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20th CENTURE UZBEK BASTAKOR CREATIVITY AND TO'XTASIN JALILOV

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Abstract

This article explores the development of 20th-century Uzbek composer creativity through the lens of To'xtasin Jalilov's musical legacy. As a prominent figure in Uzbek music history, Jalilov stands out for his innovative synthesis of classical maqom traditions with modern compositional techniques. The study analyzes his major works, including musical dramas and popular songs, emphasizing their structural, modal, and rhythmic features. Special attention is given to compositions such as "Signal" ("Alert") and "Yolg'iz" ("Alone"), which illustrate Jalilov's masterful use of traditional melodies within accessible and emotionally resonant forms.

Keywords: *To'xtasin Jalilov, bastakor, musician, maqom tradition, national melodies, songs, musical drama*

Introduction

Throughout history, there have been intellectuals whose creative vision surpassed the traditions and understandings of their time. Generally, their true significance was only recognized by future generations. This phenomenon is not unique to literature or science – it is vividly seen in the history of music. As examples, one might recall figures like Barbad Marvaziy or Johann Sebastian Bach, whose genius was only fully appreciated decades or centuries later. Likewise, in the history of Uzbek music, the 20th century brought forth several such visionary figures. "Our musical culture is not without such distinguished figures. One of them – and significantly, the foremost – is To'xtasin Jalilov" (Gofurbekov, T., 2019, 187) – as musicologist T. Gofurbekov aptly observes.

People's Artist of Uzbekistan, renowned bastakor, and virtuoso instrumentalist To'xtasin Jalilov stands out as a versatile representative of Uzbek musical culture. In performance, he established the Fergana Valley g'ijjak (spike fiddle) school, while as bastakor, he enriched the musical heritage with nearly 40 stage compositions, as well as works spanning genres from romance to opera. His compositions – such as the musical dramas "Tohir va Zuhra", "Nurxon", "Muqimiy", "Alpomish" and the songs "Ko'kiling" ("Tresses"), "Bahor ayyomida" ("In springtime"), "Gulistonim mening" ("My Blooming Homeland"), "Signal" ("Alert"), "Dovruq" ("Fame"), "O'ynasin" ("Let it play"), and "Yalla" – have become treasured elements of the Uzbek musical culture.

According to Candidate of Arts, professor Ravshan Yunusov, "The people-centered,

spiritually fulfilling music of contemporary Uzbekistan gained prominence through the dedicated efforts of master composer To'xtasin Jalilov" (Yunusov, R., 1997, 60). His music is deeply rooted in folk traditions. Indeed, Jalilov may rightly be called "a bastakor of the people." His melodies, saturated with national tones, were so beloved that new compositions would often be memorized and sung widely by the public soon after their debut. For instance, the song "To'ylar muborak" ("Happy wedding day"), written for the musical drama "Tohir va Zuhra", became synonymous with Uzbek weddings for generations.

In the words of musicologist Ilyos Akbarov, author of a monograph on Jalilov: "To'xtasin Jalilov was a master of elaborating simple folk songs – expanding their rhythm, adding complexity and tonal variations. This enriched the artistic value and emotional depth of the original melodies" (Akbarov, I., 1978, 55).

Discussion and Results

Jalilov displayed an extraordinary sensitivity to the nuances of traditional Uzbek melodies. He skillfully utilized elements of maqom, a classical musical system, as foundational material in his compositions. For instance:

- the melody "Signal" includes motifs from Mushkiloti Dugoh,

- the songs "Ishq Seli" and "So'rmadi" incorporate Savti Kalon Talqincha,
- the song "Gulistonim Mening" reflects Talqini Bayot,
- the aria "Ayirmish" (from Tohir va Zuhra) is built on Savti Navo,
- "Nayriz" and "Jon Andijonim" feature Ufari Savti Kalon,
- the song "Ey ko'ngul" employs Bayot II elements.

This fusion of maqom with modern composition not only enriched his works but also marked a new chapter in the evolution of Uzbek professional music.

The instrumental piece "Signal" played a crucial role in establishing Jalilov's reputation. The composition's rhythm, structure, and tonality evoke the spirit of hard-working people and their faith in a bright future. It was later recorded by a national orchestra named after his student, Doni Zokirov. Further significance of Jalilov's composition Signal lies in the distinctive musical elements and techniques he employed, which lend the piece a renewed artistic dimension. At the same time, this work reflects the emergence of his personal compositional style and offers insight into the early formation of Jalilov's creative "signature" as both a composer and a skilled instrumentalist. (Example № 1)

Signal



Following the widespread popularity of the melody among the general public, the subtle bastakor incorporated a poem dedicated to "cotton" into the musical piece. Though the full vocal version with lyrics is rare, Ilyos Akbarov includes the song text in his biography of Jalilov. The lyrics celebrate cotton and its role in society:

*Cotton, cotton – soul of factory and field,
The pulsing vein of this era.*

With a vocal range spanning from D4 to D5 and a simple A–B–A–B1–B2–A struc-

ture in 4/4 meter, the song reflects Mixolydian modality and is accessible to many performers. The melody and rhythm draw from Mushkiloti Dugoh and Chorgoh maqoms, particularly those interpreted in the Fergana Valley. (Example № 2)

Thus, Jalilov exemplified the ancient tradition of crafting new music from well-known folk melodies. Signal, as his early triumph, vividly demonstrates his ability to modernize traditional themes into popular and memorable tunes.

Mushkuloti Dugoh



Another remarkable piece in Jalilov's repertoire is "Yolg'iz", famously performed by Uzbekistan's People's Artist Saodatxon Qobulova. This piece blends features of Eastern musical forms such as shuba and peshrev, while also resembling Western rondo form. Originally composed as an instrumental piece, Yolg'iz was later adapted into a vocal work with added lyrics, further showcasing Jalilov's artistic versatility and his dedication to the tradition of linking poetry and melody. The structure of "Yolg'iz" follows a rondo-like form:

A B A B C B C D C B A B C B C D C B

Note: A – daramad, B – miyankhat, C – donasr, D – hang

Beginning with an instrumental introduction, the piece contains three sections – daramad, miyankhat, and donasr – which alternate in a fixed sequence. The musical avj is performed through a section colloquially referred to as "hang". The piece is written in Sol–Dorian tonality, uses a simple 4/4 meter with 2-bar rhythmic units, and spans a broad vocal range from G3 to E6. The emotional tone of the song resonates with the sorrowful nuances of the Segoh maqom.

To'xtasin Jalilov was not only a master performer and composer deeply immersed in national traditions, but also a trailblazer who ventured into complex Western musical genres. His collaborations in operas, arias, and musical dramas are a testament to his creative breadth.

Conclusion

Jalilov left an indelible mark on Uzbek musical culture. "His name is forever etched in history as the "father of Uzbek musical drama," founder of the first national orchestra, originator of the Jalilov musical dynasty, and the principal figure behind the 20th-century Andijan g'ijjak school. He also served as mentor to a generation of talented composers" (Turg'unboyeva, M., 2025, 114). Among his most distinguished students were Saidjon Kalonov, Mukhammadjon Mirzayev, Ganijon Tashmatov, Komiljon Jabborov, Doni Zokirov, Gulomjon Khojiqulov. Each of them continued Jalilov's artistic vision in their own way, enriching Uzbek music through performance, composition, and education. Through their work, Jalilov's stylistic legacy – marked by deep sensitivity to maqom traditions and folk-based creativity – was transmitted to future generations and integrated into contemporary musical practices.

Studying Jalilov's vast musical legacy offers valuable lessons for contemporary musicians and composers. His work serves as an inspiration to renew national traditions through creative innovation. Preserving, researching, and promoting this priceless heritage is an honorable duty for musicologists and performers alike.

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