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DEPARTMENT OF KASHKADARYA MUSICAL PERFORMANCE

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Abstract

The Surkhandarya-Kashkadarya musical style is one of the local variants of Uzbek traditional music. The ethnic composition, origin, and historically established socio-economic conditions of the people living in this region have determined the uniqueness of this style. In folk musical performance, performers mainly rely on their inner emotions, practical experience, and memory. In orally transmitted professional music, performance traditions are preserved and developed through the master–apprentice relationship, while instrumentalists and singers adhere to specific knowledge and principles such as *aruz* (prosody), music theory, and composition.

Keywords: *genre, style, tradition, song, melody, composition, performance, creativity*

It is impossible to imagine our nation's cultural and spiritual heritage without the art of music. From time immemorial, the national customs and traditions created by our ancestors have been passed down from generation to generation, embodying the great spiritual world of our people. Folk musical creativity, written sources in the field of music, the art of composition, and professional musical creativity are vivid examples of this.

In Uzbekistan, the development of compositional creativity has evolved on the basis of the master-apprentice tradition. During this process, along with the evolution of the Fergana–Tashkent national maqom school, the Kashkadarya school of composition also experienced significant growth. Performers such as Rakhmatjon Tursunov, Tojiddin Murodov, Pulat Murodov, Ravshan Jurayevich Komiljonov, and Islom Rajabov, among others, have made remarkable contributions

to the development of this school. Their creative work has directly contributed to the establishment of the Kashkadarya maqom style, which holds a special place in the history of Uzbek compositional art.

The Kashkadarya maqom style has always stood out for its distinctive performance tones, where one can sense a synthesis of melodies that do not resemble any other genre. In the compositional creativity of Rakhmatjon Tursunov, the song “G’amzasin” based on Fuzuli's ghazal, and its artistic performance by Tojiddin Murodov, are clear examples of what we call the Kashkadarya maqom style.

In the 20th century, Uzbek musical creativity was enriched with new trends and styles. Within the musical culture of Uzbekistan, European polyphonic composition and performance genres were introduced, and great attention was given to them as dominant directions in both music education and creativity.

As a result, traditional compositional creativity, which had a well-established form and was passed down from masters to apprentices for centuries, was largely neglected. Nevertheless, it continued in its own way – the works created during this period preserved their structural integrity while stylistically adapting to the spirit of the times. A new generation of composers, continuing the traditions of past masters, created their own unique styles.

The compositions produced during this era became popular in performance practice due to their folk character, traditional essence, and modernity, and particularly flourished through the incorporation of Uzbek melodies into European genres. The scope of genres expanded, and it can be stated that the tradition of compositional creativity was enriched by modern musical innovation. The foundation of Uzbek compositional art still reflects the traditional mindset, creative continuity, and reverence for musical heritage inherited from the art of the folk composers.

Foto 1. *Rakhmatjon Tursunov*



In Kashkadarya, composition and performance are primarily reflected in the art of the baxshi (folk epic singers). However, there are performers – such as Rakhmatjon Tursunov, Tojjiddin Murodov, Pulat Murodov, Ravshan Jurayevich Komiljonov, and Islom Rajabov – who have created new styles of performance through their original compositional works. Unfortunately, these performance styles have not been preserved in written notation. In folk musical performance, artists mainly rely on their inner emotions, practical experience, and memory. In orally transmitted professional music, the traditions of performance are pre-

served and developed through master–apprentice relationships, while instrumentalists and singers adhere to specific disciplines such as aruz (prosody), music theory, and composition.

It would not be an exaggeration to say that in Kashkadarya musical performance, the synthesis of several valley and oasis styles has given rise to a unique and distinctive musical expression.

If we take the creative work of Rakhmatjon Tursunov alone, it becomes clear that the art of singing occupies a leading place in his artistic career. He composed more than one hundred songs, vocal pieces, and *yallas* (folk dance songs) based on the poems of both classical and modern poets on various themes. His lyrical songs and compositions such as “Bulbul” (The Nightingale), “Mubtalo qilursan” (You Make Me Suffer), “Madh-ingni kuylay” (I Sing Your Praise), “Yor vasli” (Union with the Beloved), “Hayot qo’shig’i” (Song of Life), “Azim daryo” (The Great River), “Ko’ngil” (The Heart), “Egam” (My Lord), “Oshkor bo’lursan” (You Will Be Revealed), “Qalbminda o’zing borsan” (You Are in My Heart), and “Sen quvonchim” (You Are My Joy) have earned a well-deserved place in the repertoires of renowned singers and vocalists.

After Uzbekistan gained independence, the songs he composed during this period formed an important chapter in his creative work. Among these, “Sohibqiron Temur,” “O’zbekiston,” “Vatan madhi” (Hymn to the Motherland), “Bahor jilosi” (Spring Radiance), “Vatanim tinchlik bog’i” (My Homeland, the Garden of Peace), and “O’zbekiston suluv qizlari” (Beautiful Girls of Uzbekistan) hold particular significance. Rakhmatjon Tursunov also made a substantial contribution to collecting, researching, and documenting information related to the history of Uzbek music, transcribing melodies into musical notation, and delivering this knowledge to specialists and scholars.

Rakhmatjon Tursunov defended his dissertation on the topic “The Development of Amateur Song and Dance Ensembles and Their Pedagogical Conditions,” earning the academic degree of Candidate of Pedagogical Sciences (PhD). From 1978 to 1985, he studied composition under Professor Boris Giyenko, receiving practical guidance and engaging in creative work. During this period, he

composed several musical pieces, including the suite “Choʻldan kelgan sabolar” (Breezes from the Desert), the a cappella choral work “Choʻl gullari” (Flowers of the Desert), the piece “Yodimda sen” (You Are in My Memo-

ry), the melody “Chang taronasi” (Tune for the Chang instrument), and the songs “Paxtam mening paxtamdur” (My Cotton Is My Pride) and “Olqish aytar zamona” (The Era That Brings Praise), among others.

Foto 2. *Rakhmatjon Tursunov at the anniversary ceremony*



Rakhmatjon Tursunov also collaborated with several prominent contemporary Uzbek poets, including the People's Poet of Uzbekistan Abdulla Oripov, Sirojiddin Sayyid, and Normurod Narzullayev. He worked closely with many artists such as the Honored Artist of Uzbekistan Tojjiddin Murodov, the People's Artist of Karakalpakstan Ortiq Otajonov, the Honored Artist of Uzbekistan Akhmadjon Dadayev, Nasiba Sattorova, and the People's Singer of Uzbekistan Orolmirzo Safarov. For these artists, he composed numerous melodies and songs and actively contributed to recording them for the National Radio Fund.

In addition, Tojjiddin Murodov, a performer with a distinctive and powerful voice, collaborated in his musical creativity with artists

such as Bakhrom Kamolov, Bayramali Omonqulov, Qodir Rajabov, and Komiljon Rayimjonov in Kashkadarya. Throughout his life, Tojjiddin Murodov expressed his dreams and hopes through his songs, creating a unique Kashkadarya performance style through his vocal manner and musical interpretation.

Furthermore, Tojjiddin Murodov skillfully performed in several musical and dramatic productions, portraying Ravshan in *Ravshan and Zulxumor*, Qays in *Layli and Majnun*, Qultoy in *Alpomish*, Erka in the play *Jon qizlar*, Haydar in the musical drama *Nurxon*, and Gʻulom in *Guli Sayoh*. These talented masters made significant contributions to the development of musical art in Kashkadarya and left a rich legacy of their songs and melodies to the younger generation.

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