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#### ARTICLE

# TWO GENERATIVE MODELS OF UZBEKISTAN'S MUSICAL CULTURE

*The author has reviewed and approved the final manuscript and affirms that there is no conflict of interest.*

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KEYWORDS

Uzbekistan's musical culture, generative models, professional oral tradition music, innovative techniques, maqom, musical invariants, Uzbek compositional school.

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**ABSTRACT.** Two generative models of Uzbek musical culture emerged in the context of the coexistence of a traditional system, professional oral tradition music (a term by Faizulla Karomatov), and European-style compositional thinking. Based on this fact, the object of study is the work of contemporary Uzbek composers, focusing on their working methods centered on the interaction between Eastern and Western musical traditions. The relevance of the article stems from the need to understand the integration of traditional sound structures into compositional practices, as well as the mechanisms of their transformation. A balance between historical heritage and innovative techniques is an important prerequisite for modern national schools of composition.

The methodology of the study is supported by the concepts of musical invariants and generative systems. Based on this, the structural and compositional principles of *maqom*<sup>1</sup> and *katta ashula*<sup>2</sup> are analyzed, as well as their adaptations by composers in the symphonic genre. Historical, stylistic and comparative methods are used.

The basic questions addressed in the work concern the evolution of the national Uzbek compositional school. The first experiments, started in the second half of the 20th century, are characterized by the citation of *maqom* material, as well as the emergence of more complex forms of its synthesis with Western musical schools. Examples of the works of composers Rustam Abdullayev, Mirsadyk Tadjiyev, and Jahongir Shukur are demonstrated as various strategies for integrating traditional musical elements into original compositions.

As a result of the conducted study, it can be argued that contemporary Uzbek musical culture represents a rather dynamic creative system, where the principles of professional music of the oral tradition form new polyphonic structures, notational expansions, and timbral solutions. Thus, the practical significance of this work will make it possible to apply the principles described in the study in composing education and technique, including the performing practice. In addition, further study of the mechanisms of interaction between Uzbek musical traditions in a global context will be productive.

- 1 *Maqom* (literally from Arabic means "place, station") is a genre of classical music prevalent in Uzbek culture. Source: Radjabov, Iskhok. *Makomlar [Maqoms]*. Tashkent, Sanat, 2006, p. 11–12. (In Uzbek)
- 2 A type of traditional chant among the peoples of the Fergana Valley of Uzbekistan. Source: [ru.wikipedia.org/wiki/Катта\\_ашула](http://ru.wikipedia.org/wiki/Катта_ашула). (In Russian)

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#### МАҚАЛА

# ӨЗБЕКСТАННЫҢ МУЗЫКАЛЫҚ МӘДЕНИЕТІНІҢ ЕКІ ТУЫНДАТУШЫ МОДЕЛІ

*Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысы жоқ деп мәлімдейді.*

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Дәйексөз үшін

Ганиханова, Шойиста. «Өзбекстанның музыкалық мәдениетінің екі туындатушы моделі». *Saryn*, т. 13, № 1, 2025, 37–50 б. DOI: 10.59850/SARYN.13.1.2025.264. (Ағылшынша)

ТІРЕК СӨЗДЕР

Өзбекстанның музыкалық мәдениеті, туындатушы моделі, ауызша дәстүрдің кәсіби музыкасы, жаңашыл техника, мақом, музыкалық инварианттар, өзбек композиторлық мектебі.

АЛҒЫС

Рецензенттерге материалды мұқият зерттегені және оны жақсартуға көмектескен құнды пікірлері үшін алғысымды білдіремін. Валерия Ефимовна Недлинаға мақала мәселелеріне терең бойлағаны және ғылыми редакциясы үшін ерекше алғысымды білдіремін. Білікті, сабырлы және кәсіби редактор Дамир Дуйсенович Уразымбетовке де алғысымды білдіргім келеді.

**Аңдатпа.** Өзбекстанның музыкалық мәдениетінің екі туындатушы моделі дәстүрлі жүйенің, ауызша дәстүрдің кәсіби музыкасының (Файзулла Кароматов термині) және композициялық ойлаудың еуропалық типінің қатар өмір сүруі жағдайында қалыптасты. Осы фактіні негізге ала отырып, автор бұл зерттеуінде қазіргі заманның өзбек композиторларының шығармашылығын объект ретінде анықтайды, ал пәні Шығыс пен Батыстың музыкалық дәстүрлерінің өзара байланысына бағытталған олардың жұмыс әдістері болып табылады. Мақаланың өзектілігі дәстүрлі дыбыстық құрылымдардың композиторлық тәжірибеге кірігуін, сондай-ақ оларды түрлендіру тетіктерін түсіну қажеттілігіне байланысты. Тарихи мұра мен жаңашыл техника арасындағы тепе-теңдік қазіргі ұлттық композиторлық мектептер үшін маңызды шарт болып табылады.

Зерттеу әдістемесі музыкалық инварианттар мен туындатушы жүйелер ұғымдарымен қамтамасыз етілген. Осының негізінде *мақом* мен *катта ашула* құрылымдық және композициялық принциптері, композиторлардың симфониялық жанрға бейімдеулері талданады. Тарихи-стильдік және салыстырмалы әдістер қолданылады.

Жұмыста көтерілген негізгі мәселелер ұлттық өзбек композиторлық мектебінің эволюциясына қатысты. XX ғасырдың екінші жартысында басталған алғашқы тәжірибелер мақом материалдарына сілтеме жасаумен, сондай-ақ оның батыс музыкалық мектептерімен синтезделуінің күрделі формаларының пайда болуымен сипатталады. Композиторлар Рустам Абдуллаев, Мирсадық Таджиев, Жахонгир Шүкүр шығармашылығының үлгілері дәстүрлі музыкалық элементтерді төл туындыларға біріктірудің әртүрлі стратегиялары ретінде көрсетілген.

Зерттеу нәтижесінде қазіргі өзбек музыкалық мәдениеті айтарлықтай серпінді шығармашылық жүйе деп айтуға болады. Мұнда ауызша дәстүрдің кәсіби музыкасының принциптері жаңа полифониялық құрылымдарды, ноталық жазуды кеңейтуді, тембрлік шешімдерді қалыптастырады. Осылайша, бұл жұмыстың практикалық маңыздылығы зерттеуде сипатталған принциптерді композиторлық білім мен техникада, сондай-ақ орындаушылық тәжірибеде қолдануға мүмкіндік береді. Сонымен қатар, өзбек музыкалық дәстүрлерінің өзара әрекеттесу механизмдерін жаһандық контексте одан әрі зерттеу нәтижелі болмақ.

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СТАТЬЯ

# ДВЕ ПОРОЖДАЮЩИЕ МОДЕЛИ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ УЗБЕКИСТАНА

*Автор прочитал и одобрил окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.*

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Ключевые слова

музыкальная культура Узбекистана, две порождающие модели, профессиональная музыка устной традиции, новаторские техники, маком, музыкальные инварианты, узбекская композиторская школа.

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Выражаю признательность рецензентам за внимательное изучение материала, ценные замечания, способствующие улучшению исследования. Особую признательность выражаю Валерии Ефимовне Недлиной за глубокое погружение в проблематику статьи и научное редактирование. Благодарю также Дамира Дуйсеновича Уразымбетова – терпеливого и профессионального редактора.

**Аннотация.** Две порождающие модели музыкальной культуры Узбекистана сформировались в условиях сосуществования традиционной системы, профессиональной музыки устной традиции (термин Файзуллы Кароматова) и европейского типа композиторского мышления. Опираясь на данный факт, автор в настоящем исследовании творчество современных узбекских композиторов определяет объектом, а предметом – их методы работы, сосредоточенные на взаимодействии восточной и западной музыкальных традиций. Актуальность статьи обусловлена необходимостью осмысления интеграции традиционных звуковых структур в композиторские практики, а также механизмы их трансформации. Баланс между историческим наследием и новаторскими техниками – это важное условие для современных национальных композиторских школ.

Методология исследования обеспечивается концепциями музыкальных инвариантов и порождающих систем. На основе этого анализируются структурные и композиционные принципы *макома* и *камта ашула*, а также их адаптации композиторами в симфоническом жанре. Применяются историко-стилевой и сравнительный методы.

Базисные вопросы, затрагиваемые в работе, касаются эволюции национальной узбекской композиторской школы. Первые эксперименты, начатые во второй половине XX века, характеризуются цитированием макомного материала, а также появлением более сложных форм его синтеза с западными музыкальными школами. Примеры творчества композиторов Рустама Абдуллаева, Мирсадыка Таджиева, Жахонгира Шукура демонстрируются в качестве различных стратегий интеграции традиционных музыкальных элементов в авторские произведения.

В результате проведенного исследования можно утверждать, что современная узбекская музыкальная культура представляет собой достаточно динамичную креативную систему, где принципы профессиональной музыки устной традиции формируют новые полифонические структуры, расширение нотации, тембровые решения. Таким образом, практическая значимость настоящей работы позволит применять описанные в исследовании принципы в композиторском образовании и технике, а также в исполнительской практике. Помимо этого, продуктивно будет и дальнейшее изучение механизмов взаимодействия узбекских музыкальных традиций в глобальном контексте.

In the last decade, the problem of the invariant has been comprehensively studied in musicology, especially in Russian-speaking environment. Of the two fundamental questions of music analysis – how is it done and why? – studies of invariants primarily address the first question, but also lead to highly significant existential art problems: the continuity of generations of musicians, the interaction of traditions and styles, interpretation and musical content, and so on. These problems are particularly pronounced in those traditions and styles where two or more invariants interact, including almost all national schools of composition. Moreover, the further apart the genetically generating models are, the more complex and dialectical their interaction becomes in compositional creativity. The work of contemporary Uzbek composers serves as an example of a multi-layered interaction of invariants from Western and Eastern traditions, built on non-linear connections.

Before we turn directly to music, it is necessary to build into the methodology of our analysis an understanding of invariants and their functioning in musical art. It is quite indicative that the musicologist Firuz Ulmasov put forward his definition of an invariant to the title of an article devoted to the results of a recent conference – “the principle of modeling the musical process” (Ulmasov 30). Consequently, a generative model is a certain plan or sum of vectors that direct compositional thinking. Discussing musical thinking in general and its function of creating music in particular, Mark Aranovsky formulates the concept of a “generative system” – interconnected principles of pitch and temporal organization that form a style. At the heart of his reasoning stands the major-minor system of functional harmony and the related “principles of constructing the ‘horizontal’, that is, the temporal unfolding of the text” (Aranovsky, *Thinking, Language, Semantics* 94). Of course, the generative system of endogenous traditions of Central Asia, including Uzbek, differs significantly from the homophonic-harmonic style of classical-romantic music, but for our approach it is essential that the sum of the principles of any musical generative system regulates pitch and time relations and processes. According to M. Aranovsky, all elements or “operands” of the system (including mode, rhythm, form, texture, instrumentation, and agogics) are united by a “complex picture of multiple relations” in which “each tier is essentially complex” (Aranovsky, *Music. Mind. Life* 111). Accordingly, the musical process that unfolds the principles of the system is very complex and multi-layered.

In Uzbek musicology, an approach has been developed to assess the modern national school of composition as a separate tradition: “One Culture – Two Traditions.” That’s how Natalia Yanov-Yanovskaya titled one of her iconic works (Yanov-Yanovskaya, *Maqom Traditions* 213). It is customary to associate all the traditions that form the system of Uzbek traditional music<sup>3</sup> with a monodic type of thinking, and the compositional

school with polyphony. Summarizing the diverse musical and cultural traditions (a term by Jivani Mikhailov), Violetta Yunussova proposes a systematization of compositional thinking in two types of composition: traditional and European-oriented (Yunussova 539). The latter,

3 This, in addition to ritual folklore and various regional song folklore traditions, is undoubtedly the art of *maqom*, represented by four regional types: *Bukhara Shashmaqom*; *Khorezm maqom*, also called “six and a half *maqoms*” (*olti yarim maqom*) or *dutar maqoms*; *Ferghana-Tashkent maqoms*; *Uzbek Shashmaqom*, representing a kind of generalizing branch that arose thanks to the activities of Yunus Rajabi.

although it rejects the oral and anonymous (or pseudo-anonymous) nature of creativity, often incorporates such an essential feature of traditional composition as a fundamental reliance on regional forms of music-making and the instruments associated with it.

As in many other Central Asian republics, the formation of a national compositional school in Uzbekistan, especially in the late Soviet period (approximately since the late 1960s), is associated with reliance on compositional principles not of folklore, but of the classical traditions of *maqom*, that is, professional music of the oral tradition<sup>4</sup>. N. Yanov-Yanovskaya draws attention to the importance of the principles and patterns of *maqom* art in the development of the symphonic genre in Uzbekistan, observed since the late 1960s, and as early as 1975 introduces the concept of “*maqom* symphonism” (Yanov-Yanovskaya, *Maqom Traditions*). It emphasizes the fundamental difference between a whole spectrum of techniques of thematic development, its temporal unfolding, and textural realization, when compared to European symphonic thinking. These distinct approaches generate unique types of polyphonic texture, which, while bearing some resemblance to imitative and contrasting polyphony in European music, are ultimately dissimilar. Musicologists of Uzbekistan, actively operating with the concepts of monody and polyphony, also offer the definitions of “polymonody”<sup>5</sup> and “monodic polyphony” as ‘working’ terms (Yanov-Yanovskaya, *The Wealth of Diversity* 7).

Scholar Marina Drozhzhina identifies the prerequisites for polyphonic thinking in traditional monodic music, which she differentiates “into internal ones, associated with the modal intonation, metro-rhythmic, structural-melodic organization of monody, and external (textural), associated primarily with performance practice (various types of ensemble music-making, sound production techniques on plucked string instruments, etc.)” (Drozhzhina 133). Essentially, composers revealed aspects inherent in the generative system of *maqom*, but previously unrealized in the practice of traditional music-making.

These processes can be compared with the development of compositional thinking in neighboring Kazakhstan. As early as the 1930s, Boris Asafyev wrote to the researcher of Kazakh music Alexander Zatayevich about the great symphonic potential inherent in *dombra* miniatures known as *kuis* (Asafyev). Since the 1950s, composers began actively searching for ways to symphonize *kui*. Although the concept of “*kui* symphonism” sometimes appears in the works of Kazakh musicologists, it has not gained widespread acceptance in contemporary practice. Marlena Kokisheva classifies the the genre of symphonic *kui*, which was formed in the early 1960s and is still quite popular among composers, as a form of proto-symphonism. She further identifies this genre as a fusion of three distinct genre models: symphonism, concert characteristics, and *kui*-related elements (Kokisheva 22). However, only the latter remains an obligatory criterion, manifesting in unique formal structures, thematic development, and textural approaches.

The formation of a new genre does not yet reflect the completion of the creative method. The search for a synthesis of generative models from European and traditional music did not yield immediate results. For instance, conductor Zakhid Khaknazarov, while giving a generally positive assessment of the symphonic explorations of Uzbek composers in the 1970s, believed that at times

4 A term introduced by Faizulla Karomatov and Tamara Vyzgo.

5 A term by Tukhtasin Gafurbekov.



they only “develop thematic material from *maqoms* in symphonic form” (Khaknazarov 14). It seems that Z. Khaknazarov was partly right, because at that time most composers tried to transfer some part of a *maqom* to the symphonic score as an integral phenomenon of traditional art. Indeed, this does not yet give grounds to speak of a *maqom* symphony. At the same time, in M. Tadjieyv’s symphonies, the reliance on *maqom* form-building is increasing – the isolation of the culminating sections (in *auj*<sup>6</sup> *maqoms*), the division of the melodic structure, and the introduction of new material (in *maqom* – the emergence of a new part). The acutely conflicting dramaturgy associated with the change of tempo in the development parts can also be correlated with the principles of *maqom* thinking, where *ufar*<sup>7</sup> serves as a reinterpretation of the previous *shu'be*<sup>8</sup> at a faster tempo.

Thus, the initial stage of mastering traditional compositional thinking, along with its generative models, is associated with experiments in the field of form-building and dramaturgy, which, on the one hand, differ from typical European principles, and, on the other, intersect with them. The subsequent adaptation of the traditional composition was aimed at developing new, organically appropriate types of polyphonic texture. For instance, composer R. Abdullayev, focusing on the style of D. Shostakovich, relies on the melody of the Khorezm *bakhshi*<sup>9</sup> in his *Polyphonic Symphony for String Orchestra* (1977). Its texture is a complex polyphonic structure, based on the national-traditional monodic modal-harmonic unfolding. This principle proved to be quite stable, which speaks to its artistic value and rightness. For example, R. Abdullayev develops it further in the cycle *24 Fugues* (2010).

Experiments in the field of writing and musical composition are continued in the direction of compositional technique. For many composers of the 1970s and later, familiarity with the techniques of the European avant-garde opened new horizons for experimentation. As early as the 1960s, Albert Malakhov realized the idea of synthesizing serial technique, introducing its orchestral texture not by a rational method, but through the meditateness inherent in *maqom* art. His “experience in applied genres led to the formation in the Uzbek school of composition of a distinctive national style and artistic language, stylistics, and innovations in the field of rhythm, texture, harmony” (Ganikhanova 189). The comparison of generative models is possible not only synthetically (simultaneously), but also analytically (diachronically). For example, Boris Gienko, in his *Fifth Symphony* (1973), uses the principle of genre modifications,

contrasting the monodic recitateness of the main part with the ariosity of the homophonic-harmonic style in the second.

Mastering the norms of traditional composition naturally continues at smaller compositional levels: intonation-rhythmic and timbre-sound. Such ‘immersion’ into the compositional norms of *maqom* undoubtedly brings composer’s work closer to it. Criticizing the sociological determinism of genre typology, accepted

6 The culminating point of a music piece. Source: Radjabov, Iskhok. *Makomlar [Maqoms]*. Tashkent, Sanat, 2006, p. 32. (In Uzbek)

7 A vocal piece of a dance character from the *Shashmaqom* cycle. Source: Abdullayev, Rustam. *Osnovy uzbekskoi traditsionnoi muzyki [Fundamentals of Uzbek Traditional Music]*. Tashkent, Musika, 2022. (In Russian)

8 A vocal composition of the *Shashmaqom maqom* cycle. Source: Abdullayev, Rustam. *Osnovy uzbekskoi traditsionnoi muzyki [Fundamentals of Uzbek Traditional Music]*. Tashkent, Musika, 2022. (In Russian)

9 A folk singer and performer in the culture of the Turkic peoples. Their art was associated with the traditions of shamanism, as it was believed that with the help of music, *bakhshi* could cure diseases.

in the early stages of Soviet musicology, Izaly Zemtsovsky draws special attention to the fact that genre in folklore is conditioned and manifested through specific intonation-rhythmic stereotypes, which he calls melodic types: "Only those models of genre that are concretized at the level of a certain melodic type or a certain 'family' of melodic types are truly generative" (Zemtsovsky 63). Foreign researchers Peter Boot, Anja Volk and W. Bas de Haas come to a similar idea, having identified classes of Danish folk songs related to genres through statistical analysis of 360 samples (Boot, et al.). In composer creativity, the melodic types of *maqom* manifest not in direct quoting, but in the free manipulation of them as their own material.

A striking example of immersion in tradition is the work of the young Uzbek composer Jahongir Shukur (b. 1981). Being one of the founders of the *Omnibus* ensemble and the artistic movement associated with it, he gravitates toward a kind of 'scientific approach' to creating compositions in line with the contemporary artistic Western European trends. In his works one can find examples of the manifestation of generative models of traditional composition both at the intonation-rhythmic and timbre-sound levels. The scientific nature of his approach is manifested not so much intuitively, but in conscious mastering of melodic types. For example, the *Omnibus Laboratorium* website provides ornaments and strokes of outstanding *maqom* musicians, Turgun Alimatov in particular, and their transformations in the interpretation of Sofiya Levchenko (see Fig. 1).

In *Three Miniatures for Violin* by J. Shukur, *maqom* melodic types are presented within the context of "musical time compression" (Aranovsky, *Thinking, Language, Semantics* 155). The composer frequently uses the ornaments of the outstanding *bastakor*<sup>10</sup> and musician of Uzbekistan, Turgun Alimatov. At the same time, the characteristics of performing style, demonstrated by the traditional musician at the level of distinctive sound production and intonation techniques, are transferred to the composer's score in precise fixation as microtemperamental melodic elements (ex 1).



Ex. 1: Examples of concrete implementation of *maqom* melodic types.

Source: Jahongir Shukur. *Three Miniatures for Violin*. Composer's manuscript. 2021.

For such a fixation of the most subtle microintonation techniques, J. Shukur uses the techniques of extended notation, which



Fig. 1. QR for Sofiya Levchenko's performance of J. Shukur's *Three Miniatures for Violin Solo*. YouTube, uploaded by Academy of Contemporary Music Omnibus, 10 December 2021, [youtu.be/keWC2tcna7k](https://youtu.be/keWC2tcna7k). Accessed 20 October 2024.

10 *Bastakor* (from Tajik 'basta' – to connect, and 'kor' – work) was initially used to denote the creator of a musical work, that is, a composer. However, in musicology of the 21st century in Uzbekistan, the two concepts are clearly distinguished: *bastakor* is usually applied to musicians composing works based on traditional melodies, while *composer* is used in the European sense of the word.

he explains as follows: "If we take into account that each step is 100 cents, special quarter-flats denote sounds that are 50 cents apart from the neighboring ones. That is, the second step seems to slide to the first, the sixth to the fifth, and so on. All sounds are performed with a sliding motion to the main tone, and the sound can also slide from the main tone to another." Such modal organization under conditions of uneven temperament and its associated performance techniques (microglissandi) are characteristic of the traditional music of the Central Asian region and are often found in *Bukhara Shashmaqom* (ex 2).



Ex. 2: Examples of characteristic microintonation techniques.

Source: Jahongir Shukur. *Three Miniatures for Violin*. Composer's manuscript. 2021.

The principle of *Shashmaqom* dramaturgy became the leading one for the composer in creating the concept of form-building – a unified musical formula is enriched each time by expanding the tessitura and time compression. Written in the traditions of the European form and principles of development, J. Shukur's composition has one of the leading characteristics of *maqom* art – rich emotional and figurative content with its clearly expressed performance qualities: artistry, concert, spontaneity, immediacy, and the instantaneousness of the expressive playing element. Furthermore, the composer transfers the techniques of performance on the tanbur to the interpretation of the violinist, the so-called 'tap' – pressing the fingerboard with the left hand without using the right hand.

Ornaments transferred to the sound palette of the violin, extracted from the timbres of the *tanbur*, *doira* and *sato* (these are national instruments with completely different sound and acoustic properties), do not create an impression of foreignness. On the contrary, they sound organic. The use of European instruments 'in the role' of traditional ones is a fairly common technique among many contemporary composers, who belong to non-European cultures. Scholars Aktoty Raimkulova and Raushan Jumaniyazova refer to it as "timbre mimicry" (Raimkulova and Jumaniyazova 15). Timbre and intonation techniques in this case are quite difficult to separate. Thus, in J. Shukur's *Miniatures*, the violin, imitating the timbres of the *tanbur* and *sato*, leads a melodic line around the 'D' sound as the main tone, implementing the typical microintervallic intonations and glissandi of the traditional instrument (ex 3).

The phenomenon of the creative style of J. Shukur is marked by tendencies of interweaving the specifics of traditional music structure and performance on national instruments through the acoustic sound of European string instruments (violin, cello and double bass), and reproduces ornaments, rhythms, and embellishments of Eastern music. An equally curious example of onomatopoeia is his *Aks Sado* for solo cello, where the European instrument imitates the bowed Uzbek *sato* and *gijak* (Kutluchurina 93).



Ex. 3: Examples of characteristic techniques of imitation of tanbur on violin.

Source: Jahongir Shukur. *Three Miniatures for Violin*. Composer's manuscript. 2021.

Historical transformations of the creative methods of Uzbek composers indicate a certain stage-by-stage nature in the interpenetration of the generative models of European and Uzbek music. A trajectory can be traced from direct copying of *maqom* themes and form-building to the gradual integration of the principles of monody and polyphonic texture. At the present stage, the attention of composers is attracted by the regularities of *maqom* compositional thinking, manifested at the micro-level: intonation-rhythmic and timbre-sound. All this testifies to the highly ramified dialectical relations of generating models of different orders at different levels of composition, inherent in the art of *maqom* a priori and introduced into composer's creativity in increasingly complex compositional principles.

Traditional melodic types and methods of their specific unfolding in works serve as a kind of indicators of musical and cultural tradition in compositional thinking. Consequently, they require a special type of communication between the composer, performer, and listener, in which musical and cultural competencies, that is, familiarity with traditional music, play an important role. At the same time, the level of immersion in culture certainly depends on the function of musical thinking: the creator of music in such works is actually 'fused' with the tradition, the performer is required to understand the basic compositional patterns of traditional art, and for the listener it will be enough to have a general acquaintance with the perceived tradition on an intuitive and perceptual level.

The studied problem of the interaction of generative models in Uzbek music raises a number of further questions that go beyond the theory and history of music. The polycultural nature of the creative method multiplies both the musical and extra-musical meanings of a particular composition, actualizing semiotic issues. Questions of interpretation are closely related to it. For example, how should musicians who are not associated with the Uzbek tradition approach the performance of works based on *maqom* principles? The hermeneutic aspects of the problem, as well as a comparison with the practice of other national schools of composition, can become the subject of separate studies.

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