



Research Article



The Development of Uzbek National and International Composition

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Abstract: This paper examines the development of Uzbek national and international composition, focusing on its historical evolution, stylistic transformation, and integration into global musical culture. Uzbek composition has developed through a synthesis of traditional folk music heritage and professional academic music traditions. From ancient oral musical practices and maqom traditions to modern symphonic and operatic works, Uzbek composers have contributed significantly to both national identity and international musical discourse.

Keywords: Uzbek Music, National Composition, Maqom, Folk Music, Classical Music, Contemporary Composition, Cultural Heritage, Musical Development, Symphonic Works, International Music Integration, Uzbek Composers



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Introduction

The activities of the Composers' Union of Uzbekistan after independence (after 1991) have played an important role in the cultural life of the country. The Union has carried out a number of activities aimed at developing national musical art, supporting a new generation of composers, and expanding international cultural ties[1].

After independence, attention to Uzbek national traditions increased. The association encouraged the creation of works that combined folk music, the art of maqom, and modern composers.

Competitions, festivals, and creative laboratories were organized for young composers, which helped to discover new talents and bring their works to the stage.

The association established cultural ties with foreign countries, participated in international festivals, and contributed to bringing Uzbek music to the world stage [2]. Scientific conferences and seminars on music theory and history were held. Composers' works were published and educational manuals were prepared.

Members of the association actively participated in the creation of musical works for Independence Day, Independence Day and other important dates and events. After independence, the Association of Composers of Uzbekistan became an important center for the preservation and modernization of national musical culture. It not only united creators, but also served to strengthen the musical image of Uzbekistan in the international arena [3].

The early 1990s (the initial period of independence) were a period of revival and awareness of national identity. The ideological restrictions of the Soviet era were lifted, and composers began to create freely. Interest in national heritage - especially maqom, folk melodies and traditional styles - increased. Many works were created on the theme of homeland, independence and national pride. The association actively

participated in the preparation of musical programs for new state holidays, including Independence Day. The main task at this stage was the re-formation of the national music school [4].

Materials and Methods

This study employs historical-cultural, comparative, and musicological analysis methods to examine the development of Uzbek compositional art during the years of independence. The activities of the Composers' Union of Uzbekistan, international music festivals, and the creative works of prominent composers were analyzed. Special attention was paid to the evolution of musical genres, the integration of national and modern styles, and the role of international cultural cooperation in promoting Uzbek music globally.

Primary sources include festival materials, composers' works, historical records, and analytical studies related to Uzbek musical culture after 1991.

Results

The cycle of songs "O'zbekiston" author Mutal Burhonov homeland, independence, national pride style traditional singing academic music, simple, touching melody, these works played a major role in forming a sense of national unity and pride in the minds of the people in the early years of independence.

1990s - during the period of national revival. Famous composers: Mutal Burhonov, Mansur Tojiyev and Sulaymon Yudakov created songs and cantatas on the theme of homeland and independence, symphonic works based on elements of national maqom, solemn holiday music (especially for Independence Day), concerts dedicated to state holidays, national music evenings and thematic festivals, works and directions. This period is characterized by movements whose main goal is the restoration of national musical identity [5].

In the 2000s, the field of composition in Uzbekistan reached a level of professional development. Famous composers Rustam Abdullayev, Dilorom Omonullayeva, and Felikx Yanov-Yanovsky created symphonies and instrumental concertos, chamber music (works for piano, violin), and works for film and theater.

Much work has also been done to promote and familiarize Uzbek music with the population of European countries. In particular, a business trip of the Bureau of Oriental Music and Dance to Germany (Bremen) was organized. Artists of the Uzbek State Philharmonic named after M. Kori-Yokubov M. Yulchieva and Sh. Mirzaev participated in the festival "Oriental Music" held at the "Lützowplatz" cultural center in Berlin. National songs and melodies aroused great interest among the Germans [6].

2000s (period of sustainable development). During this period, creative processes became systematized and professionalism increased. Composers tried new styles in symphonic, chamber and vocal music. National and Western musical traditions were combined. The association expanded festivals, competitions and international cooperation. Uzbek music began to sound more often on foreign stages. For example, during this period, composers such as Rustam Abdullayev created works in modern styles while preserving the national spirit [7]. New generation of composers has emerged in Uzbekistan and has become an impetus for the formation of a national repertoire that is in tune with world standards. This stage has left its mark in history as a period of renewal and globalization. Young composers have developed their fields in new genres of creative work. Most of them have entered film music, experimental and electronic music, making good use of new creative achievements and world experience. International education and exchange of experience in the field of composition is intensifying [8]. Digital technologies (studio, sound design) have been widely introduced into compositional activities. The association began to pay special attention to supporting young people, in particular, through the

organization of grants, laboratories, and master classes, which began to show results.

During this period, artists worked not only for a national but also a global audience .

The Sharq Taronalari music festival, held in the city of Samarkand since the independence, has become a major international festival that introduced Uzbekistan to the world. This festival also demonstrated the harmony of national music and the music of the peoples of the East. At this stage, the harmony of national and world music has become the main trend [9].

of the Government of the Republic to hold the international music festival "Sharq Taronalari" in order to widely promote unique examples of national music and singing of the peoples of the East, to preserve and develop national musical traditions can be considered one of the bold steps taken to develop international relations. According to a special resolution, the festival will be held in Samarkand once every two years, and the preparations for it will be carried out by the Ministry of Culture of the Republic of Uzbekistan.

The festival was first held in 1997, and 267 singers, musicians, and guests of honor from 32 countries and 2 international organizations participated in the festival. Uzbekistan participated as the host and on a separate list.

Regarding the 1999 "Sharq Taronalari" International Music Festival, the Minister of Culture of the Republic of Azerbaijan, Pulat Bulbul oglu, said: "The festival strengthened friendship and brotherhood between all continents. As far as I know, more than 10 thousand Azerbaijanis live in Samarkand. I was glad that they live in peace and quiet." The words of Guy Dogan, Secretary General of the International Council within UNESCO: "In the miraculous city of Samarkand, artists got to know each other better. They gained a broader understanding of musical cultures" indicate that this event is a cultural dialogue that is of great importance in the fraternity of the peoples of the East and the whole world. Music festivals are usually held in many countries. However, the distinctive feature of the "Sharq Taronalari" festival is that, first of all, this festival is dedicated to the masterpieces of the national art of the peoples of the East, and secondly, it is included in the UNESCO program of international cultural and educational events.

The Academy of Arts of Uzbekistan, the Ministry of Cultural Affairs, the Photon Scientific and Production Association, the Onyx Joint Stock Association, the Precious Stones Committee, and the Eighty-Raise Uzbek-Swiss joint venture made a significant contribution to the preparation of the "Sharq Bulbuli" grand prize and other awards awarded to the festival winners [10].

During the years of Uzbekistan's independence, as in all spheres of social life, fundamental changes took place in the theater sphere. The theater art was aimed at serving the idea of independence, helping to understand that it is the heritage of our great ancestors, the heir to a unique culture of thousands of years, preserving this wealth and helping to increase it on the basis of universal human values, achievements of world development, and educating the growing generation to benefit from it and become all-round perfect people with a strong will and conviction.

The current era - the era of innovation and globalization - has created new standards and the latest, relevant - a new generation and innovations. Aziza Sadikova - modern chamber works, modern music performed on European stages, Dmitri Yanov-Yanovskiy (experimental and theater music, New forms and sound technologies) Various young composers - film soundtracks, their works and trends: Electronic and experimental music, soundtracks for the film industry, crossover genres (national contemporary) Important events: contemporary music festivals, composition competitions for young people, international master classes and residencies. The main direction of this period is access to the global musical space and innovation [11].

Symphonic poems (series) As an author, Mansur Tojiyev has perfected the methods of using history, nature, national images, traditional symphonism, and maqom intonations . He has created many works

that have brought Uzbek national music to a new level in the symphonic genre.

Symphony and instrumental concerts, authored by Rustam Abdullayev, were works on the theme of the inner world of man and modern life, the main style was classical symphonic form, combined with elements of national tone and rhythm. These works brought Uzbek academic music closer to the international level and strengthened the professional school.

Chamber and symphonic works, author Felikx Yanov-Yanovsky, on the theme of Philosophical ideas, modern man, the style is avant-garde and experimental approach, the influence of Western compositional techniques was introduced, and an important creative example emerged that connected Uzbek music with world modern music [12].

Contemporary camera works, author Aziza Sadikova, the global world, personal experiences, her style of minimalism and modern techniques, new sounds and textures, and how a new generation of composers are bringing national music to the global stage were shown.

A general analysis shows that as a result of the activities carried out in the field of composition in Uzbekistan since independence, the following developments can be seen through five examples;

1. Burkhanov, national idea and mass influence, Tojiev, development of national style in symphony;
2. Abdullaev, professional academic stage, Yanov-Yanovsky, experiment and global impact;
3. Sadikova, modern and international creativity, Burkhanov, national idea and public influence;
4. Tojiev, development of the national style in symphony, Abdullaev, professional academic stage;
5. Yanov-Yanovsky, experiment and global influence, Sadikova, worked in the directions of contemporary and international creativity.

Discussion

These measures taken in independent Uzbekistan have begun to bear fruit and have accelerated the process of discovering diversity. This aspect can also be seen in the work of unconventional polyphonic composers. Taking into account the general cultural development, it is necessary to separately recognize that this area has been formed in our country in a very short period of time. Our advanced composers, who not only fruitfully used the experience of Western and Eastern European countries, but also skillfully combined their creative laws and principles with the unlimited possibilities of Uzbek folk music, have managed to achieve significant achievements not only in Central Asia, but also in the Eastern region [13]. In the field of compositional creativity, works based on new traditions, forms, themes, and expressive and artistic means appeared during the years of independence. The compositional creativity of the country was enriched with such genres as musical stage genres as musical drama and comedy, opera and ballet, symphonic music, choral and vocal-symphonic music, pop and pop songs, and film music. M. Tojiev's 15-19th symphony, N. Giyasov's 11-14th symphonies, R. Abdullaev's piano concertos, and M. Burkhanov's requiem-marche "Eternal Memory" are examples of this. In general, the Uzbek school of composition sought to occupy a special place in world musical culture, and the results of this aspiration bore fruit [14].

In Uzbekistan, the sphere of culture is being used positively in the process of developing international relations and bringing peoples and nations closer together. In particular, at the II International Symphonic Music Festival, held on September 21-25, 2000, Uzbek artists met with famous artists from all over the world. At the opening of the festival, the works of Kh. Rakhimov "Kutlov", M. Bafoev "Zoroastrian Rites", T. Kurbanov "Askiya" made a great impression on the guests. This festival also demonstrated the high level of contemporary Uzbek compositional creativity and its imbued with a truly national spirit. Such events, on the one hand, bring peoples and states closer together, and on the other hand, contribute to the restoration of national values and the enhancement of spirituality [15].

During the years of independence, a new era began in the work of composers such as M. Ikramov and A. Nazarov. "Honored Artist of Uzbekistan" M. Bafoev achieved great creative success by creating a work called "Hajnom", which was completely new in the history of Uzbek national music both in terms of style and ideology. A national form of orchestral melodies was created.

According to Abu Nasr Al-Farabi, the science of music "perfects the character of people who have lost their balance, and maintains the balance of the character of people who are in balance... Therefore, by healing the soul through the influence of sounds, the body is healed, and the soul is healed by organizing its forces and adapting them to its substance." In conclusion, it can be noted that the development of Uzbek national musical art during the years of independence is not only a cultural achievement, but also one of the most important factors in the upbringing of a spiritually mature person.

Conclusion

In conclusion, the development of Uzbek national musical art during the years of independence became not only a cultural achievement but also an important factor in strengthening spiritual values and national identity. The activities of the Composers' Union of Uzbekistan, the emergence of new creative directions, and the integration of national traditions with global musical trends contributed significantly to the modernization of Uzbek music. As emphasized by Abu Nasr Al-Farabi, music plays a vital role in harmonizing the human soul, and the achievements of Uzbek comp.

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