

## **The axiological and spiritual foundations of musical expression**

*State Conservatory of Uzbekistan*

*Master Degree student of the 2<sup>nd</sup> stage of the major of*

*“Composition and Instrumentation”*

***Omonjonova Odinakhan Farrukhjon qizi***

*Scientific supervisor: Professor, Tursunova Khurshida*

**Abstract:** This article explores the expression of Uzbek national traditions in music. It provides a concise analysis of the values reflected in the works of composers across various genres. The study also identifies the names of national musical genres. Particular attention is given to musical examples associated with the Navruz festival, as well as the role of the musical drama “Baxshi” in contemporary national culture.

**Keywords:** National music, lapar, yalla, composer, children’s songs, opera, musical drama, Navruz, Baxshi.

**Аннотация:** В данной статье рассматривается выражение узбекских национальных традиций в музыке. Приведен краткий анализ ценностей, отраженных в произведениях композиторов различных жанров. Также указаны названия национальных музыкальных жанров. Особое внимание уделено музыкальным произведениям, связанным с праздником Навруз, а также роли музыкальной драмы «Бахши» в современной национальной культуре.

**Ключевые слова:** Национальная музыка, лапар, ялла, композитор, детские песни, опера, музыкальная драма, Навруз, Бахши.

Music serves not only as an artistic form of expression but also as a vital medium for the preservation and transmission of national values and spiritual heritage. Throughout history, musical traditions have embodied the collective memory, ethical principles, aesthetic ideals, and worldview of a people. In this regard, music functions as a cultural archive, safeguarding intangible heritage and ensuring its continuity across generations. National values are reflected in musical language through modal systems, rhythmic structures, melodic patterns, performance practices, and the use of traditional instruments. These elements shape a distinct musical identity and reinforce a sense of cultural belonging. At the same time, spiritual heritage manifests in music through themes of morality, faith, philosophy, and communal rituals, thereby strengthening social cohesion and cultural consciousness. In the context of globalization, the preservation and

reinterpretation of national musical traditions acquire particular significance. Contemporary composers and performers often integrate traditional elements into modern musical forms, creating a dialogue between heritage and innovation. Such synthesis not only revitalizes cultural memory but also positions national music within the broader framework of world musical culture.

It would not be an exaggeration to state that the multifaceted heritage of the Uzbek people served as the foundation for the establishment of a national school of composition. The musical and verbal (poetic) arts of the Uzbek people have developed in close interconnection over many centuries. Through this organic unity, both simple and complex musical forms and genres emerged, known by such terms as *Terma*, *Lapar*, *Yalla*, *Qo‘shiq*, *Ashula*, *Katta Ashula*, and *Maqom*. Within these refined and distinctive art forms, the spiritual characteristics of the people—their aspirations, philosophical worldview, feelings of love, and their striving for both physical and spiritual development—are embodied in folklore, *maqom* traditions, classical vocal genres, and instrumental musical pieces. All these factors created the groundwork for the emergence of numerous musical genres in our republic and contributed to the establishment and development of national theaters.

In the 20th century, Uzbek composers created numerous musical works across various genres. As mentioned above, the examples of compositional creativity enriched with *maqom* traditions and tonalities emerged as a recognized professional school for future generations of Uzbek composers. Numerous vocal works composed by these composers, as well as musical dramas, operas, and individual musical numbers and arias, clearly exhibit elements of *maqom* and folklore in their modes, rhythms, structures, and intonational patterns.

In Uzbek compositional creativity, the depiction and conceptualization of national traditions are manifested across various genres:

1. In children’s songs;
2. In instrumental works;
3. In musical stage works, including musical dramas and operas.

As a clear example of these genres, the Navruz festival can be highlighted. Navruz, one of the oldest and most traditional spring festivals celebrated by the peoples of Central Asia and the East, has embodied values such as humanity, compassion, diligence, and patience for millennia. Literally meaning “new day” or “great day,” Navruz has long been celebrated on a large scale. The festival traditionally takes place in vast fields, public squares, and central communal spaces. The celebration is marked by lively music, songs, and dances, creating a unique festive atmosphere. During Navruz, songs, *lapars*, and other examples of folk creativity depict the arrival of spring, the awakening of nature, blooming flowers, and seasonal celebrations, providing enjoyment for participants. Even today, Navruz is celebrated in Uzbekistan in a traditional and highly ceremonial manner. Various festive events and gatherings are organized, during which beautiful songs infused with national motifs are performed. These compositions carry the refined musical intonations that have been cultivated in Uzbek culture over centuries. Listening to such performances, people experience joy and a sense of pride, while for composers and performers, these traditions serve as a source of inspiration. Consequently, numerous composers have created works specifically dedicated to Navruz and its associated musical and cultural themes.

The children’s song “Sumalak” by composer X. Hasanova (with lyrics by A. Obidjon) continues to be regularly performed during Navruz celebrations in our country. For reference, see: [6, p. 149].

Chi-roy ber-di ko'k-lam - ga nav - ro'z...

Gul - lar soch-di o - lam - ga nav - ro'z. Dil - dan to - shub sho - don

M. Mahmudov's opera "**Kumush**", based on Abdulla Qodiriy's novel "*O'tkan kunlar*" (libretto by U. Azim), was written with some modifications to the original libretto. The main characters, Otabek and Kumush, meet during the Navruz festival, highlighting the significance of this celebration as one of the most cherished and beloved holidays for the Uzbek people. The stage decoration, the audience's festive mood, and the choral performance of songs are harmoniously integrated, providing the spectators with a unique aesthetic experience. By skillfully employing national musical techniques, the composer effectively conveys the grandeur and cultural importance of the Navruz festival for our people within his work.

There are also several instrumental works by composers dedicated to the Navruz festival. Among them is N. Norxojayev's composition "Navruz Ufori" for rubab prima, which has found a special place in the hearts of performers.

It is also worth noting the musical performance "**Baxshi**", which is included in the repertoire of the Muqimi Musical Drama Theatre. The musical drama "*Baxshi*" is based on a work by Nafas Shodmonov, with the music composed by Olim Komiljonov. This performance is dedicated to the life and creative legacy of Shomurod Baxshi Tog'ayev. The spectacle reflects the national traditions of the Uzbek people, featuring folk songs, traditional costumes, and a distinctive national atmosphere. The placement of the *otov* (traditional yurt-like structure) in the stage decoration adds further visual grandeur to the performance.

The central focus of the musical performance lies in Tog'ay Baxshi's live execution of numerous pieces on the dombra. Fragments from the epic *Alpomish*, national songs, and instrumental compositions are performed on stage with full mastery and authenticity. This aspect of the performance enhances the sense of national identity and naturalness, directly engaging the audience and allowing them to experience and appreciate the artistry of baxshichilik (traditional music).



The “Baxshi” performance can genuinely be described as a true national musical spectacle. Embodying national traditions and values, this performance provides audiences with spiritual nourishment and fosters a deeper respect for our cultural heritage. By highlighting the art of baxshi (traditional music), the performance continues to achieve success on the stages of the Muqimi Musical Drama Theatre. It can be argued that this spectacle is not only accessible and engaging for Uzbek audiences but also for international viewers, offering them a clear and insightful introduction to the cultural and spiritual richness of the Uzbek people and facilitating their understanding and appreciation of it.

In Uzbek music, the presence of national elements in songs and vocal compositions—manifested through modes, tonalities, and intonations rich in traditional melodies—serves not only as an artistic expression but also as a vehicle for reinforcing and celebrating national values. These musical characteristics embody the aesthetic, spiritual, and cultural identity of the Uzbek people, inspiring audiences to reflect on and appreciate their heritage. By integrating folk motifs, maqom systems, and indigenous melodic and rhythmic structures, composers create works that resonate deeply with listeners, fostering a sense of cultural pride and continuity. Furthermore, historical and contemporary practices in Uzbek compositional creativity demonstrate that national traditions continue to influence both thematic content and musical language. From the adaptation of maqom in operatic and theatrical works to the use of folk motifs in instrumental and vocal

compositions, these elements establish a living link between past and present, ensuring the transmission of cultural memory across generations. It is therefore evident that the study and incorporation of national musical elements not only enrich the artistic quality of compositions but also play a critical role in the preservation of spiritual and cultural values. Given the enduring significance of these traditions, it can be confidently anticipated that future generations of Uzbek composers will continue to draw upon national values and heritage, producing new works that reflect both the historical depth and contemporary relevance of Uzbek music.

### **References:**

1. Ibrohimov, O. *Uzbek Folk Music Creativity*. – Tashkent, 1994.
2. Jabborov, A. *Musical Drama and Comedy Genres in the Works of Uzbek Composers*. – Tashkent, 2000.
3. Murodova, M. *Folklore and Ethnography*. – Tashkent, 2008.
4. Panjiyev, Q. *Uzbek Folk Music Creativity*. – Tashkent, 2020.
5. Qo‘chqorov, G. *Folk Singing*. – Tashkent, 2005.
6. Tursunova (Hasanova), X. *The Magic of Songs*. – Tashkent, 2012.
7. *Intangible Cultural Heritage of Uzbekistan*. – Tashkent, 2016.