

## A LIFE DEDICATED TO ART

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**Annotation:** In this article we are talking about live and artistic carrer of Saodat Kabulova, an Honored Artist of Uzbekistan. It explores her creative work and the repertoire she performed, as well as her pedagogical skills and her professional experiens in teaching students at your educational institutions.

**Key words:** range, timbre, dynamics, method, conductor, arietta, arioso, romance, duet.

## SAN'ATGA BAXSHIDA UMR

**Annotatsiya:** Ushbu maqolada O'zbekiston xalq artisti Saodatxonum Qobulova hayoti va ijodi, uni bosib o'tgan yo'li va ijodi haqida so'z yuritiladi. O'zbek va jaxon operalaridan joy olgan repertuarlari, ustozlari va shogirdlari haqida so'z yuritiladi.

**Kalit so'zlar:** diapazon, tembr, dinamika, usul, arietta, ariozo, romans, duet.

## ЖИЗНЬ, ПОСВЕЩЁННАЯ ИСКУССТВУ

**Аннотация:** В данной статье рассматривается жизненный и творческий путь народной артистки Узбекистана Саодат Кабуловы. Её творчество и репертуар которые она исполняла. Педагогические навыки и опыт работы со студентами высших учебных заведений.

**Ключевые слова:** диапазон, тембр, динамика, метод, ария, ариозо, романс.

Teacher is a venerable person who awakens the most delicate feelings in the human heart and illuminates the path to step into the future. Every word of a teacher is a cradle of life, every instruction is a foundation of experience, and every blessing is a guiding light. A professional teacher, who is a master of their craft, can see talent in the guise of a student, nurtures dreams in a young soul, and not only senses who they will become in the future but makes them feel it too. A teacher's work is invisible, yet its results shine brightly in the progress of society. Our victories today and the successes we have achieved testify to the strength of the foundation they laid. There are people who pass away, but leave an indelible mark on hearts.

The contributions of my mentor, Saodatkhon Qobulova, to my love for art are immense. With these lines, I want to speak about my teacher Saodat Qobulova. S. Qobulova was born on December 15, 1925, in the city of Margilan. Her interest in music was inherited from her parents. In her childhood, she loved playing the dutar and singing songs. Her musical hearing ability, sense of rhythm, and emotional sensitivity to the works she performed brought her into the world of art. The teacher was a cheerful, jovial person with a penchant for jokes and humor. This was because the traditional gatherings of comedians and askiyachi (masters of wit) were widespread in the city of Margilan where she grew up. The very humble and simple S. Qobulova studied at school - 13 in Margilan and began attending a music club at that same school. Yusufxon Maxmudov noticed Saodatxon's musical talent as soon as he heard her voice and paid special attention to her, teaching her songs. Her mentor later recalled those years in the following way:

“Yusufxon Maxmudov first brought me onto a school stage. I was about 14–15 years old when I performed Shahodat Rahimova's song ‘Armug'on.’ In 1939, I took part in the Margilan city olympiad and won. I was awarded a Margilan shawl, and newspapers wrote praise about



me,” she remembered. She would say that a person’s true beauty is not in clothing, but in the heart. That same year, they announced that the winners of the city olympiad would be taken to Tashkent. Coming to the capital for the first time made her extremely happy. Her joy knew no bounds. The concert took place on the summer stage in the garden of the House of Officers. The hall was full of people. When I stepped onto the stage, my eyes fell on the front row. A dignified man from Yo‘g‘on was sitting there, wearing a white Ukrainian shirt. Everyone whispered to one another, “Usmon Yusupov is sitting there...” I went onto the stage very excited and performed the song “Armug‘on.” I returned to my homeland, Margilan, deeply impressed. One day during class, the director called me into his office. When I entered the room, I saw a kind-looking man around forty years old sitting there. “My daughter, I came looking for you,” he said and handed me the newspaper in his hand. “They have written praise about you,” he said. This man was Jo‘raxon Sulstonov. When I recognized him, my heart fluttered with excitement. She would later recall: “Through people who recognized my talent in time, I entered the great world of art...”. Musical memory is also connected with the ability to distinguish music and melodies, sharp sensitivity in perception, and the ability to immediately reproduce a heard tune. In this regard, the teacher’s talent and knowledge were also very strong. She could instantly sense and distinguish even the subtlest aspects of melody and style. This was her natural, God-given gift. With the guidance and support of her teachers — J.Sulstonov, M.Uzoqov, T. Jalilov, G. Toshmatov, E. Barayev, and X. To‘xtasinov — these talents developed even further. Later, she studied for three years at the Moscow Conservatory in the class of K. I. Vaskova. Thanks to her tireless work, dedication, and deep interest in learning, the famous S. Qobulova succeeded in developing and strengthening her lyrical coloratura voice type. Her teachers — K.I.Vaskova, Gandolfi, M. Vladimirova, D.Belkavskaya, and D.Borisova — returned as refined pedagogues and highly skilled music specialists. After returning from Moscow, the teacher said these words: “I tried to remember all the instructions of my teacher. I would repeat lines from arias and romances again and again, striving to give them the proper expression, vocal beauty, and meaning. “With her unique voice color, timbre, and the synthesis of Uzbek national singing traditions with academic vocal art, she created leading heroic roles on the world’s greatest stages. Among the masterpieces of world classical opera, she performed roles such as Butterfly in *Madama Butterfly* by Giacomo Puccini, Rosina in *The Barber of Seville* by Gioachino Rossini, Leyla in *The Pearl Fishers* by Georges Bizet, Violetta in *La Traviata*, and Gilda in *Rigoletto* by Giuseppe Verdi. These were among the most difficult and highest peaks of the world opera repertoire, where she was both the leading performer and heroine. She also brilliantly performed in operas created by Uzbek composers, including the role of Zuxra in “*Tohir va Zuhra*” by T.Jalilov and B.Brovsin, Asal in “*Gulsara*” by R. Glier and T.Sodiqov, Xuri in “*Zaynab va Omon*” by T.Sodiov, B.Zeydman, Y. Rajabiy, and D.Zokirov, Oyxon in “*Maysaraning ishi*” by S.Yudakov, Dilorom in “*Dilorom*” by M.Ashrafiy, and Nurxon in the musical drama “*Nurxon*” by T.Jalilov and K.Yashin. A correctly chosen repertoire greatly contributed to the artistic development of the singer. As the range and diversity of her repertoire expanded, her talent grew even stronger. With increasing life experience, she refined the images of the heroines she portrayed. Her gift constantly drove her toward conquering higher artistic peaks and achieving her dreams. Through constant observation, creativity, and tireless work on herself, the master artist also perfectly mastered the new symbolic and expressive means of modern stage art. The pedagogical experience of Saodatxon Qobulova, along with her natural discipline, determination, and devotion to her goals, became clearly visible in her role as a mentor. Saodatxon Qobulova generously passed on her rich experience in singing and vocal art to her students with dedication and care. During more than thirty years of teaching activity, she mastered even the finest secrets of this field and widely shared them with her disciples. Among her students were the People’s



Artists of Uzbekistan and Karakalpakstan — M.Razzoqova, M.Mamatova, S.Mamadaliyeva, R.Allanbayev, L.Asanova, B.Raxmonov — as well as Honored Artists of Uzbekistan K.Borchaninov, S.Xayritdinova, M.Maxmudov, D.Xo‘jabergenov, Q.Ayyubov, B.Gollender, L.Abiyeva, G.Umarova, and D.Yuldasheva. The death of S.Qobulova was a great loss not only for the educational community, but also for her family, colleagues, and students. Among her students there was deep spiritual grief, sorrow, and suffering. Even after the teacher’s passing, despite the emotional loss, her students and children Top Section: N.X.Qobulova, an Associate Professor at the State Conservatory of Uzbekistan, notes that although nearly eighteen years have passed since the great master left us, her advice, teachings, and knowledge continue to live on through her students, who are worthily maintaining the school she established. Many of them are contributing to the training of qualified personnel in the art of vocal performance and nurturing talent not only for the republic but for world stages as well. To cherish the school formed by the master S.Qobulova, to share it with her students, to develop it, and to pass it on correctly to future generations is both a responsibility and an honor for us, the students of S.Qobulova.

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