

## ANALYSIS OF THE WORKS OF UZBEK COMPOSERS AND STUDY OF THEIR SCIENTIFIC HERITAGE

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**Abstract:** This article comprehensively analyzes the artistic-aesthetic, musical-theoretical and historical aspects of the work of Uzbek composers. In particular, the role of the compositional school in the formation and development of the national musical heritage, the harmony of traditional and modern directions, the evolution of the composer's thinking are scientifically covered. Also, the scientific heritage of composers - their musical views, methodological work and contribution to music education are studied on the basis of modern scientific approaches.

**Keywords:** compositional creativity, musical heritage, musical analysis, scale system, rhythm, genre features, national melody, composer's thinking, scientific heritage

### Introduction

In the current era of accelerating globalization and cultural integration, the issue of preserving the national musical heritage, its in-depth scientific study and development in accordance with modern requirements is gaining particular relevance. In particular, Uzbek compositional art is a unique phenomenon that embodies not only artistic and aesthetic values, but also the historical memory, worldview and spiritual world of the people, as an important expression of national musical thought. Therefore, scientific analysis of the work of Uzbek composers, revealing the musical language, compositional structure, genre and style features of their works is becoming one of the priority areas of today's music research.

The formation and development of the Uzbek compositional school is closely connected with long historical processes, in which traditional maqom art, folk oral art and professional compositional styles are manifested in harmony with each other. This process determined the internal evolution of Uzbek music, its genre diversity and aesthetic criteria. The works created by composers, as an integral part of the national musical culture, reflect not only the harmony of melody and rhythm, but also a deep spiritual and spiritual content. From this perspective, it is important to interpret the creative work of Uzbek composers not only as a musical product, but also as a scientific, pedagogical and cultural phenomenon.

Today, the issue of studying the scientific heritage of Uzbek composers also requires a comprehensive approach. Because composers worked not only as creators, but also as music theorists, educators and cultural propagandists. Their scientific views, methodological work and musical-aesthetic concepts serve as an important theoretical basis for the development of the national music education system. At the same time, studying their heritage on the basis of modern scientific methods - analytical, comparative, systematic and integrative approaches - allows us to discover new aspects of musical art. The musical-theoretical analysis of the works of Uzbek composers, their creative style and the essence of their scientific heritage are widely covered. The research reveals the development trends of national musical art, the specific aspects of composer thinking, and their role in music education and cultural life. This, in turn, creates an important

theoretical and practical basis for a deep understanding of the national musical heritage, its transfer to the younger generation and effective integration into the modern educational process.

#### Analysis of the works of Uzbek composers

Uzbek compositional art is one of the most important and diverse layers of national musical culture, which expresses the historical memory, aesthetic thinking, spiritual experiences and artistic ideals of the people through musical images. The works created by Uzbek composers are distinguished by their melodiousness, national rhythmic foundations, complex rhythmic structure, genre diversity and spiritual and philosophical content. When analyzing them, it is necessary to deeply study not only the external formal features of the work, but also its internal artistic and logical structure, elements of nationality, stylistic features and performance requirements.

First of all, one of the most important aspects of the works of Uzbek composers is their close connection with the national melodic system. Many composers have created musical material in their works, relying on folk songs, maqom melodies, lapar, yalla, terma and epic traditions. From this point of view, the melodic movement in the composer's works is often natural, smooth and expressive. National intonations prevail in melodic development, in which the melodic turns characteristic of maqom, striving for climaxes, gradual expansion of the melody and emotional saturation are clearly felt. Such features give the work a national spirit and evoke an aesthetic impression in the listener that is harmonious with the Uzbek artistic thinking.

The melodic structure of the cadence occupies a special place in the analysis of Uzbek compositions. Because national musical thinking is largely manifested through the cadence system. Diatonic, modal, and maqom-specific key relationships are widely used in Uzbek musical traditions. Composers used these key opportunities in their works to express various moods and spiritual states. For example, in works with a predominance of lyricism, soft, wide-breathed, and extended melodies are observed, while in works with a more energetic character, a rhythmically activated, wider-range, and rich melodic structure with sharp intonations is manifested. The melodic structure of the work often has a question-answer character, in which one musical phrase logically continues the next. As a result, internal integrity and compositional harmony are created in the work.

Also, the rhythmic system is an extremely important figurative tool in the works of Uzbek composers. Rhythm is not only a measure of time, but also one of the main factors revealing the character of the image. The methods found in national music, syncopations, uneven accents, pulsation and dance rhythms characteristic of marching are actively used in the composer's works. Especially in works based on folk dances and ritual melodies, the mobility, repetition and vigor of rhythm are clearly felt. In works of lyrical content, the rhythmic flow is relatively free, soft and elegant. Therefore, through rhythmic analysis, it is possible to draw important scientific conclusions about the genre affiliation, emotional orientation and performance character of the work. Another important aspect of Uzbek compositions is determined by their genre diversity. Composers have effectively created vocal, instrumental, vocal-instrumental, stage and large-scale works. Works created in the genres of song, romance, choral works, suite, poem, overture, cantata, opera and musical drama demonstrate the scope of national musical thinking. In works of the song genre, the harmony of text and music, the strengthening of the emotional meaning of the word through melody are the priority, while in instrumental works, the purely expressive

possibilities of music are more widely manifested. In stage genres, dramatism, conflict, contrast of images, and musical characteristics are of particular importance. Thus, genre analysis helps to determine the artistic scope of the composer's work and the direction in which the composer's thinking was manifested.

When studying works, it is also necessary to deeply analyze the compositional structure. While many works by Uzbek composers have simple two-part, three-part, reprise, variation or rondo-like forms, some large works have a complex plot and developed dramaturgical structure. In this, the logical interrelationship of the introduction, main theme, development, climax and conclusion is important. Uzbek composers have shown great skill in creating the culmination of the work. They have effectively used such means as gradual development leading to a climax, rising of the melody to a higher register, increasing rhythmic activity and dynamic intensification. As a result, the musical work has internal dramatic tension, which encourages the listener to actively perceive it aesthetically. Another of the main factors determining the artistic value of the works of Uzbek composers is imagery and depth of content. Each musical work expresses a certain mental state, reality, historical memory or human experience. In their works, composers have widely covered topics such as love for the Motherland, human loyalty, dreams and hopes, emigration, joy, folk cheerfulness, the spirit of labor and historical heroism. Such content is transformed into an artistic image through musical language. The character of the melody, tempo, dynamics, register, texture and unity of timbre form a system of images in the work. Therefore, it is important to determine the semantic load of musical means in the content analysis of Uzbek compositions. The issue of the harmony of nationality and modernity in the works of composers also deserves special attention. Uzbek composers, on the one hand, relied on national musical traditions, and on the other hand, mastered the principles of polyphony, harmony, orchestration and form creation of professional composers. As a result, traditional melodies were manifested in a new artistic interpretation. This is especially evident in the Uzbek compositional school of the 20th century and later. Such a synthesis is a natural stage in the development of musical culture, indicating that national art has entered into dialogue with world musical thought. In this regard, the analysis of the balance between innovative research and national musical thought in the works of Uzbek composers is of scientific importance.

The issue of the relationship between vocal and text is also important in analyzing the work of Uzbek composers. Especially in songs, romances and choral works, the composer's skill in creating a musical expression that is consistent with the content, emphasis, melody and poetic structure of the poetic text determines the composer's skill. The semantic centers of the text are often emphasized through melodic climax, rhythmic emphasis or harmonic changes. This ensures the integral unity of music and words. Uzbek composers often turned to simple, fluent and understandable folk poetic texts and gave them a high artistic musical form. As a result, the work becomes a spiritual phenomenon that is not only heard, but also understood and felt.

In instrumental works, the analysis of performance characteristics plays an important role. In works written for piano, rubab, dutor, gijjak, flute, doira and other instruments, the technical and timbre capabilities of each instrument are taken into account. While preserving the natural sonority of national instruments, composers have instilled new means of expression in them. This not only enriches the musical content of the work, but also requires a high degree of artistic interpretation, technical sophistication and stylistic sensitivity from the performer. Therefore, in

the analysis of the work, it is necessary to consider such aspects related to performance as texture, register distribution, articulation, dynamics and timbre diversity. Another important aspect is that the integration of folk music with professional music is manifested very naturally in the works of Uzbek composers. Although the intonational core of the folk melody is preserved in many works, its development is carried out on the basis of professional compositional methods. In some cases, the composer reworks ready-made folklore samples, and in other cases, he creates new musical material in the folk spirit. This approach ensures the continuity of national traditions and serves to develop musical heritage in line with the times. In the process of analysis, it should be determined which elements are based on folklore sources, and which aspects are the product of individual composer's thinking.

The formation and development of the Uzbek school of composition is closely connected with the activities of a number of great creators, each of whom made a unique artistic and aesthetic contribution to the national musical culture. In particular, in the work of Mutal Burhonov, folk melody and modern compositional styles are harmoniously combined, and the national spirit and ideological depth are of paramount importance in his works. Yunus Rajabiy, on the other hand, made an incomparable contribution to the preservation and development of the national musical heritage by studying the Uzbek art of maqom on a scientific basis and reinterpreting it in compositional work.

Also, composers such as Mukhtor Ashrafiy and Tolibjon Sodiqov are among the founders of the Uzbek professional music school, and the symphonic and stage works they created brought the national musical art to a new level. In the work of Sulaymon Yudakov, lyricism, folk melody and deep emotional expression are combined, and his works reveal the subtle aesthetic aspects of Uzbek musical culture.

In addition, the work of composers such as Doniyor Zokirov, Ikrom Akbarov and Dilorom Omonullayeva clearly demonstrates modern musical thinking, the desire for new genres and styles, and the synthesis of national and world musical traditions. Their works are widely expressed in compositional complexity, harmonic diversity and imagery, which reflects the development trends of Uzbek compositional art.

#### Conclusion

The educational and pedagogical significance of Uzbek compositions is also very great. They form in the younger generation a sense of national identity, aesthetic taste, artistic thinking and respect for spiritual values. Studying such works in music education develops not only musical hearing and performance skills in students, but also historical and cultural awareness. In particular, the analytical study of composers' works strengthens students' skills in conscious perception of a musical work, figurative thinking, and distinguishing elements of musical language. In this sense, the work of Uzbek composers is valuable not only as an object of art, but also as an educational resource. Analysis of the works of Uzbek composers serves to reveal their musical language, the foundations of nationality, artistic style, genre characteristics, and spiritual and aesthetic content. As a result of such an analysis, the path of development of the Uzbek compositional school, its place in the national musical culture, and its aspects related to world art become clearer. At the same time, an in-depth study of the composers' work creates a solid theoretical foundation for the scientific systematization of the national musical heritage, its transfer to the younger generation, and its effective application in the educational process.

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