

The Development of Musical Critical Genres in Uzbekistan

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Abstract: This article analyzes the formation, historical evolution, and modern development of musical critical genres in Uzbekistan. From the early critical views of the Jadid period to the ideological orientations of the Soviet era, the expansion of freedom during independence, and current modern tendencies, the subject is explored on the basis of scholarly sources. Through the perspectives of musicologists, critical articles, and practical activities, the scientific and cultural significance of musical criticism is demonstrated.

Key words: musical criticism, Jadids, maqom, Soviet era, independence, modern pop music, scholarly article.

Musical criticism is an essential component of art, concerned with analyzing, evaluating, and illuminating the socio-aesthetic significance of creative processes and musical phenomena. The development of musical critical genres in Uzbekistan is closely linked to cultural progress, national artistic traditions, and contemporary creative processes.

Formation of Musical Critical Genres. From the early 20th century, the Uzbek press began to feature the first critical articles related to music. These articles mainly reflected views on national musical traditions, the maqom art, and folk creativity. The Jadid reformers advanced critical approaches by promoting the scientific study and dissemination of musical heritage. For example, Fitrat's scientific reflections on maqom art occupy a special place in the history of musical criticism.

Musical Criticism in the Soviet Era. During the Soviet period, musical criticism developed into an independent scholarly and practical field. Musicologists (Rustam Abdullayev, Yunus Rajabiy, Fayzulla Karomatov, and others), literary critics, and journalists wrote numerous articles about schools of composition, opera and ballet art, as well as folk songs and their stage interpretations. At this time, criticism was largely ideological, with a tendency to evaluate musical creativity through the principles of "socialist realism."

Musical Criticism in the Independence Period. After Uzbekistan gained independence in 1991, greater freedom emerged in musical critical genres. The restoration of national values, in-depth study of traditional music and maqom art, and critical analyses of modern pop and symphonic creativity intensified. During this period, scholarly articles, monographs, brochures, and press materials became important sources for illuminating musical life. Scholars from the Institute of Art Studies of the Academy of Sciences of Uzbekistan (Omonulla Madayev, Rashid Yunusov, Shavkat Mirzaev, and others) made significant contributions to the scientific development of musical criticism.

Trends in the Modern Era. Today, musical critical genres are expanding. Online publications, social networks, and digital journals provide opportunities for the rapid coverage of musical phenomena. Young musicologists are revitalizing criticism through articles on modern pop, rap, rock, classical, and national musical genres. For example, contemporary critical writings on maqom festivals, international music competitions, and pop concerts clearly demonstrate this tendency.

Conclusion

The development of musical critical genres in Uzbekistan is an integral part of cultural and artistic progress. It plays a vital role in preserving Uzbek musical heritage, evaluating contemporary creative processes, and shaping a significant scholarly and practical field for future generations.

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