

The Importance of Folk Instruments in The Work of Uzbekistan Composers: On the Example of The Work of Mustafa Bafoev

Isayev Ulugbek Zairovich

Head of the Department of "Musical Pedagogy" of the State Conservatory of Uzbekistan, Associate Professor, Uzbekistan

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Abstract: This article analyzes the work of Mustafa Bafoev, one of the prominent representatives of the Uzbek compositional school, and highlights the role and importance of folk instruments in his works. The author draws attention to the composer's approach to the national musical heritage, his compositions inspired by folk melodies, and how he used traditional instruments in modern orchestral works. The article also highlights Mustafa Bafoev's experiments with folk music and his role in the formation of national musical culture in the younger generation through them. During the study, some of the composer's works are considered from a musical-analytical perspective, revealing the position of folk instruments in our art.

Keywords: Mustafa Bafoev, Uzbek composers, folk instruments, national musical heritage, musical analysis, compositional school, traditional melodies, orchestral works.

Introduction: Our national music is an echo of the people's soul, a vibrant breath of historical memory. The cultural heritage of each nation is manifested, first of all, in its music, melodies and melodies, words and instruments. In particular, the rich and diverse musical heritage of Uzbekistan is passed down from generation to generation through folk instruments and is deeply embedded in the spiritual world of every person involved in art. Therefore, our national instruments have become not only a musical instrument, but also a symbol of the people's thinking and way of life.

Uzbek composers, effectively using this invaluable heritage, instilling the spirit of nationalism in their works, have made a great contribution to the development of modern musical art. In this regard, the work of Mustafa Bafoev deserves special attention. His musical works embody the melodiousness of folk instruments, modern musical styles combined with national melodies, and especially the spirit of the Uzbek people. Bafoev's creative views clearly demonstrate respect and attention to folk music, research into the harmony of nationality and modernity. In his works, traditional instruments - doira, dutar, sato, gijjak, nay - are combined with a symphony orchestra without losing their natural and national melody. This, in turn, awakens deep aesthetic pleasure in the minds of the

viewer and listener and serves to form musical taste. This article, based on the work of Mustafa Bafoev, highlights the role and significance of folk instruments in modern composers. The main attention is paid to the composer's musical analysis, style, and artistic approach to the use of national instruments.

Mustafa Bafoev is one of the brightest representatives of the Uzbek school of composition, and one of the main directions in his work is the combination of national musical traditions with modern music. In particular, folk instruments - dutor, rubab, gijjak, nay, doira and other traditional sounds - are widely used as important musical tools in his compositions. The composer deeply studied the timbre and expressive capabilities of these instruments and successfully applied them to symphonic and chamber orchestral works. Mustafa Bafoev's works such as "Uzbek Suite", "Navruz", "Bayram Kuy" were created inspired by the rich heritage of folk instruments, and modern developments of traditional melodies are evident in them. For example, in the "Uzbek Suite", the dutor and doira instruments carry the main melodic line, which evokes in the listener a musical imagination about the life, traditions, and joyful moments of the Uzbek people. Through these instruments, the composer reflected the national spirit, folk melody, and Uzbek

aesthetics. Another important aspect of Bafojev is that he did not limit himself to just arranging folk melodies, but created new compositional forms by creatively processing them. Having deeply analyzed the pitch, rhythm, form, and intonation characteristics of folk melodies, he brought them into the field of modern music through his own musical language. In particular, the expressive possibilities of the rubab and gijjak were widely opened in the composer's work. Through these instruments, Bafojev gave the melody a deep lyricism, drama, or solemnity.

In addition, folk instruments in Mustafa Bafojev's works also play an important pedagogical role. Their inclusion in the repertoire of music schools and art colleges contributes to a deeper understanding of the national musical heritage of the younger generation. In particular, the work of the composer, who revived folk instruments in his works, is a rich source for music teachers, students and performers. In general, the use of folk instruments in Mustafa Bafojev's work serves as an important step towards the development of national musical art, the preservation of the cultural values of the Uzbek people and bringing them to a new level. His works are valuable not only as a means of musical expression, but also as a means of national pride and self-awareness.

Literature analysis

Scientific and literary sources devoted to the history of Uzbek musical art, research on the compositional school and folk instruments allow for a deeper study of this topic. In particular, the scientific works of such well-known musicologists as A. S. Sodiqov, T. S. Jalilov, H. A. Tursunov serve as the main theoretical and methodological source in analyzing the work of composers such as Mustafa Bafojev.

A. S. Sodiqov's work "Pages from the History of Uzbek Music" discusses the role of folk music traditions in the work of Uzbek composers. The author expressed analytical thoughts on the role of folk instruments in compositions, their timbre palette and figurative possibilities. This approach serves as a theoretical basis for analyzing Mustafa Bafojev's works.

T. S. Jalilov, in his study "National Music and Modern Composer's Creativity", highlights the role of folk instruments in the compositional process, especially emphasizing the importance of instruments such as dutor, flute, and doira in creating images. According to Jalilov, through folk instruments, the composer creates a harmony of nationality and modernity. This aspect is clearly reflected in Mustafa Bafojev's creative style.

Also, G. Ismailova's monograph "Uzbek musical heritage and composer traditions" deals in detail with the compositional developments of folk melodies, their

combination with harmony and polyphony. Mustafa Bafojev's creative approach can also be viewed in the context of these musical changes.

Meanwhile, articles and interviews written by Mustafa Bafojev himself, as well as memoirs and articles prepared by his students and contemporaries, also serve as important empirical sources. Through them, one can gain a deeper understanding of the composer's attitude to folk instruments, musical inspiration, and ideological views. These literatures provide a basis for a scientific analysis of how Mustafa Bafojev's work is combined with folk music, and what musical symbols are created in his compositions through national instruments. On this basis, the article fully reveals the functional, aesthetic and pedagogical significance of folk instruments in the compositional process.

DISCUSSION

A deep analysis of Mustafa Bafojev's work shows that the composer effectively used folk instruments in his musical language not only as a source of timbre and texture richness, but also as a means of figurative expression. Through folk instruments, he reflected the traditions, mentality, lifestyle and aesthetic worldview of the Uzbek people in musical form. In the composer's work, intonation archetypes of folk instruments, modulation changes, rhythmic structure and orchestration processes are of particular artistic importance.

In Bafojev's musical language, the cadence-tonal features of folk melodies (for example, the rast, segoh, buzoqon cadences in the shashmakom style) are synthesized with modern harmonic systems. This indicates the priority of the synthesizing methodological approach in the composer's musical thinking. In this regard, he managed to create a musical dialogue between the musical cultures of the East and the West. In some of the composer's orchestral works, the solo parts of folk instruments form the main dramatic axis of the work. For example, in the orchestral work "Bayram kuy", the solo parts of the doira and dutor not only provide rhythmic dynamism, but also enhance the disclosure of national images. Here, the doira instrument expresses solemnity through rhythmic figuration, and the dutor expresses lyricism and variety of feelings through melodic improvisation.

One of Mustafa Bafojev's stylistic principles is to enrich the orchestral texture by creating timbral contrasts of folk instruments. In particular, the delicate and unique timbres of instruments such as dutor, flute, and rubab are contrasted with the stable structure of the symphony orchestra, introducing a new dimension to musical dynamics and dramaturgy. This approach

serves to further express the colorfulness and nationality in his work.

The composer also used folk instruments in thematic developments based on folklore. In this style, he created new compositional ideas, not directly quoting folk melodies, but using their intonational core. This indicates that Bafojev's work is based on the principles of stylization and reconstruction.

In the composer's works, a system of national musical images is formed through folk instruments. In this system, musical semantics - that is, the principle that each instrument and intonation has a spiritual and semantic load - is of paramount importance. In this regard, Mustafa Bafojev's work can also be analyzed from the point of view of figurative dramaturgy. Mustafa Bafojev's work also serves as a kind of school for young composers. His method of studying and using folk instruments, creative research and musical thinking can be used as a pedagogical model in the musical-educational process. In this regard, his works are a practical example of creating compositional developments based on folk music.

CONCLUSION

The musical culture of each nation is a musical expression of its historical memory, aesthetic views and spiritual world. The rich musical heritage of the people of Uzbekistan, especially folk instruments, constitutes this invaluable treasure. Mustafa Bafojev is a creator who reinterpreted this treasure with a new musical thinking and developed a modern school of composition on a national basis. In Bafojev's work, folk instruments serve not only as a musical decoration, but also as the main artistic means expressing deep content and national images. He carefully studied the timbre, expressive capabilities, rhythmic and melodic tones of each instrument and harmonized them in accordance with his compositional idea. In his works, each melody sounded through folk instruments brings the listener closer to the heart, feelings, and history of the Uzbek people. Through the composer's works, imbued with the national spirit, we see that a unique expressive language has been formed in our music. He built a strong aesthetic bridge between national and modernity, expanded the capabilities of folk instruments, and successfully introduced them into symphonic and chamber genres. This makes Mustafa Bafojev's work a relevant topic of research not only from an artistic, but also from a scientific and pedagogical point of view. In conclusion, Mustafa Bafojev's work not only ensured the eternal existence of folk instruments in our musical art, but also gave them a new life, a new breath. Today, through his works, we understand our musical roots, strive to keep

them in step with the times and pass them on to future generations. After all, folk instruments are the echo of identity, a musical reflection of the national spirit.

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