

# Creativity of Composers Who Worked In The Fergana-Tashkent Local Style

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## ABSTRACT

Uzbek national musical art has a centuries-old history, embodying the spiritual world, aesthetic taste, and spiritual values of the people. In this rich heritage, the Fergana-Tashkent local musical style occupies a special place. This style is distinguished not only by performance traditions, but also by compositional thinking. Composers who grew up in the musical environment of the Fergana Valley and Tashkent oasis managed to express the spirit of the people with subtle tones in their works. The works of composers who created in the Fergana-Tashkent local style are an invaluable part of Uzbek national musical art. The in-depth study, analysis, and practical application of this heritage is one of the important tasks of music education today.

**KEYWORDS:** Uzbek national music. Fergana-Tashkent local musical style. regional music schools, compositional thinking, folk and professional music interaction, performance traditions, musical heritage preservation, national identity in music, music pedagogy.

## INTRODUCTION

“Shashmaqom” writes maqom scholar I. Rajabov, “as the latest developed form of the maqom genre, was created as a result of the development of the art of composition and the types and forms of melodies indicated in numerous musical treatises”[1,30].

According to musicologist T.B.Gafurbekov, who scientifically studied Uzbek compositional creativity: “The art of national composition has withstood all trials not only for years and centuries, but also for millennia, and has not lost its traditions around countless musical scripts” [2,178]. The period of formation of compositional creativity goes back to the distant past. The most important thing is that performing is a specific component of compositional activity. Composition is of particular importance as a factor that creates performance criteria. If the performance process consists of musicianship and singing, the entire instrumental world serves as a mediator. Composing itself is a product of these processes, namely the development of the world of performance and instruments. This process was formed within the framework of each people, nation, and ethnic group and developed on the basis of national values. It is known that Uzbek compositional creativity has also gone through and developed in different periods.

It is recognized that the era of Amir Timur and the Timurids was a period of development of musical art of the peoples of the Middle and Near East, that is, a Renaissance (Golden Age). During this period, science developed comprehensively. All directions inherent in musical art, that is, the scientific and practical process, have reached perfection in harmony with each other. Among them, compositional creativity passes through its most productive century, a period of maturity. First of all, classical music, which is a product of compositional creativity, was brought into a unique system and harmonized in one form in the system of 12 maqoms. The development of musical culture from the 15th century to the 18th century is mainly reflected in musical treatises, literary, historical, and artistic sources. This period can be called a period of creative work on the art of maqom. Because the musical and artistic works created during this period contain information

about musicians and singers, composers, their melodies and songs, and the names of the works are described. In musical treatises, we witness discussions about the names of maqoms and the rhythmic patterns of their compositions, as well as their order..

By the 20th century, not traditional maqom creativity, but creative styles based on similar but distinct new forms emerged in Uzbek compositional creativity. However, the traditional style has not been completely curtailed either. It should be acknowledged that some composers have created, albeit in small quantities, mature works characteristic of maqom traditions. Most of the representatives of their compositional work managed to create unique works, interpreting the traditions of this field in harmony with the spirit of the times. Compositional schools of Samarkand, Andijan, Margilan, Kokand, Bukhara, and Tashkent emerged in Uzbek compositional creativity.

A vivid example of this is the compositional work of representatives of the Samarkand school of composition - Haji Abdulaziz Abdurasulov, Doni Zokirov, Nabijon Khasanov. In particular, Haji Abdulaziz Abdurasulov (1852-1936) opened a new page with his compositional work. Based on the traditions of maqom, he managed to create a number of classical works based on folk and musical examples (we will pay special attention to the work of composers who created a school of composition and created fruitful works). One of the schools that has made a great contribution to the development of Uzbek compositional creativity is the Andijan school of composition.

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Tokhtasin Jalilov is a violinist and famous composer who made a huge contribution to the development of Uzbek musical art. He managed to create unique works in all genres of Uzbek musical creativity. He is the author of folk songs, melodies, and songs, especially about 30 musical dramas. From the 1920s, he led Uzbek artists and trained many students. Among artists, he succeeded in earning the title of master of masters. In particular, his song “Dovruq” was created based on Uzbek musical melodies and rhythms. The song “Gulistonim mening” is based on the main theme of “Talqini Bayot”. It should be especially noted that this process was widely used by the composer in the process of creating music for performances. For example, the song “Oshkor” by the main character Obidakhon in the play “Muqimiy” is based on the folk song “Galdir”. In the composer's work, one can observe not only works based on the themes of melodies or tunes, but also the widespread use of maqom forms and modes.

## METHODS

From the beginning of the 1970s, a new generation of composers began to form in Uzbekistan. The musical repertoire began to be enriched by the creative products of a new generation, who received professional education, studied in higher educational institutions, mastered disciplines related to music theory, history, and performing specialties, and acquired a profession in their specialty. Among them are Bakhtiyor Aliyev, Kahramon Komilov, Abduhoshim Ismoilov, O'lmas Rasulov, Tursunboy Jo'rayev, and Ahmadjon Dadayev. At the heart of the work of this new generation, based on musical thinking, are the traditions of the older generation of folk composers, the forms and features of classical musical heritage, and elements of contemporary education. As a result, performance practice was enriched with works of a new era. Among the contemporary composers Abduhoshim Ismoilov and Ulmas Rasulov, who have been producing fruitfully in the traditional direction, the work is distinguished by its originality.

Uzbek national musical art has a centuries-old history, embodying the spiritual world, aesthetic taste, and spiritual values of the people. In this rich heritage, the Fergana-Tashkent local musical style occupies a special place. This style is distinguished not only by performance traditions, but also by compositional thinking. Composers who grew up in the musical environment of the Fergana Valley and Tashkent oasis managed to express the spirit of the people with subtle tones in their works.

The Fergana-Tashkent local style is characterized by lyricism, melodiousness, and elegant performance techniques. In works created in this style, the melody develops in a wide range, and the intonations are lively and natural, deeply expressing human emotions. Especially in the song genre, the harmony of words and melody is of great importance. In this style, rhythmic freedom, fluency of melodies, and moderate use of decorations are observed. An important criterion is the full disclosure of voice capabilities in the performance process, the priority of emotional expression.

The contribution of a number of prominent composers and creators to the formation and development of this local style is invaluable. Among them, first of all, it is necessary to highlight the name of Yunus Rajabi. Through his compositional and scholarly work, he systematized the musical heritage of Fergana-Tashkent and passed it on to future generations.

Also, the melodies and songs of Tukhtasin Jalilov are considered vivid examples of the Fergana-Tashkent style. In his works, folk melodies are combined with professional musical thinking. In his melodies, the composer expressed simple life scenes and human feelings in sincere tones.

Other composers who worked within the framework of this school also enriched the national musical treasury with their unique style and melody. In their works, we see the harmony of the mentor-student tradition, oral creativity, and the author's approach.

## RESULTS AND DISCUSSION

Yunus Rajabiy, the leader of a dynasty of artists who made a huge contribution to 20th-century Uzbek art, was born in 1897 in the Chaqar neighborhood of Tashkent. In the first steps of his music lessons, he began practicing on the dutar and flute. The reason for the teachers' attention to the young talent was his exceptionally strong memory retention ability. Indeed, he possessed such a "power of memory" that he could remember a musical piece from beginning to end in one listening. Sources state that this manifested itself in the process of the lesson. Young Yunusbek learned songs belonging to the Fergana-Tashkent maqom traditions and examples of maqoms popular among the people from Mirzaqosim the singer from Andijan, who was a neighbor of the garden.

Yunus Rajabi's unique style in composition is characterized by its classicism. For instance, scholars of folk musical heritage, musicians, and singers who have mastered their performance traditions, engage in composition. Yunus Rajabi, a connoisseur of maqom, is also one of the great creators who created his many years of experience, knowledge, and skills in the field of music through composition. Significantly, he succeeded in creating unique works in folk composition and compositional styles. In the melodies and songs of the creator, who created more than 100 works, a classical combination of maqom traditions, oasis features, thematic, formal, and methodological aspects is observed.

Analyzing works created in the Fergana-Tashkent local style, we first of all pay attention to the richness of musical images. Songs and melodies are lyrical in content, and sometimes philosophical in nature, calling the listener to inner contemplation.

Although the mode system in the works is traditional, composers have creatively developed it. The rhythmic structure is freely formed, subordinated to the content of the song. The gradual development of the melodies, the logical harmony of the climax and conclusion are important features of this style.

At the heart of the performance style of the People's Hafiz of Uzbekistan, the melodious singer, masterful musician, accomplished composer, folk singer Jurakhon Sultanov lies the interpretation of classical songs in a wild style (freedom of style). Its characteristic features are also reflected in compositional work. In his compositional activity, the artist created works that freely developed in the complex ways of classical music - interpretation, prose, and sound. The characteristic features of his works based on classical methods are embodied in his works such as "Bolmasa", "Guluzorim qani", "Bir kelsun", "Naylayin", "Oh kim", "O'lmasun.", It should be noted that when expressing his style, the composer formed it based on the structural composition of the maqom sections and the features of the development of the melody.

The accomplished singer Mamatbuva, along with learning the secrets of performing great songs and classical music from Sattorov, also diligently sought to study their scientific aspects. He paid great attention to the assimilation of musical intonation and especially classical literature. Master artists of the Fergana Valley, such as Erka Qori, Hamroqul Qori, Sodirkhon Hofiz, Madumar Hofiz, Zebo Pari, Mulla To'ychi Hofiz, and Hoji Abdulaziz Abdurasulov, mastered their performance styles. Having adequately perceived their traditions, he managed to create his own performance style, characteristic of his time and corresponding to the traditions of the valley.

One of the characteristic features of Jurakhon Sultanov's performance style is clarity, intensity, and quick goal-setting. Therefore, the interpretation of the first verse of the work, formed on the basis of the muhammas form, covers all the stages (range) of the melody. Singing the texts of the work, characteristic of the great song, is mainly carried out in a way that is closer to artistic speech.

## CONCLUSION

Compositions created in the Fergana-Tashkent local style have not only musical but also educational significance. Through them, it is possible to give the younger generation a sense of national identity, aesthetic taste, and spiritual education through music. The study of these works increases the performance culture of students, expands musical thinking, and strengthens respect for the national musical heritage.

In conclusion, the works of composers who created in the Fergana-Tashkent local style are an invaluable part of Uzbek national musical art. The in-depth study, analysis, and practical application of this heritage is one of the important tasks of music education today.

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