ONLINE JOURNAL
E-ISSN:3060-5490

INSTITUTE OF UZBEK NATIONAL
MUSICAL ART NAMED AFTER YUNUS RAJABI

Milliy Madaniyat Jurnali - Журнал Национальной Культуры

Journal of national CULTURE

Received: 12.01.2025 · Accepted: 04.02.2025 · Published: 28.02.2025

ilmiy uslubiy jurnali – научно-методический журнал – research and methodological journal

Institute of Uzbek National Musical Art named after Yunus Rajabi
JOURNAL OF NATIONAL CULTURE, 1(2), 2025
www.jnculture.uz

Texture and time in the composition *Aks Sado* for solo cello by Jakhongir Shukur

Alina Kutluchurina,
Department of Music Theory at The State Conservatory of Uzbekistan
Uzbekistan/Tashkent, 100027, Tashkent, Shaykhontokhur district, st. Almazar 1
alina.knyazhna@mail.ru

Abstract: This article focuses on the chamber instrumental composition "Aks Sado" by the Uzbek composer - Jakhongir Shukur, using the example of which such basic categories of musical language as texture and time are studied. The composition is an example of modern and traditional, monodial and many voiced, rational and emotional musical thinking. When creating this composition, the composer sought to synthesize the features of Uzbek traditional and modern academic music. It is important to note that the composer created this opus based on the study of such a genre of Uzbek traditional music as maqom. Transformed scales (modes), usuls and principles of form formation were borrowed from maqoms. Using the example of this composition, various types of texture are studied, which are a reflection of the features of the national musical language (various techniques with one sound, quart-quint (4-5) tapes-doubling, ostinato, etc.). The article uses analytical, systemic and comparative-typological research methods. At the end of the article, the author comes to the conclusion that the texture and time were greatly influenced by Fibonacci numbers, which are a discovery in modern composition, which speaks of the mathematical method of creating music in the XXI century.

Keywords: composer, composition, texture, time, creativity, traditional, modern, thinking, musical.

The composition "Aks Sado" for solo cello by Jahongir Shukur is one of the interesting and original musical opuses written in 2014 by special order of the Austrian cellist - Katharina Gross for the project "Cellomondo", which is held annually in Austria. The bright and purely individual composition "Aks Sado" was also performed in Holland and Germany. A year after its premiere at the cello music festival, it was performed in Uzbekistan by Katharina Gross herself on the stage of the Ilkhom Theatre on June 5, 2015.

"Aks Sado" by J. Shukur is an innovative product of modern composer's creativity, representing a bright example of a composition, which manifested a tendency to synthesize rational and emotional, modern and traditional, European and Eastern, external and internal, polyphonic and monodic conceptual principles.

The composition "Aks Sado" by J. Shukur is the result of a deep study, listening, understanding and awareness of Uzbek traditional music, and in particular such genres as - maqom. The opus, programmatic in concept, is the author's desire to convey his vision and attitude to Uzbek traditional music, to create his own style and national musical language, to immerse himself in the deep laws of musical thinking and, in particular, traditional (monodic) thinking. In the annotation to this work, the composer himself noted the following: "Since I had started studying Uzbek traditional music Maqom, I have been fixating different interesting scales and ornaments in it. Soon some fixed scales and ornaments started to be transformed inside of me and to be connected with my inner sound world. In this piece I tried to transmit those sensations, when new sound combinations gradually find similarity with your inner sound world and became united with it» - (Piece was written special for cellomondo project, Jaknongir Shukur, 2014).

The composition by J. Shukur is an example of new textural thinking, a new vision of space and time, where space is an unloaded texture of a linear monody type

with a predominance of fourth, fifth stretching lines, and time is an example of formulaic time - compressed and informative.

The composition under consideration is a vivid example of imitation of the sound of Uzbek instruments with European timbres. In "Aks Sado" - the cello imitates Uzbek traditional instruments - sato, which has a fourth-fifth tuning by the sounds g - d - g - g and gidzhak. In his composition, the composer resorts to the possibilities of using traditional techniques of playing oriental instruments on the cello, characteristic, for example, of gidzhak. (one of such common techniques is the “relaxed bow”, which allows one to extract overtone sounds characteristic of traditional Uzbek instruments. The composer reveals new possibilities of the cello, revealing its immanently hidden potential).

Overtone sounds deserve special attention in the analyzed composition. In this regard, it is important to note that the composer gravitates towards such a method of creating a composition as spectral music. It would be appropriate to cite the following here: “Spectral music, sonoristics … became the first methods of creating a composition in the history of music, based exclusively on acoustics and spectral analysis of a particular sound. Composers gave a special status to sound … in spectral music … the main thing is sound, discreteness of sound parameters, use of micro-level data, sometimes even an appeal to the physics of elementary particles. Such a musical composition puts sound as such at the forefront, be it noise or a certain pitch. The implicative order of sound indicates that its spectrum is composed of individual overtones, the so-called overtones (natural scale). It is interesting that the overtone series is arranged in the order that we observe in the history of the chronological formation of musical styles. The first three sounds "C, s, g" are a folklore system based on a stable interval of an octave and a fifth, which can now be observed in the music of the Australian aborigines (drones on the didgeridoo), as well as in the music of the peoples, for example, of the Middle East, where the

system of traditional music is built on the steps of a fourth and a fifth, for example, maqom, and the church music of the Middle Ages also belongs to this order» [5;57-65].

From the above it is clear that J. Shukur in his composition uses the deep laws of traditional (monodic) thinking, which is clearly felt in the structure he chooses, in this case - the overtone series and microchromatics, in the reproduction of traditional techniques of playing Eastern instruments with European timbres, in various principles inherent in monodic thinking, which not only manifest themselves at the levels of structure, but also harmony, thematics, intonation, texture, metro - rhythm and form.

The composition as a whole consists of two large sections, two episodes, a descent and a finale. Let us pay attention to the scheme of the entire composition, constructed by the composer himself:

Table 1. The form of composition

I	Episode	II	→	Episode	Final
	usul		descent	usul	

We will also offer a version of the outline of the entire essay, compiled by us:

Table 2. The form of composition

I part		II part	descent		Final
A+A1+A2 +A3	usul	Textured layer		usul	
	a b			a b	

The **first part** includes 89 bars and consists of 4 elements: a, b, c, d.

Element "a" is a gradual sequence of cumulative sound cells, starting from one sound and ending with five (a kind of one sound, two sound, three sound, four sound, five sound, monochord, dichord, trichord, tetrachord and pentachord). In turn, element "a" is based on three basic principles (a1, a2, a3): the principles of accumulation, ornamentation and summation.

"a1" principle of accumulation - is a sequential accumulation of five sounds, each of which gradually appears in the process of unfolding the musical thought, expanding the ambitus:

1. g (bar 3)
2. g-as (bar 7)
3. g-as-b (bar 29)
4. g- as- b- c (bar 45)
5. g- as-b-c-d (bar 62)

"a2" principle of ornament - includes the introduction of new sounds not independently, but directly within the melismatic ornamentation.

"a3" principle of summation - consists in the fact that the duration of the first note is 4/4. When adding the second note to 4/4, half of it is added, forming a total of 6/4. The third time we get 9/4, then in bar 29 14/4, in bar 45 - 20/4, in bar 62 - 33/4.

The element "b" is based on the regularity of the musical-numerical Fibonacci series, that is, when the subsequent number is equal to the sum of the two previous ones (1,2,3,5,8,13, etc.), carefully developed by J.Shukur throughout the entire composition. This opus contains the principle of increasing textural ornamental groups according to the principle of numerical progression. Organically using the Fibonacci numerical series, Shukur creates his own series, using the reverse order of numbers. This phenomenon can be considered an innovative technique of the

composer, combining a bright individuality and logic. Indicative in this regard is the 15th measure, where one textural ornament is presented, then the 31st measure - two textural elements, then the 33rd measure - where three ornamental figures are presented, 49-50 measures - 5 textural figures, 63-65 - 8 figures (1 + 2 + 3 + 5 + 8 ...). However, in bars 72–75, the composer uses the inverse sequence, numerical regression, which ultimately gives us the number 11 (5 +3 +2+1).

Speaking about the use of Fibonacci numbers, it is important to emphasize that composers of the XX-th century widely use them in their compositions. It is enough to name such famous personalities as Claude Debussy, Bela Bartok, Luigi Nono, Igor Stravinsky, Edison Denisov, Sofia Gubaidulina. In her compositions of the 1990s, S. Gubaidulina carefully develops other numerical series - Bach, Fibonacci, Lucas and notes: «The main series is the tonic for me. Many derivatives give dissonance. There is no symmetry in the horizontal of numbers. But there is a number to which the series is directed - it gives beauty, the golden section. However, numbers come next, and this is the tragedy» [1;32-39]. Unlike Gubaidullina, Shukur in her work gives her own vision, her own interpretation of Fibonacci numbers, giving it a reverse principle. The application of the principle of Fibonacci numbers can also be linked to the principle of the golden section, which explains the proportion, symmetry and cyclicality of this work.

The use of Fibonacci numbers in the compositional process speaks of a special flow of time and organization of musical space. Here we can draw a parallel with modern French music, where "The desire to capture a beautiful moment brought to life in music "lasting states" embodied in the vibrating overflows of sound space. The internal logical design, the proportionality of parts of the whole in the best works of modern French music opened the way to a variable, open form, in which the completion completely merges with the cessation"[3; 467-479].

Element "c" consists of flageolets, which play the role of "reflection" (echo) of sounds, reproducing the main idea and concept of the composition.

Element "d" - pizzicato.

Episode. The episode is a bright section of the form, which sounds in contrast to the first part. Consisting of 27 bars, it imitates the doira usuli and the sound of the dutar. This is evidenced by the use of heterophonic texture, which is a parallel movement of fourths and fifths, called tape voicing. In general, it is important to note the linearity of the texture, which is the leading factor in the formation and manifestation of monodic thinking.

Characterizing the entire section, we emphasize that the episode is dynamic. The thematic material on which the episode is built is laid down in the first section. The composer presented this in the following scheme:

Table 3. Episode

A	A+B	A+B+C	AD+BD+C

Material A is used in the first section (1 bar)

Material A + B is used in bar 21

Material A + B + C from bar 42

Material AD + BD + C is used from bar 58.

The use of this material in the first section and its application in the second indicates the integrity of the form.

Second part. It returns to the ornamental images of the first section. Fibonacci numbers play an important role here. The numerical sequence looks like this: 1,2,3,5,8,13,21,13,8,5,3,2,1. After the musical material is played, the boundaries between the ornaments disappear, presenting the sound of a monolithic whole work. The culmination comes. Thus, the composer achieves a continuous upward

movement to the very peak. After the second section, a smooth descent begins, having a wave-like movement, after which the second episode follows in exact repetition.

The composition “Aks Sado” is indicative in terms of its consideration of texture – as a basic consignor of monodic thinking, which performs a form-generating function in the composition.

Among the fundamental types of texture, heterophony is widely used in this work - ("variant polyphony", "other-voice", "monodic polyphony"), represented by various types:

1. Parallel tape voicing of quarts and fifths (two-voice - See 14, 23, 25, 32, 34, 86 bars and three-voice - See 91, 96, 101, 105, 106 bars), like the dutar and dombra traditional Uzbek music, dating back to the early forms of Central Asian polyphony, or more precisely to archaic types directly related to speech intonation, the nature of the human voice and musical instruments. In this work, the tendency towards heterophonization of texture is of great importance, based on the idea of reviving the deep layers of traditional Uzbek music (increased interest in the prehistoric types of its art), determining the horizontal - melodic - monodic type of thinking;

2. Textured vibrato, which is a fast rhythmic vibration of one sound in the range of 50 cents above or 50 cents below the specified location, representing two types: a) vibrato on one sound (15 bars, 30 bars, 33 bars, 48 bars, 49 bars, 64 - 66 bars, 73 bars, 75 bars, 76 bars, 117, 120 bars, 122, 124, 125 bars); b) vibrato with the addition of an ostinato-accompanied organ point in different modifications on the basic foundations of "g" and "d" (127 through 152 bars). This type of texture can also be attributed to the textured forms of sonorous music, related to the continuous forms, where such a metaphorical type as "line" takes on a large place. The supposed line in the considered sample is discontinuous monophonic "glissanding" sonorities

(in some measures, a lower second voice is added in the form of an organ point on the basic "g" stand), representing an extended sound of one height, fluctuating above or below 50 cents from its location, where development is achieved by dynamic and articulatory means. In this case, the following are distinguished as vibrating sounds - g, then as, b, and as. Each reproduction of the textured vibrato begins with a new height according to the sounds of the forming scale, where a trichord melodic cell is formed - g-as-b-as;

3. Duplications. The composition also contains octave doublings, appearing in cadence sections on the basic strut – g, corresponding to the artistic and aesthetic requirement of maintaining monophony in heterophonic conditions. Thanks to the use of doublings, a feeling of «a timbral, rich, vibrating and dense flow, rushing along a wider (than when sounding solo) sound channel arises. All this eloquently testifies to the heterophonic nature of the unison and the expressive possibilities inherent only to it» [4;165-175].

The finale is a generalization and rethinking of everything that has been said before, a kind of summary of the composition. The finale is built on the principle of the dispersion of sounds, fading away in the distance. "Aks Sado" is a bright and innovative composition, which is a purely individual creation of the composer, based on a deep understanding and awareness of the Uzbek traditional musical heritage, and in particular on the knowledge of the specific features and techniques of European and Eastern instruments. It is important to note that the composer has an individual style and skill. The synthesis of East and West, a huge interest in modern and traditional music, the intimacy of the compositions, a mathematical approach to the embodiment of the composer's idea, meditativeness as a way of thinking - all this is embodied in the composition "Aks Sado" by Jakhongir Shukur.

References:

1. Basharova, I. “Konsert dlya alta s orkestrom Sofii Gubaydulinoy: ot konsepsii mikrotonov k zvukoobrazu mira” [“Concerto for Viola and Orchestra by Sofia Gubaidulina: From the Concepts of Microtones to the Sound Image of the World”]. *Music Academy* 4 (2017): 32–39.
2. Galitskaya, S. P., and A. Yu. Plaxova. *Monodiya: problemi teorii* [*Monody: Problems of Theory*]. Moscow: Academia, 2013.
3. Melik-Pashayeva, K. L. “Prostranstvo i vremya v muzike i ikh prelomlenie vo frantsuzskoy traditsii” [“Space and Time in Music and Their Refraction in the French Tradition”]. In *Problems of Music Science: Collection of Articles*, issue 3, 467–479. Moscow: Music, 1975.
4. Trembovelskiy, Ye. “Geterofoniya: tipologiya faktur — evolyutsiya tkani” [“Heterophony: Typology of Textures – Evolution of Fabric”]. *Music Academy* 4 (2001): 165–175.
5. Khandamian, Victor. “On the Question of the Relationship of Ideas and the Particle of Microworld on the Example of a Musical Composition.” *Eurasian Music Science Journal* 1 (2019): 159–170.