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THE WORK OF COMPOSERS WHO GROWED IN ANDIZHAN: TOKHTASIN JALILOV AND GANIZHAN TASHMATOV

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Abstract

This scientific article analyzes the creative activity of Tokhtasin Jalilov and Ganijon Toshmatov, two prominent representatives of the musical environment formed in the Andijan oasis, from a historical, cultural and musical-theoretical perspective. The musical heritage of the composers, their creative style, their connection with folk music traditions, and their role in the development of Uzbek professional musical art are revealed on a comparative basis. The study interprets the Andijan musical environment as an important factor in the formation of compositional thinking.

Key words

Andijan musical environment, Tokhtasin Jalilov, Ganijon Toshmatov, Uzbek professional musical art, composition, musical heritage.

Regional musical environments occupy an important place in the history of Uzbek musical culture. In particular, the Fergana Valley, and in particular the Andijan oasis, is one of the leading centers in the formation of folk music, performing traditions and compositional thinking. The creators who grew up in this region made a significant contribution to the development of professional musical thinking based on folk music.

The musical environment that formed in the Andijan region at the beginning of the 20th century embodied, on the one hand, traditional performing, and, on the other, new compositional research. As representatives of such a creative environment, the work of Tokhtasin Jalilov and Ganijon Toshmatov deserves special scientific attention. Their musical heritage reflects important stages in the development of Uzbek professional musical art. The formation of the Andijan musical environment and compositional thinking. The art of music has been developed in the Andijan oasis since ancient times, and folk songs, singing and instrumental performance are widespread in this region. Performance schools formed on the basis of the master-student tradition laid the foundation for the emergence of compositional thinking.

The Andijan musical environment is distinguished by the following features:

- the richness of lyricism and melodiousness of melodies;
- the primacy of improvisational elements in folk performance;
- the development of the performance of national musical instruments.

These factors directly influenced the formation of musical thinking in the work of Tokhtasin Jalilov and Ganijon Toshmatov.

Tokhtasin Jalilov, as a creator formed in the land of Andijan, demonstrated in his work the inextricable link between folk music traditions and professional composition. Although he did not receive formal musical education, he is known among the people as an accomplished composer based on his experience in performing.

The main aspects of Jalilov's work are:

- reliance on folk melodies and their processing;
- deep emotional expression combined with melodic simplicity;
- effective use of the possibilities of performing national instruments.

His melodies are clearly noticeable in the Andijan musical environment, which indicates the composer's close connection with the regional musical thinking⁴.

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2026

Ganijon Toshmatov is also a representative of the compositional environment formed in the Andijan oasis, and elements of folk music are of primary importance in his work. In Toshmatov's work, a closeness to folk musical thinking is felt rather than professional composition⁵.

Important aspects of Toshmatov's work:

- enrichment of folk melodies in terms of musical form;
- harmony of simplicity and expressiveness;
- finding new musical solutions while preserving traditional melodies.

His works, embodying the folk spirit of the Andijan musical environment, made a significant contribution to the development of Uzbek professional musical art. Comparative analysis: commonalities and differences. A comparative analysis of the work of Tokhtasin Jalilov and Ganijon Toshmatov allows us to identify the following common and different aspects:

Common aspects:

- Formation in the Andijan musical environment;
- Inextricably linked with the traditions of folk music;
- A creative direction that served the development of professional music.

Distinct aspects:

- In Jalilov's work, the compositional thinking is more systematically formed;
- In Toshmatov's work, folk simplicity and traditionalism prevail.

These differences indicate the diversity of the Andijan musical environment and the breadth of creative possibilities. Music-theoretical analysis of the work of Tokhtasin Jalilov and Ganijon Toshmatov. In this section, the work of Tokhtasin Jalilov and Ganijon Toshmatov is analyzed based on music-theoretical criteria. The analysis takes into account the main criteria of melody structure, melodic development, key foundations, rhythmic features, and connection with folk music.

Melodic structure and melodic development. One of the main features of Tokhtasin Jalilov's work is the relatively well-defined structure of the melodies. In his melodies, the initial melody (introduction), development, and final cadence stages are clearly noticeable. This indicates a conscious processing of folk music materials in Jalilov's work. In Ganijon Toshmatov's melodies, free melodic development takes precedence over formal rigidity. The melodies are often improvisational in nature, which indicates the closeness of folk music to the oral performance nature. As a result, in Toshmatov's work, the melodic form naturally enriches during the performance process.

The basics of the scale and the national melody. Traditional scale systems play an important role in the work of both composers. In the melodies of Tokhtasin Jalilov, melodies are mainly composed on the basis of scales typical of folk music, but he arranges them based on professional musical thinking. This indicates the synthesis of folk and professional music in Jalilov's work. In the work of Ganijon Toshmatov, the scale system is used more naturally and freely. Melodies often develop depending on the internal emotional state of the performer and are enriched with melodic turns characteristic of traditional folk melodies. In the works of Tokhtasin Jalilov, the rhythmic structure is relatively stable and serves to clearly express the content of the melody. The rhythm, subordinated to the development of the melody, ensures the consistency of musical thought. In the work of Ganijon Toshmatov, rhythmic freedom takes precedence, which enhances the liveliness and folk character of musical expression. Rhythmic variability is manifested in Toshmatov's melodies as a means of enhancing emotional impact. The above analysis shows that in the work of both composers, the influence of the Andijan musical environment is manifested through melodic thinking, choice of key, and rhythmic freedom. However, this influence was formed in the direction of professional composition in the work of Tokhtasin Jalilov, and in the work of Ganijon Toshmatov, within the framework of folk performing thinking.

Conclusion. The conducted scientific analysis shows that the musical environment formed on the land of Andijan had an important historical and cultural significance in the development

Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2026

of Uzbek professional musical art. As representatives of this environment, the work of Tokhtasin Jalilov and Ganijon Toshmatov clearly reflects the process of formation of professional compositional thinking based on folk musical traditions. Their creative activity played an important role in the transition of national music from an oral-traditional form to a systematic, artistically perfect stage.

The study revealed that in the work of Tokhtasin Jalilov, the composer's thinking was formed in a relatively systematic and purposeful manner, which made a significant contribution to the development of professional music by processing folk music materials, enriching musical form and melodic expression. In the work of Ganijon Toshmatov, folk simplicity, traditional melodiousness and an improvisational approach prevail, which reflects the natural and lively characteristics of the Andijan musical environment. These differences, while determining the uniqueness of the work of the two composers, also demonstrate the diverse creative possibilities of the regional musical environment.

The article also substantiates the fact that the Andijan musical environment was not only a performing school, but also an important socio-cultural basis for the formation of composer's thinking. The traditions of the teacher-student, the close connection of folk music with everyday life, and creative freedom had a strong influence on the worldview of the composers who grew up in this region. This aspect was an important factor in the preservation of the naturalness of musical expression and the national spirit in the work of Jalilov and Toshmatov. The results of this study show that the study of the work of Tokhtasin Jalilov and Ganijon Toshmatov allows us to more fully understand the history of Uzbek professional musical art, to determine the role and significance of regional music schools. Their creative heritage can serve as an important scientific and practical resource in the process of today's music education, in particular, in teaching the subjects of composition and the history of national music. In conclusion, the work of these composers, who grew up in Andijan, represents an important historical stage in the process of the integral development of Uzbek musical culture. Scientific research, systematization and reassessment of their musical heritage from the point of view of modern musicology remain an urgent task for future scientific research.

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Scottish International Conference on Multidisciplinary Research and Innovation – SICMRI 2026

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