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SELECTED VIOLIN WORKS BY THE COMPOSERS OF UZBEKISTAN. A Performer's Perspective.

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SELECTED VIOLIN WORKS BY THE COMPOSERS OF UZBEKISTAN  
A Performer's Perspective.

A supporting document submitted in partial satisfaction of the requirements  
for the degree of Doctor of Musical Arts

by

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March 2024

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January 2024

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## ABSTRACT

The purpose of this document is to introduce historically valuable compositions for the violin, largely unfamiliar in the West, written by Soviet and post-Soviet era composers of Uzbekistan. When looking at this repertoire in a historical context, it is important to explore the development of the Western orchestral instruments tradition in Uzbekistan, which was inspired by geopolitical changes in the region brought in by Russia during the first half of the 20th century. While analyzing the relationship between Soviet music written in Uzbekistan and traditional Uzbek folk music along with the methods that prominent Uzbek Soviet composers incorporated Uzbek traditional music in their works for the violin, I will also examine the effects that the Soviet-era policies had and continue to have in shaping the creative identity and compositional style of modern-era post-Soviet composers of Uzbekistan. This paper will provide a historical overview of the Uzbek people and their traditional folk music. It will explore the many instruments, genres, ideas, and methods that have developed over centuries. The research will include an examination of musical and stylistic elements, an exploration of the compositional origins within a historical context, an analysis of the creative components used by the composers in their violin compositions, including elements derived from Uzbek folk music, and the development of recommendations for performers. This research and its findings will culminate in a lecture recital where I will present some of the selected works for the violin and composers discussed in this paper, that aims to provide notable contributions to the well-established violin repertoire.

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## CHAPTER 1: INTRODUCTION

### **1.1 Statement of Purpose**

This document will present the works of Uzbekistan's composers from the Soviet and post-Soviet periods, specifically focusing on their compositions for the violin. The composers presented in this paper encompass both the pioneers of the Uzbek Soviet instrumental genre and contemporary composers who have gained prominence in Uzbekistan and internationally. Furthermore, these composers continue to actively contribute to the post-Soviet music landscape. All the composers examined in this study have made noteworthy contributions to the establishment and advancement of the Uzbek instrumental music genre.

As a violinist of Uzbek ethnic background with cultural ties to Uzbekistan, I chose this topic because it has a special personal meaning to me. As an artist, my interest in this topic encourages me to promote the rich Uzbek musical heritage and works that were previously unknown in the West, written for my instrument. As I was planning this project, I asked myself which questions I could help address with this paper to aid musicians in the performance practice of this repertoire, and what role those would play in the future programming of these works. I determined it was crucial to concentrate on the contextual factors, compositional styles and techniques, the elements of Soviet and Uzbek folk music, and the methods composers of Uzbekistan employed to incorporate these elements into their pieces. As a performer, I intended to investigate any potential subtle Uzbek folk music nuances that may inform interpretations of these works and to suggest ways to obtain this knowledge to gain a deeper grasp of this repertoire.

To address the above questions, I will use my understanding of Uzbek Soviet and folk music, research materials, and practice-based methods to evaluate potential performance practice issues, as well as interpretative challenges. I will then offer my methods and solutions that have evolved during my performance-led research.

My ultimate goal for this document is to help obtain a deeper contextual understanding of the works of the selected composers along with improving the performing and listening experience.

## **1.2 Personal Relevance**

In late August of 2022, for the first time in almost twenty-five years, I finally traveled back to Uzbekistan, the country in which I grew up. My husband and our two young daughters also took this journey with me and were thrilled to get to visit a place I came from, and to explore the culture, language, and cuisine during a couple of weeks in our visit to my hometown Tashkent, the capital of Uzbekistan. Before our flight, I was admittedly nervous that I would feel like somewhat of a tourist in my own country, which had undergone many changes and saw many developments in the last quarter of a century. Since Uzbekistan achieved its independence from the Soviet Union over thirty years ago, the country has been experiencing a period of a cultural Renaissance in traditional Uzbek music and art. As it entered the age of globalization, the Uzbek musical cultural heritage was formally internationally recognized by UNESCO in 2008. We were looking forward to seeing ancient cities, tasting mouth-watering Uzbek cuisine, and hearing enchanting Uzbek music. During our visit, I was proud to witness my vibrant city, Tashkent, bursting with traditional

and contemporary culture, music, and art. I was also proud to see Uzbek national heritage valued and celebrated locally and on an international scale, along with the guest artists, musicians, and dancers from around the globe regularly touring and collaborating in modern-day Uzbekistan.

In addition to visiting my parents and showing my family around, I had another motive for the trip; I hoped to gather materials and collect sources in Tashkent that I needed for my research since most of the works written for violin by composers of Uzbekistan I was interested in including in my project, were not available to me in the West. It was an essential part of the process to be in Tashkent in person, to visit libraries, and to speak with living composers, violin teachers, and musicologists about the violin repertoire. It was also important to obtain historically accurate and unique materials to develop an authentic contextual understanding of Uzbekistan's musical past and present, as it relates to my topic. In my efforts to write about and perform music that holds special significance to me, it felt meaningful to come back to my roots as a musician; to a place that influenced and laid the foundation of my cultural, musical, and personal identity.

My formal musical training began right before the collapse of the Soviet Union, at the Uspensky Music School for Gifted Children in Tashkent, now Uspensky Republic Special Music Academic Lyceum. All of my primary music teachers taught me in Russian language and received their training from professors who were either relocated to Uzbekistan during the 1930s to help construct Soviet culture or were evacuated into Uzbekistan during World War II. While receiving my Western-style education as a violin major at the Uspensky Music School, I was taught about Uzbek

folk music as it was viewed and interpreted by the Soviet composers within their works. At the same time, I was exposed to and surrounded by traditional Uzbek folk music from an early age. My father, an operatic tenor and a former soloist at the Alisher Navoi Opera and Ballet Theater, would often sing Uzbek folk songs while accompanying himself on a folk instrument in our home. My pianist mother for many years worked as a staff accompanist for a studio of a professor that taught Uzbek gidjak, a bowed string instrument. I sat through many of the rehearsals as a child and I recall that as part of the curriculum, gidjak students were expected to master the traditional Uzbek art of maqom, as well as perform works from the standard Western violin repertoire on a gidjak.

I have lived outside Uzbekistan for over twenty-five years, however growing up with Uzbek traditional genres, watching the dances, and singing Uzbek songs at family events, weddings, and other celebrations surrounded me with folk rhythms and sounds and deeply influenced me as a musician. In my work on selected compositions for the violin by Soviet and Post-Soviet composers of Uzbekistan, I draw on performance-led research, my background and familiarity with the composers of Uzbekistan, and unique stylistic characteristics to tackle problems of interpretation. Additionally, I offer informed solutions to others, who are interested in discovering this repertoire.

### 1.3 Brief historical overview of the Soviet and Post-Soviet music of Uzbekistan

Musical styles of the Soviet and Post-Soviet era composers of Uzbekistan evolved under the influence of Western musical traditions, as well as Uzbek folk music (Dickens 1989, 21). Russian cultural policies had a significant impact on how musical culture developed in Turkestan, a Central Asian region, which included the territories of Uzbekistan, Turkmenistan, Kyrgyzstan, and parts of Kazakhstan. After Tashkent, Bukhara, Khiva (see Fig. 1), and Kokand Khanates fell to the Russian Empire as a result of its expansion campaigns by 1875, Russian dominance was fully established in Uzbekistan by the end of the 19th century (4).

Significant political shifts affected Uzbeks' social lives and caused instability in the

development of their cultural



and artistic growth. An influx

of foreign military and other

personnel, stationed in

Uzbekistan at the time, was

tasked with arranging not only

the people's everyday working

lives but also their leisure time.

Fig. 1. Beautiful sunset twilight over the famous old city of Khiva. Photo by Mlenny, 2019. istockphoto.com

Until then, the most prevalent forms of creativity were small, dramatic, and music circles, as well as various ways of music-making in a home setting. (Mamadjanova 2019, 69).

Several Russian ethnographers traveled to Uzbekistan, among them V. Uspensky and E. Romanovskaya, who set conditions for the development of a relationship between Uzbek folklore and ethnography. They built structures for the formal study of polyphonic music for Uzbeks at the time. Victor Uspensky and his colleagues traveled around the Uzbek region and collected many samples of Uzbek folklore, processed, notated, and analyzed those findings. As a result, significant collections of pieces were produced that skillfully blended polyphonic and monophonic traditions. Based on those contributions earliest musical stage works were composed, often in collaboration with bastakors -Uzbek folk composers, combining European compositional styles with elements of Uzbek music. Around this time, the definition of an Uzbek Soviet composer began to take shape (70).

Following the Bolshevik Revolution, the Soviet Union separated the Turkestan (see Fig.2) region into Soviet republics in 1924 (Jarvik 2005, 268).

During the 1930s, the newly formed Uzbek SSR saw a great deal of dramatic cultural changes, as the soviet government opened theaters, universities, institutes, film studios, the science academy, and the state conservatory, founded in 1936 (Yusupov 2019, 2).



Fig.2. Uzbekistan political map with capital Tashkent. Photo by Peter Hermes Furian,2016. istockphoto.com

Regarded as the oldest institution of higher music education in Central Asia, the State Conservatory of Uzbekistan was established in 1936 and served as the only music school in Central Asia for a long time. Respected and valued, the conservatory had a key role in shaping Uzbekistan’s musical future, with departments that included European musical instruments, styles, and genres, as well as Uzbek traditional instruments departments, where they are now tuned to a tempered scale. In the first half of the 20th century, the faculty included professors who were relocated to Uzbekistan from other parts of the Soviet Union as well as ethnically Uzbek musicians, some of whom received their training in Moscow and Leningrad. Outstanding and prominent figures, such as composers: B.Nadezhdin, G.Mushel, A.Kozlovsky, B.Gienko, M.Ashrafi, M. Burkhanov, pianists B.Volman, A. Birmak,

K.Mihailov and string professors G.Bostrem, N.Bronfman, and V.Belenky were pioneers who made great contributions to the formation and evolution of the Uzbek Soviet instrumental music (State Conservatory of Uzbekistan, [www.conservatory.uz](http://www.conservatory.uz)).

The Soviet Union made a huge effort during World War II to get all significant people and organizations out of besieged Leningrad (St. Petersburg) to Tashkent for safekeeping. Leningrad Conservatory, orchestras, film studios, opera and ballet companies, and important intellectuals were evacuated, some of whom decided to stay after the war. The entire Leningrad Conservatory teaching staff, which included a large number of composers, musicologists, pianists, violinists, and cellists, carried out their duties in Tashkent (Raimova 2020,603). Such names as P.Serebryakov, N.Perelman, L.Nikolaev, B.Ratner, and M.Reyson brought with them valuable principles of Western instrumental playing techniques and pedagogical heritage which helped shape the formation and development of the Western instrumental performance traditions in Uzbekistan. (State Conservatory of Uzbekistan, [www.conservatory.uz](http://www.conservatory.uz)).

Music played a major part in the development of Soviet Uzbek culture during the twentieth century and in the redefining or reinvention of Uzbek national culture following the country's independence. Some musical features of Soviet heritage are now rejected in this field, as well as in other aspects of cultural policy, while others are still being applied. Since 1991, the Uzbek government has pursued a nation-building policy aimed at providing Uzbekistan with a cultural and artistic identity that is distinct from the Soviet Uzbek culture. The cultural policy seeks to showcase the country's pre-Soviet origins (Lisack 2018, 3). Soviet-style musical synthesis of

Western-style music and Uzbek folk music, which was the primary goal of Soviet musical policy, became less common (Levin 1996,22-29; Frolova-Walker 1998). Since the early 1970s, several composers have been experimenting with an emerging style of defining the symphonic genre through the melodic norms of the *shashmaqom*, which translated into Persian as “six modes” (Yanov-Yanovskaya 2007,221; Lisack, 2018,3)

The Uzbek people are well-known for their great efforts to conserve and protect their rich cultural heritage. It is the foundation upon which Uzbeks keep their self-identity in the face of expanding globalization. Uzbekistan’s musical culture was already integrating into the globalization age in the new era with composers, such as F.Yanov-Yanovsky, D.Saidaminova, A. Varelas, R. Abdullaev, A. Sadikova, performers and artists receiving critical praise at major international festivals, competitions, orchestras, world's most important concert venues, and other cultural organizations, gradually abandoning the traits of Uzbek-Soviet art. In Uzbekistan, concert associations, such as "Uzbeknavo" and several International music festivals, such as - "Sharq Taronalari" in Samarkand, have sparked worldwide interest in its spiritual and cultural heritage, which is rich and unique and is contributing greatly to world culture.

## **1.4 Uzbeks and Uzbek Music**

The historical events and sociopolitical composition of the nomadic peoples who occupied a large portion of Central Asia formed over several centuries before the common era, and those populations did not immediately inhabit any recognizable established geographical state that they presently inhabit (Dickens 1989,1). Constant wars and other struggles led to a gradual blending of many cultures and habits, which shaped their traditions.

The Central Asian area was initially populated by inhabitants, who spoke Iranian languages, and was later incorporated into the Persian empire. Further, significant invasions in the history of the region included military campaigns by Alexander the Great, Muslim empires, as well as conquests by the Mongols in the early 13th century. Several Muslim military tours brought Islam to the territory in the 10th century. Cities such as Samarkand, Bukhara, and Khiva, are where prominent Islamic thinkers, such as al-Bukhari, al-Khwarizmi, and Avicenna built their homes, and became centers of intellectual activity (Mamadjanova 2019,16).

Uzbekistan, an important hub and primary connection to the Great Silk Road, had played a significant role in the enrichment of Asian civilizations through its long-standing traditions. The Middle Ages saw the establishment of art, architecture, and crafts in historic cities like Bukhara and Samarkand. Centuries later these ancient, exceptionally well-preserved cities stand as breathtaking evidence of the reign of Timur (1370–1405), who consolidated the power and centered his government in Samarkand. Around this time, the single monetary system was introduced, and the

preservation of the cultural values of the Uzbek people, as their own Uzbek language, literature, and traditions were developing in the 14th century, becoming very important (Dickens 1989, 3).

Within the unique and rich musical culture of the Uzbeks, there are two main distinct categories: music that is tied to Uzbek folklore or folk music and maqom, a professional art form of oral performance (Mamadjanova 2019, 17). Before the introduction of Western-style notation, music material was passed on from teacher to student verbally and aurally.

Music is an essential part of Uzbek life and accompanies all significant life events, such as marriages, births of children, and end-of-life customs. It is also an important element during the observation of holidays, such as Nawruz, a celebration of the new year in the spring. The folk song, a vocal genre, is generally prevalent in folklore, with long melismatic melodic lines, often rhythmically syncopated and diatonic. Techniques, such as whistles and shouting can also be observed, while instrumental accompaniment plays an important role and is often featured independently (Karomatov and Slobin 1972, as cited by Yusupov 2019, 31).

A musical palette of instruments is often organized by particular use at specific events. For instance, Uzbek weddings, held mainly outdoors during warmer months, have a particular set of tunes to be played by powerful and resonant instruments to let communities know the celebration is in progress and that they are ready to join in. The typical set of instruments used for these purposes are doyra, karnay, and surnay.

Folk songs are deeply embedded into the folklore. Some particular songs are commonly attached to certain rituals and ceremonies, as well as songs that accompany work activities, serving as a way to express a tough reality or to uplift spirits. Depending on the region in Uzbekistan, singing during certain rituals and celebrations may be less customary. However, an Uzbek lullaby, with all its various types, is a common song genre that has deep roots in preserving traditional folklore; intricate structurally and melodically (Sultanova 1998, 91).

Music of the professional oral tradition refers to a wide range of refined art songs and instrumental music that has evolved over thousands of years across various dialects in the Central Asian region with historical connections to cities, such as Bukhara, Qoqand, and Khiva, as well as in Iran, Iraq, and the Mediterranean. These traditions share similarities in musical form, melodic and rhythmic structure, aesthetics, and cultural values. The primary meaning of the term “maqom” is a “melodic mode” and a significant element in various cultural and religious traditions. Melodic modes, which are similar to musical scales, are influenced by cultural and historical contexts and individual experiences (Sumits 2016, 234). Pitches of melodic modes act as a foundation for improvisation and development in a way that is akin to jazz bass lines.

The rise of the professional musicians in the region was supported by the ruling class and over time the performance art of maqom evolved distinct musical traditions with unique repertoire. The musical cycle “Shashmaqom”(six maqoms) was preceded by the creation of professional traditional music pieces by individual

*bastakors*- professional Uzbek folk musicians and poets. Shashmaqom is a classical music genre originating from the six maqom suites, which form the core of the classical repertoire. It originated during the 18th century in Bukhara, a cultural and scientific center of Central Asia, which has rich literary and music traditions. Shashmaqom represents a fusion of classical poetic structure, intricate rhythmic variations, and musical compositions adhering to specific principles that encompass a repertoire of over one hundred modes, each governed by distinct regulations pertaining to note range, melodic direction, melodic type, employment of rhythmic forms, and tempo (Dickens 1989,18; Yusupova 2019,31).

The declaration of Shashmaqom of Central Asia by UNESCO in 2008 as a part of an Intangible Cultural Heritage of Humanity confirms its significance and status in the history of musical culture of the world.

## **1.5 Gender and Professional Music**

The genre of Shashmaqom is of notable importance as the most ancient musical genre in Uzbekistan, boasting a substantial historical legacy that predates the Soviet era. During my formative years in Tashkent, Uzbekistan, I was exposed to a diverse range of musical performances and radio and television broadcasts. Through this exposure, it became apparent to me that while maqom, traditionally associated with male performers, has historically been viewed as a genre dominated by men, it has evolved to include professional women performers, composers, singers, and dancers. This inclusivity is also observed in Uzbek Soviet music and Western Art music in Uzbekistan, where women actively contribute as members within these artistic structures. Creative women of Uzbekistan dedicate their talents and actively participate daily in their respective professional domains as composers, performers, and artists, making significant contributions to the field of professional arts. Music by women composers of Uzbekistan is heard in performance venues across Uzbekistan and abroad.

After the 1917 Bolshevik revolution, as the Soviet Union aimed to establish the first Communist regime in the world by solving economic, political, and social problems, it focused on women's emancipation and the liberation of women from traditional boundaries and stereotypes. The active participation of women in all spheres of life, including culture was essential for the establishment and sustainability of a young Communist society. The promotion of women's engagement within the Soviet Union was a part of the gender policy, regardless of geographical

or cultural distinctions. The two books below contribute to a broader perspective and more profound comprehension of the questions around the intersection of gender and the realm of professional music by focusing on the professional artists women, musicians, and dancers in the region. The authors examine how women navigate their roles and the complexities of their professions in ever-changing social and political climates and cultural and gender norms during the Soviet and post-Soviet realities.

Tanya Merchant's 2015 book, *"Women Musicians of Uzbekistan: From Courtyard to Conservatory,"* presents a critical examination of the prevailing Western perspective that characterizes Central Asian women as being subjected to oppression and isolation. Merchant's research underscores and highlights the significant contribution of women within Uzbekistan's music industry across many genres, as shown by their active involvement (Merchant 2015).

The author underscores the complicated nature of the roles women assume inside educational institutions, performance halls, and when performing wedding music. The book further examines the interplay between music, nationalism, and femininity in the formation of Uzbekistan's national identity.

In her book "Gesture, Gender, Nation" (2002) Mary Masayo Doi examines the significance of dance in the formation of Uzbekistan's national identity from the early Soviet era to the present day.

The author argues that the Soviets utilized dance as an instrument of social change, modifying the traditional roles of Muslim women through dance training

and performance, and uniting the republic's diverse ethnic groups. The study is grounded in field research that spanned from 1992 to 1994 and utilized participant observation, videotaping life stories, and life histories. The book emphasizes the significance of dance in the development of Uzbek cultural identity and the role of comparative emancipation of Uzbek women in the early twentieth century, with a particular focus on traditional gender roles of the Uzbek social systems. The book additionally explores the modifications of the Uzbek dance, the instruction of dancers during the war years, and the consequences of Uzbekistan's new national status on dancers until the mid-1990s (Doi 2002).

### **1.6 Uzbek traditional music instruments**

The diverse multitude of musical instruments contributes to the variety of Uzbek folk music. Historically made of wood covered with animal skin, cane or reed, and copper or brass, (Dickens 1989, 11) instruments, such as doira, rubab, karnay, surnay, and others that “are used to accompany singers and dancers at all festivities, weddings, and traditional rituals” (Yusupov, 32). Uzbek musical instruments may be traced back to ancient civilizations when the first examples of percussion instruments appeared (Karomatov 1983, 27).

Dr. John Huber in his 2019 book *B.C. Before Cremona: A Path Through History to the Violin* discusses the history of the violin, challenging the traditional belief that Andrea Amati invented it in Cremona. The author explores the "pre-history" of the violin, tracing its origins back to the development of the bowing

technique in Central Asia and its spread along the Silk Road (Huber 2019,33). He also examines the influence of historical events such as the Islamic expansion and the redistribution of ideas and technologies following the expulsion of Muslims and Jews from Spain. Huber emphasizes the importance of understanding the geographical and cultural context in which the violin originated and highlights the key figures involved in its development. As someone who is working on researching and promoting the violin repertoire by composers of Uzbekistan written in relatively recent history, I found the connection with the early development of bowed string instruments in Central Asia starting in the 5th century to be particularly fascinating.

Over time, a variety of traditional Uzbek musical instruments have evolved, each with distinct characteristics in terms of their construction and tonal qualities. The incorporation of folk instruments into the cultural practices and daily routines of Central Asians was a result of societal development. During this time, the utilization of instruments was prevalent in both national rituals and family gatherings, highlighting the significance of instrumental performance as an art form. Musical instruments, such as the dutar, rubob, gidjak, chang, and doira, along with their associated traditional melodies, have assumed a central role in all aspects of human life, including celebrations, festivals, religious rites, and community gatherings. These or similar instruments are also prevalent in the musical traditions of other Eastern cultures. Their utilization in national music can differ, however, in some circumstances, such as among the Uzbek and Tajik peoples, as the majority of musical instruments, their usage, and craftsmanship are identical (Karomatov and Slobin 1972, 48)

For this overview of some of the traditional Uzbek instruments, as those relate to my primary topic, I will divide the diverse collection of instruments into three categories: percussion, wind, and string instruments that are bowed, plucked, and struck.

The percussion instruments:

When characterizing Uzbek percussion instruments, it is essential to highlight the importance of *usuls*, the rhythmic structures with numerous characteristics. The primary function of the *usul*, played on a percussion instrument, is to emphasize the firm rhythm “of the bar and provide a steady pulse. Every *usul* begins with an accent on the first beat”, and “the melodic emphasis always coincides with the accents of the *usul* on percussion” (Sultanova, 1998, 14-15; Yusupov, 34). There is a great variety of *usuls*; however, they can be divided into two basic types: "accompanying" *usuls*, which are closely tied to the metric and rhythmic characteristics of particular songs or instrumental melodies, and "solo" *usuls*, which are somewhat independent but influenced by the nature of the dances or songs they accompany. *Usul* figures often become more intricate as they build towards a culmination and an increase in dynamics provides an energizing drive and variety (Karomatov 1983, 27).

The **doira** is a Central Asian instrument that plays a significant role in Uzbek music and is one of the most common instruments of Uzbekistan, often accompanied by dancing or singing and is used as both a solo and accompanying instrument. Because rhythm is so important in folk instrumental ensembles and orchestras, the

doira must always be present. The virtuosity of doira players is shown by the fact that doiras are the only instruments capable of conveying a rich variety of *usuls*, a multitude of established rhythmic formulas (Vertkov, Blagodatov, Yagovitskaya 1963, 122). Doira is shaped like a tambourine-like, narrow, rounded wooden hoop, with a stretched skin membrane (see Fig.3). The membrane is made from the stretched skin or stomach of an animal on one side, and metal fish skins are reinforced inside. (Mamadjanova 2019, 56).



Fig.3. Uzbekistan.Samarkand-May 12,2022: Tambourine musicians in traditional Uzbek clothes on the Main Place of the Registan Square. Photo by Dave Primov, 2022. istockphoto.com

The doira is held between the thumbs and forefingers and struck with four fingers of both hands in the center of the membrane, closer to the periphery and near the shell itself. In the first case, the sound is lower and dull; in the latter - high and sonorous. In addition, they strike with all fingers together, separately, with a click of the little finger sliding off the ring finger, etc. At the right moments, the instrument

is shaken, producing a rustling sound of metal rings hitting each other and both sides. When playing the doira solo, in order to achieve greater sonority, metal tips in the form of a thimble are sometimes put on the fingers. Sounds on doira are produced by strokes to various sections of the instrument, using both the right and left hand. It combines two distinct sounds, “*bum*” and “*bak*,” by producing low and high sounds with strokes along the edges. The intricate syllabic-based rhythms are learned by doirists aurally and taught by their teachers through the show-repeat method. These days, the doira *usuls* are written on a single line, with “*bum*” under the line and “*bak*” above it. *Bum*, a strong but toneless sound, can be produced by striking the center of the palm while tensing it. *Bak*, a piercing and powerful sound, can be produced by striking a section of the membrane with an open palm.

When compared to doira, a more recent instrument, the ancestors of **nagora** can be found among the ancient-era instruments (Mamadjanova 2019,60). Nagora is utilized in an ensemble with strong-sounding instruments, *surnay*, and *karnay*, as well as in an ensemble of string instruments in a similar role to doira, performing *usuls*, the rhythmic formulas. Nagora is a pair of basins in the form of two pots of different sizes with stretched membranes, made from the skins of an animal, usually a goat, while the “pots” are made of baked clay. The membranes are tightened by using mutually crossing straps. A round hole is made in the bottom of the body. The strong sound of nagora is made by striking the membranes with wooden sticks. Since the sizes of the basins are different, the nagora makes two sounds, a low one and a higher one. Before playing, the membranes of the instrument are heated in the sun (Vertkov, Blagodatov, Yagovitskaya 1963,123).

The wind instruments:

Folk wind instruments vary greatly in design, construction, methods of sound production, and tone quality. There are several variations of nay, koshnay, surnay, and karnay depending primarily on the material from which they are constructed.

The **nay** is one of the earliest instruments and a precursor to the flute. The contemporary Uzbek nay is a tube with a diameter of 25-30 mm and a length of around 5cm. It has six finger openings from which seven notes are derived, primarily in the diatonic scale, around two and a half octaves in range. During a performance, the nay is held in a transverse position, with the head to the left, with a sound produced that is strong, whistling, and slightly muted. Occasionally, chromatic notes can be extracted, depending on the performer's expertise. Nay has great technical agility and can easily perform various melismas (trills, grace notes, etc.). This is one of the most common wind instruments in Uzbekistan, which is used both solo and in ensemble with other folk instruments.

**Karnay** is a brass wind instrument with a length of approximately two to three meters. Due to the scale of the instrument, substantial physical effort is required to play it. This instrument was an integral element of a military ensemble in the previous century and accompanied the army during campaigns and conflicts. During a performance, the musician holds the instrument at an angle, with the bell facing upward, rotating it to transmit noises in multiple directions (see Fig.4). The karnay, which can be heard from vast distances due to its powerful, sonorous sound, was also used to warn people of disasters and fires. Indispensable throughout Uzbek

history, karnay is used in parades, demonstrations, and other large-scale celebrations as a ceremonial and ritual instrument.



Fig.4. Performance of the Uzbek folk music ensemble. Photo by Aleksei Smyshliaev, 2022. istockphoto.com

In Eastern cultures, the **surnay** is a prominent wind instrument. This is a 400–500 mm long, seven-holed woodwind instrument with a length of 400–500 mm. (Mamadjanova 2019, 59) A conical bell is located at the base of the barrel. Typically, the range of a surnay instrument is between two and a half octaves of the diatonic scale. It is possible to obtain chromatically transformed notes on a surnay; but difficult to achieve. This instrument is held in an inclined position directly in front. Because of its powerful and sonorous sound surnay is used in the ensemble of instruments played outdoors alongside karnay (Vertkov, Blagodatov, Yagovitskaya 1963, 119).

The most uncommon instrument for its sound, the **koshnay**, or “two nay” is tonally similar to stringed instruments in terms of its volume and penetrating sound.

It has a distinctive design that consists of two cylinders that are blown simultaneously with a diameter of 14-16 mm and a length of around 25 cm and usually is made out of reeds (LiviyeV 2005, 143). Koshnay is a melodic instrument with almost a two-octave range and is a convenient instrument for maqom, ornaments, and traditional melismas.

The Uzbek traditional string instruments are plucked or bowed and since the Soviet times, are all tuned to tempered tuning.

**Kashgar rubab** has an original design carved with two semicircular edges, reminiscent of horns on the rounded hollow body. Neck length depends on the instrument and it usually has five strings, three silk or (wire) and two copper (and now all metal). Just short of three octaves with chromatic notes in range, the sound of Kashgar rubab is rich and sonorous with a slight metallic resonant echo (see Fig.5). This instrument often functions as a solo instrument as it is very versatile and is also included in the ensemble (Vertkov, Blagodatov, Yagovitskaya 1963,120). When performing, musicians hold the instrument almost horizontally at chest level and produce sound with a wooden or horn plectrum.

All aspects of the Kashgar rubab playing technique are identical to those of the **Afghan rubab**, which can produce two or three notes simultaneously. It is important to note that the ancient Afghan rubab was distinct from its modern version. In addition to the five principal strings, there were a few extra strings at the top that served to embellish the music during the performance. Afghan rubab is also called Bukhara rubab because of its prominence in the Bukhara region. There is a



Fig.5. Rubab. Ancient Stringed Musical Instrument. Photo by Albert Karimov,2019.  
istockphoto.com

dagger-shaped carving on both sides, as well as two cutaways located on the upper bouts to facilitate access to the higher frets. The lower part of the neck expands and is covered by a lid that encompasses the body, while the rest is covered with skin. The Afghan rubab has three primary strings, two upper strings, and ten to eleven auxiliary strings. The instrument is held horizontally on the knee with a horn pick. The complete range of the rubab is four octaves. The Soviet structural and tuning adjustments made to this instrument incorporated the rubab into Uzbek folk

instrument orchestras. The Afghan rubab is also utilized in both solo and smaller ensemble settings (LiviyeV 2005,134)

The **dutar** is a two-stringed instrument with a huge pear-shaped body and a long neck that has around 14 overlay frets. The instrument is entirely composed of mulberry wood and is usually inlaid with bone (see Fig.6). The strings are typically tuned to a fourth and, on rare occasions, to a fifth. The scale is chromatic in the lower register and diatonic in the higher register. The instrument has a two-octave chromatic scale range. The melancholy tone of the dutar is complemented by the fluttering sounds of the nails of the right hand traveling over the soundboard. The dutar is a popular and widely used stringed instrument among Uzbeks. It may be



Fig. 6. Uzbek man playing a local musical instrument, known as Dutar, in Samarkand, Uzbekistan. Photo by Ozbalci, 2020. istockphoto.com

played as a solo instrument, a vocal accompaniment instrument, or as part of an ensemble. When dutar was rebuilt and altered during the early Soviet era, new forms of dutar emerged, including primo dutar, tenor dutar, and bass dutar (Mamadjanova 2019,57; Liviyeu 2005,132). All of the above types of dutar are utilized in modern Uzbek folk ensembles and orchestras.

**Gidjak** is one of the most common instruments used by the people of Central Asia, folk melodies, dances, and instrumental maqom compositions are performed on it, and it is incorporated into a variety of folk ensembles of traditional instruments. Typically gidjak is found in an ensemble with dutar, doira, and nay. Gidjak comes in various forms and currently, there are four types of instruments in gidjak family: soprano, alto, bass, and double bass. This instrument has a round body with a leather membrane and a petite neck (see Fig.7).

Gidjak bow, which uses the tension of horsehair to produce sound, also comes in two forms, straight and arched. Gidjak is held in front of the performer, on one of the legs during the playing. The sound's timbre and three-to-four-octave range remind the European violin (Liviyeu 2005,136).

Over the years, fifth-tuned four-string gidjaks have become increasingly prevalent and necks have become flat, which allows them to be played in the upper positions, using defined scales. These correspond to the scales of violin family instruments, which enable gidjak players to perform Western violin repertoire. The bow frog is held with the thumb and forefinger of the right hand, and the remainder is inserted between the shaft of the frog area and a strand of hair to regulate the



Fig.7. Gidjak, an ancient Asian stringed musical instrument. Photo by Albert Karimov,2019.  
istockphoto.com

tension of the hair. The bow is moved in one plane, and the instrument is turned towards the bow with the corresponding string, which is in contrast with the violin technique, in which the instrument remains in one position and the bow is moved to a different string. Presently, the gidzhak bow has been substituted by a violin bow, but it is still held with the palm facing outward, and traditional playing techniques have been maintained. The sound of a gidzhak is a bit duller than that of a violin tone and most of the repertoire is performed in the first two or three positions.

The **chang**, a trapezoid-shaped wooden rectangle with fourteen primary metal strings, can be considered both, a plucked stringed instrument and a percussion instrument (see Fig.8). It is one of the most distinctive instruments because of its design characteristics and methods of music production. The range of chang is only two octaves on the diatonic scale and has over forty strings. It is typically played with the broad side of the instrument facing the player, and the strings are struck with wooden bamboo clubs to make a powerful, resonant, and piercing sound that does not diminish quickly (Vertkov, Blagodatov, Yagovitskaya 1963, 138). The instrument has a wide range of musical capabilities, from pianissimo to forte. Typical chang techniques include tremolo on one string or two octave-tuned strings, fractional rhythm, and arpeggiated movements.



Fig.8. Uzbek Culture. Photo by N.Khodayberdiev,2023. Uzbekistan. istockphoto.com

In folk performance, muting strings by hand is employed only in extremely uncommon instances. The chang is performed solo, but typically in an ensemble with other folk instruments, such as the dutar, nay, doira, and others.

### **1.7 Artistic Practice-led research**

During the preliminary stages of my study, I deliberated over the conceptual and methodological trajectory that I planned to undertake for this project. In doing so, I explored existing research endeavors undertaken by performing artists. This search was motivated by the repertoire I intended to present and its origins in an aural tradition that had been subsequently influenced by and incorporated into the compositional practices of the Soviet Western sphere.

Inspired by several relatively recent academic essays, articles, and books on practice-led research and creative research in the arts by Smith and Dean (2009, 2017), Borgdorff (2006), and Dogantan-Dack (2015, 2022), I have established that the principal research approach used for this study will be creative practice-led research when approaching this repertoire. I believe it is essential to establish a connection between complementary and mutually beneficial theoretical and creative practice-led research.

According to Smith and Dean (2009) in their book titled "Practice-Led Research, Research-led Practice," research encompasses a range of realizations within various realms of inquiry and practices. It can be fundamental research conducted independently of creative work, research conducted during the process of

shaping an artwork, or documentation, theorization, and contextualization of an artwork by its creator. Although they overlap, it is essential to distinguish between these various research methods for an in-depth understanding of the topic (Smith and Dean 2009).

During the early phase of my investigation, while already considering questions of interpretation, I realized that attempts to establish a consistent interpretation of a composition with strong folk music influences are problematic in part due to the potential existence of multiple tonal interpretations of notational subtleties, the likelihood of missing or omitted elements during the initial transfer of materials, and other related factors. In addition, aesthetic preferences, and physiological variations of the performer could result in a performance that expresses various interpretative, theoretical, or philosophical ideas (Dogantan-Dack, 2022,31). Therefore, artistic inquiry as a form of research is crucial to answering the interpretive concerns.

As I examined a selection of the theoretical and methodological literature related to artistic practice as research in music, the integration of my viewpoint as an observer and a practitioner began. My research not only engaged music theory and analysis but also used artistic skills and aural observation to discern Uzbek folk tonal and rhythmic subtleties. In the process of examining Uzbek folk music, I focused on the execution of the string playing techniques, while conducting score analysis, melodic structures, and rhythms. This study substantially increased my earlier knowledge of particular Uzbek folk performance practices. Additionally,

practice sessions and rehearsals played a pivotal role in gathering data, making improvements, and facilitating subsequent evaluations.

“In artistic research, art making, and the skills and expertise it thrives on, are methodologically integrated into the processes of original knowledge production; in other words, the lived experience of art making and the performer's systematic reflection on her artistic practice are inextricably intertwined with the research as a source for questioning, analyzing, interpreting, and theorizing the phenomena being explored. The introduction of new lines of inquiry through the presentation and communication of "the insider's expert perspective on art making”(Dogantan-Dack 2015, 32).

#### Summary:

This chapter primarily centers on the historical context of Uzbekistan, examining its influences, and social and gender culture, as well as introducing Uzbek traditional instruments and the evolution of the Western orchestral instruments traditions within the region. I also present a primary research method for my project on selected violin repertoire written by composers of Soviet and Post-Soviet periods, artistic practice-led methodology focusing on auditory Uzbek folk heritage and influences of the Soviet Western world. The chapter outlines a type of research that employs string playing methods, score examination, melodic structures, and rhythmic patterns to study Uzbek traditional tonal and rhythmic intricacies and emphasizes the interconnectedness of creation and the performer's methodical introspection.

## CHAPTER 2

### **2.1 Literature review**

The purpose of this chapter is to identify, analyze, and evaluate the existing literature on violin compositions by Soviet and post-Soviet Uzbekistan composers, as well as their influences and stylistic characteristics. This chapter also contains my assessment of the literature on the evolution of Western orchestral instruments in Uzbekistan, as well as notable sources on Uzbek music, including its historical development, traditional practices, and various sources of influence that help answer questions regarding contextual or stylistic information, Soviet or Uzbek folk music components, and traditional subtleties in notation. In addition, I investigate the literature on artistic practice-led methodologies.

For my criteria, I broadened my scope of literature resources and identified prominent books, dissertations, and peer-reviewed articles by significant musicologists of the Soviet period Uzbekistan, Western scholars, as well as post-Soviet authors that were published or translated into English, or published in Russian, or Uzbek. For the purposes of the literature review, I have translated and summarized the non-English sources.

The literary materials for my research are grouped into:

- Literature on historical overview and Uzbek folk instruments

-Literature on Soviet Music and history Western instrumental music in Uzbekistan

-Literature on composers of the Soviet and post-Soviet periods

-Music in the post-Soviet period Uzbekistan

-Gender and shaping of national identity

-Artistic Practice-led research literature

Presently, there is a lack of scholarly publications pertaining specifically to the violin repertoire composed by composers of Uzbekistan.

Possibly the most notable academic paper that is of great significance to me and which inspired my general research direction and performance-led methodology is a 2019 paper by Khilola Yusupov, *Interpreting and Performing the Chamber Music of Uzbek Soviet Composer Georgi Mushel: The Role of Folk Music* (Yusupov 2019). This research work investigates the chamber music repertoire of Georgi Mushel, the founder of a 20th-century Soviet Uzbek music tradition. Mushel's musical style was influenced by Western and Uzbek folk traditions, with Soviet scholars focusing on contextual origins and score analysis without considering performance aspects. The study uses Mushel's instrumental chamber works as case studies to “discuss the challenges of performance and interpretation in maintaining the folk-inspired style while playing Western classical instruments” (Yusupov 2019, 91-92).

Inspired by the artistic creative performance-led research discussion and methodologies in the source above, I found M.Dogantan-Dack's 2022 article

*Expanding the Scope of Music Theory: Research in Music Performance*. The author introduces the concept of artistic research in music performance and its potential to transform the field of music theory and provides a historical overview of music-theoretical thought. Dogantan-Dack discusses the characteristics of artistic research and reflects on the “problematic relationship” between “traditional” music theory and performers in the twentieth century while exploring the differences between traditional theory and artistic research (Dogantan-Dack 2022). I found it valuable that in this paper the author presents examples of artistic research projects that emerge from performers' reflections on their own practice and experiences. The author also emphasizes that artistic research offers a new approach to analyzing and theorizing music outside of established approaches.

The only academic source that was published that pertains to violin repertoire by a composer from the Uzbekistan region is a 2020 paper by Adilhoca Aziz, titled “*Violin and Piano Pieces by Fattakh Nazarov in Concert Performing and Educational Pedagogical Practice*”. The author reviews the violin works of F. Nazarov, an honored artist of Uzbekistan and Karakalpakstan. The author highlights the importance of Nazarov's violin compositions in both his creative legacy and the musical culture of Uzbekistan. Aziz aims to describe the essence and unique artistic originality of Nazarov's violin music and to attract contemporary musicians and listeners. The article also provides a brief overview of Nazarov's life and education, emphasizing his contributions to the development of Uzbekistan's musical culture.

The earliest source that I was able to find and translate that is relevant to the research is *Atlas of Musical Instruments of People of USSR*, a book by K. Vertkov,

G.Blagodatov and E.Yazovitskaya, published in 1963 by GosMuzIgdad. The book describes in great detail the original construction of the folk instruments and how “the complex work of constructing new models unfolded in all national republics, largely in Uzbekistan where mass serial production was established during Soviet times, as a result of the interest among the Soviet society in everything connected with the history and culture of their folk”(1963). The new “improved” Soviet models of folk instruments made those suitable for playing in ensembles and professional national folk orchestras, that sprung up in all USSR republics.

A significant portion of the book is dedicated to the historic photographs of musicians and their instruments, often pictured wearing traditional folk costumes. The authors also touched on connections between the musical cultures of different peoples of various republics. Although the instrumental music of the peoples of the USSR is distinguished by great originality for each nation, with its own modes and features, similarities were widespread in Soviet reality, describing that if something was popularized in one region it became adopted and the property of all peoples of the Soviet Union.

An excerpt from a 1972 book titled Uzbek Instrumental Music by F. Karomatov, translated by T.Djijiak, T. Levin, and M.Slobin published by the University of Texas Press in Asian Music in 1983, is an example of a work written by an Uzbek musicologist that was translated to be published in an academic journal in the US and a significant resource that describes the discovery of ancient musical instruments in Uzbekistan and other Central Asian republics by Soviet archeologists. Karomatov conducted extensive research, including studying manuscripts, listening

to phonograph recordings, and conducting fieldwork, to document and preserve Uzbek folk music. The author's expeditions led to the discovery of previously unrecognized genres of instrumental music and a more complete understanding of the musical traditions of the Uzbek people. Karomatov highlighted the works of scholars and musicians throughout history who played these instruments, such as Abu Nasr Farabi and Alisher Navoi. The author also discussed different classifications of musical instruments and their origins of sound. The book helps gain an understanding of the forms and genres of Uzbek instrumental music, as well as the characteristics of instrumental pieces, ensembles, and performances.

Mark Dickens in his 1989 study titled *Uzbek Music*, published just before the collapse of the Soviet regime, gives a historical contextual overview of the musical culture of Uzbekistan and describes Central Asia as a diverse region with a rich geographic diversity and a variety of cultural backgrounds. The author's input provides a comprehensive overview of the cultural diversity, historical background, and musical traditions of Central Asia, with a specific focus on Uzbekistan. Dickens highlights the importance of understanding the indigenous groups, their lifestyles, and the role of Islam in the region and emphasizes the uniqueness of Central Asian music, particularly Uzbek music, in terms of its scales, structures, and performance styles. The paper discusses the various instruments used in Uzbek folk music, their origins, and their significance in different musical ensembles and delves into the classical "art music" of Uzbekistan, specifically the *maqom* and *shashmaqom*, and provides insights into their structures and characteristics. Overall, the paper offers a

comprehensive perspective on Central Asia's cultural and musical aspects, as seen from the author's point of view.

Marina Florova-Walker, in her musicological article "*National in Form, Socialist in Content*": *Musical Nation-Building in the Soviet Republics* published by the University of California Press in 1998, discusses the project of creating national musical cultures in Central Asian republics of the USSR, initiated by Stalin in the 1930s. This, valuable for my research, source highlights that even after the independence of former Soviet republics, the influence of the Soviet-instigated revolution in their cultures remains, such as the presence of Soviet cultural institutions like the opera house and concert hall, which are now accepted as platforms for promoting cultural agenda in Central Asia. The author paints a very contextual picture of the legacy of Soviet cultural policy and the new cultural identities of the republics of the Central Asian region.

Florova-Walker explores the transformation of pre-Revolutionary music culture into Soviet music culture and argues that the story is deeply complex, involving many different organizations and actors vying for control of how music would be produced, taught, and consumed, during a process of adjusting musical nationalism to fit into the new mold of a multinational Soviet state.

Elnora Mamadjanova's 2019 book *Traditional Music of the Uzbeks*, published in English, showcases the unique characteristics of the musical heritage of the Uzbeks and its existence in the modern world and provides a new perspective on traditional Uzbek music and its interaction with international influences.

Mamadjanova, a musicologist at the Tashkent State Conservatory, has a deep understanding of Uzbek music and its historical role in oriental culture. The book aims to introduce Uzbek musical heritage to those who are interested but may not have prior knowledge, which parallels my research. The book is an important resource as it covers various aspects of Uzbek musical culture, including its formation, development, genres, styles, and instruments. It also explores the relationship between tradition and modernity and the impact of globalization on Uzbek musical heritage.

I must list another work by Mamadjanova, written in Russian, that focuses specifically on composers of Uzbekistan, directly concerning my research topic. This is a textbook meant for higher education entities, titled *The History of Uzbek Music (work of composers of Uzbekistan: personalities, periods, genres)*. The author gives a detailed overview of the work of composers such as V. Uspensky, S. Yudakov, I. Akbarov, R. Abdullaev, F. Yanov-Yanovsky, and others. The book provides a synopsis of the main genres of music and analyzes the most famous works of the highlighted composers.

Tanya Merchant's 2015 book titled *Women Musicians of Uzbekistan: From Courtyard to Conservatory* is a descriptive analysis of contemporary women's musical practices in Uzbekistan and explores the role of music in shaping gendered national identity. The book examines four distinct music scenes in Tashkent, Uzbekistan's capital, Tashkent, where the state conservatory serves as the primary site of production and transmission: “traditional music (*maqom*), arranged folk

music, western art music, and popular music (estrada)” ( Merchant 2015). The author argues that female musicians of these genres have utilized various strategies to participate in the musical expression of national narratives and to mark a space “for themselves in historically male-dominated performance arenas”, that are both “rooted in local tradition and turned toward global cosmopolitan modernity” (Merchant 2015). Merchant depicts women musicians “as active agents of musical change, whose distinctive performances” (Merchant 2015) contribute to the formation of an emerging musical identity.

#### Conclusion:

In conclusion, there is a lack of written academic material about the violin repertoire by composers of Uzbekistan. However, in addition to a paper by Aziz, several valuable academic literature in the form of papers and books that provide insights into the chamber music repertoire of Uzbek Soviet composers, the history and construction of Uzbek folk instruments, the discovery of ancient musical instruments in Uzbekistan, the musical culture of Uzbekistan and Central Asia, the project of creating national musical cultures in Central Asian republics during the Soviet era, the traditional music of the Uzbeks, the work of composers of Uzbekistan, and the role of women musicians in shaping gendered national identity in Uzbekistan. These sources offer a comprehensive perspective on the musical heritage and cultural aspects of Uzbekistan and Central Asia.

## **2.2 Composition School of Uzbekistan and Selected Composers**

Significant musical advancements occurred for the Uzbek population during the 20th century, resulting in a musically distinct and thriving era. The emergence and development of the composition school in Uzbekistan played a crucial role as composers in Uzbekistan explored various genres, styles, and approaches, contributing to the diversity of Uzbek music. During the late 19th century, Czech composers V. Leisek and A. Eichhorn embarked on extensive ethnomusicological research in Central Asia, establishing their own "schools" of composition in the region. Subsequently, they extended invitations to composers of all nationalities, who contributed to the development of Central Asian music. Since the 1920s, a number of composers, including V. Uspensky, G. Mushel, A.Kozlovsky, and others, have actively contributed to the establishment and development of the composition school in Uzbekistan, building upon the foundations laid by Czech artists (Makharov 2017, 49). While the foundation of Uzbek music was rooted in monodic texture, composers from Russia and Uzbekistan worked together to establish a composition school and have contributed to genres such as musical drama, opera, ballet, symphony, sonata, romance, aria, arioso, and more. Composers introduced innovative tendencies and incorporated elements of Uzbek folk music into their symphonies, focused on polyphonic texture, and successfully integrated it with Uzbek monody due to the incorporation of modern techniques and the fusion of national and modern styles in Uzbek music. The Uzbek Composition School has

made significant contributions to the music scene in Uzbekistan. Uzbek composers emphasize certain means of expression in symphonic music, such as meter, rhythm, or instrumentation, and the role of folklore in composition, where Uzbek folk melodies are processed and orchestrated in a new interpretation.

#### Viktor Uspensky (1879-1949)

Viktor Alexandrovich Uspensky, born in 1879 in Kaluga, was a Soviet musician. Upon completion of his studies at the military cadet corps in Orenburg and his military service as an officer in the Caucasus region, Uspensky decided to dedicate his life to music. Viktor Uspensky graduated from the St. Petersburg Conservatory in 1913 where he studied composition with famous Russian composer A. Lyadov. As a "free artist," he traveled to Central Asia, studying traditional folk Uzbek, Turkmen, and Tajik music, while battling tuberculosis. In 1923, he recorded the first recording of Shashmakom in Bukhara, which was published in musical notation in 1924.

Uspensky continued his ethnographic activities in Turkmenistan from 1925-1929, recording around 400 folk songs and melodies. He also conducted scientific research in ethnomusicology, publishing books such as "Turkmen Music" and "Music Based on the Texts of Alisher Navoi." In the 1930s, he recorded Uzbek and Tajik folk music in the Fergana Valley, where he wrote the article "Katta Ashula."

In Tashkent, Uspensky worked as a research assistant, a head of the music department at the Institute of Art Studies, and was one of the founders and leaders of the Tashkent People's Conservatory where he taught harmony courses. In 1936, he

received the title of professor and began teaching music theory classes at the Tashkent Conservatory. In 1943, Uspensky was awarded the academic title of "Doctor of Art Sciences." Uspensky is an author of scientific works "Turkmen Music" (jointly with V. Belyaev), "Music based on texts by A. Navoi" (1940), "Uzbek vocal music" (1950). Uspensky's notable compositions include the musical drama "Farhad and Shirin" (1936, in collaboration with G.Mushel), symphonic works such as "Uzbek poem-rhapsody" (1944), "Lyrical Poem in memory of Alisher Navoi" (1947), which integrated Uzbek folk instruments and solo vocalists, "Four Melodies of the peoples of Central Asia" (1934), Turkmen Capriccio (1945).

Despite challenges, Viktor Aleksandrovich Uspensky demonstrated unwavering dedication to the advancement of musical arts in Uzbekistan throughout his lifetime. He decided to remain in Uzbekistan until the very end. Uspensky passed away on October 9, 1949 and was buried in Tashkent (Mamadjanova 2020, 4).

#### Aleksey Kozlovsky (1905-1977)

Alexey Fedorovich Kozlovsky was born in Kyiv in 1905 and was a Soviet composer, conductor, and pedagogue, a graduate of the Moscow Conservatory as a composition student of N.Myaskovsky. In 1936, upon the invitation of A.V. Lunacharsky and in conjunction with the establishment of the Tashkent State Conservatory, Kozlovsky and his family relocated to Tashkent. Uzbekistan became a second homeland for A.F. Kozlovsky and his wife. They quickly became familiar with Uzbek intelligence, music, and literature. In particular, Aleksey made acquaintances

with V. Uspensky, a longtime Tashkent resident and an expert on Uzbek musical heritage. The musical culture of contemporary Uzbekistan profoundly influenced the life and artistic legacy of Kozlovsky (State Conservatory of Uzbekistan, [www.conservatory.uz](http://www.conservatory.uz)).

Alexey Kozlovsky had a great affection for the people, culture, and history of Uzbekistan, he listened to and memorized various melodies from the alleyways of the old city, drawing inspiration from the cries of merchants in the bazaar, the sounds of karnay and surnay, even the daybreak chorus of birds.

Aleksey Kozlovsky made a significant contribution to the development of the national Uzbek school of composition, among the large-scale works written for the theater is his opera “Ulugbek”, based on the libretto by his wife G. Gerus-Kozlovskaya (1942) and the ballet “Tanovar” (1971).

As a teacher and mentor, Aleksey Kozlovsky showed dedication and enthusiasm for the training of young local composers and conductors, who later continued his legacy. Kozlovsky was awarded the titles “Honored Artist of Uzbekistan” in 1944, “People’s Artist of Uzbekistan” in 1955, and the State Hamza Prize in 1973.

#### Boris Fyodorovich Gienko (1917-2000)

Boris Gienko, a prominent Uzbek composer, who made significant contributions to the development of Uzbek vocal music, chamber music, symphonic

genre, and musical drama was born on August 8, 1917 in Ordzhonikidze (now Vladikavkas, Russia)

In 1935, B. Gienko moved to Tashkent, a year before the opening of the Tashkent State Conservatory in 1936, and Gienko became one of its first students, in the composition class of B.B. Nadezhdin. As a student, he wrote several songs, and romances based on poems by various poets, and arranged three Uzbek folk melodies for the dombra orchestra. In 1941 Gienko graduated from the Tashkent State Conservatory, presenting his first symphony as his graduation work. During the war 1941-1945, B. Gienko served in the cultural and educational Song and Dance brigade of TurkVO, while writing songs, romances, and orchestral pieces. Among his many patriotic songs performed by the soloists of the ensemble were popular: “For the Motherland, Forward!”, “Ballad of the Three Guardsmen”, “Don Cossack”; six romances based on poems by M. Lermontov; romances “She Gone”, lyrics by T. Fattah and “I Dreamed”, lyrics by L. Kovalev; four songs with lyrics by Burns and S. Marshak; sonatina for piano and march for orchestra of Uzbek folk instruments.

In 1948, Gienko started teaching a class on instrumentation and reading scores at the faculty of Uzbek folk instruments of the Tashkent State Conservatory, and in 1960 he began teaching a composition class, becoming an associate professor in 1967. Gienko also dedicated significant energy to teaching, combining teaching and creative work with extensive social activities. Gienko received the titles of the Honored Artist of the Republic of Uzbekistan in 1968 and People's Artist of Uzbekistan in 1988. In 1972, he was appointed head of the composition department of the conservatory (Jabborov 2015,77).

The artistic principle of Boris Gienko was his caring attitude towards folk songs and melodies, harmonizing them and integrating them into the essence and character of the songs. Many of his works are constantly included in the repertoire of performing groups and pedagogical literature.

His romances, including "Gazelle," "Star," "Muloyim," "On an Autumn Evening," and others, were based on Uzbek music and original material. He also composed numerous symphonic works, such as the symphonic dance "Suzane," "Khorezm Suite," and "Uzbekistan."

In addition to his musical work, Gienko also contributed to the stage genre, writing music for various musical dramas, such as "Welcome" (1952) and "Tahir and Zuhra" (1953). He collaborated with composer D. Zakirov to create the musical drama "Sunmas Chiroglar" and the ballet "Oinisa" (1956). In 1966, he wrote the musical drama "Ota Ugli" ("Son of his Father") and the musical drama "Makhtumkuli" (1966), dedicated to the life and work of the great Turkmen classical poet of the 18th century.

Gienko's works for the orchestra of Uzbek folk instruments were particularly successful, with many of his works being included in the repertoire of performing groups and pedagogical literature. He was closely associated with the Philharmonic Orchestra of Uzbek folk instruments since its organization (1938) and continued to create new and varied works.

Boris Gienko died on September 18, 2000, and was buried in Tashkent, Uzbekistan.

### Suleiman Yudakov (1916-1990)

Suleiman Yudakov, was born in 1916 in Kokand, into the Bukharian Jewish family of a shoe shiner. Because of the family's dire financial circumstances, Yudakov had to start working when he was a very young boy. His first instrument was a mandolin, which he purchased after putting together his savings. Because the family was struggling financially in 1929, his mother was forced to place him in the care of an orphanage. At the orphanage, Yudakov had an opportunity to study music and was educated by M. Nygoff. In 1932, Yudakov moved to Moscow and studied flute under N. Platonov. He graduated from the program in 1936 and later studied composition with M. Gnessin. M. Gnessin was subsequently made an offer to study composition, and shortly thereafter, Yudakov's first opus, "A Persian Tale" for flute and piano, was published in 1936. In the competition for the best vocal work based on poems by A. Pushkin, Suleiman Yudakov took first place with his romances, "Kuilama, sohibjamol" ("Don't sing, beauty"), "Georgia kirlarida" ("On the hills of Georgia"), "Bulbul" ("Nightingale"). At the end of the 1930s, the first cantata appeared "Song of Happiness" for soloist, choir, and symphony orchestra, a genre that began to occupy a special place in the composer's work.

The outbreak of war interrupted the aspiring composer's studies at the Moscow Conservatory and Yudakov returned to Tashkent, where he was a research assistant at the Institute of Art History. He then moved to Dushanbe to take up his new position as creative director of the Tajik State Philharmonic Orchestra. After the war, Yudakov returned to Uzbekistan and focused his attention on his creative

activities, particularly his work in the field of instrumental and vocal music. Among his many compositions are "Eastern Poem" for violin and piano, "Dance Suite" for two pianos, "Fantasy" for violin, cello, and piano, "Solemn Overture" for symphony orchestra, romances "Basandast" ("Enough") on the lyrics by A. Navoi, and "Oh, dukhtare" ("Oh, girl") on the lyrics by M. Tursun-zade (Mamadjanova 2020, 34). During that period, he shifted his focus to the genre of the string quartet and produced his Second and Third Quartet Suites. Yudakov is also recognized as Uzbekistan's very first composer of piano duets.

Yudakov saw his highest level of creative output in the 1950s and due to his interest in a variety of types of musical and theatrical performances, he wrote and directed the musical comedy "The Shining Path", and music for the plays "Silk Suzani" and "Daughter of the Ganga." Yudakov was awarded both the Stalin Prize for the Third Degree and the State Prize of the country for his creation of the cantata "My Motherland." Both of these honors were bestowed upon him in recognition of his work. In the 1970s, Yudakov started to take an interest in the cantata and oratorio genres, fusing elements of vocal and symphonic music as well as vocal and choreographic music. He was one of the first composers to do this. His compositions, such as the cantata "Muborak" ("Welcome") and the poetry-cantata "Uzbekistan," are notable works in this genre. Suleiman Yudakov passed away in 1990, but he left behind an enormous legacy that is a tribute to the force of his music and the effect he had on the music of Central Asia.

## Mukhtar Ashrafi (1912-1975)

Mukhtar Ashrafi was a musician, conductor, and educator who was one of the originators of contemporary Uzbek music. Ashrafi was born on June 11th in Bukhara in 1912 and was raised in the family of a famous Bukhara singer-musician. Ashrafi's creative views and aspirations were formed under the influence of the traditions of Bukhara folk music. He attended the Samarkand Institute of Music, Theater, and Choreography from 1929 to 1931, the Moscow Conservatory from 1934 to 1937 with Boris Shekhter and Sergei Vasilenko, and the Leningrad Conservatory from 1941 to 1943 with Maximilian Steinberg.

During that period in Uzbekistan, there were two distinct categories of musicians often referred to as composers. (Kozlovsky,1944,38). Composers referred to as "processors," who had the knowledge and skill to carefully choose musical accompaniment that would complement and enhance popular folk songs and create aesthetically pleasing monophonic melodies, accompaniment to which was often delegated to another artist. Another kind of composer known as "the melodist" existed as well. This individual served as a singer-ethnographer and was responsible for collecting songs, sometimes without the ability to transcribe them in written form. Guided by his composition professor S.N.Vasilenko, Ashrafi developed a deep understanding of Western compositional techniques. Together they co-wrote the first Uzbek opera, "Buron," (1939) which marked the beginning of the Uzbek Opera and Ballet Theater. The opera was a massive success, with nearly 40 sold-out performances in a row, and was performed at Tashkent's Russian Opera House. The

opera's debut significantly impacted Uzbek musical culture. Ashrafi and Vasilenko completed the work based on European operatic principles. Although some Uzbek audiences had issues with the opera's music, these arguments highlighted its importance. The opera faced criticism for its novel elements, but it was a significant artistic experience for Uzbek listeners who were familiar with folk melodies and dances. The opera made extensive use of folk music but did not directly quote it, as expected.

In 1944, Ashrafi became a professor at the Tashkent Conservatory, and 1947-1962, and 1971-1975, he was the rector of the Tashkent Conservatory. Ashrafi is regarded as one of the most significant Uzbek composers and influential person in the country's musical life. From 1943 to 1947, M. Ashrafi directed the Tashkent Opera and Ballet Theater named after Navoi, and in 1964, he established the same theater in Samarkand. Ashrafi was awarded the title of People's Artist of the USSR in 1951, in recognition of his exceptional service. In 1943, for "Heroic Symphony," he was awarded the Stalin Prize of the second degree. In addition to "Buran" Ashrafi and Vasilenko co-wrote the opera "Great Canal" (1941). Other operas by Ashrafi include "Dilaram" (1958), and "The Heart of a Poet" (1962). He also wrote several ballets, "The Amulet of Love" (1969), "Timur Malik" (1970), "Fortitude" (1971), and "Love and the Sword" (1973). Notable orchestral compositions are his Symphony No. 1 "Heroic" (1942), Symphony No. 2 "Glory to the Victors" (1944), and the oratorio "The Tale of Rustam" (1974). Ashrafi's works contain genuine folk songs and intonations, while also incorporating elements of European and Russian musical

compositional traditions. His maturity as a conductor contributed to his unique style and composition.

#### Georgy Alexandrovich Mushel (1909-1989)

Georgy Mushel, an outstanding Uzbek composer, pianist, and teacher, was born in 1909 in Tambov, Russia. In 1921 he began studying piano at a music school and in 1931 Mushel entered the composition department of the Moscow State Conservatory in the class of N. Myaskovsky and also studied piano with L.Oborin (Pekker 1966,9). He graduated from a composition class with M. Gnessin and A. Alexandrova. Among the student compositions of G. Mushel are piano, vocal, chamber, and symphonic works. As a graduation work, Mushel presented his first concerto for piano and orchestra and “Prelude and Fugue” for piano solo.

In 1936, the year G. Mushel graduated from the Moscow Conservatory, the first higher music educational institution in Central Asia was opened in Tashkent. Teachers and graduates of the Moscow Conservatory were invited there, among them Mushel, who later became a lifelong resident of Uzbekistan.

During the first two years of his life in the Uzbek capital Tashkent, Mushel taught music theoretical subjects at the Tashkent Conservatory's composition department. Simultaneously, he examined Uzbek musical folklore with great attention and engaged in a multitude of creative projects. Mushel's first significant production was the musical drama "Farhad and Shirin"(1936) which he co-wrote

with V. A. Uspensky, as he collaborated with several prominent ethnographers and researchers, who contributed to the study of Uzbek culture. In collaboration with composers Y. Rajabi, Kh. Tokhtasynov, T. Jalilov, Georgy Mushel created musical dramas “Ortobkhon”, “Mukanna”, and “Mukimi”. Mushel's most significant works are the opera “Farhad and Shirin” (1955) in which he focused on exploring the earliest Uzbek culture and its musical heritage. Mushel continued to search for methods to develop Uzbek folk song melodies, arranging fifty Uzbek folk songs and incorporating characteristic Uzbek intonations and complex rhythms. (Livshitz 1951,60). His collaborations with prominent ethnographers contributed to the understanding of Uzbek music and its history. Mushel’s other works include three symphonies, five piano concertos, the cantata “On Farhad-Stroy”, and the ballet “Ballerina”. He is also characterized by his work in the field of chamber music. Mushel wrote a piano trio called “Watercolors”, “Seven Gazelles” for violin and piano, three pieces for piano on themes of Uzbek songs, and more.

Georgy Mushel passed away on December 25th, 1989, in Tashkent.

Felix Markovich Yanov-Yanovsky (1934-)

F.Yanov-Yanovsky is a renowned Uzbek composer known for his innovative approach to music was born in Tashkent, into a family of gifted musicians, and graduates of the St. Petersburg and Moscow conservatories. Yanov-Yanovsky grew

up playing the violin and his parents, who recognized his extraordinary abilities, took him to study with prominent teachers at the time, who taught at the school that later became the Music School for Gifted and Talented named after V. Uspensky. Following his completion of secondary education, Yanov-Yanovsky began his studies at the Tashkent Conservatory in 1957. During this period, he concurrently engaged in violin studies and working within the chamber music department, while also dedicating himself to the study of composition. Yanov-Yanovsky has held a seat in the Department of Composition and Instrumentation at the Tashkent Conservatory since 1961.

Influenced by his mentors, Felix Yanov-Yanovsky's unconventional musical language strives for originality, genre inclusivity, and philosophically profound meaning. His compositions exhibit a wide range of styles and innovations, integrating components from prevalent musical genres and forms, in addition to synthesizing new elements (Mamadjanova 2020,78). Yanov-Yanovsky has worked in cinema and animation, creating music for films like "Through the Eyes of a Friend" and "Sunbeam." F.Yanov-Yanovsky has written music for more than 30 animated films and 55 feature films, as well as chamber, vocal, and symphonic music. His program music is based on specific concepts, literary plots, or symbolic meanings. Yanov-Yanovsky is particularly interested in Asian cultures, drawing inspiration from their history, traditions, philosophy, and cultural heritage and some works reflect Chinese and Japanese themes.

## Anatoly Sovetovich Varelas (1950-)

Anatoly Varelas was born into a musical family on February 27, 1950, in the city of Tashkent. His father, Varelas Sovet Afanasyevich (1923-1997), was a renowned composer and professor at the Tashkent Conservatory, mother - Tamara Avanesovna Golovyants (1929-), is a musicologist, doctoral candidate, and professor at the Tashkent State Conservatory. Varelas graduated from the Uspensky Central Music School for Gifted and Talented in 1968 majoring in violin, and from the Tashkent State Conservatory in 1973. From 1971 to 1975, Anatoly taught violin at the Central Music School named after Uspensky, and from 1973 to 1976, he was a section violinist in the State Symphony Orchestra. Anatoly Varelas has been an associate professor at the Tashkent State Conservatory of Uzbekistan since 1993 and has been a professor there since 2012 ([www.commus.uz](http://www.commus.uz)). Anatoly Varelas is one of the most interesting Uzbek composers and his instrumental music is a unique world that combines philosophical thinking, authenticity, harmonies, and inventive polyphonic textures. The composer creates a mysterious and dramatic sound world through orchestral colors, showcasing the beauty of expression and the power of imagination. Works include symphonies, symphonic poems, overtures, cantatas, concertos for violin and viola, works for an orchestra of folk instruments, instrumental ensembles, piano, violin and organ pieces, romances, and songs for children.

## Rustam Abdullaev (1947-)

Rustam Abdullaev, was born on February 12, 1947, in Khiva, Khorezm, into a family of an agronomist father, and mother, who was a teacher and a representative of the Khorezm musician dynasty. Abdullaev's musical taste was shaped and influenced by Abdusharip Atadzhanov, a famous Khorezm musician and composer. Rustam Abdullaev's parents sent him to a music school to study Kashgar rubab, where he studied with U. Gaibullaev. At ten years old, Abdullaev joined the orchestra of the Khiva People's Theater and studied folk instruments and composition under A. Malakhov and R. Vildanov. He later studied composition at the Tashkent State Conservatory from 1965 to 1972, with Boris Gienko and Rumil Vildanov and later with Boris Zeidman until 1976. Over the years, Abdullaev mastered all European genres. created his first opuses, and showcased in his diploma work, the First Piano Concerto. Subsequently, this composition garnered attention not only within Uzbekistan but also abroad and R. Abdullayev frequently performed his piano concerto himself at the piano. In 1977 R. Abdullayev was awarded a prize in the Moscow composers' competition, for his vocal cycle "Khizhron"(Mamadjanova 2020, 63). The years spent at the Tashkent State Conservatory as a student shaped his work, setting high standards and constantly seeking new possibilities.

In 1985, R. Abdullaev started working at the Union of Composers and in 1995 became the chairman of the Union of Composers of Uzbekistan. Rustam Abdullaev has held the position in this capacity for almost 30 years. In addition, Abdullaev has been teaching at the State Conservatory of Uzbekistan's Department of Composition

and Instrumentation for over 40 years and has been a full professor since 2012. In 2017, the musical community celebrated Abdullaev's 70th birthday with concerts, celebrating his musical and stage works.

#### Elena Kats-Chernin (1957-)

Renowned contemporary composer Elena Kats-Chernin, who was born in Tashkent, Uzbekistan, pursued her musical education in Moscow, Sidney, and Hanover. Presently living in Australia, Kats-Chernin is a composer of international renown and a winner of numerous compositional awards. Her body of work encompasses music for mechanized instruments, orchestral pieces, chamber, theatrical, film, and choral compositions. Elena Kats-Chernin has received commissioned compositions from major orchestras, opera and ballet companies, and festivals worldwide. The opening ceremonies of the 2000 Sydney Olympic Games and the 2003 Rugby World Cup both featured Kats-Chernin's music. The Sounds Australian, Helpmann, Limelight, Sydney Theatre Award, and Sidney Myer Arts Award are among the honors she has been awarded (Kats-Chernin 2016).

Kats-Chernin has adapted from three Monteverdi operas, and composed "Snow White and the 77 Dwarfs," a children's opera for Komische Oper Berlin. "Russian Rag" is the theme for the 2009 claymation Mary and Max, which was directed by the Academy Award-winning Adam Elliot. In addition, Kats-Chernin

wrote numerous chamber instrumental works. Her favorite place to be, according to the composer, has always been at the piano, where she spent countless hours as a child immersed in music. Kats-Chernin considers her piano music to be the most immediate and familiar thing she has ever experienced, comparable to a diary (Kats-Chernin 2016).

#### Muhammad Otajonov (1959)

Muhammad Otajonov, born on September 16, 1959, in Urgench, Khorezm, is a renowned Uzbek composer and is a prominent representative of Uzbekistan's composition school who gained authority and received recognition not only in Uzbekistan but also worldwide. Born into a musical dynasty that began with his great-grandfather, who was an excellent surmay performer at the Khiva Khan court. His parents, a father who was an important Uzbek composer, and his mother, a well-known actress and People's Artist of Uzbekistan, recognized their son's talent from an early age and introduced Muhammad to music. Otajonov graduated from the Tashkent State Conservatory in 1982 in the piano class of N.B. Gienko and later in composition in 1989 in composition in the class of Prof. B.F. Gienko. Otajonov was a laureate of the Republican Piano Competition in 1976 and the Young Composers Competition in 1987 ([www.kultura.uz](http://www.kultura.uz)).

M.Otajonov's work is characterized by a blend of Uzbek traditional compositional principles and modern Western creative thinking. His piano works,

which a significant portion of the repertoire and hold a special place for the composer, include piano cycles, etudes, and works for piano and chamber orchestra (Jabborov 2015, 240). Otajonov also created large-scale works, such as his opera “Oshiknoma”, the musical and choreographic composition “Diaglessa”, a symphony, a suite, nine instrumental concertos, four sonatas, and music for dramas and comedies. He has also written in various other genres, including vocal works, jazz, film music, and popular songs. His work is a constant search and experimentation, expressing thoughts, feelings, and state of mind with great expressiveness and individual coloring.

More recently, Otajonov appeared in concerts in France, Germany, and Switzerland, receiving critical acclaim for his poetic, emotionally rich spiritual world, sincerity, and warmth of feelings. His music is distinguished by its color and unique bright individuality and joy. In 2013, recordings of Otajonov’s works for piano were released in Paris with his notes on each composition. Otajonov's works have been performed in various countries, including Russia, Poland, Turkey, Canada, USA, and Italy. During his work in Europe Otajonovfounded several ensembles, including the group "Lame de Lest" in France, became a member of the Music Association of France, and wrote several works, including “Panorama”, “Jazz Waltz”, “Background Aquatic”, and a song for soloist, chorus, and orchestra.

Aziza Sadikova (1978-)

Aziza Sadikova was born in Tashkent, Uzbekistan, and “studied piano and composition at Uspensky Special Music School for gifted children” ([www.azizasadikova.com](http://www.azizasadikova.com)). She received her degrees from the Royal Birmingham Conservatoire and Trinity College of Music in London as a composer and concert organist and is currently based in Berlin, Germany.

Aziza’s music has been performed at numerous top festivals and venues, including BBC Proms, BACHFEST, Schleswig-Holstein Festival, Toscanini Festival, and ReMusic Festival in S-Petersburg. Sadikova has written for orchestras, chamber ensembles, and solo works and worked with various orchestras and ensembles across several continents, including the Sonar Quartett, Hamburger Philharmoniker, Philharmonisches Orchester Heidelberg, SWR Symphonieorchester, Peking State Opera, Deutsche Kammerphilharmonie Bremen, Swedish Radio Orchestra, BBC Philharmonic, Gewandhausorchester, Russian National Orchestra of M Pletnev, Toscanini Philharmonie, Moscow Symphonic Orchestra, and Orchestra Radio France, and worked with many conductors including Kent Nagano, Keri-Lynn Wilson and others. Her music has been performed by award-winning soloists Hilary Hahn, Michael Schönheit, Simone Rubino, Rebekka Hartmann, Julian Steckel, Jacob Reuven, Thomas Gould, Matthias Bauer, and Boris Andrianov.

According to the composer, Aziza’s music explores various aspects of New Music, ranging from unconventional instrumental techniques to musical theater elements with complex structural, and rhythmic components. Sadikova is influenced

by composers from the Romantic period and Neo-Baroque stylistic textures ([www.azizasadikova.com](http://www.azizasadikova.com)).

As a composer, Aziza has received numerous awards, including the Kunst-Förderpreis by Berlin-Brandenburg Kulturministerium and the Europäischer Komponistenpreis. She has also received several artist-in-residence scholarships at Künstlerhaus Wiepersdorf Schloss.

### **2.3 Chamber and Instrumental Music in Uzbekistan**

The music performance traditions in the Central Asia region date back to ancient times which was revealed by studies of found samples of the archeological excavations (Mamadjanova 2020). Ancient Central Asian scholars provided valuable information about already existing instruments and poets told about them in their poems. In more recent history, during the 19th century, foreign researchers such as Czech musician A. Eichhorn initiated the creation of the first amateur ensemble music clubs, while F. Michalek opened a circle of amateur symphonic and chamber music in Tashkent in 1904. During the 1930s-40s, professional groups were created under newly founded educational musical institutions. Instrumental music playing developed in two distinct directions: one was closely associated with Uzbek folklore, and the second was influenced by Western traditions of Russian music, however, Uzbek composers began the creation of thematically original material, based on folklore. Around that time first string quartets, piano trios, and other pieces for solo

instruments and ensembles were written. The next two decades were a period of significant interest and development since the Leningrad Conservatory was relocated to Tashkent during the war. Many works were created in various genres by composers such as G. Mushel, S.Yudakov, and others.

From the 1960s to the 1980s, significant achievements in ensemble music occurred, with a departure from the song genre as a compositional base and a deepening of philosophical compositional principles. Composers were not afraid to experiment and sought new means of expression. Since Uzbekistan gained its independence, some of the creators of contemporary Uzbek post-Soviet era music looked to Shashmaqom to establish the national musical identity, while others looked at Western contemporary music, both as contributors to the definition of national musical identity in the context of the globalization age (Lisack 2018,2). There are also composers of Uzbekistan who now live, develop, and create outside of Uzbekistan, and their art is a reflection of their journeys and personal stories, as in the case of composers Aziza Sadikova and Elena Kats-Chernin.

## CHAPTER 3

### **3.1 Works by selected composers of Uzbekistan.**

During the initial development stages of this project, a primary concern was the acquisition of written scores for violin works by composers of Uzbekistan, which were unavailable to me in the United States. Therefore, a portion of my travel to Tashkent, Uzbekistan was dedicated and primarily focused on planning my visit to the Union of the Composers and Bastakors of Uzbekistan, establishing connections with composers and musicians, and exploring libraries and educational institutions.

I was thrilled that during my short visit, Rustam Abdullaev, a distinguished Uzbek composer and longtime chairman of the Union of Composers and Bastakors of Uzbekistan, agreed to meet with me. Abdullaev assisted with the research for my project and graciously guided me through the process of acquiring the required performance rights and permit signatures to perform the violin compositions described in this paper in the United States.

One of the most notable experiences in Tashkent was a visit to the residence of Mukhammad Otajonov, a renowned composer in Uzbekistan. The meeting, organized by my mother, proved to be quite beneficial for my research, as it provided an opportunity to engage in a meaningful discussion with a renowned contemporary Uzbek composer about his music that I would be presenting in the US, gain significant insights and perspectives, while enjoying a delightful Uzbek meal made by the composer's lovely and hospitable spouse, Nuriya. Later that evening, Otajonov

facilitated my introduction to Irina Grishko, whose partnership has been very beneficial to me both as a violinist and as a researcher and whose contributions are immeasurable for this project.

Since 1976, Irina Grishko, based and educated in Tashkent, has actively participated in a diverse range of chamber groups, including piano duets, trios, quartets, quintets, and sextets. In 1986, she achieved the distinction of being a recipient of the diploma at the Tashkent Chamber Ensemble Competition, followed by her recognition as a Laureate at the Republican Chamber Ensemble Competition in 1987.

In 1997, Grishko took on the responsibility of organizing and leading the "Classic" string quartet, which was formed under the auspices of "Uzbeknavo". Irina became the First violinist as well as an arranger, and concert organizer for the quartet. Since 1997, Grishko has been arranging works, resulting in the creation of more than 3,000 chamber pieces. Additionally, the quartet has amassed collections of music from other countries, including France, Germany, Italy, Russia, Poland, and the Czech Republic.

The "Classic" String Quartet was officially admitted to the Union of Composers of Uzbekistan in 2007. This membership facilitated the engagement of the quartet in significant musicological endeavors, including the examination of manuscripts, the digitization and publication of musical notations, the compilation of information, and the live performance of compositions by Uzbekistan's esteemed composers. Since 2009, Grishko has been actively involved in the performance of

concerts featuring the works of emerging composers from Uzbekistan, including the "Comus" series.

A significant project was initiated in 2010 with the primary aim of gathering, organizing, and digitizing chamber music pieces authored by composers from Uzbekistan from the latter part of the twentieth century. A total of ninety-two scores have been gathered, revised, and converted into digital format, out of which the quartet performed almost thirty works. The initiative has yielded the restoration, editing, and digitalization of more than 60 performances composed by both Uzbekistan and Western classical composers. The primary objective of this endeavor is to revive and bring renewed attention to music that has been neglected or forgotten.

Through Irina Grishko I was able to gain access to violin works by composers of Uzbekistan, that were carefully restored and professionally formatted by Grishko. Most of the violin works will be presented to Western audiences for the first time, at the University of California in Santa Barbara.

**“Song Without Words” by Mukhtar Ashrafi**, composed originally for piano in 1934, has had several popular versions and transcriptions of the piece, for chamber orchestra, wind orchestra, and violin ensemble. A transcription for violin and piano and an edition of the violin part were made by M. Bronfman. Ashrafi developed his craft of polyphonic composition throughout his career and was known



Fig.9. Mukhtar Ashrafi, *Song Without Words*, mm. 1-9.

for his symphonic compositions and his polyphonic arrangements of folk Uzbek songs (Kozlovsky 1944,37).

Ashrafi, a prominent figure in Uzbek and Tajik music, excelled in polyphonic writing while working on arranging folk songs for various instruments, small ensembles, and large-scale symphonic works. The rhythmic accompaniment of doira, and the rhythmic usul formulas permeate the entire musical fabric of the songs, regardless of arrangements and instrumentation, and converge Uzbek music that comes from deep folk roots with polyphonic European writing principles. In Ashrafi's harmonic language, his compositions demonstrate an inclination to go beyond only using intonations that are closely associated with folklore. The works of the composer transform the harmonic language of Uzbek folk songs by enhancing harmonic elements and expanding European musical perspectives on the music originating from the region. Ashrafi accomplished this by honing his artistic abilities

as a composer, particularly in the realm of instrumental compositions. “A Song Without Words” is a great example of the composer effectively preserving and presenting authentically Uzbek folk material that is easily identifiable, while also incorporating it into a polyphonic context.

The piece is in ternary form and 6/8 meter, with an Andante Section A four-measure phrase structure dominated by Lydian mode (see Fig.9).

The middle B section has a considerably more dance-like quality than that of a song, with *Piu mosso* tempo marking, the interplay between B melodic minor and Phrygian modes (see Fig.10).

The image displays a musical score for measures 29 to 36 of the piece "A Song Without Words" by M. Ashrafi. The score is written for piano and is in 6/8 time. It begins at measure 29 with the tempo marking "Più mosso" and the dynamic marking "ff". The music is in the key of D major (two sharps). The score consists of two systems. The first system (measures 29-32) features a melodic line in the right hand with eighth-note patterns and a bass line in the left hand with a similar rhythmic pattern. The second system (measures 33-36) continues the melodic and bass lines, showing a more complex interplay of notes and rests. The key signature remains D major throughout.

Fig.10. M. Ashrafi, *Song Without Words*, mm.29-36.

In this section, both violin and piano are engaged in playful imitations of energetic and uplifting doira beats. The violin texture also changes there from singing and tender, grace notes embellished tune of section A to cutting and articulate double-stops in a percussive effect in the middle section of the work.

**Piece by A. Kozlovsky** was originally composed for gidjak and piano in 1957 and was later transcribed for violin and piano. The present score and edition were made possible by Irina Grishko.

Alexey Fedorovich Kozlovsky was one of the great composers of the Soviet Uzbek period who made large contributions to the formation and development of a new Uzbek musical culture. Uzbek folk music played a very important role in the life of the composer. Although ethnically Russian, Kozlovsky was able to capture the essence of Uzbek melodies, folk songs, rhythms, and characteristics of melismatic ornaments. The composer wrote several symphonic poems that employ Uzbek folk melodies and maqom themes extensively as a basis. The composer helped establish the Uzbek symphonic music genre and developed a distinct style of Uzbek symphonic composition. Kozlovsky also labeled several of his smaller-scale instrumental compositions “symphonic poems” as “ballads” to describe Uzbek culture and life.

The composition “Piece for gidjak and piano” was envisioned in a poem style and was based on the Uzbek song “Samarkand Ush’shogi”. I found and reviewed numerous wonderful recordings of the song, which vary artistically, from older traditional to current, and vary in vocal voice types, ensemble sizes, and

arrangements. The original song is always performed in Maqom style with strong melismatic ornamentation and accompanied by traditional Uzbek instruments, which include doira.

The piano introduction sets the tone and is full of articulation as indicated by staccato and tenuto markings, imitating doira *usul* rhythm. As the beginning progresses, more piano voices appear as if folk ensemble instruments join in. The violin line opens with the maqom melodic theme on an offbeat, typical of Uzbek music. In Uzbek folk songs, the melody, declarative in nature, often begins on a high note, an expressive leap from the previous phrase, then descends stepwise in each four-measure phrase. In this work, the accompanying piano part intensifies with intricately intertwined inner voices, octaves, and melismas, while maintaining ostinato *usul* rhythm. The violin lines are lyrical and stately with occasional pitch circling embellishments, but to replicate the maqom melody's traditional feel additional ornaments and glissandos may be needed that are not indicated in the score. For the piano score Kozlovsky envisioned an ambiguous harmonic language and polyphonic style to support the violin part, a clear example of the compositional style that combines influences of Western compositional traditions with Uzbek folk music.

**The Suite by Boris Gienko** is a collection that comprises six distinct compositions and was compiled in 2022 by the professorship of the Chamber Music Department at the Tashkent State Conservatory. The compositions were written throughout the period spanning from 1967 to 1984. It is worth noting that the first

five pieces were transcribed and edited for the violin by Issak Reyder-one of the “fathers” of the violin school of playing in Uzbekistan, while the last piece was edited by Irina Grishko.

The first composition within the Suite is titled "Rush" and was initially included in a larger cycle "Novelette," written in 1967 for voice and orchestra. The second composition, titled "Humoresque," and the third piece, known as "Recitativo," were both composed in the year 1984 as part of a larger collection called "Four Pieces for Trumpet and Piano." The fourth composition, titled "Improvisation," was written by Gienko in 1978, on a Karakalpak theme “Nolish”. The composition titled "Nocturne" is the fifth piece from the lyrical suite titled "Freska," originally composed in 1973 for voice and chamber orchestra, and subsequently adapted for the violin. The last composition of Boris Gienko's Suite is titled "Scherzo." Originally composed for the violin in 1983, this piece has been published twice, with an edition by I. Grishko. In this document, I will discuss “Improvisation” and “Scherzo” pieces.

"Improvisation" begins with a powerful, dramatic, and yet poetic piano introduction, conveyed by fortissimo octaves played simultaneously by both hands, while the dotted figures and sustained accented long notes within a triple meter framework contribute to the establishment of a rhythmic language of the piece. By measure 10 a sense of tranquility begins to emerge as the piano part is transformed to function as *doira* with an anticipatory *usul* beat (see Fig.11). The violin enters in m.18 with a sustaining and singing motif in the Phrygian mode, supported by chords and the constant beat of the piano.

Fig. 11. B.Gienko, *Improvisation*, mm. 1-30.

Once the violin line ends, the piano takes over by answering with an ascending pitch circling pattern, which is continued in the violin part several measures later. Harmonic and tonal ambiguity and chromaticism are evident from the start of the piece and continue throughout. The middle section is characterized by the dynamic transformation of the main melody, rolled chords in the piano part, accents, and sudden modulations to distant key areas.

This section concludes abruptly after the intense build-up of tension via the unison scale played by the piano, just before the transition into the subsequent *Meno mosso* section. In the last section of this composition, the violin assumes a solitary

role, akin to that of a lonesome shepherd atop a mountain, while the gentle rolling chords of the piano serve to echo this sentiment. Immediately before the conclusion, the violin executes trills reminiscent of vocalizations, and then the tranquility shown in the piano section is abruptly disrupted by a last, impassioned outcry.

The "Scherzo" is characterized by its festive nature and fiery temperament. The opening establishes a celebratory atmosphere with the use of four piano measures that emulate the traditional Uzbek folk instrument known as the karnay, often associated with happy occasions and calls for communal assembly. Descending, cascading, and agitated sixteenth notes in the Mixolydian mode, which sets the modal tone for the piece, resemble people rushing to join in the festivities. The main melodic material is introduced in the piano part first and in m.17 is answered in imitation by violin, except this time in unexpected F major. Pizzicatos in the violin part are reminiscent of strumming Uzbek folk instruments and the piano part switches from being a percussive instrument to having a melodic function (see Fig.12).

Playful interactions between violin and piano are theatrical, harmonic ambiguity, frequent modulations, chromaticism, and syncopations characterize this work.

Fig.12. B.Gienko, *Scherzo*, mm.8-20.

The "Scherzo" is written in compound ternary form structure A-B-A1-B1-A(codetta), with a section B starting at m. 100. A material here is reminiscent of folk songs, characterized by maqom style vocalization in a 6/8 time signature. The violin assumes the primary melodic role in this particular section, using grace notes and glissandos as expressive techniques. In sections A1 and B1 dynamic intensity and a multitude of articulations, such as accents, assist in building intensity.

“**Eastern Poem**” by Suleiman Yudakov is characterized by profound artistic expression and is romantic ballad-like and dramatic in tone. In this 1954 work, Yudakov, known for his operas and symphonic work, harmoniously and masterfully

integrated Uzbek and Bukharian Jewish characteristics with elements derived from Western compositional conventions. A native key of a minor is delicately and intricately lace adorned with written-out melismas, pitch circling, rapid improvisational rhythmic figures, triplets, quintuplets, and grace notes. The variability of Phrygian, Dorian, and Ionian modes throughout the piece brings to the music exceptional colors, a sense of melancholy, and poetic qualities. Composed in a ternary form and by employing rhythmic patterns reminiscent of spoken recitation, the work constructs both a dramatic and a lyrical atmosphere.

The piece begins with a sequence of four prominent tones, namely G#, A, F#, and E#. Yudakov emphasizes these notes, which are so distant from the A minor key of the piece, by repeating the four-note pattern in an accelerated manner. Following this, the work arrives on a melismatic turn, ultimately resolving in A minor a few measures later. The piano ultimately settles into a rolled A minor chord in m. 12, upon which the violin delves into a sustained note E that is emotional, unexpected, and striking. The motif of the first two measures gradually transforms into an extended phrase, as it descends. The piano score is interactive, responding to the song of the violin with bird calls through grace notes, and is imitative of the violin line as well. After a brief violin cadenza (see Fig.13), commencing in measure 37, utilizing rhythmic and melodic elements from the introduction, the piano assumes control of the sextuplet figures.

Through this recurring pattern and multiple key changes, the piano accelerates rapidly and dynamically, leading the listener to section B, the melodic

material of which feels more settled, in the key of D, despite the astonishing rhythmic variety and modal mixtures in the piano part.

After transcending passages and a series of chromatic harmonics in the violin part the “Eastern Poem” comes back to section A and concludes in a manner reminiscent of a fairy tale, back in A minor mode, whereby all inner conflicts of this dramatic work are resolved.

The musical score for S. Yudakov's "Eastern Poem" (measures 33-51) is presented in A minor mode. It consists of a violin part and a piano accompaniment. The tempo begins with a *rit.* (ritardando) and then returns to *Tempo primo* at measure 33. The piano part features a complex rhythmic texture with frequent chromatic harmonics. Dynamic markings include *f* (forte) at measures 33, 34, and 35; *mp* (mezzo-piano) at measures 38, 44, and 48; and *p* (piano) at measures 45 and 46. The piano part also includes technical instructions such as *cresc. poco a poco* (crescendo poco a poco) starting at measure 38, and fingering numbers (5 and 6) indicating specific fingerings for the piano part. The violin part features a melodic line with a *f* dynamic marking at measure 33 and a *mp* dynamic marking at measure 38. The score concludes with a final cadence in A minor mode.

Fig.13. S.Yudakov, *Eastern Poem*, mm.33-51.

I am fortunate to have obtained immensely helpful notes on the “**Sentimental Waltz**” by **Anatoly Varelas** from the writings of the composer himself. In his 2007 book “Works for the Violin and Piano” (Varelas 2007, 21),

Anatoly Varelas offers his analysis of the work as well as his performance practice recommendations.

The waltz genre, originating in Austria and becoming an essential component of classical concert music, attracting the contribution of composers such as Schubert, Chopin, Ravel, and others, has gained significant popularity in Uzbekistan as well.

## СЕНТИМЕНТАЛЬНЫЙ ВАЛЬС

А.Варелас

Allegretto ♩ = 118

The musical score for 'Sentimental Waltz' by Anatoly Varelas, measures 1-7, is presented in a three-staff format. The top staff is the treble clef, the middle is the right-hand piano staff, and the bottom is the left-hand piano staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 118. The score includes various musical notations such as triplets, slurs, and fingerings (1, 2, 3) for the right hand. The dynamics are marked 'mf' (mezzo-forte) for the right hand and 'mp' (mezzo-piano) for the left hand. The piece is in G major and 3/4 time.

Fig.14. Anatoly Varelas, *Sentimental Waltz*, mm.1-7.

The composer writes that his piece, “The Sentimental Waltz”, written in 1995, is a concert piece with salon-like features, continuing the line of plays from C. Debussy's Waltz "Za plus que lente” (see Fig.14). It is accessible in musical language to the general public and is characterized by melodic expressiveness, the dominance of the lyrical sphere, changes in mood, and a variety of timbre palettes. Varelas recommends that the tempo of the sentimental waltz is fluid but not too fast, with the flow of the initial bars restrained and marked by acceleration.

The work is composed in a ternary form, and the middle section experiences significant harmonic, rhythmic, and chromatic transformations, as if the composer is completely dismantling the musical “sculpture” established in Section A (see Fig.15).

58 rit. 7 Meno mosso 3

64 8 *mf*

70 *cresc.* *8va*

Fig.15. A.Varelas, *Sentimental Waltz*,mm. 58-75.

Despite internal sectionalization, the waltz sounds in one breath, while bringing out the colorful harmony and rhythmic freedom. The composer suggests the main goal for performers would be to achieve an understanding of the integral

construction of the piece, beautiful sound, and continuous organic development of the material, ensuring the plasticity and flexibility of sound.

**“Dance” by Georgy Mushel**, was originally composed for piano, around 1965, and later transcribed for the violin and piano by I. Grishko.

The works of a renowned composer G. Mushel were notably affected by Uzbek folk music, as seen by his collaborative efforts in creating operas such as "Farhad and Shirin" and ballets like "Ballerina." Uzbek concert music is often program music and Mushel's compositions are no exception, often rendering a narrative of the title of the piece. Mushel's compositional style includes a diverse range of genres, including symphonies, concertos, orchestral suites, and works for chamber ensembles, which integrate Uzbek elements and a variety of modes and sophisticated chord combinations. Thus, in his work “Dance”, the composer incorporates Myxolydian mode, plenty of syncopations in both violin and piano parts, and grace notes in the first several lines of the piano score- all commonly used characteristics of Uzbek music. The work's structure is a mix of sections responsible for carrying the melodic content, while interspersed between these sections are interludes in a "ripieno" style, which primarily serve as rhythmic responses to the preceding melodic segments. The use of rhythmic language contributes to the establishment of a jubilant atmosphere in this exuberant dance performance.

G. Mushel was not only a renowned composer, but also a talented artist, who left a collection of paintings characterized by a very expressive style. G. Mushel was

able to capture vibrant depictions of nature, as well as scenes from the daily lives of the Uzbek people, through the composer-painter's acute visual perception, later translating these images into his musical compositions. In the musical language of G. Mushel, the interplay of harmonies, timbres, and colors is observed in conjunction with the inspiration for this is derived from the vibrant landscapes and depictions of the natural environment in Uzbekistan (J. Pekker 1966).

### **“Alla” by Rustam Abdullaev**

The genre of Uzbek lullabies “Alla” is a category of folk songs that represent the musical, linguistic, and cultural heritage of Uzbek people and one of the oldest forms of folklore and are often associated with Uzbek cultural traditions. (Sultanova 1998, 91). Composed in the key of D-flat major, "Alla" by R. Abdullaev exemplifies the lullaby genre that has been modified into an instrumental composition for Western instruments.

This piece incorporates a fusion of Western and Uzbek compositional techniques. The composer had put meticulous effort into maintaining the authentic Uzbek vocal characteristics, as seen by the incorporation of stylistic components within the composition. The piece is written in a clear ternary form structure, with melodious first and final sections of the piece, and with the middle section subject to substantial elaboration in the piano score and a violin cadenza.

Andante

G

*p*

*pp*

8

*mp*

*p*

*cresc.*

15

21

G

*rit.*

Più mosso

Fig.16.Rustam Abdullaev, *Alla*, mm. 1-26.

The singing and expressive melody exhibits unusual, extended phrasing and meter changes within the phrase structures and seamlessly transitions between three-beat and two-beat patterns (see Fig. 16).

After the melody fully completes in the violin part, it transitions to the piano section and develops into a chromatic and dramatic segue to the violin cadenza, the middle section of the piece in G minor. The cadenza has technically demanding features, including the use of double stops, sections comprised of sixteenth notes and a melodic line executed by trills that serve to emulate the distinctive sound produced by Uzbek plucked and struck string instruments. The “Alla” concludes with the use of an artificial harmonic and ascending chromatic scale, distinctive Western violin techniques.

**“Eliza Aria” by Elena Kats-Chernin** became a hit, written in 2002 as part of the ballet *Wild Swans*. Elena Kats-Chernin wrote “I have a strong connection to the ballet scores of Tchaikovsky, Prokofiev, and Stravinsky and as a result in *The Wild Swans*, more than any other work of mine, I have allowed myself the freedom to roam through 200 years of musical genres, ranging from Hungarian Operetta through to folk music and even including the influences of jazz and popular music”. According to the composer herself, Kats-Chernin's often draws on her past musical influences and styles. “*The Wild Swans*” introduces Princess Eliza, who exemplifies qualities of purity, innocence, and unwavering confidence in the inherent goodness of the universe (Rusak 2019,2).

“The piece is light in texture and uses simple harmonies, starting with just three chords” (Rusak 2019), (see Fig.17). Kats-Chernin transcribed "Eliza Aria" for piano solo, string quartet, clarinet quartet, violin and piano, and flute and piano. The

original version gained popularity in the UK due to a TV advertisement and has been remixed by DJs. The piece has also been made into a pop song, "The Journey Continues".

Innocente  $\text{♩} = 80$

The musical score is for the piece "Innocente" by E. Kats-Chernin, in 2/2 time with a tempo of quarter note = 80. It consists of three systems of music. The first system shows the beginning of the piece with a piano introduction. The second system, starting at measure 6, is marked with a box 'A' and includes a 'sim.' (sustained) marking. The third system, starting at measure 11, is marked with a box 'B'. The score includes dynamics such as mp, mf, and staccato.

Fig.17. E.Kats-Chernin, *Eliza Aria*, mm.1-15

**“Suite”** by **Muhammad Otajonov** for violin and piano was composed between 1985 and 2022 and includes “Erdular”(1999), “Toshkent Jakhonasi”(2002), “Toccata” (1984), “Fotiha”(1998) and “Rondo”(2022).

Muhammad Otajonov began his musical journey with the Khorezm region maqom harmonies, *usul* rhythms, and intricate musical and poetic language. During his time as a piano student of N.B. Gienko at the Tashkent State Conservatory, the composer was exposed to a wide range of piano works and genres, developing a specific fondness for romantic composers. Furthermore, Otajonov's creative output is profoundly impacted by the melodic and structural elements of the Khorezm region. This subsequently influenced the development of his musical philosophy, which manifested itself in his piano compositions and other instrumental pieces.

The "Suite" by Otajonov exemplifies a unique fusion of Western compositional techniques and Uzbek folk music in his compositions. "Erdular" (Firework) is composed in a ternary form, all sections are in 3/4 meter, however, the outer Allegro sections feature a festive, fiery, and quick dance, while the middle section is in a Tempo di Valse. The rhythmic language in both instrumental parts is expressed through a playful exchange from duple to triple feel, with accents to signify the shifts. The violin texture has consistent chords underneath the melodic line that complement the expanded chordal material of the piano score. In mm.37-56 there is a great increase in intensity, as expressed by the ascending octaves in the violin part and rolled passages in the piano. Four measures before the start of the middle section all start to calm down to prepare for the concise waltz, consisting of four 8-bar phrases. The timbre and character of the middle section in E minor are in stark contrast to the outer Allegro C major sections.

Another piece in the “Suite” titled "Tashkent Janonasi"(Tashkent Dear) has many characteristics of a waltz, with a violin melody that resembles a traditional Uzbek folk song. This composition's structure adheres to a verse and refrain song form, therefore showcasing the fusion of Western musical genres with traditional Uzbek folk components.

Toccata, Op.11 by S. Prokofiev and Toccata and Fugue, BWV 565 by J.S.Bach, both composed for piano, Otajonov's instrument, were both composed in the key of D minor, which Otajonov chose for his 1984 "Toccata." Otajonov structured his “Toccata” in 3/4, which brings a dance-like quality to the composition, in contrast to the aforementioned works which are composed in double and quadruple meter, respectively. The tempo markings for the piece Vivace-Moderato-Presto divide the three sections of the ternary form ABA<sub>1</sub>. Harmonically and modally ambiguous B section sounds almost rhapsodic and culminates in a violin cadenza. The Presto section has the violin in the role of one of the Uzbek folk string-struck instruments, while the piano has the fast version of the main tune now until m.127 when the violin takes over and continues the melodic line. The work ends in an energetic frenzy with a glissando in the violin part.

“Fotiha”, another work in the Otajonov Suite, is written in a Prelude style, in a ternary form structure, A-B-A<sub>1</sub>, with the last section almost twice as short as the A section. Otajonov integrated an extensive array of Uzbek folk elements, including grace notes, glissandos, and dotted patterns within the violin part, into the outer sections of the composition. The harmonic language of this composition is intricate; while the key signature initially signifies E minor, the broken chords in the left hand

of the piano fluctuate between E and Eflat, and the violin section revolves around F# (as V of B), alludes to B minor without ultimately reaching the B chord until a later point. The arrival in B occurs in measure 10, which is denoted by the initial of three arresting, broad-ranging rolled chords in the piano part. Harmonies shift rapidly and chromatically thereby constantly redirecting the listener's attention to an alternative key region or mode. The expressive buildup to the climax is facilitated by the piano part's use of expansive, stretching rolled chords and the violin line's progressive ascent to higher registers at high dynamics. The middle section of the "Fotiha" in C minor is toccata-like, in which the violin begins with a four-bar phrase on sixteenth notes, while the piano has chords in dotted rhythm. Subsequently, the roles are reversed, with the piano part taking over and repeating the passages in unison with the left hand and right hand, while the violin has the chords.

**"La Baroque" by Aziza Sadikova** (2010) was written for and dedicated to British violinist Thomas Gould. I have been corresponding with Sadikova who has kindly permitted me to present this work. In the liner notes of Thomas Gould's 2014 album "Bach to Parker", Daniel Jaffe writes that Sadikova was touched by Gould's "contrastingly delicate and highly expressive violin playing." The "elements of Early and New Music techniques" are present throughout the work and "La Baroque" offers a quick look at the "soundscape of Baroque music" (see Fig.18)



Fig.18. Aziza Sadikova, *La Baroque*, mm. 4-10.

A granddaughter of Tolib Sodiqov, who in 1939 wrote the first Uzbek Opera “Leili and Mejnun”, Aziza Sadikova's development as a pianist and composer has been influenced by an extensive range of genres, including Western contemporary composers, tendencies, and extended compositional techniques. As a contemporary composer, Sadikova, who resides in Berlin, Germany, is highly in demand.

## Summary

Central Asia's music performance traditions date back to ancient times, with archeological excavations revealing valuable information about existing instruments. In the 19th century, foreign researchers like A. Eichhorn initiated the creation of amateur ensemble music clubs and F. Michalek opened a circle of amateur symphonic and chamber music in Tashkent.

The 20th century saw significant musical advancements for the Uzbek population, leading to a thriving era of music. The composition school in Uzbekistan played a crucial role in this development, as Uzbek composers explored various genres, styles, and approaches, contributing to the diversity of Uzbek music. Composers of all nationalities contributed to the development of Central Asian music. Since the 1920s, numerous composers, including V. Uspensky, G. Mushel, and A. Kozlovsky, have actively contributed to the establishment and development of the composition school in Uzbekistan.

In the 1930s-40s, professional groups were created under newly founded educational musical institutions. Instrumental music playing developed in two directions: closely associated with Uzbek folklore and influenced by Western Russian music. Uzbek composers began creating thematically original material based on folklore, creating string quartets, piano trios, and other pieces for solo instruments and ensembles. The Uzbek Composition School has made significant contributions to the music scene in Uzbekistan, emphasizing means of expression in symphonic

music, such as meter, rhythm, or instrumentation, and the role of folklore in composition.

From the 1960s to the 1980s, significant achievements in ensemble music occurred, with composers exploring new means of expression. Post-Soviet Uzbek post-Soviet music looked to Shashmaqom and Western contemporary music for national musical identity. Some Uzbek composers now live and create outside of Uzbekistan, reflecting their journeys and personal stories.

### **3.2 Interpretative Suggestions**

#### Ornaments-

A diverse and rich musical tradition of Uzbek music incorporates ornaments that are classified as technical, vibrating, and glissando (Takhlov 1978, 230), which are “widely used in both instrumental and vocal music” (Yusupov 2019, 35). These embellishments are performed according to the sounds that must be reproduced, originally developed by experimentation. The various ornaments and patterns enrich the content of the work and expand the scope of the melody. These ornaments include grace notes, mordents, and trills, written using the Western notation system but interpreted differently.

*Kochirim*, or grace notes, are the most common type of ornaments used on string instruments and include all types of simple and complex melisma ornaments. There are three distinct categories of grace notes, *firshlag* acciaccatura (Azizboyev 2005, 15, as cited in Yusupov 2019, 35), the double grace note, “known as

*go'shforshlag* double appoggiatura, which encompasses intervals of a second, third, or fourth, and the triple” (Yusupov 2019, 35) grace note, specifically found in gidjak “music, and is known as *naxshlag*” (Yusupov 2019,35; Takhalov 1978, 230).

However, the interpretation of each varies widely, depending on tempos, genres (dance or lyrical melodies).

There are two distinct types of vibrato used in Uzbek music, *Tolkinlatish* and *nolish*. The pitch-bending effect of *Tolkinlatish*, done by raising or lowering a note, is performed at a more moderate pace. *Nolish* refers to a deliberate and gradual manipulation of pitch, resulting in a semitone fluctuation sometimes referred to as broad vibrato. This technique finds its primary use within the realm of instrumental Uzbek music and is represented by a symbol +.

*Molish* and *kashish* are distinct forms of glissando found in Uzbek music. *Molish* is a technique used to smoothly connect two notes by gliding between them at a moderate speed, resulting in a pleasant and melodic sound. *Kashish* is a musical technique where a note is played by smoothly sliding the finger from one pitch to another, often within a range of one to two whole tones, while intentionally delaying the onset of the following note. Articulations commonly used in Uzbek music are staccato, legato, non-legato, and portamento and together with embellishments and ornaments serve as expressive means to evoke emotions such as joy, sadness, excitement, etc.

“Throughout the 20th century, many scholars of Uzbek music attempted to notate the elements of traditional music; however, their notations, particularly

embellishments, differed greatly, confirming that many nuances could not be fixed by using the Western system of notation” (Yusupov 2019, 41).

By making the above recommendations I aim to underscore the importance of the knowledge and comprehension of various aspects of Uzbek culture, Uzbek folk music, and its traditional performance style to arrive at interpretive decisions that are stylistically authentic.

#### Rhythm-

A fundamental element and the main component of Uzbek folk music is rhythm, it is the heartbeat of every traditional dance, a pulse and structure to every song, in any setting. Folk Uzbek music is distinguished by its irregular meter, hemiola, syncopation, and imitation of the *usuls*, or *doira* patterns. Understanding the intricacies associated with the use of rhythm is useful for achieving an informed performance that is artistically informed. Similar to music of the Middle East, Uzbek sound is characterized by complex rhythms clearly defined by genre boundaries, such as the case with *usuls* executed by *doira* in *Shashmaqom*. The purpose of *usul* is to provide rhythmic support to the melodic line by accentuating the strong beat arrivals and ends of phrases, maintaining the pulse, all the while granting the melodic line rhythmic independence and flexibility. Soviet and post-Soviet composers, in works that combine Uzbek folk elements with Western compositional technique, frequently imitate *doira usul* patterns by incorporating those into the framework of a piece, often in piano accompaniment.

The Uzbek composers utilize a metric transition from duple to triple meter extensively in their works. There are many instances when one instrument plays in triple meter while another instrument simultaneously plays in duple meter. The unusual meter and hemiolas are most often used in traditional dance.

Uzbekistan's unique dance art is a result of the centuries-old culture since the Middle Ages. Three schools of Uzbek dance have developed: Fergana, Bukhara, and Khorezm. These schools differ in their figurative origins and choreographic language, with each having a unique set of movements (Nasibulina,2020).

In the twentieth century, Uzbek dance schools underwent adaptations for stage performance and professional improvement. Despite differences in styles, the general character of Uzbek dance is defined by an accurate rhythm and a developed system of hand movements. Local schools owned the developed system, however, dancers from these schools were limited by their boundaries. Usta Olim Kamilov, Yusup Kizyk Shakardzhanov, and Tamara Khanum became the first experts in Uzbek traditional choreography. They gave traditional dances a new life, creating short versions of ancient dances and enriching them with new meanings and images.

The founders of Uzbek stage dance preserved folk dance in the new socio-cultural environment, preserving its local traditions while receiving a qualitatively new development. Uzbek folk stage dance has become an important part of the artistic tradition and creative activity of the Uzbek people and is a broad layer of folk art and is an autonomous form that is also strongly tied to other genres. The dance not only accompanies all folk music genres, it is incorporated as an independent segment of the performance as well, giving rise to a diverse range of dance styles.

Syncopation is a key rhythmic feature in Uzbek folk music, dance, and Uzbek composers' compositions, used to create a sense of movement and flow, emphasizing the first shorter beat without stressing the weak beat. This creates a melodious quality to the rhythmic movement and a sense of dancing within the music. Melodies of Uzbek folk music often incorporate syncopation as well and traditionally the melodic line would accentuate the first eighth note of the syncopated pattern, attributing to a “lifting” effect (Chiknaikin 2021,37).

In this research, the investigation of performance practice is made through the examination of academic sources and analysis of historical recordings, as well as discussions and workshops with reputable Uzbek musicians. To gain a deeper understanding of the rhythmic language of the music, I would recommend that performers further engage in listening and explore available performances and recordings of Uzbek music by Uzbek traditional artists, as well as view video materials that incorporate Uzbek traditional dance.

### 3.3 Performance Practice, Rehearsal Reflections, and Recommendations

Since several of the works that I am presenting in this paper are transcriptions for violin and piano, as I was preparing for the first rehearsals with the piano, I tasked myself to study the score as well as the violin part for any discrepancies, while often being limited to my scores as only scores available at the moment.

The image shows two systems of musical notation for M. Ashrafi's *Song Without Words*. The first system, measures 10-14, shows the violin part (top staff) and piano accompaniment (bottom staff). The violin part begins with a *p* dynamic and a *stringendo* marking. A red bracket highlights a passage from measure 11 to 14. The piano accompaniment also starts with a *p* dynamic. The second system, measures 15-19, begins with the instruction "A tempo". The violin part has a *f* dynamic and a *dimen.* marking. A red bracket highlights a passage from measure 15 to 17. The piano accompaniment has a *pp* dynamic. The system concludes with a *mp* dynamic and a *8va-1* marking.

Fig.19. M.Ashrafi, *Song Without Words*, mm. 10-19.

In several instances, I had the opportunity to consult the original renditions of the works, either by listening to recordings of those pieces by studying the scores of the original instrumentation, or both. Such is the case with the absent dynamic marking in M. Ashrafi's *Song Without Words*, in which I reconciled inconsistencies

by examining the musical notation and contrasting two comparable segments (see Fig.19 and Fig.20). The appropriate *crescendo* marking in the build-up towards *forte* is missing in mm.13-14, but is marked clearly in the similar section in the score of the piece mm. 80-81.

The image shows a musical score for M. Ashrafi's 'Song Without Words', measures 75-84. The score is in G major and 3/4 time. It features a violin line and a piano accompaniment. Measures 75-79 show a transition from forte (f) to piano (p). Measures 80-81 show a 'poco a poco cresc. string.' marking, followed by a 'rit.' (ritardando) and then 'A tempo' with a forte (f) dynamic. Red brackets and a circle highlight specific musical elements.

Fig.20. M.Ashrafi, *Song Without Words*, mm. 75-84.

In addition, I was able to reach out to two living composers, Aziza Sadikova and M. Otajonov, to seek clarification on the notation, execution techniques used in their works, and any additional information they wished to share about their compositions and sought permission to perform commissioned works.

In the first phases of this project, I knew that I had the opportunity to evaluate and reexamine my previous musical judgments on interpretations of violin works by Uzbek composers, in terms of playing and interpreting Uzbek music on a Western instrument such as a violin, which were constrained by the prevailing

approaches of Western instrumental pedagogy. When I was receiving my early violin training as a music student in Uzbekistan, it is not my recollection that there was a specific emphasis on promoting the exploration of traditional instrumental sounds and the diversity of interpretation options that diverged from the conventional classical or Western viewpoints, unless one studied in the folk traditional music department and specialized in folk Uzbek instruments. This research has allowed me to make better-informed choices and be receptive to new ideas, that can be implemented into the repertoire.

One of my objectives throughout my research as a performer was to discover methods of effectively conveying the nuanced elements of Uzbek folk interpretation, often unwritten, to my potential colleagues whom I would be collaborating with on this repertoire, who had received a Western music education and had not been previously exposed to Uzbek music, to achieve common interpretation. During my preparation, I had to make some judgments without the benefit of access to other scores or available recordings that may provide insight into the composer's style and sound world, make decisions on bowings as related to character and rhythm, and consider expressive fingering options.

While I have some understanding of and experience with Uzbek music, I was seeking answers and practical insights into the unwritten subtleties that would be beneficial to recognize to incorporate them into my performance practice as a violinist, working on a material that was often originally written for a gidjak, as it has been a common practice by Uzbek composers to write works that would be playable on

both instruments. Furthermore, I intended to engage in discussions with my fellow pianist colleagues regarding the applicability of the nuances to the piano scores.

Due to the remote nature of my research, occasionally I had to rely on my family in Uzbekistan to help me gather authentic practical material and sources. As a result, I was able to obtain a remarkable and valuable lecture from a well-known Uzbek artist, Salohiddin Azizboyev, who is a master gidjak player and vocalist. My mother filmed Azizboyev demonstrating the techniques and complexities of Uzbek ornaments and glissandos, and he provided a detailed explanation tailored specifically to the needs of my research. During the preparation of the violin works, I carefully analyzed the video footage, examining Azizboyev's interpretive choices and contemplating the factors I would need to consider while making judgments about how to perform the pieces in my repertoire. The primary obstacle was to make a well-informed judgment on the placement of nuanced ornaments within certain compositions while avoiding artificiality in execution. When Uzbek folk music students are introduced to a tune written on sheet music and are studying the art of *Shashmaqom*, the instructor initially performs the tune for the students, using their interpretation (see Fig.21). This involves providing suggestions on how to arrange ornamentation, perform different glissandos, and bow within the structures of *usuls*. Subsequently, as part of the interpretative artistic process, the pupil is anticipated to employ their imagination when making interpretive decisions regarding *Shashmaqom* (Azizboyev 2017, 23). Sections of the video lectures by S. Azizboyev will be presented to the audience as part of my lecture recital.

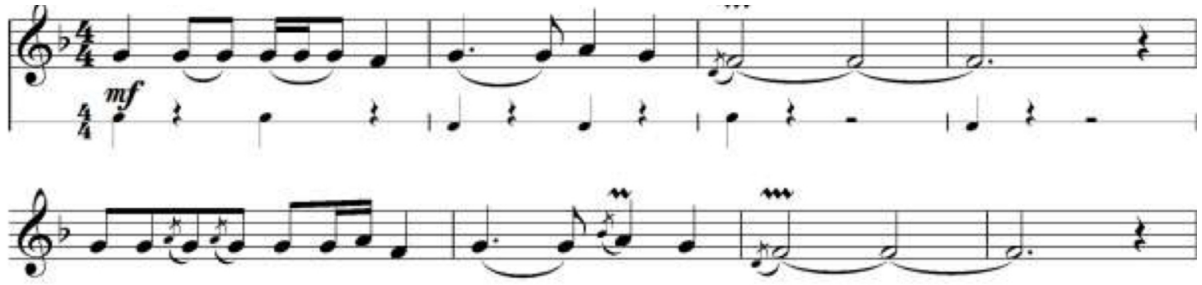


Fig.21. S. Azizboyev, *Tasnif Navo*, 1st hona of the Shashmaqom.

During the first two rehearsal sessions with my pianist colleague, our primary objective was to play through the works in their entirety. As we engaged in playing, we made an effort to adhere to the indicated tempo marks while also striving to comprehend the sound, structure, and potential for group collaboration within the pieces. In the following rehearsals, we continued to meticulously go through the compositions at a much slower pace, aiming to get a deeper understanding of the intricate textures and harmonies. A significant amount of the rehearsals was devoted to contemplating different strategies, exchanging ideas on the nuances of sound, character, and the implementation of Uzbek musical elements. Simultaneously, we diligently recorded our observations and video-documented the process.

The primary focus was on giving significant importance to a shared understanding, which included both intuitive and analytical aspects and was relevant in resolving inquiries on dynamics, phrasing, and tempos. We also visualized how the composer intended certain playing techniques, like dutar strumming or *doira usuls*, to be performed, particularly in the piano part of the score. Our goal was to find effective ways to execute these effects. After experimenting with various approaches, we discovered that reducing the amount of pedal used when playing the

piano accompaniment for rhythmic *usul* material resulted in a precise and crisp sound (see Fig.22).



Fig.22.B.Gienko, Scherzo, mm.49-54.

### **Summary and Conclusion:**

Uzbek music is a rich and diverse musical tradition that incorporates ornaments such as technical, vibrating, and glissando, which are “widely used in both instrumental and vocal music” (Yusupov 2019, 35) . These embellishments enrich the content of the work and expand the scope of the melody. Grace notes, mordents, and trills are common ornaments used in Uzbek music, written using the Western notation system but interpreted differently.

Folk music from Uzbekistan is characterized by syncopation, hemiola, irregular meter, and imitation of usuls, or doira patterns. Gaining knowledge of the complexities linked to the utilization of those elements is beneficial in attaining an artistically well-informed performance.

Uzbek dance is a genre that upholds local customs and is a fundamental component of Uzbek musical traditions. It not only has inspired the development of Uzbek music but also accompanies many folk music genres. One significant factor contributing to the movement and flow of melodies in Uzbek folk music is the presence of essential rhythmic characteristics found in Uzbek traditional choreography.

In conclusion, my research and preparation for this project have allowed me to make better-informed choices and be receptive to new ideas in interpreting selected works for violin by the composers of Uzbekistan, presented in this paper, and shown the importance of contextual and stylistic information when approaching this repertoire. I have consulted original renditions, reached out to living composers for clarification, and studied the nuances of Uzbek folk interpretation. I have also relied on my family in Uzbekistan to gather authentic material and sources. Through rehearsals and exploration of techniques, my pianist colleague and I were able to discover and gain a deeper understanding of sound, structure, and ensemble collaboration within the compositions. Drawing upon my knowledge and research, I was able to address concerns related to performance practice and interpretative challenges.

Overall, I have successfully achieved my primary objective for this paper, which is to enhance the comprehension of the chosen composers' works within a broader perspective, while also enhancing the experience of playing and listening to them.

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