

# HISTORY OF UZBEKISTAN NATIONAL POP: CHARACTERISTICS AND GLOBAL APPEARANCE

Saydaxmedova Umida Muxammadamin qizi

Department of "Composing and Arranging" of the National Institute of Pop  
Art named after Batyr Zakirov under the State Conservatory of Uzbekistan  
1st Year Master's Degree

Mukhammadjon Otajonov

Scientific Advisor, Professor National Institute of Pop Art named after  
Botir Zokirov under the State Conservatory of Uzbekistan

## **Abstract:**

This article explores the development of estrada music in Uzbekistan, its formation, founders, and its current relevance. It traces the evolution of estrada music from the 1950s, highlighting the contributions of pioneers such as Botir Zokirov and Enmark Salikhov and their influence on the genre's growth. The article discusses the primary trends in estrada music, the creation of orchestral ensembles, the emergence of bit music, and the significant role of young singers and the new generation of artists. It also analyzes the unique characteristics of traditional folk music and its impact on the development of estrada art.

**Keywords:** Estrada music, Uzbek estrada, musical development, Botir Zokirov, Enmark Salikhov, Music-Hall, folk music development, young estrada singers, symphonic orchestra, bit music.

## **Introduction**

The musical culture of Uzbekistan has a very rich and centuries-old history, and its development process, in harmony with national characteristics, has created its own directions and genres. Today, Uzbek music and pop art have expanded in all directions and adapted to the requirements of the time. As in every art, Uzbek pop art was formed on the basis of professional singing, which was its foundation. In the second half of the 19th century, along with the performances of touring groups from Russia in the cities of the Turkestan region, terms such as "pop", "pop

concert" and "pop art" became widespread among the people. During this period, pop art began to be introduced to the public, in particular through performances organized by professional musicians.

In the 20s-30s of the 20th century, the first pop ensembles were organized in various cities of Uzbekistan, and these performances were declared "pop concerts". The public's interest in pop and ensemble performances increased. During this period, pop art was not based solely on musical trends from around the world, but sought to preserve its national identity, combining them with Uzbek folk music.

In particular, modern pop art in Uzbekistan began to develop in the middle of the 20th century, especially through the unique contribution of artists such as Tamara Khanum (1906-1987). European-style pop art began to develop in Uzbekistan in the 1940s and began to find its place in the palaces of culture of our republic. By this time, many concert programs of pop orchestras and ensembles organized by Russian-speaking artists were presented to the Uzbek audience. Large art groups such as the "Music Hall" pop group, founded in Tashkent in 1940 under the leadership of M. Zholkov, the pop ensemble founded in 1942 at the State Philharmonic of Uzbekistan, and the "Symphonic Jazz Orchestra" under the leadership of N. Zinin in 1944 breathed new life into pop music. These programs consisted mainly of songs and instrumental works by Russian composers, which had a great influence on the formation and development of Uzbek pop art.

## LITERATURE ANALYSIS

Pop art today not only conquers the hearts of a large number of listeners, but also, with its unique and attractive features, is gaining new fans every day and further strengthening its popularity. Musical works of this genre, performance and performance style have become widespread and have become very popular among the people. New musical trends, overcoming stylistic barriers, pop music is widespread not only among young people, but also among representatives of all social strata of different ages. Today, the pop genre has become an integral part of radio shows, television programs, various holidays and solemn events, occupying a wide place in them.

One of the greatest advantages of pop music is its ability to attract a wide audience. This type of music captivates not only the younger generation, but also adults and the elderly. With its easy listening and modern styles, pop music is

entering the everyday lives of many people. Influencing different layers of our society, pop music plays an important role not only in the process of hearing, but also in the process of seeing, understanding and feeling. The strong, emotional and energetic properties of this music attract many people, having a spiritual and emotional impact.

Also, pop music has a great impact on the spiritual and cultural life of society. Under its influence, modern values, national traditions, new ideas and worldviews are harmonizing. Pop art often reflects changes in society and shapes young people under its influence. In particular, with the development of technology, the Internet and social networks, pop music has spread all over the world, and its influence is increasing to a global level. The widespread distribution of this music and the love of millions of listeners for it have a positive impact not only on art, but also on the spiritual and cultural development of society. Pop art also serves as a bridge between different eras, countries and cultures, and with its modern and close-knit styles, it brings new, innovative ideas to life. The audience of this music is expanding every day, and its influence is not limited only to the performance of music, but also plays a huge role in shaping the consciousness and spirituality of young people.

## RESEARCH METHODOLOGY

Pop art in Uzbekistan began its development process in the 1950s and is distinguished by its high achievements to this day. Pop art was formed in its initial stages, mainly through the activities of Botir Zokirov and Enmark Salikhov, and occupied an important place in Uzbek musical culture. The initial foundation of this art direction was laid, and many artists and musicians who later made a great contribution to its development continued their creativity in the pop genre.

In 1958, a pop orchestra was created under Uzteleradio, and through this orchestra the transition to a new stage of pop music began. During this period, composers Sh. Ramazanov, I. Akbarov, E. Salikhov, M. Leviyev, M. Burkhonov, E. Qalandarov, V. Milov and others created works adapted to the pop direction based on folk music traditions. Later, they themselves began to create in pop music. The songs they created were performed by Botir Zakirov, Luiza Zakirov, Yunus Turayev, Rano Sharipova, Muhabbat Shamayeva and many other singers. These singers made an invaluable contribution to the development of pop art and achieved great popularity among the people.

Mutal Burkhanov's song "Maftun bo'ldim" performed by Botir Zakirov became one of the best creative achievements of that time. Zakirov's works such as "Go'zal kiz", "Arab tangosi", "Muhabbat", "Jayron" have become exemplary songs of today's pop music. Their melodic system and performance style are recognized not only as the best examples of Uzbek pop, but also serve as a new source of inspiration for young pop singers.

By the early 1970s, a new direction in Uzbek pop music - bitmusic - became widespread and popular. During this period, the pop orchestra continued its activities, and the Tashkent Music Hall was established in collaboration with Botir Zokirov and Yunus Turayev. The Tashkent Music Hall sought to create dramatic performances based on literary content and collectively present concert programs based on them. This project became the impetus for a new stage in pop music. Concerts were organized based on theatrical scenarios, new types of musical performances and entertainment programs were created. At the same time, the process of training a new generation of pop singers and musicians began, and vocal and instrumental ensembles began to be formed. "Music Hall" served as a real pop school for young pop singers, and composers such as E. Salikhov, A. Kalvarsky, E. Qalandarov, G. Kholikov created new directions in pop music through their works.

## **ANALYSIS AND RESULTS**

The activities of symphony orchestras also played a great role in the development of Uzbek pop music. They helped to convey the complexity and beauty of pop music to a wide audience. Also, the traditions of folk music played an important role in the formation of pop art. The danceability and light melodies of Uzbek folk music were adapted to pop music and formed the foundation of national music. This, in turn, played an important role in preserving and developing the national character of Uzbek pop music.

Today, Uzbek pop art is successfully developing at the national and international levels and is being improved by a new generation of artists. Each new generation of pop singers, with their own performance style and new approaches, is innovating pop art, increasing its impact on a wide audience. As this process continues, Uzbek pop music will continue to contribute not only to national, but also to global musical culture.

## CONCLUSIONS AND SUGGESTIONS

The founder of Uzbek national pop singing, Botir Zokirov, and his followers and contemporaries Yunus Turayev, Stakhan Rakhimov, Alla Iyoshpe, and others, who synthesized national and non-national singing styles on the Uzbek pop stage, achieved harmony in form and content. Since Uzbekistan gained independence, songs have been written on topics such as Motherland, Independence, nature, friendship, and love. The Council for the Development and Coordination of National Pop Art was established under the chairmanship of the People's Poet of Uzbekistan Erkin Vohidov. The Council set a number of main tasks and requirements for artistic and musical groups.

The pride of nationality, loyalty to the Motherland, and national melodies reflected in the songs further invigorate the feeling of the Motherland in the hearts of listeners. Songs such as Yulduz Usmanova's "Dunyo", "Uzbekistan", "Xalqim", Nilufar Rahmatova's "Uzbek elim", the late Nuriddin Haydarov's "Men nechun sevaman Uzbekistonni?", Sevara Nazarho's "Vatanim", and Gulsanam Mamazoitova's "Uzbekistan-ona trup" created a unique, new interpretation of the theme of patriotism of the independence era. This theme has been glorified in art since ancient times.

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