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AHAL IS MASTER OF THE BAGSHY TRADITION

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Abstract: The article examines the role of the Ahal bagshy tradition in the development of Turkmen musical art through the creative legacy of People's Artist of Turkmenistan Sahy Jepbarov. Special attention is given to his work as a performer, teacher and composer who expanded the repertoire of the Ahal school and transmitted its performance principles to several generations of students. Based on the song «Bellidir», the study analyzes the relationship between poetic text and musical rhythm, the heptasyllabic structure of the verse, wave-like melodic motion, phrase variation and improvisational performance. The results show that Jepbarov's creative practice became an important factor in preserving national repertoire, strengthening the professional continuity of the bagshy tradition and developing the expressive potential of traditional Turkmen music. The purpose of this article is to determine the artistic and historical significance of Sakha Dzhepbarov's contribution to the ahal-bagshi tradition. The main objectives are to characterize his role as a performer, mentor, and composer, to identify the characteristics of the repertoire he developed, and to analyze the musical structure and improvisational nature of the song «Bellidir».

Keywords: Ahal tradition, bagshy, Sahy Jepbarov, Turkmen music, folk song, improvisation, melodic analysis, rhythm

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АХАЛ - МАСТЕР ТРАДИЦИИ БАГШИ

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Аннотация: В статье рассматривается значение ахалской традиции багшы в развитии туркменского музыкального искусства на примере творческого наследия народного артиста Туркменистана Сахи Джепбарова. Особое внимание уделяется его роли как исполнителя, наставника и композитора, расширившего репертуар ахалской школы и передавшего исполнительские принципы нескольким поколениям учеников. На материале песни «Bellidir» анализируются связь поэтического текста и музыкального ритма, семисложная структура строк, особенности волнообразного мелодического движения, вариативность фразировки и импровизационная природа исполнения. Результаты показывают, что творческая практика Сахи Джепбарова стала важным фактором сохранения национального репертуара, формирования профессиональной школы багшы и развития художественной выразительности традиционной туркменской музыки. Цель данной статьи - определить

художественно-историческое значение вклада Сахы Джепбарова в ахал-багши традицию. Основные задачи - охарактеризовать его роль как исполнителя, наставника и композитора, выявить особенности разработанного им репертуара и проанализировать музыкальную структуру и импровизационный характер песни «Беллидир».

Ключевые слова: ахалская традиция, багшы, Сахы Джепбаров, туркменская музыка, народная песня, импровизация, мелодический анализ, ритм

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АХАЛ - БАҚСЫ ДӘСТҮРІНІҢ ШЕБЕРІ

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Түйін: Мақалада Түрікменстанның халық әртісі Сахы Джепбаровтың шығармашылық мұрасы негізінде ахалдық бақсы дәстүрінің түрікмен музыкалық өнерін дамытудағы орны қарастырылады. Автор орындаушы, ұстаз және композитор ретінде оның ахал мектебінің репертуарын кеңейтуге, халық әндерін жинақтауға және шәкірттер тәрбиелеуге қосқан үлесін көрсетеді. «Bellidir» әнінің мысалында поэтикалық мәтін мен музыкалық ырғақтың байланысы, жеті буынды өлең құрылымы, әуеннің толқынды қозғалысы, фразалардың вариативтілігі және импровизациялық орындау ерекшеліктері талданады. Зерттеу нәтижесі Сахы Джепбаров дәстүрінің ұлттық музыкалық қазынаны сақтауда, бақшы өнерінің кәсіби сабақтастығын нығайтуда және түрікмен халық музыкасының көркемдік мүмкіндіктерін дамытуда маңызды рөл атқарғанын дәлелдейді. Бұл мақаланың мақсаты - Сахы Джепбаровтың Ахал бағшы дәстүріне сіңірген еңбегінің көркемдік-тарихи маңызын анықтау. Оның орындаушы, тәлімгер және композитор ретіндегі рөлін сипаттау, өзі әзірлеген репертуардың ерекшеліктерін анықтау және «Беллидир» әнінің музыкалық құрылымы мен импровизациялық сипатын талдау негізгі міндеттер болып табылады.

Кілт сөздер: ахал дәстүрі, бақсы, Сахы Джепбаров, түрікмен музыкасы, халық әні, импровизация, әуендік талдау, ырғақ

Introduction

The rich musical heritage of the Turkmen people has long been preserved and passed down by generations of master bagshys (Turkmen traditional singers) and musicians. Within the bagshy tradition, which consists of several performance schools, many outstanding masters have risen to prominence. One of the most distinctive schools of Turkmen bagshy art is the Ahal bagshy tradition. One of its most renowned representatives was the famous bagshy Sahy Jepbarov, who mentored numerous disciples. People's Artist of Turkmenistan Sahy Jepbarov (1905–1977) achieved a special place in Turkmen bagshy art. Tirelessly devoted to his craft, he dedicated his talent to nurturing young people who aspired to master the bagshy profession. By diligently studying various performance styles and integrating them into his own art, he significantly expanded the repertoire of the Ahal bagshy tradition.

The purpose of this article is to determine the artistic and historical significance of Sahy Jepbarov's contribution to the Ahal bagshy tradition. The main tasks are to characterize his role as a performer, mentor and composer, to identify the features of the repertoire he developed, and to analyze the musical structure and improvisational nature of the song «Bellidir».

Relevance of the research The relevance of the topic is determined by the need to preserve, study and transmit the regional schools of Turkmen traditional music in a period when oral forms of cultural memory are increasingly influenced by modernization, urban life and new media. The bagshy tradition is not only a performing practice, but also a system of artistic thinking that unites poetry, melody, rhythm, instrumental accompaniment, memory, improvisation and moral education. The Ahal school occupies a special place in this system because it has preserved a refined manner of melodic development, flexible rhythmic phrasing and a strong connection with classical poetic texts.

In this context, the creative heritage of Sahy Jepbarov is of particular importance. His art demonstrates how an individual master can become a bridge between the older oral tradition and the modern professional understanding of national music. Jepbarov did not simply repeat inherited songs; he collected, systematized, reinterpreted and transmitted them to students. Therefore, the study of his repertoire and performance principles is relevant for musicology, for cultural history and for the pedagogical practice of art schools.

The urgency of the research is also connected with the fact that many features of traditional performance are difficult to preserve through notation alone. The expressive meaning of a bagshy performance is formed by small melodic shifts, ornamental turns, breathing, accentuation, tempo flexibility and the performer's ability to develop a poetic image in sound. These features require a combined analysis: historical, theoretical, musical and pedagogical. Without such analysis, the living mechanism of the tradition may be simplified and reduced only to the external reproduction of melodies.

Research problem and degree of study The research problem lies in the need to determine how Sahy Jepbarov's individual performance and pedagogical activity contributed to the preservation and renewal of the Ahal bagshy tradition. The available literature contains important biographical and historical information about the master, his students and his place in Turkmen music. However, the musical-analytical and educational aspects of his heritage still require more detailed consideration, especially through the example of a concrete song model.

The song «Bellidir» is valuable for such analysis because it contains clear signs of the Ahal performing style: the seven-syllable poetic basis, the stable connection between poetic line and musical phrase, wave-like melodic growth, the development of motifs through variant repetition and the use of improvisational freedom within a recognizable form. The study of these elements makes it possible to move from general praise of the master to concrete proof of his artistic method.

Purpose of the study The purpose of this article is to reveal the artistic, historical, theoretical and pedagogical significance of Sahy Jepbarov's contribution to the Ahal bagshy tradition and to show how the results of musical analysis can be introduced into the teaching of traditional music.

Objectives of the study To achieve this purpose, the study sets the following objectives: to characterize the Ahal bagshy tradition as a regional school of Turkmen musical art; to define the role of Sahy Jepbarov as performer, mentor, composer and collector of folk songs; to identify the main features of his repertoire and creative method; to analyze the rhythm, melody, phrase structure and improvisational nature of «Bellidir»; to determine the scientific and practical value of the results; and to propose ways of using the research findings in educational subjects related to Turkmen music, solfeggio, folk performance and the history of art.

Object and subject of the research The object of the research is the Ahal bagshy tradition as a historical and artistic phenomenon of Turkmen musical culture. The subject of the research is the creative and pedagogical legacy of Sahy Jepbarov, considered through his repertoire, performance principles and the musical structure of the song «Bellidir». **Research hypothesis** The article proceeds from the hypothesis that Sahy Jepbarov's creative practice preserved the core principles of the Ahal school while simultaneously enriching them through personal interpretation, repertoire expansion and systematic teaching. The analysis of «Bellidir» confirms that the stability of poetic and rhythmic structure does not limit the performer; on the contrary, it creates a strong framework

for expressive melodic variation and improvisation.

Research material The research material consists of written sources on Turkmen bagshy art, information about Sahy Jepbarov's life and students, descriptions of his repertoire, and the musical material of the song «Bellidir». Special attention is given to the notated examples presented in the article, because they allow the relationship between poetic structure, melodic movement and performance variation to be observed in a concrete form.

Materials and methods

Theoretical analysis

Doctor of Art Studies Ch. Jumayev confirms the above with the following words: «The legacy left by Sahy Jepbarov to the Turkmen people is immeasurable. He traveled to various regions of Turkmenistan to meet different bagshys, learning the most popular songs of each area as well as rare melodies not encountered elsewhere, and incorporated them into his own creative work» [2, 268-272].

Among his well-known students were Nabat Nurmammedova, Nurjemal Adyyeva, Nurmyrat Annayev, Gurbandurdy Jengov, Hangeldi Annamyradov, Orazgeldi Ylyasov, Hojaguly Diwanayev, Dortguly Durdyev [10, 11], Nuryagdy Bayramov, Manegarayev, and Oraznepes Dowletnazarov [4,37]. They made a tremendous contribution to the future development of Turkmen bagshy art. The recording of songs such as «Baga seýle», «Nowgi», «Ýar gara gözi», and «Oýanmaz» on gramophone records in Moscow helped Sahy Jepbarov gain international recognition as early as 1936. Sahy Jepbarov was not only a master performer of folk songs but also a composer who created numerous original works, including «Altyň biri», «Görşeli», «Şahyrym», «Gök çay», «Ýaýlaklary bar», «Ýarap borka» and «Mekany daglar» which today remain highly popular among listeners and performers.

The total number of songs created and reworked by the master bagshy exceeds one hundred. His creative work reflects themes of patriotism, lyrical love, the beauty of nature, labor education, and moral values. He also composed songs dedicated to the classical poets Magtymguly Pyragy and Mollanepes, including «Şahyrym» and «Nepes sen» [1,22-23]. Having fully mastered the traditions of various schools of Turkmen bagshy art and applied advanced performance techniques, Sahy Jepbarov created musical works based on folk melodies such as «Pelek ömrüm», «Ýarahum», «Saparmämmed», «Nowaýy» and «Ýusup owgan». «Based on the poetic works of Magtymguly «such as «Ykbal bolmady», «Gözel sen», «Gitmezmiş», «Näler boldy» and «Bu gün», he created song interpretations and left them as a recorded legacy [5,41]. He also taught many talented students the secrets of this art. Thus, the legacy left by Sahy Jepbarov for our people is truly immeasurable. As a performer, mentor, creator, and public figure, he made a significant contribution to the flourishing and development of Turkmen culture and art. The Ahal bagshy tradition is particularly rich in terms of repertoire and artistic quality. Sahy Jepbarov played a major role in expanding the number of songs performed within this tradition. His efforts greatly enriched the national musical treasury of Turkmenistan. The musical structure of the song «Bellidir», performed by Sahy Jepbarov, includes heptasyllabic poetic lines. The 3/4 time signature of the song allows for flexible melodic movement within each verse. Stable rhythmic structures play an important role in expressing the national musical style and serve as a core feature of each composition. The melodic line gradually develops in wave-like motion, rising and resolving in a natural flow. Improvisation plays an essential role in the performance, allowing variations in melody, rhythm, and phrasing across different verses. This improvisational freedom reflects the distinctive character of traditional bagshy performance.

Scientific novelty of the research. The scientific novelty of the article lies in the integrated interpretation of Sahy Jepbarov's legacy. The master is considered not only as a famous performer, but also as a figure who united three functions: preservation of the national repertoire, creative renewal of traditional material and professional transmission of performance skills. This approach

makes it possible to evaluate his contribution not only biographically, but also structurally and pedagogically. Another element of novelty is the connection between the analysis of a specific song and the broader problem of continuity in oral-professional musical culture. The article shows that in «Bellidir» the seven-syllable poetic line, the phrase division, the wave - like melodic development and the improvisational transformation of motifs form a single artistic system. This system is characteristic of the Ahal tradition and at the same time reflects the personal performance style of Sahy Jepbarov.

The article also introduces the idea that the results of such analysis should not remain only within academic description. They can be used directly in the educational process, especially in lessons devoted to traditional singing, dutar accompaniment, musical form, rhythm, analysis of folk melodies and the history of Turkmen culture.

Scientific significance The scientific significance of the research is determined by its contribution to the study of regional schools of Turkmen music. The article clarifies the importance of the Ahal bagshy tradition as a bearer of national musical memory and demonstrates the role of Sahy Jepbarov in the development of this tradition. The research also deepens the understanding of the relationship between oral performance and written musical analysis.

For ethnomusicology, the work is significant because it shows that improvisation in traditional performance is not random. It is based on stable melodic, rhythmic and poetic models. The performer changes separate details while preserving the general structure and artistic meaning of the song. This observation is important for the study of other examples of Turkmen folk and professional oral music as well.

Practical significance The practical significance of the article is connected with the possibility of using its results in the educational work of specialized art schools, colleges and higher educational institutions. The materials of the article may be included in courses on the history of Turkmen music, traditional vocal performance, dutar accompaniment, musical analysis, solfeggio and methods of teaching folk art.

The proposed analysis can help students understand how a song is built from poetic lines, phrases and motifs; how the performer develops a melody without destroying its form; and how expressive freedom is combined with stylistic discipline. For young bagshys, such knowledge is especially important because it prevents mechanical memorization and teaches conscious artistic interpretation. The research may also be useful for preparing concert programs, methodological manuals, lecture materials and explanatory notes for performances of Turkmen traditional music. It can support the preservation of repertoire connected with Sahy Jepbarov and encourage teachers to compare different regional manners of performance.

Research methods The research is based on historical-cultural, comparative and musicological methods. The study combines analysis of written sources with structural examination of rhythm, melodic movement, phrase construction and improvisational variation in the selected song material. This approach makes it possible to reveal both the historical role of the performer and the inner musical logic of the composition.

Methodological basis of the study. The methodological basis of the study combines several approaches. The historical-cultural method is used to consider Sahy Jepbarov in the context of the development of Turkmen musical culture and the continuity of the Ahal school. The comparative method helps identify connections between regional performance traditions and the individual style of the master. The musicological method is applied to the analysis of rhythm, melody, form, motif development and phrase structure.

The structural method is especially important for the examination of “Bellidir.” It makes it possible to determine the internal organization of the song: the division of poetic lines, the correspondence between text and melody, the role of repeated and varied motifs, the movement toward the climax and the return to stable intonational points. The descriptive method is used to explain the performance features that cannot be fully represented by notation, including flexibility

of tempo, ornamentation, vocal emphasis and improvisational transformation.

The pedagogical interpretation of the results is based on the idea that traditional music can be taught more effectively when students understand both the historical background and the musical structure of the repertoire. Therefore, the article combines theoretical analysis with recommendations for the implementation of the findings in the educational process.

Research stages The research was carried out in several stages. At the first stage, written sources on Sahy Jepbarov, the Ahal tradition and Turkmen folk music were studied. At the second stage, the main biographical and repertoire information was systematized. At the third stage, the musical material of «Bellidir» was analyzed according to rhythm, melodic movement, phrase structure and improvisational development. At the fourth stage, the scientific, practical and pedagogical value of the findings was defined.

Principles of analysis The analysis follows three main principles. The first is the principle of connection between word and music: the poetic text is considered not separately, but as the basis of musical rhythm and phrase formation. The second is the principle of continuity: the performance style is viewed as a result of transmission from teacher to student. The third is the principle of variation: repeated phrases are studied not as identical repetitions, but as living forms that change according to the performer's artistic intention.

Experimental part The regular structure is maintained by dividing each line of the first stanza equally into two measures: a-2 t., b-2 t., a-2 t., b1-2 t.



Figur - 1. First note example: Do not hurry.

The connection between the poem and the musical rhythm is established by maintained a stable structure in each phrase of the stanza. However, the concepts of phrases in the analysis of poetry and phrases in music are slightly different. The smallest structure expressing a complete idea in music is called a phrase (a phrase, in turn, is divided into a sentence, and a sentence into a motif) [7, 288-293]. Therefore, two phrases of music correspond to 4 lines of the poem. Thus, two equal phrases are formed in the musical sound of each stanza.

One of the moments to be noted in the presentation of the theme are the same-direction (gradually rising) musical phrases that begin to move along different intervals: 1st phrase-a1-b1-c2; 2nd phrase-c2-d2; 3rd phrase-a1-b1-c2; 4th phrase-c2-d2.

In the movements at the final moments of the musical parts (phrases) of the stanza, the retention of the final syllable on the intervals of thirds, quarters and seconds seems to be a more sonorous form in that phrase. The melody which gradually enters into action, tends to rise in each phrase and returns to the end of the phrase, as if explaining its resolution. Thus, a wave-like

movement is achieved. That is, according to the first stanza, the musical phrase corresponding to each poetic phrase is concentrated in the following motifs:

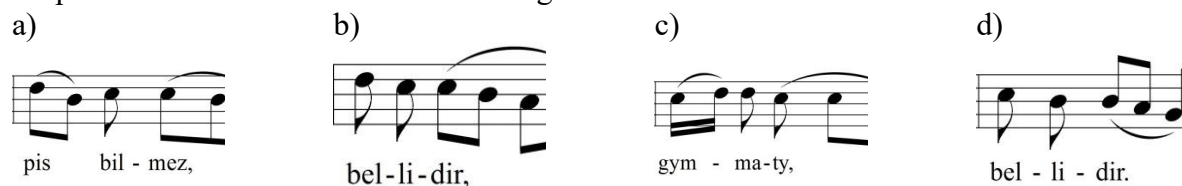


Figure - 2. Motif variants in the first stanza: a, b, c, d.

Results and discussion

These different melodic turns mean that the same parts are expressed by the composer on the basis of improvisation. «Improvisation in performance is mainly explained by freedom and spontaneity within the limits of the established form. In the development of the melody this is associated with the transformation of the melody in each bar in a variational or variant manner, melodic turns, often occurring in pairs, and the melody being changed in the second time; one of the elements of a two-element melody remains unchanged, while the other changes in each bar; the addition of additional melodic turns, phrases to the melody or the fact that some parts of the melody remain unplayed in the music; the use of a wide range of sequence types» [6, 106].

As can be seen from the examples of the notes, the others from the second phrase reach a steady state at the pitch a. But here the e2-b-a-d sequence is only in its own independent wave motion, and the others are in a state of rest. It is not distinguished from the final motifs, but is characterized by the extension of the intonation to a quarter. The very occurrence of these two conditions leads to an increase in the expressiveness of the phrase. The sound f that completes the phrase is characterized by the fact that it jumps from the a1 in front of the pitch to the IV level, demanding its further development within a stable quarter. Therefore, it is located in the center of the stanza, a quarter below the level it reached, creating a transition moment to the beginning of a new form of the first phrase, which begins with a stable a sound.

The next stanza expands in volume and at the same time gives rise not to a new melodic turn but to a slightly developed form of the stated theme. This is especially clearly seen in the melodic movement in the first half of the stanza. «Melodic is a monophonic sequence of sounds of a musical work, which contains the variability of the heights of these sounds and is endowed with an independent figurative-musical thought, character and originality»[9, 66]:

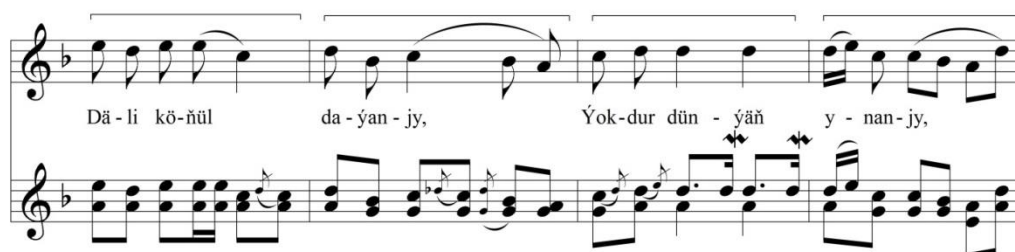


Figure - 3. Development of the melodic movement in the following stanza.

The opening phrase of the verse now develops both rhythmically and melodically. As the singer gradually moves into higher tones, a sense of excitement is easily created in the song. The e2-pitched note encountered here is the beginning of a familiar transition to the f-pitched note encountered in the third verse. The rise of the notes, the slight activation of the rhythm in the minor duration, indicate that the song is gradually developing.

In all the following stanzas, the division into 4+3=7 syllables, as mentioned above, is maintained in a regular manner. The musical phrase at the beginning of the third stanza keeps the

line of poetry within the limits of only two sounds: e-d. At the end of the stanza the musical content of this part of the analyzed stanzas are repeated.

The 4th and 5th bars, which reach their highest point, serve as the climax and the continuous ending of the song. Here in the high register the use of a and b musical phrases in new forms is encountered: a commonality of melodic movements and rhythmic similarities:



Figur - 4. Musical phrases in the high register and the climax section.

The lack of use of different pitch-range intonations in the final syllables of sentences in the performance of the bahshy, as in the first paragraph discussed above, can be explained by the limitation of this high register. Because in the songs sung by bahshy, the syllable is often drawn out and voiced in different movements in the introduction and development sections. Prolonging the melody in the highest voices creates technical difficulties for the performer. Therefore, effective intonations are often used, mainly in situations that are convenient for performance.

Implementation of research results into educational subjects The results of the study can be introduced into several educational subjects. In the subject «History of Turkmen Music», the material may be used to explain the role of the Ahal school and the personality of Sahy Jepbarov in the development of national musical culture. Students can compare the Ahal tradition with other regional schools and identify the features that make it recognizable.

In the subject «Traditional Vocal Performance», the analysis of «Bellidir» can be used as a practical model for working with phrase, breathing, melodic development and improvisation. The teacher may first explain the poetic structure of the song, then demonstrate the melodic motifs and finally ask students to perform the phrase with controlled variations. This will help students understand that improvisation is not disorder, but a disciplined artistic skill.

In solfeggio and music theory lessons, the notated examples may be used to study meter, rhythm, phrase division, melodic contour, register and climax. Students can mark the 4+3 syllabic division, identify repeated motifs, compare variant forms and explain how melodic movement creates tension and resolution.

In the subject «Dutar Accompaniment» the results can be applied to the study of the relationship between vocal line and instrumental support. The teacher may show how the accompaniment strengthens the rhythmic basis of the song while leaving space for vocal ornamentation. This approach is useful because the bagshy tradition is inseparable from the unity of singing, poetic text and instrumental performance.

In methodological classes for future teachers, the article may serve as an example of how to prepare a lesson on traditional music. The lesson can include historical information, listening, score analysis, performance demonstration, discussion of improvisation and independent student practice. Such integration supports a deeper and more respectful understanding of national heritage.

Recommended educational model. A practical lesson based on the results of this research may include five steps. First, the teacher gives a short historical introduction about Sahy Jepbarov and the Ahal school. Second, students read the poetic text and define the syllabic structure. Third, the teacher demonstrates the main melodic phrases and explains their wave-like movement. Fourth, students compare the motif variants shown in the musical examples. Fifth, they perform fragments of the song, trying to preserve the form while introducing small expressive variations.

This model can be adapted for different levels of training. For younger students, it may focus on listening and simple rhythmic exercises. For advanced students, it may include detailed analysis of register, climax, ornamentation and improvisational decisions. In both cases, the main goal is the same: to teach students to hear the living logic of the tradition and not only reproduce notes mechanically.

Expected pedagogical outcomes The introduction of the research results into teaching is expected to develop several skills among students: understanding of national musical heritage, ability to analyze the structure of a folk song, awareness of the relationship between poetry and melody, practical knowledge of phrase development, and respect for the teacher-student continuity that is central to the bagshy tradition.

Such work also helps strengthen students' cultural identity. When the music of Sahy Jepbarov is studied not only as a historical fact but also as a living artistic system, students begin to understand why the preservation of traditional performance is important for the future of Turkmen art. The tradition then becomes not a museum exhibit, but a professional and spiritual resource for new generations.

General discussion The analysis of "Bellidir" confirms that Sahy Jepbarov's performance style is based on a balance between stability and freedom. The stability appears in the poetic meter, the phrase organization and the recognizable melodic framework. The freedom appears in the development of motifs, the flexible movement of the melody, the expressive use of register and the performer's ability to vary separate phrases.

This balance is one of the main features of mature traditional performance. A weak performer may either repeat the material too mechanically or change it without understanding the style. A master performer, by contrast, preserves the identity of the song while making each performance artistically alive. Sahy Jepbarov's importance lies precisely in this mastery: he showed how tradition can remain faithful to its roots and still develop creatively.

The findings also show that the Ahal bagshy tradition should be studied not only through the list of songs or names of performers. Its essence is found in the internal logic of performance: how a phrase begins, how it grows, how it reaches a high register, how it resolves, and how poetic meaning is transformed into musical expression. This is why musicological analysis is necessary for the preservation of oral heritage.

Conclusions

The performance of the famous Sahy Jepbarov is important for future bahshys to improve in this profession. The influence of the folk songs he learned from his teachers and the songs he created independently and firmly established in the repertoire of the bahshys has been enormous on the art of Turkmen bahshys in general. In higher registers, prolonged melodic ornamentation becomes technically challenging, which explains why expressive embellishments are mostly used in musically comfortable sections of the song. The climax of the composition is achieved in the fourth and fifth verses, where the melodic intensity reaches its peak. The performance style of Sahy Jepbarov remains an important foundation for future generations of bagshys. Both the folk songs he

learned from earlier masters and the original compositions he created became an integral part of the general Turkmen bagshy repertoire. His influence on the development of Turkmen musical culture is immense and lasting. In addition, the study demonstrates that the heritage of Sahy Jepbarov has direct value for contemporary education. His repertoire can be used as a basis for teaching musical form, rhythm, melodic development, improvisation and national performance style. The proposed implementation in educational subjects makes the research practically applicable and supports the continuity of the bagshy profession.

Thus, the Ahal tradition, represented by Sahy Jepbarov, is a living cultural system in which history, poetry, melody, performance technique and pedagogy are inseparably connected. Its preservation requires not only admiration, but also systematic study, careful teaching and thoughtful performance practice. The article therefore confirms that the creative legacy of Sahy Jepbarov remains an important foundation for the future development of Turkmen musical art.

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