



THE HISTORY OF MODERN UZBEK STAGE MUSIC

Shermatov Kamiljan

Associate Professor of the State Institute of Arts and Culture of Uzbekistan, Tashkent, Uzbekistan

ANNOTATION

Independence has given Uzbek art a chance to create both traditionalism and nationalism, as well as the freedom to create contemporary themes. The development of Uzbek art and the discovery of new aspects of it have become a major challenge for art lovers. This article explores the history and trends in the development of modern Uzbek national music and is based on an analysis of the practical work of the artists in the field.

KEYWORDS- Music, art, pop, stage, singer, academic singing, classical singing, traditional singing, music performing, lapar, ulan, folk art.

INTRODUCTION

Uzbek pop music, of course, developed with the influence of the world music. In around 1960, there was an effect of Russian music, French music, the music of eastern countries, rock and certainly jazz music on Uzbek pop music. If we are to learn Estrada of Uzbek music, we have to mention the activity of the orchestra of Estrada symphony, Tashkent music hall, jazz Bigbrends and individual musicians.

MATERIALS AND METHODS

If we consider the year of 1960 as the development stage of Uzbek pop music, then the period of 1970 to 1980 is the time when Uzbek music prospered. The legendary bands and performers of that time created the valuable music even being under strict censure. The heroes of that time such as E.Salikhov, M.Burkhanov, I.Akbarov, E.Kalandarov, E.Jivaev, D.Ilyosov made huge contributions to this field. Many thanks to B.Zokirov, F.Zokirov, L.Zokirova, M.Shamaeva, R.Sharipova, Sh.Nizomiddinov, Y.Turaev, N.Nurmukhamedov and many others, the performance of Uzbek pop music improved. These performers tried to combine the style of world pop and rock music with their own works. The audio recordings of famous performers, the concert trips organized to many countries around the world influenced greatly to the improvement of Uzbek pop music. You can clearly see disco style in the works of "Yalla", Sado" and "Original" bands which were very famous during 1970-80. Also of N.Nurmukhamedova, M.Toshmatov, M.Khurbanova and others. We also can refer to many other compositions. At that time it was common to perform

songs by first composing them. We must say that The band "Yalla" contributed greatly to this concept. The works the band is tied to the group leader, F.Zokirov who is a National artist of Uzbekistan. F.Zokirov's performance went beyond the limit of performing music. His songs and music have been so meaningful and well-received so far. During that year, one type of rock music named pop-rock appeared in Uzbek pop music. Pop-rock is a type of music which is very oversimplified and very close to pop music. In Pop-rock music performers try to trade music composition rather than paying attention to philosophic ideas, plots and personal way of thinking. The band "Yalla" (during 1970) and the band "Original" (during 1980) commonly used pop-rock style. In the compositions of the songs such as "Boychechak", "Ramazon", "Navbahor", "Guzal janona" and "Bu nima" there is typical sound of electric guitar, stress on pop music and metallic sound of simple pop music.

1990 was the year in which Uzbek pop music renewed. In this year pop improved dramatically. Uzbek pop musicians tried to find their own style under the influence of different western pop music types. Many performers who did not have skills emerged. Such one-day performers tried to make themselves famous by imitating others. The kind of groups such as "Bolalar", "Shofoiz", "Shumbola", and others performed in the style of Russian band called "Laskoviy may". After a while, such groups stopped their work. They also imitated western bands. However, practice helped other performers to find their uniqueness. For example, the "Bolalar" is now performing in the pop-rock style and has found a special place in Uzbek music. The



composition and performance of some music style require good preparation, permanent learning, research and working on oneself from both composer and the performer. Listeners, as always, evaluate the skill. One of the successful project in this trend was the band "Qars". The folk music of Surkhandarya, Bukhara-Samarkand, Fergana Andijan chosen by them was well worked on. Music which was made using pop-folk style was involved in the performances of "Toshkent", "Nola", "Bayram", "Xoja". These pop bands were able to improve folk music giving it more form and color. The proof of their contribution can be seen in the works such as "Kavushum" by "Qars", "Yovvoyi qiz" by "Nola" and "Bedana" by "Tashkent". Uzbek pop music is not different from western style but it is a renewed form of it. For example, in the performances of N.Abdullayeva who was famous in 1980, there were examples Iranian, Azerbaijan and Turkish pop music. These songs were not copied secretly, but they were redesigned by using Uzbek music instruments or we can say they were re produced. In 1990 Eastern pop music attracted more attention and once more Orient-pop style came to Uzbek pop music. Many Arabic, Turkish and Azerbaijan compositions were shown as real personal ideas. In today's world, too, many musicians don't give credits to the owners of the song when they use their songs.

Orient-pop style blended in to Uzbek pop music and it is being widely used by Uzbek performers. The west pop music, while making use of the above style, not only use national ethnic music of a Western country but also combine their tone and style with those of different Eastern and African national instruments (mostly Arabic, Iranian and Indian). Unfortunately this type of combination can not be found in the works of Uzbek performers. For our composers, it is just enough to remove or add some detail and they usually use already-ready composition. Despite all of that, Orient-pop style is one of the styles that are mostly listened. One of the best performer of this style is Y.Usmonova also, Ozoda Nursaidova, Ulugbek Otajanov, Otabek Madrakhimov are performers who efficiently make music using the style. It is without doubts that there are many types of pop-music and we shouldn't forget that they are interacted with each other.

Performers who make music for the youth audience mostly work in the style of real and pop. In that sense, the band "AL-Vakil" appeared as a real band. Today incredible performers of pop music are working on Uzbek stages. One example is the band "Radius". We have to admit that unlike some Western real and hip-hop, there is less aggression and more meaning in the Uzbek compositions. In these types of compositions, Uzbek verbal and music tones are used. In some works of real bands, tones Uzbek national instruments can be heard.

The number of performers and composers who are working hard on themselves is really increasing. It is impossible to move forward without owning some experience. New achievements can only be reached by working non-stop, never stopping learning something new and using the base of professionalism.

Hope that Uzbek pop music will find its particular place in the world pop music just like Iranian, Arabic, and Turkish. The fact that Uzbek performers are participating in the international contests such as "Novaya volna", "Slavyanskiy bazar", "Diskoveriya" can be proof of how hard they are working on themselves. Some contests whose reputation is no lower than international ones are being held in Uzbekistan.

In the contest shows such as "Uzbekistan Vatanim", "Yangi Taronalar", "Anor", "Aziz Ona Yurtim navolari", "Yangi nomlar", "Sado" and "Nihol" state reward owners can improve their confidence. Likewise, the works of performers S.Nazarkhon, and O.Nechitaylo (Sogdiana) must be stated in this respect.

CONCLUSION

Although it is abit early to talk about the special place of Uzbek pop music in the world pop music, it is a real situation. The works of today's performers make a stepping stone for the future peace.

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