

UZBEKISTAN IS A WORLDWIDE MUSICAL VALUES COUNTRY.

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Abstract: This article discusses the formation of musical literacy on the basis of the age-old traditions of teacher-student, as well as the development of new technologies in this process, as well as the implementation of educational processes based on existing pedagogical technologies. Our esteemed President Sh. Mirziyoyev has always recognized that art and culture are an important factor that introduces each nation to the world. In this regard, our government is carrying out a lot of effective work to educate the younger generation in a comprehensive and advanced way. The article also emphasizes the concept of musical pedagogy, that is, the creative activity of a music teacher and pedagogical approaches in the processes of working with students.

Indeed, Uzbekistan has always been a land of universal musical values: the common folk art formed on this land over the centuries, as well as various types of popular and classical melodies and songs, epic lines, and entire maqom complexes live on as the actual traditions of Uzbek music, and the scientific potential of treatises and musical notations created by scholars still amazes today[1]. Although the authors of the ancient examples of our valuable musical heritage are unknown, they live in the memory of the nation in the form of a unique stable basis - text. Famous maqom lines such as Rost, Nav, Ushshaq and others, countless melodies such as "Feruz", "Tanovar", "Munojot" have not lost their charm over the centuries, as if they were written in writing. The thorough development of the foundations of melody, meter and form of these classical works is beyond doubt. However, they were created as a specific musical work (classification-composition) at some time and by some mature composer (synonym of the word composer), of course[2]. This heritage, due to its high artistic and social significance, has been passed down from generation to generation, becoming the property and spiritual nourishment of the whole nation. This is the life-giving power of our living musical values. The inclusion of the phrase "Uzbek music", which represents the name of the nation, living melodies and songs, and their scientific foundations, as a priority concept in the title itself is a requirement of the times and a sign of social needs.

Therefore, the absence of authorship or the lack of writing is not a defect of the samples of our musical heritage, but, on the contrary, a way of life. In this regard, it is natural to use the adjectives "classical" or "classical" in relation to a huge and significant part of such works. Recently, it has become common to refer to this layer of our heritage, which has become a consistent and reliable tradition in musical terminology, as "mutaorif" (traditional).[3]

Giving classical music a traditional aspect is not a new concept. In the introduction to the "Great Book of Music," Al-Farabi emphasizes the importance of educational traditions in the acceptance of musical works by listeners. Al-Farabi calls the feelings (emotions) that are formed in the traditional way and one of its beautiful forms (forms) musical and technical (art) "applied musical art." "It is clear that some of the foundations of the art of music are taken from traditional [traditional] sciences, some from natural sciences [physics, acoustics], some from the art of geometry, some from arithmetic, and some from the art of applied music. However, what

we have [said] is more than that, taken from the foundations of tradition and theoretical sciences"[4].

The great musicologist Khoja Abdulkadir Maroghi (1354–1435), who lived and worked in Samarkand and Herat during the Timurid era, in his work "Maqasid-ul-alhon", divides classical musical principles into those that originate from mathematical or natural sciences, such as arithmetic and geometry, and those that arise from traditional practices.[5] Our musical heritage, which has come down to us as living traditions and living customs, belongs to this traditional category.

Tradition is not just a habit that is passed down from generation to generation. In such a life-giving art as music, tradition is a process of creation (creativity) that always proceeds on the basis of certain laws. The unity of need (laws and rules) and creation (creativity, constant renewal) is the foundation of a living musical process that lives in freedom. Accordingly, in order to perceive Uzbek music as a whole reality, we need to comprehensively imagine the system of laws and rules underlying it and the process of their actual renewal (development). It is appropriate to study the trace left by this living process in life, the history of the past based on specific documents and facts. In our field, such reliable evidence and primary source are the living process itself, which has been systematically inherited over the centuries, and examples of artistic creation that have found their place in it and have become national values.

So, tradition is a continuous flow that is self-sufficient and moves forward. In it, the past and the present are embodied in the form of a temporary (passing in time) whole process. The trace of a living process can be written down in the form of a notated text, and its stable internal laws and rules can be expressed as concepts, terms and integral theories. The first example of notation, which allows us to imagine the history of a musical work that takes place in a continuous process in the form of a text, was introduced in our country in the last quarter of the 19th century in the form of a text of tanbur lines.

For more than forty-six years (1864–1910), under the patronage and leadership of the poet, composer and musicologist Muhammad Rahimkhon Feruz (1846–1910), who was at the top of the government, the Khorezm Six Half-Statues were written down as a whole complex. By the 1920s, the uniquely talented, intelligent poet, musician, and musicologist, and a gifted artist, Muhammad Kamil Devoni (1887–1938), continued the work of his predecessors and, using the same musical notation, recorded seven series of dutar maqams, an older layer of Khorezm classical music, with melodies and lyrics, in addition to the Six Half-Maqams (Tanbur maqams). This discovery of Khorezm musicologists, which is of great historical and scientific importance, is one of the golden pages of the history of Uzbek music.

40 years after the discovery of the tanbur lines, during the lifetime of the maqom masters Ota Jalol (1845–1928) and Ota Ghiyos (1859–1927) in Bukhara, the enlightened statesman, writer and scholar Abdurauf Fitrat (1886–1938), with the help of the mature musician-ethnographer of his time, Viktor Aleksandrovich Uspensky (1879–1949), transcribed the main part of the Shashmaqom complex (i.e., excluding the usual layer that Fitrat called "sho"bachal" and later researchers called "sho"balari of the second group") in European notation in the beat system. By the middle of the 20th century, in connection with the introduction of national forms of Shashmaqom in Uzbekistan and Tajikistan, appropriate notation and lyrics were also created in order to formalize them in accordance with state policy. In this vein, the 5-volume "Shashmakom" by Tajik masters Bobok ul Fayzullaev (1894–1964), Shonazar Sahibov (1903–1972), and Fazliddin Shahobov (1911–1974) was published in Moscow[6]. In parallel, books 1–5 of the collection "Uzbek folk music" written by Yunus Rajabiy (1896–1977) and the 6-volume "Shashmaqom" appeared in Uzbekistan[7].

With the advent of independence, the path to serious research in the field of maqom studies was opened in line with the needs of the time. Representatives of a new generation, relying on modern sciences, began to appear on the stage. Among them, the names of the young maqom master Rustam Boltaev and musicologist Botir Rakhimov can be noted. They conducted scientific and creative research on Khorezm tanbur notes for many years, managed to convert the notes in these notes into a modern time system and restore their performances[8].

The rediscovery of tanbur notes is evidence of the rise of modern Uzbek maqom studies to a new level. The introduction of reliable notes written by great masters in their time into wide scientific circulation is an event of universal importance. However, in addition to its practical importance in restoring the bonds of inheritance of living traditions that were once on the verge of extinction, it also creates the opportunity to draw on the scientific achievements inherited from the great musicologists of the past to serve the development of modern science.

In this regard, it is necessary to pay special attention to one thing. The fact is that the emergence of increasingly sophisticated written and audio records and the recording of heritage samples in notation does not contradict the essence of the living musical process. The emergence of musical collections does not change the "oral" (notationless) essence of the national musical heritage. It does not deny the creative freedom in its composition. On the contrary, it serves as an auxiliary tool for preserving the riches in the body of the musician in the memory of generations for a long time. On the other hand, the living process encourages the transmission of the essence of rare works that are the products of creativity to future generations. At the same time, it also serves as a reliable document reflecting the traces left in history by the creative products of great artists.

The living process, that is, sources outside the actual musical works themselves, can be conditionally divided into two categories: main and additional. The main one is special treatises on musicology. The supplements are written historical and literary sources, ranging from thoughts about music, folk legends and tales, to ancient examples of works of fine art. From the point of view of our topic, taking into account the leading importance of treatises on its meaning and essence, we found it convenient to first briefly dwell on additional sources, and then to speak in more detail about the issues of musicology itself.

Musical treatises are usually oriented towards the theoretical direction, and in them general laws are expressed in abstract mathematical language. The subtle qualities of creativity, in particular, the aspects characteristic of the melodies and songs of different peoples, often remain outside the scope of theoretical views. Therefore, additional information, although of secondary importance compared to the main musical treatises, complements theoretical laws in the study of the history of the past and provides an opportunity to form a broader and more comprehensive impression of the musical life of a certain period.

Scientific treatises contain definitions of the influence (ethos) of melody and style circles, the history of varieties and forms, instrumental words, maqoms and sub-branches, which are presented as theoretical models (modules). We can find their connection to the meaning of life in historical and literary works, artistic creations and examples of fine arts. Indeed, after getting acquainted with the treatises of Abdulkadir Maroghi or Abdurakhmon Jami (1414–1492) and forming a certain understanding, if we read Alisher Navoi's (1441–1501) "Majolis-un-nafois", Vasifi's "Badoe-ul-vaqoe", Sultani's "Majolis-ul-ushshaq", and Babur's "Boburnoma", the order and regulations in the scientific-theoretical imagination appear before our eyes as if they were scenes embedded in life events.

It is impossible to imagine the gradual development of classical music genres that have reached a certain level of development, separated from scientific ideas about them. In ancient times, the

saying “there is no more practical practice than a mature theory” was popular. Indeed, if we look at the distant and recent history, we will witness that although the genres and forms of our classical music are constantly changing and alternating, the scientific foundations, measurements and regulations underlying them, in a word, the dominant laws, have been steadily preserved. The most consistent and productive form of expressing these laws is scientific treatises.

In this respect, Uzbek musical culture is a treasure trove of invaluable scientific values. The world recognizes that Al-Farabi (870–950), Al-Khwarizmi (10th century), Ibn Sina (980–1037) are the encyclopedists of the Eastern Renaissance and at the same time the founders of the science of musicology. Their scientific views in the field of music have a general universal character, of course. But we can find most of the evidence that corresponds to the theoretical views contained in this generality in the examples of our living musical heritage today. In particular, it is worth calling the fact that the arrow roots of our maqamat traditions, which are still developing consistently, are nourished by the heritage of these master musicologists, a very important historical fact.

Another noteworthy topic: after Al-Farabi, Al-Khwarizmi, Ibn Sina, starting from the 13th century, in the era recognized as the “Second Renaissance”, a doctrine emerged that had a significant impact not only on the Eastern, but also on the Western musical thought. The doctrine, based on the foundations of reason, was sealed in history as one of the bright pages of the book of universal musical values. This is the doctrine of “ilmi advar” (“science of circles”). In the verses of Hazrat Navoi’s “Sab’ai sayyor” in the language of the Khorezm Ulug’ Khoja, music is divided into two branches: scientific-theoretical (ilmi advar) and practical (fanni muzik).

The science of melody essentially refers to the melodic and stylistic circles that form the basis of classical music, which has spread throughout the Islamic world. Melodic circles (jams) are actually formed by the mathematical exchange (combination) of seven four-step and twelve five-step initial melodic combinations (gens). Accordingly, theoretically, the total number of melodic circles is taken to be 84 ($7 \times 12 \text{ q } 84$). In some cases, five-step gens are considered to be 13. Then the number of jams is 91 ($7 \times 13 \text{ q } 91$). Each of the melodic circles is determined by ordinal numbers depending on its composition. It is also called by its figurative names: Rost, Ushshaq, Buzruk, Nav, etc. The circles of the method are similar, they arise from the interchange of the original original zarb (also called rukn, juz or far’) and the units of the zihaf and their addition. Therefore, some methods are expressed by the names of mathematical units, depending on the total number of zarbs in their composition: murabba’ (four), muhammas (five), musaddas (six), musabba’ (seven), musamman (eight), etc. Or they are referred to by figurative names like the circles of melody: Talqin, Talqincha, Chapandoz, Qashqarcha, Soqiynama, etc.

The most perfect of the melodic circles (i.e., the total number of pure bo’ds zularba’-quarta, zulkull-octave in their composition is equal to or greater than the number of steps) were divided into 12 separate higher types and began to be called “famous jam’lar” (“jam’ati mashhurah”), 12 farda, 12 maqams or “maqamat”. Accordingly, it has also become customary among musicians to call the “science of advar” “twelve maqams”. Now, it is also common among European scholars to call the science of advar the “doctrine of maqam” or “maqam principle” [9]. Interestingly, today, Western musicians view the science of maqam not only as a theory, but also as a promising practical method of creativity, and are trying to find ways to effectively use its capabilities.

The theory of advar begins with mathematical sciences that are summarized by reason. The seventeen-step sound series in the octave circle, which forms the basis of the melodic circles, is formed from a single denominator (the original unit was the remainder in the ratio 243G'256). However, Safiuddin Abdulmo'min Urmavi (1216–1294), who worked on its theoretical foundations, was a mature theorist who thoroughly mastered the knowledge of arithmetic, geometry and astronomy, and at the same time a scholar of rhetoric and music, a poet, musician and composer. Therefore, his advar theory emerged as a joint scientific and practical doctrine that raised musical practice to a new level.

The period when the Eastern advar doctrine gained worldwide importance and flourished is associated with the name of Abdulkadir Maroghi (1354–1435), a unique musician and musicologist, poet and scholar who thoroughly mastered religious and secular sciences. Previously, he served in Baghdad at the court of Sultan Sanjan Jalair, a master of music and other fine arts. After the conquest of Baghdad, he was sent to Samarkand by Sahibqiran Amir Timur. Maroghi served, and then in Herat at the court of Shahrukh Mirza. The rise of advar science as a musical ideology to a high level is also associated with this period. Contemporaries honored Maroghi with the titles of “sahibi advar” (owner of advar), “saromadi advar” (leader of the advar science).

The significant aspect of this process for us is that it coincides with the times when the development of science, literature, music, memoirs, books and other fine arts reached their peak in the capitals of the Timurid Empire, Samarkand and Herat. As Fitrat put it, “under the protection of Huseyn Baykara and Alisher Navoi, the “golden age” of Chigatai literature and music began to be built”[10]. In terms of music, the contribution of such scholars of the time as Abdulkadir Maroghi is of particular importance in laying the foundation stone of this culture. Today, the prominent American scholar Fredrick Starr also recognizes that the Timurid era is the “golden age” of Central Asian civilization[11].

It is known that the literature in the Uzbek language that arose in Central Asia in the 14th-15th centuries went down in history under the name “chigatoy literature”. Husayn Boykaro, Alisher Navoi, and Zahiriddin Babur are great representatives of this literature. Music, which developed in parallel with it, is equally important. The core of the classical musical system that has settled in our land in subsequent centuries also draws its nourishment from this “golden age”. Therefore, there is great reason to say that there is a direct hereditary link between the “ilmi advor” of Alisher Navoi’s time and the types of maqamat today.

During this period of musical and literary upsurge, one of the outstanding musicologists who was educated in Herat under Jami and Navoi and became famous as the “Marogi of his time” was Mevlana Najmiddin Kavkabi (died 1533). After the destruction of Herat, when he returned to Bukhara, he created a wonderful school in this great city. In short, Bukhara emerged as the successor to the “golden age” of Herat in terms of fine arts, especially music. The importance of this process in the inheritance of heritage is extremely important. After all, as one of the major states of the era, Bukhara served as a mediator in absorbing the high culture that emerged during the Timurid era, including its musical traditions, and in bringing it to the next major centers of art, including the Babur dynasty.

Bukhara became famous throughout the Islamic world with its musicologists, such as Najmiddin Kavkabi and Darvish Ali Changiy (second half of the 16th century - beginning of the 17th century). These scholars were the last representatives of the great musicologists who began with Al-Farabi and went down in history. It is difficult to imagine the gradual development of Eastern musicology outside the legacy of these scholars. When the fine arts began to decline in Bukhara in the middle of the 17th century, representatives of the Kavkabi

and Darvish Ali schools sought refuge in India, in the Babur palace. But be that as it may, high musical culture did not suddenly fade away. Perhaps it was an inner potential that was hidden inside and was waiting for its time. This musical power began to appear again in the middle of the 18th century under the banner of "Shashmaqom". In fact, the Shashmaqom tradition, whose roots are rooted in music, turned out to be so enduring and profound that it had a great influence on the entire region.

In this wave of creativity, at the beginning of the 19th century, Khorezm musicologists and musicians developed a new type of Shashmaqom in different historical conditions, the "Olti yarim maqom" complex. A little later, the musicians of the Amir Umarmhan palace in Kokand, led by the Kashgar master Khudoyberdi, who had lived in Urgench for 18 years and received musical education, began to create another complex, imitating the prose and sub-groups of Shashmaqom outside the sarahbors. Now it is being carried out under the name "Fergana-Tashkent maqom yo'llari". Then, in the middle of the 20th century, "Tajik Shashmaqom" and "Uzbek Shashmaqom" appeared, adapted to new historical conditions in accordance with the social needs of the era. Today, all of them, namely the Bukhara Shashmaqom, Khorezm maqoms, Fergana-Tashkent maqom routes, Tajik Shashmaqom and Uzbek Shashmaqom, constitute a single maqom variety system and, with its internal and external qualities, appear on the stage as a successor to the previous "ilmi advor" doctrine. Four of the five varieties of this maqom system still live on the land of Uzbekistan.

Thus, with the introduction of the principles of Shashmaqom, the core of the maqamat types, a new era begins in the history of Central Asian musical thought. During the era of the ilmi advor doctrine, a unique system of theoretical views and expressions emerged, which was reflected in the treatises of Safiuddin Urmavi, Abdulkadir Margiy, and Abdurahman Jami. During the time of Kavkabi and Darvish Ali, practical knowledge began to come to the fore. Finally, by the time of Shashmaqom, theoreticianism and its companion, the "practical sciences" (or "oral theory"), gained full priority.

Speaking about the internal relations of the Ilmi Advor and Shashmaqom musical systems, first of all, it should be noted that there is no insurmountable obstacle or mutually exclusive contradiction between the teachings of Ilmi Advor, which strives from theory to practice, and Shashmaqom, which is directed from practice to theory, of course. However, it should be understood that these two points of support are a result of different emphasis on the practical and theoretical aspects of a common process and changes in social needs. Thus, the transformation of twelve maqoms into shashmaqom is not just an external quality. They essentially constitute two separate systems based on their own internal laws and regulations. In the 19th century, a number of musical treatises were created in Bukhara. They are mainly bayazes consisting of traditional poetic texts of Shashmaqom. However, along with poetic texts, these sources provide valuable information about the musical composition, order, and regulations of Shashmaqom. From this perspective, treatises and bayazes play an important role in forming a general impression of the Shashmaqom musical system.

Based on the treatises-bayazes, in order to understand the Shashmaqom thought, it is necessary to pay special attention to two very important issues. First, the key concept that determines its meaning and essence - the definition of "Musical Shashmaqom"; second, the main principles of the leading factors in determining the integrity and internal content of the musical Shashmaqom are the pitch (lad) - that is, the low-high limit of the musical sound, and the weight (usul) - the time, the amount of time. Most of the treatises-bayazes begin with the following definition written in red ink on the first page: "Musical Shashmaqom is a legacy left over from the dear and honorable masters who have passed away" [12]. The meaning of the sentence is: The

complex of Musical Shashmaqom is a sacred legacy belonging to the work of ancient (pre-eminence) masters. Accordingly, we have the right to call it the rules and regulations that arise from traditional knowledge and skills, not from "rational" (theoretical) sciences, like the science of advar, but from "narrative" (orally) customary knowledge and skills, and from tradition.

The "musical" (musicality, i.e., related to the science of music) in the name of the complex is its quality. In other words, it is a sign of the presence of scientific foundations. Indeed, in the formation of Shashmaqom as a system and in determining its integrity, it is precisely the literal musical principles - the pitch (lad) and the method (rhythm) - that are of decisive importance. The fact that the musical Shashmaqom system consists of six main maqoms (from which the term "shashmaqom" comes; it is also called "six incomes" or "six sarakhbors") and eighteen auxiliary prose pitch structures is confirmed by the information in the treatises and bayazes.

In Fitrat's words, "our classical music consists of six lines (emphasis ours - M.O.) of melodies, which are called "Shashmaqom""[13]. These six lines of basic melody (parada-lad-modus) or six maqams and the eighteen prose lines (auxiliary parada sets - lads) that follow them constitute the Shashmaqom parada system (lad system). Accordingly, it can be said that the definition of Shashmaqom recorded in musical notes was expressed by Fitrat in different words, but with a similar meaning. Most importantly, regardless of how it is defined, the integral system consisting of six main and eighteen auxiliary parada structures still forms the lad basis of Shashmaqom and other maqamat varieties modeled on it.

After the musical bayazes, an attempt to scientifically substantiate the musical logic of Shashmaqom was made by Abdurauf Fitrat (1886–1938). Based on the demands and needs of the time, he tried to see the heritage of Shashmaqom as a symbol of the national musical system. Based on this ideology, he called his masterpiece on the subject "Uzbek classical music and its history". Fitrat is a true scholar, and every phrase he uses has a semantic load. In his work "Rules of Literature", the concept of "classical" is explained as follows: - "...at that time (the time of Aristotle is meant - M.O.) poets who were divided into ranks were called classical poets, and their works were called classical works, which meant classical works that could serve as an example for others"[14]. Fitrat's musical doctrine begins with the principle that "oriental music is one with respect to the basic theory"[15]. It becomes clear that the very term "music" refers to a genre with scientific foundations. Therefore, the introduction of the concept of "Uzbek classical music" as a synonym for the unconditionally recognized term "Uzbek classical literature" was a bold step towards understanding the national ideology.

It should be said at the outset that Fitrat openly admits his inability to create a theoretical foundation for Uzbek classical music in the literal sense. "My relationship with music is this: I love our music, I listen to it a lot, and driven by this relationship to our music, I search for, find, and examine old and new works written on it. I have nothing more to offer. Of course, I cannot do anything to examine the melody of our folk songs with such a single presence. This cannot be expected of me."[16] Nevertheless, the scholar, with his sharp mind and knowledge, was able to see a number of qualities inherent in the fundamental basis of Uzbek music – the parada system, and came up with a number of promising concepts on the subject. Among them, such meaningful terms as "tone method" (intonation), "basic melody" or "basis of melody" (lat), "six-line melody" or "six-line asos melody" (six-line lat system) are of great importance for today's national musicology.

Another significant part of Fitrat's legacy is the table of contents of Shashmaqom compiled by him[17]. Although some errors were made in the development of this summary table (for example, the inclusion of the interpretation and chapandoz parts among the "main melodies",

that is, independent curtain structures), to this day it remains the most complete and perfect model of the overall scope of Shashmaqom composition.

Unfortunately, during the years of repression, Fitrat and similar nationalist enlighteners, as well as our entire national musical heritage in the literal sense of the word, were persecuted, and the sphere of consumption was artificially limited. Such a turn in the gradual development of Uzbek music caused great damage to the continuity of traditions that had been continuing for centuries and the thought that had been its eternal companion. The consequences of this loss lasted for many years.

However, the life-giving roots of musical values, which had entered the tradition in a truly natural way, were so strong that, as soon as the slightest opportunity arose, they began to strive for their originality. Such a situation began to occur in Uzbekistan after the death of Stalin, in the mid-50s. As a result of this effort in the field of musical heritage, the publication of the 9-volume collection “Uzbek folk music”, which includes current varieties and forms, can be cited. Most of this huge musical collection (books 1-5) was notated by the outstanding musician and composer Yunus Rajabiy (1896–1977)[18]. The 5th volume of “Uzbek folk music” is entirely devoted to Bukhara maqoms.

In 1959, “Maqom ansabli” was created under the leadership of academician Yunus Rajabiy under the auspices of the Radio and Television Committee of Uzbekistan. From this point on, a new era of national maqom studies was entered, and the bonds of succession of maqom traditions, which were trampled upon during the years of repression and were on the verge of breaking, began to be restored. The socio-political and scientific significance of this historical event is that, thanks to the efforts of the great scholar Yunus Rajabi, a type of maqom system called “Uzbek Shashmaqomi” emerged, and its foundations were documented with the relevant musical notation texts and corresponding sound recordings[19].

In connection with the restoration of national values, significant changes began to occur in the field of musicology. During this period, the work of two outstanding scholars, Joseph Kon (1921–2002) and I. Rajabov (1928–1986), occupies a special place in the study of the scientific foundations of the Uzbek musical heritage. Their views on the fundamental principles of lad-parda, which form the basis of Uzbek music, can be conditionally called “external” (i.e., in the context of European styles) and “internal” (i.e., guidelines that have taken on a traditional flavor) approaches. It is appropriate to consider them not as essentially opposing or contradictory theories, but rather as two different approaches to a specific topic and complementary views.

Thus, Uzbek music, which embodies unparalleled wealth in terms of time and space, is an existing reality. Thoughts, reflections and scientific views, which are constant companions of the ore of its living traditions, serve as a reliable source of support in the perception of this reality. We have compiled a collection of reliable living traditions of Uzbek music and information, concepts and theories about them in the form of a six-volume set, naming them as follows:

1. Pages of History (from ancient times to the period of independence);
2. Sources and texts (from Farabiy to Fitrat);
3. Theory (paradise, method and composition);
4. Practice (performance, creativity, varieties and forms);
5. Textbook (note texts and CD audio recordings);

6. Dictionary (concise dictionary).