

THE MUSICAL ART OF UZBEKISTAN: DEHQONBOY JALILOV

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Annotatsiya: *Mazkur maqolada o'zbek musiqa san'ati taraqqiyotida "Jalilovlar" sulolasining tutgan o'rni hamda milliy bastakorlik va ijrochilik an'alariga qo'shgan hissasi yoritilgan. Ayniqsa, atoqli bastakor va dirijyor, O'zbekistonda xizmat ko'rsatgan san'at arbobi Dehqonboy Jalilov ijodi misolida sulolaviy davomiylik, ustoz-shogird an'analari, musiqiy merosni asrab-avaylash va targ'ib etish masalalari tahlil etilgan.*

Kalit so'zlar: *o'zbek musiqa san'ati, Jalilovlar sulolasi, bastakorlik, dirijyorlik, sulolaviylik, musiqiy meros.*

Аннотация: *В данной статье освещается роль музыкальной династии Джалиловых в развитии узбекского музыкального искусства, а также их вклад в традиции национального композиторского и исполнительского творчества. Особое внимание уделено вопросам династической преемственности, наставничества, сохранения и пропаганды музыкального наследия на примере творчества выдающегося композитора и дирижёра, заслуженного деятеля искусств Узбекистана Дехканбоя Джалилова.*

Ключевые слова: *узбекское музыкальное искусство, династия Джалиловых, композиторское творчество, дирижирование, династичность, музыкальное наследие.*

Annotation: *This article highlights the role of the Jalilov dynasty in the development of Uzbek musical art and their contribution to the traditions of national composition and performance. In particular, it analyzes the issues of dynastic continuity, mentorship, preservation, and promotion of musical heritage through the creative legacy of the distinguished composer and conductor, Honored Art Worker of Uzbekistan Dehqonboy Jalilov.*

Keywords: *uzbek musical art, Jalilov dynasty, composition, conducting, dynastic continuity, musical heritage.*

Introduction. Uzbek musical art has long been renowned for its rich variety of genres, unique melodies, and outstanding singers, instrumentalists, and composers. The fact that these musical treasures have been preserved and transmitted to our day — whether songs, melodies, or instrumental works — owes much to the devoted individuals who valued

them, passed them on to future generations, and recorded them in musical notation. It is time to introduce their creative paths and achievements to the wider public.

In the history of Uzbek musical culture, one of the most prominent figures is the distinguished composer, founder of the Andijan school of ghijjak performance, pioneer of Uzbek composition, People's Artist of Uzbekistan, talented composer, instrumentalist, singer, and music scholar — Tokhtasin Jalilov (1895–1966). The flourishing of his artistic legacy in later years was vividly reflected in the creative work of his sons — Kholkhoja Tokhtasinov (Honored Artist of Uzbekistan, composer), Salohiddin Tokhtasinov (Honored Artist of Uzbekistan, composer and instrumentalist), and Dehqonboy Jalilov (Honored Art Worker of Uzbekistan, composer, and conductor).

Methods. It should be noted that one of the important yet understudied topics in Uzbek musicology is musical dynasties. In the development of Uzbek musical art, several dynasties — such as the Jalilovs, Rajabievs, Zakirovs, Zufarovs, and Otajanovs — have made significant contributions through their performance traditions, composition, organizational, and educational work. Among them, the Jalilov family remains one of the least explored musical dynasties in Uzbek music scholarship.

Musicologist G. Tursunova, Candidate of Art Studies and Associate Professor, defines the term dynasty as follows:

“The term dynasty (from the Latin *dinastia*) originally meant power or authority. It was first used in political contexts to denote hereditary rule, and later came to refer to families in which certain professions, crafts, or artistic traditions are passed down through generations. Historically, dynasties were associated with hereditary governance — for example, the Samanid, Timurid, or Romanov dynasties. In modern usage, however, the term more broadly refers to a lineage in which members of the same family have continuously carried on the professional traditions of their ancestors”[1, 6b].

For a family to be regarded as a dynasty, several criteria must be met:

- Descent from a common lineage (family, genealogy, surname);
- Succession of generations without interruption;
- Recognition and fame in a particular field;
- Preservation and development of family traditions and skills, endorsed by society as valuable cultural heritage.

Results. Applying these criteria, we can consider the Jalilov dynasty, whose founder was the People's Artist of Uzbekistan, master composer and instrumentalist (ghijjak, dutar, tanbur), singer, and great musician Tokhtasin Jalilov. Through research, certain aspects of this dynasty have been clarified, and even its family tree has been reconstructed.

Discussion. Tokhtasin Jalilov's artistic rise was significantly supported by his sons Kholkhoja Tokhtasinov (1919–1971), Salohiddin Tokhtasinov (1926–2003), and Dehqonboy Jalilov (1930–1992). They not only transcribed his musical dramas, songs, and melodies into notation but also harmonized, orchestrated, and conducted them on stage. Their efforts contributed to the development of new musical works and the flourishing of Tokhtasin Jalilov's creativity.

Tokhtasin Jalilov's creative legacy includes one opera ("Tokhir and Zuhra", coauthored with B. Brovtsin), over 40 musical dramas, about 200 songs and melodies, one romance, and numerous other works such as "Tokhir and Zuhra", "Nurxon", "Orzu", "Surmaxon", "G'unchalar", "Ravshan and Zulhumor", "Davron ota", "Asrlar", "Alpomish", "Xolisxon", "Muqimiy", "Farg'ona hikoyasi", "Istibdod", "Gul va Navro'z" and others[2, 4b].

The role of his descendants in preserving and reviving these works is invaluable. Among them, Dehqonboy Jalilov stands out as a composer, conductor, and prominent cultural figure who devoted his entire life to maintaining the artistic integrity of his father's musical dramas and bringing them to the stage in their authentic form[3, 3b].

From a young age, growing up among great artists and surrounded by the magic of melody, Dehqonboy Jalilov's path as a musician was destined. His father's home — a gathering place for the finest performers, singers, and composers — was a living school of music. Immersed in this environment, he absorbed the beauty of classical Uzbek music and its traditions.

Guided by his father Tokhtasin Jalilov and influenced by figures like Muzaffar Muhammadov, Hamid Olimjon, Komil Yashin, and Sobir Abdulla, he learned to appreciate the deep connection between poetry, song, drama, and stage art. As a child, he even performed in the folk instrument orchestra. Recognizing his talent, Tokhtasin entrusted him to the theater's chief conductor, G. Shperling. Soon, the young Dehqonboy mastered musical notation, and at the age of twelve, confidently conducted "Tohir and Zuhra" before a delighted audience — his first triumph as a conductor.

He later entered the Moscow State Tchaikovsky Conservatory's National Opera Studio, where he studied conducting under Professor S. V. Veselov. After graduating in 1950, he returned to the Muqimiy Musical Drama Theater, marking a new era in his professional career. There he worked to establish a small symphonic orchestra and became one of the leading conductors of musical theater in Uzbekistan.

Dehqonboy Jalilov also contributed greatly to the orchestration and harmonization of his father's works, as his father lacked formal musical training. In the 1950s, he conducted numerous musical dramas such as "Nurxon", "Ravshan va Zulhumor",

“Oftobxon”, and “Muqimiy”, earning widespread acclaim for his precise and expressive conducting.

From 1958 onward, he worked in Andijan and Bukhara theaters, later joining the Fergana Musical Drama Theater, where he conducted major productions including “Nurkhon”, “Farhod va Shirin”, “Dilorom”, “Qizbuloq fojiasi”, “Mashrab”, “Mayasaraning ishi”, and many others.

As a composer, he created over 60 songs and instrumental works, including “Andijonim”, “San’atkor qizga”, “Yangi yerda”, “Farg’ona tongi”, “O‘zbekiston”, “O‘ylarimiz”, “Vafodor bo‘lsa”, “Sayr aylang”. He also compiled and published two volumes of Qo‘shiqlar guldastasi (“A Bouquet of Songs”) in 1989, featuring excerpts from his father’s musical dramas[4, 187b].

For his immense contributions to the development of music and theater in Uzbekistan, Dehqonboy Jalilov was awarded the title “Honored Artist of the Uzbek SSR” in 1970 and later “Honored Art Worker of the Uzbek SSR” in 1980 — a recognition of the Jalilov dynasty’s invaluable place in Uzbek culture.

Conclusion. Dehqonboy Jalilov faithfully continued Tokhtasin Jalilov’s traditions in the Uzbek musical drama genre. His works reflect the melodic spirit, national character, and emotional depth of classical Uzbek music. This remarkable artist passed away in 1992 at the age of 62. His memory lives on forever in the hearts of the Uzbek people and in the history of our national musical art.

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