhdin in 1959. Felix was

recruited to join the Gorky Drama Theatre's orchestra while still a student, combining his work with the Uzbek State Symphony Orchestra. After graduation, he joined the Uzbek Radio String Quartet and worked there until 1970. The musicians of this quartet have had a significant influence on the development of Uzbek musical culture and art in general (Varelas, 2008). In his interview, with Boris Babaev (Kultura. Uz. 2020) the maestro describes this period as follows:

*“And it's hard to overestimate what this work has given me. I learned about the orchestra's capabilities 'from the inside', through the actual sound of the instruments, their combinations, texture, and so on. It has significantly 'equipped' me in the realm of instrumentation and working with orchestral scores.”*

### **Creative work**

His creative life began and settled during a difficult, dramatic and tragic period in the development of Soviet culture, surrounded by the rigorous framework of socialist realism. The majority of cultural figures, including composers, were supposed in their works to praise the achievements of the socialist society under construction of the 'bright future', to portray the charms of the 'collective personality' turning them into apologists of real life. There were catastrophic events in his life, including the arrest of his father, Mark Yanov-Yanovsky, a journalist and the executive secretary of the daily newspaper “Pravda Vostoka”. But in his interviews, he looks back on the past with nostalgia and expresses gratitude to his teachers for shaping who he is today. Despite all of the upheaval in his life, he was still able to be genuine and honest in his artistic work. His creative life was and remains extremely rich, despite the profound effects of all the cataclysms that occurred throughout the Soviet and post-Soviet eras on his existence.

Dushan Mihalek in a monograph dedicated to Yanov-Yanovsky (Ganikhanova, 2024, 14) wrote:

*“Thanks to the music of Felix Yanov-Yanovsky (as well as the music of Kara Karaevv or Giya Kancheli), I realised that these “Eastern composers” are better at accepting new paths in world music than their own counterparts from “European” or “Western” civilisation. The essence of the folk music they are surrounded by is completely different in its structure.”*

The musical dramaturgy of Felix Yanov-Yanovsky combines the profound, melodic philosophy of the East with the structure of Western European understanding, which contains many directions and styles. Everything he has experienced in his life is reflected in his work, through which he expresses the views and passions of his own worldview, based on his life experience and political and, very importantly, aesthetic position.

Throughout his creative life, the composer turned to traditional oriental themes in his works, enriching not only Uzbek art but also world culture, with works such as 'Rubaiyat' for baritone and orchestra to poems by O. Khayyam, the cantata 'Poetic Strophes' and 'Triptych' for baritone, flute, vibraphone, and cello to poems by A. Aripov. 'Savti Abdurakhmonbegi' for vocal and orchestra. In addition, chamber-instrumental pieces for Uzbek folk instruments include Prelude for Gidzhak Solo and Music for Flute and 14 Instruments. Dyptich for vocal ensemble (uzbek folk melodies)

One of the composer's most striking works, where he endeavors to “reflect the phenomenon of maqom principles in piano art” is “*Peshrav*” for piano. Each maqom includes a main part and additional works. For example, the instrumental part, along with *nagma*, *samoi*, *hafif*, *cholit* includes *peshrav*. The author's appeal to this work was caused by his desire to reflect the phenomenon of maqom principles in piano art. Madina Faizieva (Faizieva M. 2023.) argues: “F. Yanov-Yanovsky treats *peshrav* as a self-sufficient structure representing an artistic musical composition and also as a factor stimulating his creative thought”. The composer brilliantly managed to combine the fundamentals of monody performed on Uzbek instruments, mainly the *dutar*. Thus, Felix pays tribute to the works of the great Uzbek *bastakors* like T. Jalilov, Y. Rajabi, K. Jabbarov, as well as to the bearers of the *Shashmakom* traditions - Ota O. Jabbarov, Giyaz Abdugani, Levi Babakhanov, Domla Khalim Ibadov, Yunus Rajabi, Fakhridin Sadykov, Berta Davydova, Turgun Alimatov, Munojot Yulchieva, Ulmas Rasulov and others.

The composer's early work was influenced by neoclassicism and romanticism. His Concerto for Violin and Orchestra, Concerto Grosso No. 1 for string quartet and chamber orchestra, Concertino for Violin and Orchestra, two

violin concertos and Concerto for Orchestra are characterized by both observance of the rules - a tribute to classicism, and expression of feelings bypassing the rules, an expression of the fact that what the soul wants. They are distinguished by a harmonious structure, clear melody, consistency of the metrical and tonal structure, and distinctive timbre combinations in the score.

The composer also creates symphonies, concertos, oratorios, operas, chamber instrumental and vocal music, music for theatre and film, and pop songs. He is the author of six operas, the ballet '*Urashima Taro*', five symphonies, a Requiem, two Masses, oratorios, cantatas, concertos for orchestra, choral and vocal cycles, as well as works for Uzbek folk instruments, pop compositions, music for 50 films and 15 plays. The emotional expressiveness, psychology and careful thoughtfulness of the forms of his works make it possible to assess the composer's work as an outstanding phenomenon in the musical culture of Uzbekistan.

F.M. Yanov-Yanovsky's interest in the orchestra, gave rise to the variety and scale that marked the symphonic music he composed in various years, encompassing a wide range of genres - poems, symphonic suites, instrumental concertos, and symphonies. Being young, willing to explore novel methods, as well as experiment with existing material, the composer was drawn to the musical genre's modern interpretation, which emphasized the contrast of soloists and ensembles. His works obviously show attempts to replicate the classicism style. In works such as Concerto for Orchestra (1973), Concerto for Oboe and Chamber Orchestra (1984), Concerto grosso (1968), and Simple Concerto (1988). 'Fabula' Third Concerto for violin and orchestra (1992), to name just a few, the author employs the form, compositional method, harmony, and texture of the early classicism and baroque periods. However, this is not an imitation of the past, but rather an endeavor to connect the past and the present, to see the unseen, and to combine the old with the modern. This is what distinguishes his works, which are set in a new modernist context.

It should be noted that such symphonies as Symphony No. 1, Symphony No. 2, Symphony No. 3 for baritone and chamber orchestra to poems by G. Lorca and Symphony No. 4 '*De profundis*', written by him in different years, are the first in this genre in the Republic of Uzbekistan. No one had previously attempted to experiment in this direction. The four symphonies written in different years differ in style, selected meanings and structural novelty: - undoubtedly, the pinnacle of the composer's symphonic work, covering the most diverse genres, forms and performers, from chamber-instrumental to large-format.

Continuing to work on the expressiveness of techniques and harmonic combinations, with the aim of interpreting and searching for something new, unusual within existing genres, the composer wrote the Concertino for Piano and Orchestra and the Concerto Grosso No. 2. Here the author experiments with the piano, trying to use it to create a percussive effect, emphasising the rhythm and thickening the texture. In a two-voice composition, the author uses techniques of contrasting musical layers to create a festive atmosphere.

F. Yanov-Yanovski continues to work on the creation of the specific genre of Concerti grossi, which emerged in the Baroque period and subsequently in the twentieth century and was adopted by composers such as A. Corelli, A. Vivaldi, G. Handel, I.S. Bach. I. Stravinsky, E. Bloch, B. Martinu, A. Schnittke, K. Penderecki, and F. Glass. As for F. Janow-Janowski, there are seven distinct works in terms of semantics and structure. If the first concerto was written in 1968, then the seventh concerto was written in 2017. Certainly, this demonstrates the progression of the genre in the composer's own works. In each composition, the composer selects a different set of soloists, as if comparing the capabilities of each instrument, providing individuality in contrast and juxtaposition with other timbres.

The first concerto grosso, "*Music for Strings*", is performed by a string ensemble, whilst the second concerto, named "*Simple Concerto*", is led by a string trio and chamber orchestra. Furthermore, the composer uses viola, double bass, and chamber orchestra in his Third Concerto, '*Like in the Good Old Days*'. His experiments become increasingly complicated over time. In the Fourth Concerto, for example, the composer employs unusual instruments like cembalo and marimba, while in the Fifth Concerto, the saxophone and trombone serve as solo instruments. In each opus, the composer employs novel structural breakthroughs and stylistic combinations. The concertos clearly show a connection to the musical traditions of the Baroque and Neoclassical eras, but the composer also incorporates contemporary art

trends and uses new compositional techniques and expressive means such as dodecaphony, sonority, polyadicism, and atonality.

In 2007, Tashkent hosted the festival "Concerto Grosso: From Baroque to Neoclassicism," which featured works by F.M. Yanov-Yanovsky along with music by A.Corelli, G.F.Handel, I.S. Bach, B.Martinu, and A.Schnittke. This was not only a watershed moment in Uzbek musical culture, but it also represented the continuation of composers' traditions, recreating historic genres in the new millennium (Zokirova, 2016).

Symphonic music plays an important role in Felix Yanov-Yanovsky's artistic repertoire. It comprises two symphonies and five symphonies. This is a unique genre of work for any composer because it is a deeply subjective embodiment of all known aspects of human experience, a philosophical reflection on life's reality. On the one hand, the composer chooses a form with a smaller structure than the symphony: the symphonietta, which is common in the work of twentieth-century composers. On the other hand, the symphony genre, which concentrates all of the composer's fundamental semantic layers of thought, advances in the organization of expressive methods, and the reflection of reality in an appeal to past centuries' forms.

### **Theatre and Cinema Works**

In addition to concertos and symphonies, F. M. Yanov-Yanovsky composed theater and stage pieces, which are particularly significant in his output as an artist. The plays for which Yanov-Yanovsky composed music are broad in both subject matter and genre.

The children's comedic opera "*Petrushka the Foreigner*", was the first work to try his hand at. Although it is based on the children's tale, the musical piece is a rather multifaceted work. The author aims to establish the essential elements of folklore theater while utilizing improvisation to break down the barriers that separate the stage from the audience. The composer's theatrical approach was characterized by kind of intimacy, brevity, and the images of Petrushka echoes the image of a mischievous boy in the works of the Uzbek writer Gafur Gulom.

In 2006, F. M. Yanov-Yanovsky turned to oriental themes, creating a big stage piece, the ballet "*Urashima Taro*", which is the composer's first and only example of this genre. At the turn of 2000, the State Academic Bolshoi Theatre named after A. Navoi began cooperation with the Japanese ballet school 'Toyota City Ballet Company' for the production of a joint ballet. Choreographers of the two countries Suwa Hitoshi and Ibrahim Yusupov have undertaken to write the libretto. Yanov-Yanovsky had the honour of writing the music for this ballet.

As a result, the Toyota City Ballet Company's repertory now includes a ballet by an Uzbek composer. The debut of this production was a huge success in Japan in October 2008, and in March 2017, a Japanese company performed pieces from this ballet in Tashkent to commemorate the 25th anniversary of diplomatic relations between Uzbekistan and Japan.

The plot, which combines images from a fairy-tale underwater country, a narrative about everyday people's lives, and the development of a love-lyrical line, is based on the Japanese legend of the sea turtle-wizard and the brave, noble warrior Urashima.

After immersing himself in the realm of Japanese folklore, the composer softly and delicately expresses in the work the spirit and atmosphere of oriental music, convincingly and passionately embodies the imagery, and quietly integrates the elements of melody, rhythm, and instrumental colors.

'*Urashima Taro*' is staged in the style of a big fairy-tale-lyrical dance, featuring a powerful good sorceress, a fantasy-conditional corps de ballet, a couple in love, and the romantic tradition's fight between good and evil. The ballet's music is a vast symphonic cycle, a type of colossal suite made up of two gigantic, internally interrelated, and sequentially growing images.

The author uses melodic intonation to communicate the imagery of the ballet characters. He employs poetic sequences with predominantly song-like melodic starts, while fairytale and fantasy scenes are given a colorful orchestral sound, spicy harmonies, and refined melodic lines. While rhythmic percussion is utilized to portray negative and violent images. The composer, who has extensive expertise in theater, cinema, opera, and symphonic music, was given the opportunity to use his knowledge in a new field when producing this work. Julia Varelas notes that "the orchestra in the



operas of F. M. Yanov-Yanovsky is an equal participant in the action, fulfilling a pictorial and expressive role." M. Yanov-Yanovsky's operas "feature equal participation in the action, with pictorial and emotive roles, following the vocal segment, it deepens the characters' emotional state. The leitmotifs in the operas are rendered mostly by the orchestra." (Varelas, 2008).

Speaking about the composer's diversity, it is hard not to mention another aspect of his work in which his skill has emerged with increased power. Since the early 1970s, he has experimented with cinema and animation. He has composed music for animated films, working with well-known Uzbek directors such as K. Kamalova, N. Tulakhodjaev, D. Salimov, and S. Krivosheeva.

His most fruitful collaboration with the famous Uzbek director Nazim Tulyakhodjaev resulted in the creation of more than ten joint works, including several animated works such as 'There will be a gentle rain', the animated fantasy film 'Kush' ('Bird'), "Mashkob's Happiness", "Alpomysb", "Veld", "Flowers in the Meadow", "Sprouts", and many more. All of these works are infused with national flavor. Most of them have no text, so the music plays a key role. The sound sequence occupies the entire volume of the content. The composer is responsible for not only creating music for accompaniment, but also emphasizing the relevance of what is happening through noises, sound imitations, and creaks.

F. M. Yanov-Yanovsky's numerous works include also music for cinema. In terms of the complexity and depth of the images formed, this creative domain is important and large-scale, comparable to genres such as symphonies, operas, and concertos. In this field, new aspects of the composer's abilities were unveiled, as well as parallels and numerous cross-links with other areas of his production. The composer's film career, which spanned over a half-century, is intrinsically linked to the history of Uzbek cinema in the second half of the twentieth century.

The music he created for dozens of films made by the Uzbekfilm studio is as complex as the composer's entire work, and it fulfills one of the most crucial responsibilities of music in cinema: to deepen the visual universe. (Ganikhanova, 2022) The musician has been deeply captivated by the intricacies of the film genre and the unique challenges that arise during collaborative work with the creative team. Since the 1970s, the composer has worked closely with Uzbek cinematographers. The composer is also a board member of the Uzbek Union of Cinematographers.

Using unusual genre varieties, he is able to create an atmosphere of romanticism, adventurous excitement, a sense of unease, and is also able to masterfully recreate a historical era. He has always been able to balance his musical distinctiveness with the directors' dramaturgical concepts. Here we can cite some of his films of Uzbekfilm studio 'The Admirer' directed by A. Khamraev, made in 1973, 'Distant Close Years' directed by K. Yarmatov, 1976, 'Veld' directed by his favourite director N. Tulyakhodjaev in 1987, 'Call of the Ancestors' directed by G. Shermukhamedov, 1994-1995, to name just a few.

The composer also works in comedy genres, masterfully using the buffoonery and farce inherent in Uzbek folk art. Here is an example of a musical comedy directed by A. Kabulov and shot in 1975 at the Uzbekfilm studio called 'You are my song'. Music plays an important role in this film. The author's lightness and exquisite simplicity in conveying the intonations of the songs, written to the words of the poet A. Feinberg, captivated the audience, and many songs from this film have taken on a life of their own and still are being performed at concerts.

As previously stated, the composer is skillful in films with no lines or conversations. Director L. Babakhanov turned to him for the 1970 film "Death of a Puppeteer" (Qugirchokboz). The composer's intrinsic characteristics, such as creative search and individual approach, assisted him in achieving the necessary outcome for the realization of the director's idea, which attempted to permeate all of the film's episodes with a single dramatic thread.

Marvellously beautiful themes, sad but at the same time laced with light intonations, echo the themes heard in his symphonic music. Every step of the process, from the conception to the introduction, creative substance, style, and organization, to the sound recording and even the rerecording, involved the composer. The musician is absolutely convinced that "... the composer has to be there at all times during the re-recording." His strength, hearing, experience, and intuition are all focused on achieving the right balance and naturalness in the sound image of the picture as it is being born." (Abdullaeva 2015, 267).

Another facet of Yanov-Yanovsky's career is music for Uzbek pop singers such as Batyr Zakirov, Rano Sharipova, Pavel Borisov and others. Yanov-Yanovsky did not consider this genre as not deserving the attention of a venerable composer. He worked in this genre with full dedication.

From 1961 F.M. Yanov-Yanovsky until recently conducted teaching activities at the State Conservatory of Uzbekistan. He raised a whole generation of talented Uzbek composers. Among his students are such coryphées of Uzbek culture as Mirsadyk Tadzhev, Mirhalil Makhmudov, Dmitry Yanov-Yanovsky, Polina Medyulyanova, Farrukh Akramov, Jahongir Shukurov and others

Whether working in theater, film, animation, or another creative medium, F. M. Yanov-Yanovski consistently exhibits traits like dimension, contrasted dramaturgy, dramatic musical sound expression, depth of substance, and a truly innovative style.

### Conclusion

Thus it can be said that F. Yanov-Yanovsky, who has mastered new stylistic trends, organically combines them with classical traditions. He is equally adept in both chamber and large symphonic genres. As one of the leading figures of Uzbek cinema and music, F. M. Yanov-Yanovsky has made significant contributions in both fields and supported the development of Uzbekistan culture. It can be said that his works have a permanent and triggering effect on other works. It is very important that his contributions in the field of music combined traditional Uzbek folk music with modern classical music and made him recognized in the international arena. He developed Uzbek music with contemporary techniques. He covers the rich culture of Uzbekistan in his music, uses traditional instruments, and creates excitement with brand new melodies. In his compositions, he uses western orchestral instruments as well as Uzbek musical instruments (dutar and doira). This feature of his was very effective in establishing a bridge between Uzbek music and the West (Naroditskaya, 2002). He used the music he produced in the field of cinema as well as in the field of music. These cinema soundtracks both reflect Uzbek music culture and deal with social subtleties. With his contributions in the field of film music, he contributed to the promotion of Uzbek culture to the world and its visibility in modern environments (Baker, 2016). It is necessary to see that Yanov-Yanovsky, in addition to his music and film music production, also has an educational and instructive side. There have been educational initiatives to train Uzbek musicians and composers. His efforts in the field of art education are very important in the development of Uzbek art (Slobin, 1996). A detailed examination of this person's views on art education may be recommended for future studies.

### References

- Abdullaeva, E. (2015). *Felix Yanov-Yanovsky*. Tashkent:
- Baker, D. (2016). Music in the cinema of Uzbekistan. *Central Asian Review*, 18(3), 212-230.
- Faizieva, M. (2023). Study of small concert forms in the class of specialized piano (as an example of pieces 'Tokkata' and 'Peshrav' by F. Yanov-Yanovsky). *Oriental Art and Culture*, (3). Retrieved from <https://cyberleninka.ru/article/n/izuchenie-malykh-kontsertnyh-form-v-klasse-spetsialnogo-fortepiano-na-primere-pies-tokkata-i-peshrav-f-yanov-yanovskogo>
- Ganihanova, Sh. (2022). Some trends in the development of film music in Uzbekistan. *MIEATiS*, (1). Retrieved from <https://cyberleninka.ru/article/n/nekotorye-tendentsii-v-razviti-kinomuzyki-uzbekistana>
- Ganihanova, Sh. (n.d.). F. M. Yanov-Yanovsky: Strokes to the portrait. Retrieved from [http://www.musigidunya.az/new/read\\_magazine.asp?id=857](http://www.musigidunya.az/new/read_magazine.asp?id=857)
- Ganikhanova, Sh., & Gafurova, S. A. (2024). *Felix Yanov-Yanovsky, Natalia Yanov-Yanovskaya: Monograph*. Tashkent:
- Irziyev, B. Sh. (2015). Art of Uzbek harmony: The past and today. *Young Scientist*, (7), 640-643. Retrieved from <https://moluch.ru/archive/87/16203/>
- Kultura. Uz. (2020, November 30). Interview Boris Babaev: One of the oldest composers of Uzbekistan Felix Yanov-Yanovsky about his new works, creative path. Retrieved from [https://www.kultura.uz/view\\_6\\_r\\_15826.html](https://www.kultura.uz/view_6_r_15826.html)
- Naroditskaya, I. (2002). *Song from the Land of Fire: Continuity and Change in the Music of Azerbaijan*. Routledge.
- Nasirova, Yu. (2017). East-West issues based on the example of the Uzbek opera history. *European Journal of Arts*, 1, 28-30. DOI: <http://dx.doi.org/10.20534/EJA-17-1-28-30>. Retrieved from <https://cyberleninka.ru/article/n/k-probleme-vostok-zapad-v-istorii-uzbekskey-opery>
- Slobin, M. (1996). *Central Asian Music: Essays in the History of the Music of the Peoples of the USSR*. Wesleyan University Press.
- Varelas, J. (2008). Felix Yanov-Yanovsky in the context of contemporary opera art. *Sanat*, (2).

Zokirova, V. (2016). Revival of the concerto grosso genre in the works of Felix Yanov-Yanovsky. *Science Issues*, (9), 51. Retrieved from <https://cyberleninka.ru/article/n/vozrozhdenie-zhanra-concerto-grosso-v-tvorchestve-feliksa-yanov-yanovskogo>

**Web sites**

Web 1. <https://www.editions-bim.com/composers/felix-yanov-yanovski>