



METHODOLOGY OF ANALYZING PERFORMING ARTS STYLES THROUGH LISTENING

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ABSTRACT

This article examines the theoretical foundations and methodological approaches to analyzing performing arts styles through listening, as well as its significance in developing musical perception. The process of listening-based analysis is considered a key factor in shaping musical thinking, aesthetic judgment, and performance skills. The study develops analytical methods based on the integration of pedagogical and musicological approaches.

Introduction: In the modern music education system, understanding performing arts in depth, analyzing the artistic interpretation of works, and developing the musical perception of listeners are pressing issues. Performing arts are an aesthetic activity that directly affects the human psyche, where the inner content of a musical work is revealed through the performer.

Listening-based analytical methodology is one of the most effective ways to comprehend and evaluate this process. By consciously listening to musical works, identifying the unique style of performance, and analyzing the tools of sound, timbre, dynamics, and expression, students or listeners expand their musical thinking. The aim of this study is to scientifically develop a methodology for analyzing performing arts styles through listening and to demonstrate its importance in education[1].

Research Methods. This study employs methods based on musicology, pedagogy, and psychology, including:

Listening and Observation Method. The listening and observation method is one of the most fundamental and widely used methods for analyzing musical performance. This method relies primarily on the active engagement of the student or listener[2]. Its essence includes:

Active Listening: The student or listener first listens to the musical work in its entirety, perceiving the overall mood and emotional tone.

The main goal at this stage is to understand the psychological and artistic impact of the work and to grasp the performer's general expressions.

Observation: While listening, the student observes the technical and expressive characteristics of the performer, such as:

- Rhythm and tempo;
- Dynamics and volume changes;
- Timbre, phrasing, and ornamentation;
- Emotional expression and interpretation.
- Observations are recorded in written or oral form[3].

Comparison and Analysis:

By listening to multiple performers or performance versions, stylistic differences are identified.

At this stage, students develop musical thinking, form aesthetic judgment, and learn to distinguish subtle elements in performance.

Practical Significance: The listening and observation method allows students to:

- Improve musical hearing and perception;
- Understand and evaluate performing styles;
- Comprehend the content of a work and the composer's idea;
- Develop musical taste for pedagogical purposes.

Comparative Analysis. Comparative analysis is one of the main methods used to study performing arts, based on comparing different performers or performance versions. Its essence lies in identifying differences in style, interpretation techniques, and artistic expression when the same musical work is performed in different ways[4].

Key stages: Selecting performers or performance versions: The study uses recordings of the same work performed by different musicians.

Example: comparing Yunus Rajabi's performance of the "Rast" maqam with other performers' interpretations.

Parameter-based comparison: parameter-based comparison is used to systematically study a musical work or performers' interpretations according to specific criteria. This method is closely related to comparative analysis and allows assessing both artistic and technical aspects of performance.

Main parameters:

1.Rhythm and tempo:

- Analyze rhythmic patterns, repetitions, and tempo variations.
- Identify how differences in tempo affect the overall mood.

2.Dynamics:

- Examine volume changes (pianissimo, forte, etc.).
- Evaluate the expressive and emotional impact of dynamic shifts.

3.Timbre and tone:

- Study the performer's voice or instrument timbre, color, and character.
- Identify unique personal interpretations of the work.

4.Phrasing and ornamentation:

- Compare phrase lengths, divisions, ornamentations, and decorative elements.
- Phrasing reveals the performer's creative approach.

5.Emotional expression and interpretation:

- Analyze how the performer conveys emotional, dramatic, and lyrical elements.
- Determine how interpretive differences affect the artistic reception of the work.

Practical significance:

Students and listeners systematically study performance characteristics;

Compare traditional and modern interpretations of performing styles; Deepen musical understanding and develop aesthetic taste in pedagogical practice [5].

Analysis of results:

Comparative analysis identifies differences and similarities between performers;

It helps understand musical style, develop aesthetic perception, and apply it in educational practice;

It also facilitates a deeper understanding of performing arts history and both national and international performance styles.

Systematic approach: studying performance elements (rhythm, timbre, dynamics, phrasing) as a unified whole.

Pedagogical analysis: evaluating the effectiveness of listening-based lessons in developing students' musical perception and aesthetic taste.

The study used examples from professional and folk performing arts, particularly Yunus Rajabi's maqam performances, as a basis for practical analysis.

Results. The analysis showed that listening-based study of performing arts:

1. Develops students' musical thinking;
2. Forms the ability to identify stylistic differences in performance;
3. Activates aesthetic emotions during musical perception;
4. Directs the listener's attention to sound, timbre, rhythm, agogics, and dynamics;
5. Enables evaluation of the performer's skill and interpretation.

Effective stages of listening analysis:

1. First listening – forming an overall impression;
2. Second listening – distinguishing technical and artistic aspects;
3. Comparing different performers' interpretations;
4. Expressing analysis results in written or oral form [6].

Discussion. Listening-based analysis methodology not only contributes to musicology but also teaches students to think independently in music education. Attention, auditory memory, and aesthetic evaluation criteria are crucial in analyzing performance style.

For example, analyzing Yunus Rajabi's performance of the "Rast" maqam demonstrates how timbre, phrasing, and agogic changes reveal the work's emotional expression. Students perceive both the performer's skill and the composer's intent. This is the only way to achieve spiritual maturity and a rich cultural and spiritual heritage. [7]

Pedagogical experience shows that listening-based analysis lessons provide students with:

The ability to understand the structure of a work by hearing it;

An understanding of the aesthetic connection between performer and composer;

The ability to distinguish national and international performance styles.

Conclusion. The methodology of analyzing performing arts styles through listening is an effective tool in music education for developing students' aesthetic taste, enhancing performance culture, and broadening musical thinking. This methodology is significant not only for musicology but also for pedagogical practice. Listening-based analysis provides a scientific and theoretical foundation for understanding, evaluating, and creatively interpreting performing arts.

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