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## CHARACTERISTICS OF 21ST CENTURY COMPOSITIONAL CREATIVITY OF UZBEKISTAN

### Abstract

**The purpose of the research:** The article deals with the results of the works of Uzbek composers in the 20–21 centuries.

**Research methods:** Comparative, theoretical-analytical, generalization.

**Research results:** To those who are learning to analyze the works of Uzbek composers, to show their unique styles, to preserve the traditions of Uzbek music in this direction, young composers have preserved their works teaching creativity in accordance with our national culture

**Practical application:** The theoretical and analytical materials presented in the article can be used in scientific works and educational processes. helps young composers in practice to improve performance technique.

**Keywords:** composer, tradition, makom, symphony, culture, creativity, poem, music, social, genre, performing, educational.

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### Introduction

Exploring the process of development of modern musical culture! Uzbekistan, mm, we note the constantly emerging features of the new — in musical creativity and performance, in musical education and ethnomusicology. In particular, the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries is full of creative discoveries — this is the holding of a number of international music festivals, competitions and conferences (Tashkent, Samarkand, Baysun, Shakhrisabz, Termez, Bukhara, Margelan, Khiva, Kokand); a number of resolutions and decrees of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev concerning the further and innovative development and improvement of the sphere of national culture and art (2017–2018); progressive development of the intellectual and spiritual potential of modern society, among them the Union of Composers and Bastakors, the State Conservatory of Uzbekistan, the Uzbek national art of makom and bakhshi (2017–2019); and they are directly related to the implementation of the Decree of the President of the Republic of Uzbekistan “On the strategy of action for the further development of the Republic of Uzbekistan” (“harakatlar strategy” (action strategy) in five areas, 2017–2021).

### Literature review

Globalization, the activation of integration processes during the years of Independence led to the involvement of the culture and art of Uzbekistan in the world artistic process, the adaptation of new trends that began to resonate with foreign innovations, modernist trends and the latest forms of conceptual art related to topical problems of our time. Accordingly, they raise questions of their consideration in the national context (national culture, national art of makom and bakhshi). In this regard, the study of new trends that have been developed in the musical art of Uzbekistan in the 21<sup>st</sup> century, their connection with the modern context, as well as the ideas of ethnocultural identity, is being updated. The importance of solving these problems is defined in the decree of the President of the Republic of Uzbekistan “On measures for the innovative development of the sphere of culture and art in the Republic of Uzbekistan”; “Weak integration of domestic institutions of culture and art into the global cultural space does not allow full use of the existing rich cultural and historical heritage and modern areas of culture and art in shaping a positive image of the country and strengthening its status as the cultural

center of the region.” The history of composer creativity in Uzbekistan has more than eight decades. The work of many composers, their active searches and achievements testify to the unflagging interest in all forms and genres of musical creativity. And now it is especially saturated with creative discoveries — in the ideological and figurative sphere, in form, content, in the field of expressive and visual means, interpretation of the genre, approach to the national heritage, development of traditions, etc. It is characterized by a revival, a comprehensive rapprochement and mutual enrichment of national cultures, new trends that contribute to the solution of many artistic problems at a higher level.

The activation of all creative processes is now largely due to a higher level of socio-political, socio-economic and cultural-spiritual development of our country, because “spiritual production is being transformed along with the material”.

The features of the new, so vividly and multifacetedly manifested in the last years of the 20<sup>th</sup> century, arose as a natural result of the gradual accumulation of new qualities in the previous decades. In the first years of the 1990s, interest in composer creativity was weakening, and this, to a certain extent, was due to a reassessment of artistic values, in particular, the revival of traditional music, an appeal to the original artistic traditions, language, scientific heritage of the enlighteners and scientists of the Middle Ages. Changes in the creative climate of composers in Uzbekistan and a radical renewal of all its links are associated with the congress of the Union of Composers of Uzbekistan (1995), as well as the holding of the International Festival of Contemporary (Chamber) Music “Ilkhom XX” (Tashkent, 1996; initiator — composer Dmitry Yanov-Yanovsky) and symphonic music (Tashkent, 1998; Union of Composers), as well as the first mass song contest “Uzbekiston — manim Vatanim” (Tashkent, 1996). As a result of this, there is an unprecedented in terms of intensity process of establishing the musical art of national identity; a new rise in composer creativity. Almost all genres were involved in this rapid process of development — from opera and symphony to mass song. However, the commonality of the development of composer creativity is most clearly manifested in those trends that, flowing individually in accordance with the peculiarities of the national traditions of Uzbek music, the Uzbek musical drama and comedy become a priority (works by F. Alimov, M. Makhmudov, M. Bafoev, T. Kurbanov, S. Khayitbaeva, A. Mansurov,

Kh. Rakhimova and others); the musical dramas “Nodirabegim” (1996) and “Fotima and Zukhra” (1997), the musical comedies “Soyibkhuzha operation” (1998) and “Superkainona” (1999) by Farkhad Alimov, the musical dramas of Mustafu Bafoev “Sevgi nidosi” (1994) are popular and Tulkun Kurbanov “Ibrahim Alaihisalom” (1998). The theme of the historical past, historical figures and spirituality with appeal, who already have rich traditions of Uzbek culture, their beauty and originality, the richest opportunities were shown by M. Bafoev (opera-dastan “Bukhoroi Sharif” — TV version, opera “Al-Ferghani”), I. Akbarov (opera-oratorio “Ibtido Khatoshi”), N. Mukhameddinov (opera “Kirq qiz”), A. Ikramov (opera-zong “Buyuk Temur”). And in the genre of TV ballet, the works of M. Bafoev “Nodira” and “Ulugbek Burzhi”. One of the indicators of the maturity of professional creativity has been and remains the high culture of symphony. True, in this period, the symphony genre acquires program designations — the composers of Uzbekistan will justify themselves to the themes of spirituality and the historical past. If in the 70–80s we can state a truly massive interest in the symphony, which led to its radical renewal, in particular, to new themes and the search for original creative solutions (makom-symphony).

And a significant role in updating the artistic processes of the 90s of the XX century was played by an increase in the amount of information in the field of creativity and musical technology, as well as an excuse for high national traditions — the features of the folk and professional culture of the Uzbek people, with its richest layers, which sounded in a new way in the work of M. Tadjiev (triptych “Somon yuli” — 15, 16 and 17 symphonies, 18 and 19 “Kahramonlik” symphonies), T. Kurbanov (9 symphony, symphonic poem “Askia”), I. Akbarov (symphony “Navruz” and symphony-epitaph), M. Bafoeva (4th symphony “Movarounnahr” and 5th symphony “Kholati Alisher Navoiy”), N. Giyasova (10–12 symphonies) and others. “Thai tunes”), N. Giyasov (8–9 concert-makoms), and in the genres of vocal and symphonic music — M. Burkhanov (requiem-marsia “Adabiy Khotira”), M. Bafoev (oratorio “Khazhnom” and “Zafar-noma”) and others.<sup>3</sup> During the years of Independence, the composers of Uzbekistan, quite naturally, could not stay away from the events that took place in this period in the republic, changing the face of the state system, way of life, which ultimately marked the beginning of a new era in the life of mankind. All these events, of course,

affected the formation of world vision and were reflected in the work of many composers and in the activities of the Union of Composers of Uzbekistan.

Of course, the work of any artist is not a historical chronicle or chronicle, but it is unlikely that a composer can pass by those events that change the face of life, the country, and even change the psychology of a person. And it is quite natural that a citizen composer would like to reflect these great events in his creative work in his own way. Another thing is also clear: such epoch-making events affect a large, wide range of phenomena, and they also find their response in the composer's work. And as a result, a kind of chain of musical works dedicated to the main idea is formed. The originality of the artistic comprehension of reality, expressed in a unique individual language — this is the best thing that can be wished to our composers.

The modern musical culture of Uzbekistan is a multi-component and dynamically developing artistic phenomenon, which has its own specifics (traditional music, Bastakor and composer creativity) and a history that goes back centuries. Its unchanging and rapidly changing socio-cultural background in the 21<sup>st</sup> century determined, on the one hand, the objective complexity and ambiguity of the development of the country's musical art, and, on the other hand, gave great scope and freedom for many individual assessments and approaches to it. Careful attitude to the rich heritage through the prism of musical traditions is a very important direction: it is important to educate young people in artistic traditions, preserve and transfer them with new technologies and innovations. At the same time, traditional music as an element of the intangible cultural heritage (UNESCO Convention, 2003; Law of the Republic of Uzbekistan (2009) and the State Program for the Protection, Preservation and Use of ICH for 2010–2020), its protection and development is carried out with broad support at the state level and society (nowadays, traditional music is mastered on the basis of a written-technogenic tradition — musical collections of samples, their audio and video recordings).

### Discussion

The musical process of Uzbekistan (traditional music and composer creativity) is based on two interacting principles (in the context of procedural deployment), associated with the activity of perception and thinking (internal aspect), as well as music-making — musical performance activity (external aspect), their rela-

tionships (mental and real) and functional specificity (system-forming function). Accordingly, development according to new parameters and levels, as a universal concept of musical interaction: creative — oral and written tradition; performing — monody and polyphony; social — traditional and modern culture; cultural — East and West; genre — instrumental and vocal (traditional — from children's songs and tunes to makom cycles; academic — forms and genres of polyphony — from mass songs to musical stage genres); educational (development) traditional education (individual — “ustozshogird”) and a new system of music education (mass — from primary, music school to higher — conservatory).

And if the idea is true that progress in art does not consist in replacing the old with the new (and new does not mean better yet!), but in expanding the common cultural field and accumulating artistic values, then this is exactly what is happening, in our opinion, with modern art. music, in particular, with composer creativity of Uzbekistan. All this predetermined new trends in the development of composer creativity, in general, the musical culture of Uzbekistan in the 21<sup>st</sup> century, which performs the main creative functions of the creative self-expression of a modern artist, and it will contribute to:

- the development of musical art is a priority direction in the policy of our state; Decree of the President of the Republic of Uzbekistan “On the organization of the activities of the Union of Composers and Bastakors of Uzbekistan” (PP-3212, dated August 15, 2017), which spoke about measures to improve and develop the activities of the creative association and composer creativity of Uzbekistan; on the tasks of artistic creativity, performance, propaganda and education, in particular, on the organization of the activities of the Union of Composers and Bastakors of Uzbekistan, which began to be carried out in the last two years (this is the reconstruction of the building of the Union, equipping the material and technical base, organizing a recording studio under the Union; popularization — visiting creative meetings, concerts, master classes, competitions, festivals, scientific and practical conferences and seminars, author's concerts of leading composers of the CIS countries and Uzbekistan; improving its activities with the participation of all links, as well as organizing regional branches of the Union, improving the activities of the Union of Composers of Karakalpakstan);

- active appeal to the national artistic and cultural heritage, contributing to the enrichment of the composer's creative palette, expanding the subject matter, updat-

ing all means of expression, opening up new prospects for the development of professional creativity — creating musical works based on national makom art; holding competitions for young composers and bastakors in the direction of “Uzbek makoms and composer creativity”; the participation of composers and bastakors in the International festivals of the art of *malom* and *bakhshi*, as well as folklore art (for example, M. Bafoev’s opera-ballets “The Sky of My Love” and “Khamisa”, M. Tajiev’s opera “Kumush”, F. Yanov-Yanovsky “Accompanist”; ballets by A. Ergashev “Humo” and N. Mukhammetdinov “Ayjamal”, musical dramas and comedies by F. Alimov, B. Lutfullaev, O. Abdullaeva; vocal-symphonic and instrumental works by R. Abdullaev, Kh. Rakhimov, F. Yanov-Yanovsky, M. Bafoev, M. Makhmudov, etc.);

- a modern composer (or bastacore) cannot stand aside from the major events of today’s life, be just an observer. If he wants his work to be modern, relevant, beloved by the listener, he must be in the thick of the events of his country, and these events should be the basis of the content of his works (creativity of composers and bastakors of Uzbekistan);

- to form their own figurative world and musical language, taking into account national identity; at the same time, the individual musical language of the composer (or bastakor) develops when he (they) begins to feel, see his own theme in art. It is with the awareness of one’s personal artistic thought that an original vision of the world comes to him, and as a result, original melodic, harmonic, textural and other means and techniques (M. Bafoev, R. Abdullaev, A. Mansurov, F. Yanov-Yanovsky, D. Yanov-Yanovsky and others);

- active and fairly even development of genres should significantly increase the level of their contacts; one of the most characteristic, in many respects defining the face of Uzbek music, should be the mutual influence of genres, as well as assistance in the creation of modern works, together with the participation of all creative Unions of the republic (joint projects and programs with the Unions of writers and theater workers, the activities of composers in “Uzbekkino”);

- the intensity of convergence of serious (academic, traditional) and popular (variety, jazz) music, as a turn in the sphere of mutual influence of genres and features of pop-instrumental and song forms, which acquires a more democratic character, a more direct focus on the listener (the work of D. Amanullayeva, D. Yanov-Yanovsky, V. Saparov, D. Shukurov, M. Atajanov and others);

- Chamberization of genres, a trend of the last decade that has been especially actively manifested in the musical culture of Uzbekistan, as a result of which not only many of its traditional varieties of musical stage, symphonic and chamber music genres reach a higher level of development, but there is a process of dynamic formation of non-traditional genres for musical art (chamber opera, mono-opera, chamber musical drama, cantata, symphony, etc.); This is facilitated by the performing process (organization of chamber orchestras, ensembles);

- a trend in the development of ancient (neoclassicism) and modern methods of embodiment (Neo folklore, transmission), associated with the desire to reflect in the work of a greater harmony of man and the surrounding world, man and nature, with the need for composers to speak with simpler and more economical means, to more directly realize involvement artist in history;

- a distinctive “sign of the times” is a high level of professionalism, which, becoming a mass phenomenon, acquires a certain stability — this is a comprehensive training of the composer; free and virtuoso possession of any technique and modern musical systems; level of education — school of excellence (joint activity of the Union with the department of composition and instrumentation of the conservatory; master classes by leading composers (F. Yanov-Yanovsky and others), lectures, meetings, memorial evenings, presentations of new musical works and musicological books);

- the tendency of rapprochement and mutual enrichment of various national cultures; the creation of musical works based on the musical traditions of different peoples, which absorbed everything original, valuable in national cultures (the work of R. Abdullaev, M. Bafoev, F. Yanov-Yanovsky, Kh. Rakhimov, D. Yanov-Yanovsky). Their ability for active contacts related to mutual influence and mutual enrichment with a sufficiently high potential for the spiritual and professional maturity of each culture (holding the International Festival “Davrlar Sadosi” with the participation of composers from Central Asia, Russia, Korea, Vietnam; master classes and author’s concerts of leading foreign composers, participation of composers of Uzbekistan in many music festivals near and far abroad, performances of works by composers of Uzbekistan by foreign theaters and concert organizations, an example of this is M. Bafoev’s opera “Borbad” in Tajikistan, F. Yanov-Yanovsky’s ballet “Urashima Taro” in Japan, mono — operas by D. Yanov-Yanovsky in Europe,

instrumental works by R. Abdullaev, M. Bafoev, H. Rakhimov and others in Europe, Asia and America);

– a tendency to comprehend the traditional and modern musical heritage of the leading bearers of the traditions of the Bastakor and composer creativity of Uzbekistan in the context of time. These traditions, established in the second half of the 20th century, should serve as a guarantee of new achievements in the field of Uzbek music.

### Results

The musical art of Uzbekistan is valuable primarily because it unites different generations in a single creative effort. And this makes the musical creativity of Uzbekistan a kind of open system, addressed to the richest cul-

ture of national traditions — folklore, oral-professional, Bastakor's, and purely professional, composer's; as well as to the international (intertextual) artistic experience of our time.

### Conclusion

Musical culture (traditional and modern) is one of the spiritual channels that open further positive development paths — it is a multi-level information system that contained the genetic codes of mankind, and the development and education of tradition bearers is an integral part of this information organism, It (the system) should be is open to study new trends in the development of national and world musical cultures.

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