

## Section 2. Musical art

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### ABOUT THE WORK OF THE COMPOSER KOMILJON JABBAROV CALLED "VATAN"

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#### Abstract

It is commonly known that there are many different styles of art among nations, with composition being an important aspect of both national culture and spiritual life. Komiljon Jabbarov's work, as a notable representative of the composition school, continues to be significant for several generations of artists, including performers, composers, and musicologists. Each piece he wrote shows new facets of his musical inventiveness and can be considered a new object of research, one of which is the composer's work "Vatan".

**Keywords:** *compositional art, national culture, traditional music, creativity, song, and form*

The works of bastakors – representatives of folk art, are an integral part of the musical culture of the Uzbek people. This type of creativity has been developing and improving for one and a half thousand years, forming a special layer of synthesis of professional thinking and folk sound diversity.

In written sources, the biographies of bastakors are covered quite widely, however, there are very few scientific views on their work.

Folk songs and melodies, like mighty ancient trees, are rooted in the depths of history and carry through the centuries folk wisdom, framed in a unique artistic image.

A bastakor is a kind of storyteller who masterfully weaves new feelings and emo-

tions into musical material already created by someone, using newly created melodies, fresh timbres, ready-made culminations-auji (namuds), turning it into a new, original work. At the same time, these metamorphoses occur without violating the internal structure and patterns of centuries-old traditions. Also, bastakor could be called those who managed to successfully insert a new poetic text into an existing vocal work (Let them play. 1976, 32).

The names of bastakors such as T. Jalilov, Yu. Rajabi, K. Jabborov, S. Kalonov, I. Ikramov, G. Toshmatov, F. Mamadaliev, M. Tojiboev, Sh. Mirzaev are revered among lovers and professionals of traditional musical creativity. The works they created are listened to and performed to this day.

Getting acquainted with the work of the 20th century bastakors, special attention is drawn to the work of Komiljon Jabbarov, an honored artist of Uzbekistan, a bastakor who created his own unique style.

Komiljon Jabbarov was recognized as a bastakor who created unique works in Uzbek musical creativity. It should be noted that each of his works attracts with its content, direction, melodic theme and, of course, the manner of performance.

During the entire period of his creative activity, the bastakor created more than 100 works in modern genres, which reflect his creative style. K. Jabbarov's melodies and songs reflect his creative method. K. Jabbarov's vocal works "Mubtalo bo'ldim senga", "Hey, Pari" (words by Navoi), "Diyorimsan", "Ozod o'lkam" (words by Khabibi), "Vatan" (words by Uygun), "Shifokorlar" (words by P. Mumin), "Kel" (words by E. Vakhidov), "Lolakhon" (poems by K. Otaboev), "Toshkent piyolasi" (poems by H. Khodjaev) (Jabbarov A. 2018, p. 109) and other works could become the topic for separate articles. As an example from the bastakor's legacy, I would like to draw attention to his work «Vatan» (Let them play. 1976, p. 20–22).

"Vatan" is a song dedicated to the glorification of love for the native country, filled with bright joyful feelings, to the words of Uygun. The instrumental introduction already sets the tone for the corresponding character, the melody of which organically synthesizes the features inherent in both traditional examples of the genre, and includes a set of means that are indicative of songs with lyrics on a modern theme.

For example, the melodic movement of the introductory eight-bar construction is characterized by a descending direction and modal variability. Starting from the upper support, the melody gradually moves to the "a" foundation, which is distinguished by a strong beat and its repetition, forming a trichord based on the eolian "a". Already in the third bar, the development begins to become more active, the range expands due to an ascending leap to the fifth of the mode and subsequent upward movement, as a result of which almost the entire scale of this modal formation is covered. The gradual descent to the sound of D with a syncopated highlight-

ing of the latter reveals it as a new modal support with a characteristic quart-fifth relationship of tones.

However, in the second four-bar, further melodic descent leads to the "sol" foundation based on the Mixolydian scale. Namely, it is perceived as the main support, since it sounds in the cadence bar as the lower foundation, to which the movement was directed, is distinguished by metric means (long duration, strong beat, repetition) and intonation (singing with upper and lower auxiliary tones). Modal variability, the transition from one foundation to another diversify the melodic development, contributing to its activation.

The metro-rhythmic organization of the melody is characterized by the diversity of the rhythmic pattern, its variability. Syncopation promotes the free flow of the melody, but the inclusion of figures such as an eighth – two sixteenths, dotted rhythmic formulas restrain this freedom and contribute to the clear organization of the movement, influencing the general structure of the melody. The functional significance of the instrumental introduction is undeniable, since in the future it will form the basis of individual sections of the song, and will also sound between the vocal parts.

The two-bar introduction, based on the characteristic *usul* rhythmic formula of eighth – two sixteenths – two eighths, precedes the beginning of the first section of the song and is its intonational-rhythmic grain. The form of this section, covering two lines of the poetic text, i.e. the stanza, is formed by two eight-bar constructions, performing the function of the period  $a + a1$  (8 bar + 8 bar). The patterns of the polysyllabic structure of the poetic text also determine the character of the melody, which here becomes more developed.

The first eight-bar is a question-and-answer structure. It begins with an off-beat ascending leap from the E sound on the weak beat to the A sound on the strong beat. Its repetition, chanting and cadence stop on it reveal it as a modal support in this section of the form (1–4 bar). The response structure – the second four-bar, is generally marked by the step-by-step nature of the wave-like movement. Based on the thematic material of the instrumental section and representing it in an intonationally-rhythmic transformed

form, the movement here is similarly directed toward the “g” support based on the lower tetrachord of the Ionian mode. The sensation of it as the lower support of the mode is not perceived immediately, but only in the cadence bar, since it is veiled by the temporary accentuation of the variable supports – “c, a”.

The structural organization of the second period (a1) is interesting, as it represents a mirror symmetry of the first (a). The initial four-bar is a more convex and prominent variant of the second sentence of the first period, since the basic variant of the melody expands in its range to a hexachord with an emphasis on the Ionian G. The second four-bar, like the first four-bar of the first period, begins with an ascending leap, not a fourth, but a fifth, the expansion of which contributed to its longer descending filling and led to a new support, represented by the lower scale of the Phrygian E. The parallel-variable relationships (g–e) formed in this way, represented by the coupling of scales of two diatonic modes (Ionian and Phrygian), are most indicative of the folk genres of national musical creativity.

In the second section of the song, two periods (8 bar + 12 bar) are also structurally distinguished, corresponding to the second poetic stanza. Both of them are variants of the thematic material of the instrumental introduction. Thus, the first period (b) is represented by two constructions of four bars. Beginning with the conquest of a new melodic peak based on the rhythmic formula laid down in the introduction to the song and being the thematic grain, the source of development of all subsequent parts (eighth – two sixteenths), the first four-bar, however, is a rather narrow-volume formation, represented by the trichord sol-si. Its second construction is a variant of the initial four-bar of the instrumental section.

Finally, the second period completely repeats the material of the introduction, but it is expanded on a large scale and includes an additional structure, which was a consequence of the repetition of the second phrase of the poetic line, which entailed the expansion of the melodic melody. Presented in the vocal version in a new pitch register zone with a significant expansion of the range of the melody to the octave, this period per-

forms the function of a local culmination, which is also related to the semantic accent of the poetic line, its allocation in the stanza of the text. The final four-bar, the introduction of which is delimited by a caesura (cadence, pause) in its location in the form is similar to an additional cadence turnover, logically leading to the development of the main modal foundation “mi”.

The original compositional device is represented by a direct comparison of two versions of one melody in vocal and instrumental embodiment, the expressive effect of which is enhanced by the transfer of an additional cadence structure up an octave, after which the first period of this part returns, transformed due to instrumental interludes. The stop on the fifth degree of the mode as a temporary variable standpoint creates a feeling of some openness and gives an incentive for further advancement to the main culmination of the work – katta avj.

Starting from the fifth of the scale, this zone is aimed at further conquest and expansion of the range. The culmination itself is highlighted by a change in the character of the melodic movement, new diatonic formations, a dynamic rise, as well as alternate performance of the material, now in the soloist's part, now in the instrumentalist's part. Steadfast advancement to the melodic peak of the second octave “g” requires a natural transition from the previously prevailing smooth wave movement, based on the singing of individual supports, to pathetic, emotionally elevated declamatory intonations. The inclusion of the modal basis of the dorian “e” is also justified, since, having the dorian sixth as its basis, it is also aimed at emphasizing the corresponding enthusiastic character of the sound. After reaching the peak, there follows a gradual decline and return to the original register.

The work ends with the return of the second period of the second part, which in this context functions as a reprise section.

Thus, the compositional structure of the song is quite unique and original, marked by an organic combination of various form-building principles. The melody of each section is presented by variant transformations of the thematic grain, the basis of which was laid in the introductory instrumental

section. Schematically, the form is built as follows: A (instrumental introduction) – A1 (first vocal section) – A2 (second vocal section) – A3 (material of the instrumental introduction) – A4 (varied repetition of A2) – A5 (culminating section) – A6 (varied repetition of A2). The intonational kinship of the material of all sections, sprouting from a single thematic grain contributes to artistic integrity and allows us to speak of variability as a determining principle in the organization of the compositional model.

In addition, other form-generating features are outlined. Thus, the constant return to the material of the instrumental section, which in this case acts as an expression of a certain stable beginning, introduces features of rondality into the structure. The manifestation of rondality can also be identified in the repetition of sections that perform the function of the chorus. There is no chorus as an independent structural unit in the song. But in the poetic text, the words “san Vatan” stand out, which sound at the end of the lines, contributing to the compositional dismemberment and are associated with the cadence turnover, since they have an identical thematic design.

Finally, the external organization of the song is marked by the manifestation of a three-part reprise of a dynamic nature, built on the principle of wave dramaturgy with a steady advance to a large-scale culmination zone. The first section is an exposition, performing the function of a kind of foundation of the form, the third section, accordingly, is a reprise – restoration of stability, completion. The second section – the longest in scale, the most intense in development, represents a zone of prolonged culmination and itself contains an internal three-part structure – as if “form in form”, which already dynamizes the compositional and dramatic development.

Thus, on the one hand, the division into sections, on the other hand, the mono-intonation of the thematic material, the interaction of stable and mobile principles form a multi-level composition with different functional significance of its constituent sections, in which the through principle of development is dominant.

Komiljon Jabborov is one of the greatest bastakors of his time, his works are included in many repertoires, programs, and are listened to and performed with great inspiration.

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