

THE INTERRELATION BETWEEN JOURNALISM AND MUSICAL CRITICISM

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Abstract

Musical criticism and journalism are two closely interconnected socio-cultural phenomena. Both fields aim to illuminate, analyze, and communicate artistic and social processes to the public. Journalism serves as a professional activity for disseminating information, conducting analysis, and shaping public opinion, whereas musical criticism evaluates, interprets, and reveals the aesthetic and ideological essence of music. Therefore, musical criticism has developed as a specialized branch of journalistic practice.

Keywords: musical criticism, journalism, media, cultural communication, aesthetics, Uzbek music, digital media, musical journalism, artistic analysis, mass culture.

The Role of Musical Criticism in Journalism

Through journalism, musical criticism reaches the wider public. Mass media disseminate musical analyses, shape musical taste within society, and introduce new creative figures. Every musical critic enters the journalistic field to share ideas with audiences — through newspapers, magazines, radio, television, and, in modern times, online media and social networks. Journalism thus serves as a medium that popularizes and conveys musical criticism to the audience.

The interrelation between musical criticism and journalism is primarily manifested in their communicative nature. Just as a journalist interprets social phenomena, the critic analyzes musical events. The difference lies in the focus: journalism covers social, political, and cultural processes in general terms, while musical criticism evaluates them from an artistic standpoint. However, both share a key function — influencing public consciousness and shaping cultural values.

Historical Formation and Development

The interrelation between musical criticism and journalism took shape in the late 19th and early 20th centuries. Initially, musical criticism existed mainly within academic or artistic circles. With the expansion of the press, it evolved into various journalistic forms. In Uzbekistan, journals such as *Sharq Yulduzi*, *O'zbekiston Adabiyoti va San'ati*, *Yoshlik*, *Teatr*, and *San'at* played a significant role in integrating musical critique into journalism.

By the mid-20th century, specialized critical genres such as “concert reviews,” “performance analyses,” “album commentaries,” and “impressions from musical evenings” appeared in newspapers and magazines. This marked journalism’s entry into the musical field. Radio and television further strengthened this relationship, offering platforms for critical programs and discussions. Critics such as A. Bobojonov, R. Abdullaev, M. Qodirov, T. Jalilov, and O. Yoqubov significantly contributed to the advancement of national musical culture through their articles and commentaries.

Genres and Forms of Musical Criticism in Journalism

Musical criticism is expressed through various journalistic genres:

- **Review** – analysis of a concert, album, performance, or musical event, assessing artistic quality, performance mastery, melody, imagery, and stage culture.

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- **Analytical Article** – explores broader phenomena such as the development of modern pop music or the traditions of national maqom art.
- **Interview** – conversations with composers, performers, or critics that reveal the inner dynamics of the musical environment.
- **Reportage** – provides vivid, direct accounts from concerts, festivals, or competitions, capturing live impressions.
- **Essay** – a reflective, personal, and philosophical piece about a particular work or artist.

Thus, journalism serves as a platform for shaping and delivering musical criticism to audiences. A musical critic uses journalistic genres to reach the public, thereby contributing to the dissemination of musical culture.

Professional Similarities between Critics and Journalists

The professions of journalists and musical critics share many common features. Both rely on facts, evidence, analysis, evaluation, and logical conclusions. However, the critic's work emphasizes subjectivity, aesthetic perception, artistic thinking, and professional musical literacy. Every musical critic, in a sense, must be a journalist, while every cultural journalist should possess musical awareness and analytical skills.

A journalistic approach introduces dynamism and relevance into criticism. The journalist provides immediacy and responsiveness, while the critic offers depth and aesthetic interpretation. Together they complement each other: the journalist is swift, and the critic is profound. In modern times, this interconnection has produced a new hybrid form — **musical journalism**.

Integration of Musical Criticism and Journalism in the Digital Era

The rise of digital media has elevated the collaboration between musical criticism and journalism to a new level. Critics now express their ideas not only through print media but also via online platforms, blogs, podcasts, YouTube reviews, and Telegram channels. Many young journalists are engaging in musical analysis through social media, making criticism more accessible and democratic.

However, this trend has also brought challenges: declining standards of critique, lack of artistic criteria, and the rise of subjective or promotional content. Therefore, strengthening the theoretical and ethical foundations of both journalism and musical criticism, as well as training professional critics, has become an urgent necessity.

The Development of Musical Journalism in Uzbekistan

After Uzbekistan gained independence, mass media experienced rapid growth, which revitalized both journalism and musical criticism. Today, publications such as *San'at*, *Teatr*, *O'zbekiston San'ati*, *Yoshlar Ovozi*, *Darakchi*, *Oila Davrasida*, *Zamin*, *Kultura.uz*, and *Uza.uz* regularly publish analytical musical articles. Television and radio programs such as *Musiqa Olami*, *Estrada Yangiliklari*, *San'at Tongi*, and *Yosh Iste'dodlar* have also become important platforms where journalists and critics collaborate.

Among the younger generation, musical blogging, podcasts, and “reaction videos” have emerged as new forms of public criticism. This interactive style of communication has made musical criticism more popular and direct, integrating it deeply into the broader system of cultural communication.

Conclusion

Musical criticism and journalism are not merely related — they are interdependent. Their cooperation ensures that artistic values are communicated, analyzed, and preserved within society. In the modern

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digital era, this relationship has become even more dynamic, opening new opportunities for creativity, education, and cultural exchange. Strengthening professional standards and fostering a culture of responsible musical journalism remain key factors for the sustainable development of Uzbekistan's musical art and media space.

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