

DOI:10.29013/EJA-26-1-14-17



UZBEK ART OF BASTAKOR

*Akhmedova Nilufar Adahamjonovna*¹

¹ State conservatory of Uzbekistan

Cite: *Akhmedova N.A. (2026). Uzbek Art of Bastakor (In the case of Bukhara school of bastakor). European Journal of Arts 2026, No 1. <https://doi.org/10.29013/EJA-26-1-14-17>*

Abstract

The Uzbek people have a very rich and ancient musical heritage. The melodies and songs, the sounds of the heart in its composition make people's everyday life, work and holidays pleasant and bright, nourish traditional and modern composers' creativity, reflect the inner world, spirituality and mentality, imagination and philosophy of the people. Therefore, it is very important to study large and small genres that reflect all forms of folk art, their living traditions, ancient and modern.

Keywords: *music, art, heritage, creativity, tradition, culture, composer, bastakor, research*

Uzbek music, an integral part of artistic creativity, has passed through a centuries-old historical path and, in this historical process, has become diverse in form and rich in content, creating its own harmonious traditions, which it has carefully preserved and passed on from generation to generation.

The last decade of the 20th century and the beginning of the 21st century marked new stages in the development of Uzbek musical culture. Due to the political, social and cultural changes that took place during this period, an important basis was created for a qualitative renewal in the field of national music. Now, in the rapidly developing practice of Uzbek music, we can see the emergence of various styles and trends: first of all, traditional music and compositional creativity, and from the second half of the 20th century, compositional creativity and mass musical culture, with pop singing as its leading trend, are reflected as the main genre. This

is natural, because the artistic processes that occur at each historical turning point lead to the formation and development of various musical creativity.

Uzbek music, which has entered a stage of renewal and advancement, is now in step with the advanced musical cultures of the world and is striving for the heights of perfection. The developing musical culture of the Uzbek people is surprising foreign viewers and listeners with its artistic perfection.

Turning to the past is important for studying the roots of science. Music allows us to understand the layers of meaning in the gradual development of the concept of art. Taking all this into account, music as a reality can be imagined as a multi-layered concept. The multi-layeredness of the concept is accumulated in its length, inherent contradictions and the logic of history.

The rich musical traditions of our people, performance culture, thousands of folk

songs, instrumental tunes, songs, status works and series, which have reached the beginning of the 20th century, are not only preserved, but also take a place in the hearts of the young generation, and encourage them to be loyal and kind to their homeland and people, to respect our ancient values and unique traditions, and to preserve the heritage of the motherland today. urges them to become true heirs, to feel the need for national independence.

Scientific research conducted in recent years in the field of studying the history of the musical culture of Uzbekistan has further proven that the Uzbek people have a unique musical art. It is known to many that the art of music, which is an integral part of the spiritual and cultural wealth of the people, arose in the distant past. Over the centuries, the original national traditions of the Uzbek people, folklore patterns, classical musical genres, and works of compositional creativity have emerged on the basis of interaction and mutual influence between the musical cultures of different peoples. In harmony with the rich traditional music of the Uzbek people and the centuries-old art of composition, a new, professional direction of compositional creativity was formed and developed in the 20th century. During this short period of time, compositional creativity has achieved unique achievements on Uzbek soil – from popular songs to major genres such as symphony, musical drama, ballet, and opera.

As history shows, Bukharayi-Sharif is a prestigious city that has contributed to the treasury of world culture hundreds of great people, the jewels of our spirituality, such as Ibn Sina, Imam Bukhari, Abdulkhalig Gijduvani, Bahavuddin Naqshband, Ata Jalol, Ata Ghiyos, Domla Halim, Mukhtar Ashrafi, Mutavakkil Burkhanov, Olim Khojaev, Razzaq Khamroev. This city stands out not only for its monuments and antiquities, but also for its spiritual and educational values.

First of all, let's talk about the most outstanding representative of the Bukhara school of composition of the 20th century, the "savthoni" Domla Halim (1878–1940). Domla Halim was nicknamed "Halimi Khovd" among the people because of his fair complexion. This idea was expressed by the musicologist, professor Otanazar Matyakubov in

his book "Maqomot" with the poem "Bazm" by Sadridin Ainiy, written in 1904.

"Ba kunji uzlati mo in zamon ki yor rasid,
Ki mebarad mo'yi yoroni mo zi ayshi navid.

Zi savti dilkashi Qori Kamolu Qori Najm,
Zi nag'ma bulbuli bechora infiol kashid.

Dilam siyoh shud az girdi kori Hojixon,
Kujost nag'mayi jonparvari Halimi safed".

Qori Kamal and Qori Najm were famous savtkhans of Bukhara. It is also worth noting that "savtkhan" is mentioned as a separate category. Hojikhon is a musician who became famous with his actions. Halimi Safed is the nickname of Domla Halim (Matyoqubov O., 2004, 53).

Domla Halim's voice was soft, gentle, and at the same time resonant, with a high-pitched tenor voice that embodied a Muslim reciting the Quran. With this edge, there was no one among his contemporaries who could match Domla Halim's voice. That is why he became known as Domla Halim.

Domla Halim usually played and sang songs accompanied by a circle of people. In the songs recorded in the late 1930s, the teacher himself played and his student Shonazar Sakhibov accompanied him on the tanbur. These songs were sung continuously without any instrumental exercises between the intro, mid-part, dunasra, and avj sections.

Domla Halim moved to Tashkent in 1932 and continued her singing career on the Republican Radio. Here, together with Elena Romanovskaya, she recorded such maqom sections as «Navruzi Sabo» from the Rost maqom, «Kashkarchai Sarvinoz» from the Buzruk maqom, «Nasrulloiy» from the Dugoh maqom, and «Mugulchai Dugoh» from the Segoh maqom on melodrama tape and «plate». Ethnographer E. Romanovskaya, who had a creative relationship with Hafiz, described the power of Domla Halim's voice and performance style as follows: "...in addition to his clear and free performance of anger in a voice with a beautiful timbre, he also had a powerful breath and could masterfully perform very complex climaxes of anger in one breath, and could also prolong the sound for a long time. He had a natural voice and until

the end of his life he performed anger as easily as a young man, and even when the song reached its climax “a hundred” times, there were not even the slightest signs of strain in his voice” (Romanovskaya Ye., 1957).

Now let’s analyze the work of Mugulchai Segoh as a musical example.

If we take the first 8 bars of the work as the conditional “a”, it is repeated twice with the subsequent “b”.

Example 1. Mugulchai Segoh. The beginning

Жо-ни-би мо ди-да - ро во кар-да пу - ши-дан
ча - ро ош - ин - ои кар - да - ну бе -
го - на гар - - ди-дан ча - ро

In the climax part comes “Avji Segoh” and it consists of 10 bars. We will conditionally call it “s”.

Example 2. Mugulchai Segoh. Avji Segoh

Ис-ти-мо - и сад-су-хан аз хор чун - гул
ме-ку-ни (а - а - - а) як су-хан аз
ан - да-ли - би хеш на шу - ни - дан

Finally, “Avji Turk” comes and it consists of 18 bars. We will conditionally call it “d”.

Example 3. Mugulchai Segoh. Avji Turk

Ис-ти-моъ - и сад су-хан аз хор чун - гул ме-ку-ни

Master Domla Halim also worked hard to train his students. Prominent representatives of Uzbek and Tajik art include: Mukhtor Ashrafiy, Mutal Burhonov, Shonazar Sohobov, Fazliddin Shakhobov, Yakubjon Davi-

dov, Borukh Zirkiev, Najmiddin Nasriddinov, Marufjon Toshpulatov and others.

The service of the honored people’s keeper Domla Halim Ibodov to the development of our national culture, the heritage of folk

music – maqoms – to the next generation is immeasurable.

To sum up, no matter how much we talk about the Uzbek art of composition, and in

particular the Bukhara school of composition, of course, there is little to say. But the most important principle is that it is the continuation of the teacher-student school.

References

Matyoqubov O. Maqomot. – T., 2004.

Romanovskaya Ye. Stati i dokladi. – T., 1957.

Mironov N. Obzor muzikalnix kultur uzbekov i drugix narodov Vostoka. Samarkand, 1931.

Shashmaqom saboqlari. – T., 2005, 2007.

“Sharq taronalari” jurnali. – T., 2007.

submitted 15.01.2026;
accepted for publication 30.01.2026;
published 31.01.2026
© Akhmedova N.A.
Contact: navouzbek@mail.ru