

**UZBEK MUSIC IN WESTERN STYLE: THE INFLUENCE OF FOLK
TRADITIONS IN THE PIANO WORKS OF GEORGI MUSHEL**

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ABSTRACT

This project focuses on Uzbek folk music elements in Soviet composer Georgi Mushel's piano compositions. Through a detailed analysis of a selection of Mushel's piano compositions, I have developed an informed interpretation of the folk elements in these works.

By working closely with native musicians and ethnomusicologists, Mushel absorbed the national music of the region. As Vaughan Williams wrote: "The great masters of music have never hesitated to build on folk-song material when they wished to" (1934, 80). Though Mushel was born in Russia and had French ancestry, he lived the majority of his life in Uzbekistan and tied himself up with Uzbek culture. He was influenced by the music of the region and felt its beauty which is expressed in his works.

Uzbek folk and traditional music is a vibrant reflection of the country's diverse cultural history. It is characterized by modal scales, rhythmic cycles, and melodic ornamentation often performed with traditional instruments like the *dutar*, *rubab*, *ghijak*, *doira*, and *nay*. I found evidence of these musical elements and imitation of *dutar* and *doira* timbre in Mushel's three piano compositions.

In this study, I explored whether the original Uzbek folk songs used by Georgi Mushel in his piano compositions are accessible today through scores or recordings. I also examined the specific musical elements from Uzbek folk traditions that Mushel incorporated into his works. Finally, I investigated how the stylistic nuances of Uzbek music mentioned above can be interpreted and expressed effectively on the piano.

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CHAPTER 1: INTRODUCTION

1.1 PERSONAL PATHWAY TO THE PROJECT

The motivation for this research comes from two key points:

- 1) **Knowing one's cultural background:** One of the first courses I took for my Master's degree was "Indigenous Musics" which deeply inspired me to reflect on my own cultural roots. This experience led me to explore Uzbek folk and traditional music from the perspective of a pianist.
- 2) **Preserving authentic culture:** I recognized the importance of saving traditional music and cultural practices for future generations. In an increasingly globalized world, immigrant children often face challenges in maintaining a connection to their ancestral culture, which can contribute to a gradual loss of identity over time.

Uzbek music, with its intricate metrical and rhythmic elements and ornamentations, creates challenges for interpretation on the piano—an instrument not traditionally associated with this repertoire. My research interest is to study the influence and adaptation of the Uzbek folk tradition into a pianistic framework. After reviewing numerous composers who worked closely with Uzbek folk traditions, I chose to focus on Soviet composer Georgi Mushel's piano compositions. Particularly, Prelude and Fugue No. 17 in E major (1978), Pink Sonatina in a minor (1964), and Piano Concerto No. 2, second movement (1943). I chose these compositions because they show the clear influence of folk music and other traditional music of the region, using some quotations of folk-song melodies, while displaying three distinct Western Classical musical forms.

As a mother of two, I see how my children are adapting to a new culture while gradually losing their mother tongue—an experience shared by many immigrant families. This highlights the importance of preserving and passing down cultural traditions. Maintaining one’s heritage not only strengthens personal identity but also promotes respect for diverse cultures in today’s globalized world. Music plays a key role in this process. As a pianist, connecting my project with piano music was essential. By learning piano compositions of Georgi Mushel, I reconnected with Uzbek folk music. Although some might argue that he appropriated Uzbek music or was one of the many composers who followed political currents of those times, the most important side of his (and his colleagues’) work on Uzbek folk music is increased availability of this music for a wider audience. Specifically, he made the music accessible for piano players who might not play traditional instruments.

1.2 LITERATURE REVIEW

Historically, Uzbekistan consisted of Bukhara, Khiva and Kokand khanates which were incorporated into the Russian empire in 1876. In 1917, Turkistan (formerly the name of Uzbekistan) was given the status of a Soviet Republic. Only in 1991 did Uzbekistan gain independence. This is the reason why the Soviet republics had a significant cultural influence on each other. While Uzbek and Central-Asian music inspired Russian composers like Mikhail Glinka (Dickens 1989, 21), Russian scholars and musicians made a valuable contribution to Uzbek music by collecting and notating the traditional and folk music, as well as promoting musical education and gender equality in workplaces and on stages (Merchant 2015, 88).

Uzbek musical art has a long history. The evidence shows that its roots go back to the sixth to fourth century B.C. (Karomatov and Slobin 1972, 48). According to Soviet musicologist Solomonova, during the ninth and eleventh centuries, Central Asia was the hub of world culture

and musical life flourished (Solomonova 1979, 7). In the 16th century, *shashmaqom*, a traditional Uzbek-Tadjik musical form, developed. The *maqom* (or *maqam*) is a melodic system that originated in the Middle East and Mediterranean regions. However, *shashmaqom*, meaning “six *maqoms*” is a unique Uzbek-Tadjik musical concept that includes instrumental and vocal music in six different modes and specific structures (Rajabi 1970, 17). This musical concept originated in Bukhara and had a relation to Jewish culture as well, as seen by its popularity today among Jewish communities in the USA (Naroditskaya 2018). The *shashmaqom* was recorded and notated by Soviet ethnomusicologist Viktor Uspenski. Later, Uspenski’s student, Yunus Rajabi, who was an Uzbek composer and virtuoso player of the traditional instrument, *nay* (Uzbek flute), updated those recordings and published the music in six books (Rajabi 1970). In 2008 *shashmaqom* was included on the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO (www.unesco.org).

In the 1920s Soviet policy required each republic to foster cultural expression that aligned with both national identity and socialist ideology (Merchant 2015, 11). As a result, in the 1930s folk music and dances were elevated to the stage, initially in Russia and then in other Soviet republics. This had the political goal of renewing folk musics that supported socialistic ideals (Olson 2004, 37). Many Russian scholars and musicians were sent out to far regions to elevate and promote music literacy, which was considered a good tool to shape people’s minds for political purposes. As part of this process, traditional Uzbek musical instruments that had different tuning systems and pitch ranges were reconstructed to make them closer to Western musical instruments and music systems (Vyzgo and Petrosiants 1951, 17).

In 1936 the first Conservatory in Central Asia was opened in Tashkent. Among other composers, young Mushel came to Uzbekistan to teach just after his graduation from the

Moscow Conservatory in the same year. At that time, building a “new Uzbek society” was politically important and music played an essential role in that (Merchant 2015, 8). Mushel was one of the composers who introduced Western classical music genres to Uzbek culture and transferred folk melodies to Western styles and genres. He taught harmony and composition classes at the Conservatory; collaborated with Uspensky to write one of the first Uzbek operas, *Farhad va Shirin* (1956) based on melodies of folk songs; wrote the first Uzbek symphony (in e minor, 1938); arranged fifty-five Uzbek folk songs; and wrote a variety of instrumental pieces as well as piano compositions based on those folk songs (Pekker 1966, 128-131).

1.3 METHODOLOGY

The methodology of the project includes practice-based research that makes connections between practical and theoretical work. The terms practice-based research, practice-led research, creative research, artistic research, and practice as research have been used to define various aspects of artistic research (Candy, Edmond and Vear 2021, 27). According to Borgdorff practice-based research is a broad concept that covers different forms of practice-oriented research within the arts (Borgdorff 2012, 5).

By combining theory and practice, I gained deeper insight into Mushel’s piano music and its interpretational aspects. For the theoretical part of the project, I analyzed the modes, rhythms and structures of three piano compositions, and identified Uzbek folk music elements that Mushel used. I was also able to trace some of the original Uzbek folk songs (notated in 1939), that were incorporated into Mushel’s works. The practical component of the project involved learning and performing these selected piano pieces for my final lecture-recital. Through this process, I learned how to express elements of Uzbek music such as ornaments, use of rubato,

traditional Uzbek instruments, and even aspects of the language for stylistic interpretation on the piano.

CHAPTER 2: GEORGI MUSHEL

2.1 BECOMING AN UZBEK COMPOSER

Teacher, composer, and painter, Georgi Mushel, was born on July 29, 1909, in Tambov, Russia, and died in 1989 in Tashkent, Uzbekistan. Though born in Russia, he had French heritage. His childhood and youth were spent in his birth country with his family who enjoyed music. His father played the *balalaika*, guitar and mandolin. His mother, who was his first music teacher, had a wonderful soprano voice and also played the piano. At the age of twelve, Georgi began professional studies at a music school (Pekker 1966, 5). By 1930, he was accepted into the Moscow Conservatory where he studied composition with the Soviet composers Nikolai Myaskovsky and Mikhail Gnessin, and piano with Lev Oborin (Pekker 1966, 9). Mushel's first Piano Concerto and a Prelude and Fugue were presented as his graduation works (Pekker 1966, 17–18).

In 1936, after graduation from the Moscow Conservatory with two majors (composition and piano performance), Mushel received an invitation to teach at the very first Conservatory in Central Asia and moved to Tashkent. Remembering his first impressions of Uzbekistan, Mushel said, "I was literally amazed and delighted by the variety of characteristic colours of Uzbekistan, so contrastingly different from the usual range of tones of central Russia" (Pekker 1966, 18). The old part of Tashkent made a huge impression on Mushel with the traditional, Central Asian architecture, and with the winding, narrow streets and graceful minarets (tall, cylindrical tower typically built into a mosque, used to call Muslims to prayer time). The composer loved walking around and observing everyday Uzbek culture. Sometimes on the streets he could see wedding ceremonies with a variety of traditional instruments being played. In the evenings, he loved listening to singing by *hofiz* (singer) in his Uzbek friend's courtyard. This is how Mushel's

comprehension of the ancient culture of the Uzbek people gradually took place (Pekker 1966, 17–19).

At the Tashkent Conservatory, Mushel taught harmony and polyphony. Besides teaching, composing, and performing, much of his time was spent in studying and comprehending Uzbek folk music, particularly its melodic and rhythmic character (Pekker 1966, 20). In the 1930s, two ethnomusicologists (Romanovskaya and Akbarov) embarked on an expedition to collect authentic folk songs from the Uzbek region. They produced two books called *Uzbek xalq qo'shiqlari* (Uzbek Folk Songs) which Mushel arranged for voice and piano in 1940. The arrangements were made in a mainly homophonic style with clear differentiation of sound layers. Relatively independent piano accompaniment created the fullness and richness of texture in these works (Kuznetsova 1974, 7). These folk song arrangements served as a base and inspiration for many of Mushel's later compositions. He went on to compose many pieces in a variety of genres, including an opera, four ballets, two symphonies, six piano concertos, chamber music pieces, organ works, piano and other instrumental music and many art songs (Grigor'eva 2001). Soviet musicologist Jann Pekker said, "Uzbek folk music and exposure to its characteristics had a fruitful effect on the composer's development of an original compositional style" (Pekker 1966, 127).

Georgi Mushel was also an artist with a passion for landscapes, colours' shades, and light. His musical style, using harmony, timbre, and contrasting registers, comes with a distinct perception of colour and light that is reflected in his paintings (Pekker 1966, 113). Colours and problems of illumination are particularly attractive to Mushel. Light and its reflection were not a background but a main aspect of the content and the idea of Mushel's paintings (Pekker 1966, 115).



Mushel's paintings

Georgi Mushel played a significant role in the development of the musical culture of Uzbekistan. He was an Honored Artist of Uzbekistan, professor at the State Conservatory of Uzbekistan, and a composer. Musicologists consider him a founder of several classical genres of Uzbek music, including the symphony, opera, ballet, cantata, piano concerto, and other piano forms (Nikolenko 2012). Mushel trained many outstanding musical figures of Uzbekistan and

other Soviet republics, including Sayfi Jalil, Fattoh Nazarov, Po'lat Khaliqov and Tajik composer Yakob Sabzanov (Kuznetsova 1974, 21).

2.2 INFLUENCES, INSPIRATIONS, AND BRIGHTEST COMPOSITIONS OF MUSHEL

Educated in Russia, Mushel absorbed the rich traditions of Russian music, while his French heritage may also have shaped his artistic sensibilities. These influences blended seamlessly with his deep appreciation for Uzbek culture, which he adopted into his work to develop a distinctive style. It was this unique fusion, particularly the incorporation of Uzbek music elements, that brought him international recognition.

Georgi Mushel was a professional pianist who created an original style in his compositions for the piano by using his sensitive feeling of texture and the colours of different registers (Grigoryeva 2001). Mushel's early style developed under the influence of Claude Debussy, Maurice Ravel, and Sergei Prokofiev during his Conservatory years. Inspired by Debussy's orchestral work, he composed *Romance* for chamber ensemble (for solo violin, clarinet, and cello, accompanied by two violins, bassoon, double bass, and piano). Later in 1945, Mushel wrote *Chamber Suite* for two violins, viola, cello, and piano, in memory of Ravel, his favourite composer (Pekker 1966, 61). Although Mushel's harmonic language has impressionistic influence with the use of parallel motion of triads, seventh, and ninth chords (Vyzgo 1970, 223), even the composition dedicated to Ravel is full of Uzbek music characteristics, revealing his unique style (Pekker 1966, 63).

Mushel's approach to Uzbek folk music includes adopting the modes, intonation, and rhythmic nature of Uzbek songs into his creative works. His friendship with musicians like Mulla Tuychi Toshmuhammedov, Shorahim Shoumarov, To'xtasin Jalilov, and Yunus Rajabi made significant contributions to his learning of Uzbek music (Pekker 1966, 19). Mushel also collaborated with the ethnomusicologist and composer Victor Uspensky on the second edition of

Uspensky's musical drama *Farhad va Shirin*. This experience gave Mushel a deeper understanding of the characteristics of Uzbek music through the use of Uzbek *maqoms* and folk songs (Pekker 1966, 21–24). Twenty years later, Mushel reworked this drama into the first Uzbek opera (Pekker 1966, 27). In 1937, Mushel wrote the first Symphony in Soviet Uzbekistan for which he took a folk song as thematic material, and wrote melodies that closely resemble Uzbek songs in order to achieve stylistic unity (Pekker 1966, 29). In 1940, Mushel arranged fifty-five Uzbek folk songs for voice and piano. These arrangements later served as a textbook for studying Uzbek folk music elements and nuances (Pekker 1966, 32). This experience was a turning point in Mushel's compositional career. In the years that followed, he not only used direct quotations of Uzbek folk songs, but also composed original tunes that are indistinguishable from authentic Uzbek music.

While Mushel's piano music is mostly unknown to Western audiences, his *Suite* for organ, the first organ piece from Central Asia, is quite popular. Based on Uzbek folk music, it consists of three movements: Aria, Toccata and Fugue. In a letter, Estonian organist and composer, Hugo Lepnurm, wrote that the Aria and Toccata, due to their national colours, were the favourite organ pieces for international audiences in the Czech Republic. In England, this *Suite* and other works by Mushel were included in the repertoire of Liverpool organist, Noel Rosthorn (Pekker 1966, 64). *Suite* is still popular among organists who often call it the *Uzbekistan Suite*. The most popular part is the Toccata which is known as *Toccata from Uzbekistan*.

CHAPTER 3: UZBEK MUSIC

3.1 FOLK AND TRADITIONAL MUSIC

In his compositions, Mushel referred to two main types of Uzbek music: folk songs and professional art music—*shashmaqom*. He also imitated the sounds and characteristics of traditional Uzbek instruments in some of his piano music.

Uzbek folk songs have daily-life functions, such as lullabies, children’s songs, love songs, work songs, as well as wedding music and other ceremonial songs (Karomatov and Slobin 1972, 48). These folk songs are simple, small in form, with catchy melodies that are repetitive. The rhythm of the songs often features syncopations and irregular meters (Dickens 1989, 12), which are distinctive characteristics of Uzbek music. Folk songs are usually diatonic and can correspond to European modes like ionian, aeolian, dorian, phrygian, and mixolydian. For this reason, choosing harmonies carefully was very important for Mushel to keep the original modal features (Pekker 1966, 32). He worked with fifty-five Uzbek folk songs that served as a creative “laboratory” for him to experiment and learn more about the nature of Uzbek folk music (Vyzgo 1970, 206).

Maqom is another type of music that might have inspired Mushel. *Maqom* is considered the basis for other Uzbek music genres (Matyoqubov 2015, 136). This is a traditional, modal system found in Central Asia, the Middle East, North Africa, the Caucasus, and Turkey. In the context of Uzbek music, *shashmaqom* refers to a collection of complex vocal and instrumental pieces that mostly share the same mode/scale. This huge collection of works shows several musical characteristics that are found in Mushel’s Uzbek-related piano music, including a rhythmic pattern called *usul* and ornamentation. In her dissertation, Uzbek musician Khilola Yusupov wrote that “Uzbek music is melismatic, and contains numerous trills, mordents, and other melodic ornaments that are an inseparable part of the style” (Yusupov 2019, 31).

3.2 UZBEK FOLK INSTRUMENTS

Among other Uzbek traditional instruments, the *doira* (tambourine) plays a big role in Uzbek music. (To hear the *doira*, follow this [link](#) to a YouTube video.) It is a drum fitted with snares which, besides having a significant role in the *shashmaqom*'s instrumental and vocal sections, is often used to play dance rhythms and accompany songs. A variety of sounds can be produced by hitting different parts of the *doira* such that one instrument can sound like several drums (Dickens 1989, 10–11).

(Uzbek doira 2025)



The *doira* is typically played with a variety of rhythmic patterns, called *usul*, and consists of combinations of two principal tones: *bum* (pronounced boom) represents lower-pitched sounds produced by hitting in the middle of the *doira*, and *bak* (pronounced bahk) represents the higher-pitched sounds that are produced by hitting at the edge (Karomatov 1972, 17). The *usul* is repeated persistently through a long section or the whole piece like an ostinato, sometimes becoming more complex and virtuosic towards a climax (Karomatov 1972, 27). Inspired by the complex rhythmic patterns of this percussion instrument, Mushel used various *usul* figures associated with the Uzbek *doira* in his compositions (Pekker 1966, 33).

(Slobin 2016)



Mushel also imitated the sounds of other Uzbek folk instruments such as the *dutar*, a long-necked lute that is tuned to unisons, 4ths, 5ths, and sometimes to octaves. (To hear the *dutar*, follow this [link](#) to a YouTube video.) When played, the strings are strummed and plucked. The sound fades quickly so repeated notes are common. The motion of parallel 4ths and 5ths is also one of the characteristics of *dutar* music (Solomonova 1979, 38) that Mushel refers to frequently.

CHAPTER 4: ANALYSIS OF MUSHEL'S PIANO COMPOSITIONS

4.1 PRELUDE AND FUGUE No. 17 IN E MAJOR

By deeply studying Uzbek folk music, Mushel emphasized the role of natural modes,

Uzbek music over the past centuries has developed in the form of monophony. This was facilitated by the melody itself—smooth, progressive, almost no use of large leaps, giving no grounds for the emergence of the so-called “hidden polyphony”. Therefore, to create harmony corresponding to the Uzbek folk style, one should proceed from the developed and varied modal basis of these national melodies. (Pekker 1966, 75)

Teaching harmony, not only based on European music but also including Uzbek music, might have inspired him to write his set of 24 Preludes and Fugues that are full of Uzbek music elements and characteristics. Some of Mushel's fugue subjects directly quote Uzbek folk songs. In her article titled *Mushel Georgy Aleksandrovich* in *Grove Music Online*, Alla Grigor'yeva describes the composer's use of contrapuntal methods, saying,

Mushel introduced the principles of imitative polyphony into Uzbek music. His numerous fugues on folk themes opened the way to the transformation and development of traditional monody in a polyphonic context. In 24 preludes and fugues, elegance, lyricism, a passion for the contemplative and picturesque, a keen sense of genre is combined with impressive smoothness and dynamism, concert brilliance and scale. (Grigor'yeva 2001)

Mushel's set of 24 Preludes and Fugues were published in 1975. At that time, Mushel taught composition, harmony, and polyphony classes at the Tashkent State Conservatory. This set was organized around the cycle of fifths anti-clockwise with relative minors (C major-a minor, F major-d minor, B-flat major-g minor, etc.). The *Prelude and Fugue in E major* is one of the five pairs from the twenty-four that features a subject based on an Uzbek folk song. The other pairs of movements do not have direct quotations to Uzbek folk songs; they do, however, refer to Uzbek music and many of its bright elements.

The prelude (of *Prelude and Fugue in E Major*) is reminiscent of Uzbek professional art songs (i.e., *maqoms*) in its use of embellishments, stylistic rubato, and motivic repetition. Khilola

Yusupov described the style of ornamentation in Uzbek music, saying, “Embellishments like short grace notes are fast and soft, performed almost on the beat to sound nearly simultaneous to the next note, and without an accent” (Yusupov 2019, 48). This is an example of a unique feature of Uzbek music, interpretation of embellishments differently from Western style, that can be heard in the main motif of the prelude. The composer clearly highlighted the climax that comes suddenly and unprepared, making the piece more dramatic. The melody returns to the original emotional state and the original lower register by the end of the *prelude*. Thus, it adheres to the principle of melodic movement of Uzbek *maqoms*. To interpret this prelude, appropriate use of rubato is essential. Yusupov says, “Uzbek music requires improvised reading of meter and rhythm to produce the rubato desired in its performance” (Yusupov 2019, 48). The prelude is built on a short motif that repeats throughout most of the piece, which is also a common Uzbek musical element. It starts in E-dorian mode and by the end arrives in E major, the main key of the pair, through the minor “v” chord at the cadence: v-I.

XALAJLA

M.M. ♩ = 84

Aq-dlr b(1)-la-glm aq-dlr (aj), ram-naq-cl-ga ram baq-dlr (aj).
 A - na - si ja-man qaq-dlr (aj), qI - zI - da gu-nah joq-dlr (aj).

Ram-baq-cl-ga ram baq-dlr (aj), ram-naq-cl-ga ram baq-dlr (aj).
 QI - zI - da gu - nah joq-dlr (aj), qI - zI - da gu - nah joq-dlr (aj).

Ex.1 Uzbek folk song “*Khalayla*” (Romanovskaya and Akbarov 1939, 113).

In *Prelude and Fugue in E major*, Mushel broke with classical tradition by choosing a fugue subject that is a direct quotation of the Uzbek folk song, *Khalayla* (Vakhidov 1982, 43).

This folk song is in E-mixolydian mode and 5/4-meter, while the fugue is in E major with the same time signature (see ex. 1). The very first subject entry is identical to the folk song pitches an octave lower and repeats the whole eight-measure song. There are only four phrases, each ending on an eighth note except for the third one. The quarter note at the end of the third phrase indicates the culmination of the song. Mushel notated the fugue's subject with quarter notes at the end of each phrase. This resembles Uzbek language where the stress tends to fall on the last syllable and similarly on the last word of the phrase. This might be the reason why Mushel's phrase endings are often a little longer, to emphasize Uzbek language. To interpret the fugue's subject according to the folk song style, performing the last note of the third phrase with tenuto is appropriate. (see ex. 2).

Фуга №17^{*)}
(трехголосная)

Allegro

f non legato

Ex.2 Fugue excerpt from Prelude and Fugue No. 17 (Mushel 1978, 82).

The clear rhythm that is given from the main theme is the main characteristic of the fugue. The whole fugue is built on the beginning phrase of the subject, and that motif is consistent during the whole fugue. The ostinato bass in measures 48–57 is used to imitate an *usul*—a rhythmic pattern of the Uzbek percussion instrument *doira* that refers to *shashmaqom* traditions. One can trace the pattern similarity with *doira usul* in *Sarvinoz savti qashqarcha* from *Buzruk Maqom* which is in the first set of *shashmaqom* (see ex. 3 and ex. 4).

cresc. *f* *pp sempre cresc.*

c 4636 κ

64

a tempo *ff* *rall.*

Ex.3 Fugue excerpt from Prelude and Fugue No.17 (Mushel 1978, 83–84).

Sarvinoz savti qashqarchasi

m . m . ♩ = 112-116



The image shows a musical score for 'Sarvinoz savti qashqarchasi'. It consists of two staves. The upper staff is in treble clef with a 4/4 time signature and contains a melody of eighth and quarter notes. The lower staff is in bass clef with a 4/4 time signature and contains a rhythmic accompaniment of eighth notes. A green rectangular box highlights the lower staff.

Ex.4 Excerpt from “*Sarvinoz savti qashqarcha*” from *Shashmaqom* (Rajabiy 2007, 96).

From a pianistic perspective, in order to express the *usul* part on the piano it is important to play it *secco*, which can be challenging while maintaining broad chord movement towards the climax. The zenith of the piece is reached in a broad chordal structure that is one of the characteristics of Mushel’s musical style. The final section (measures 62–73) is quite stable and wholly in the tonic key. The coda brings us back to the parallel minor but concludes in E major with an authentic cadence using the minor v chord, as seen in the prelude.

4.2 PINK SONATINA

Mushel was passionate about painting as well as music. For this reason, color and light had a special meaning for him. In the grey Soviet times, he wrote a couple of pink compositions: *Pink Sonata* for piano (1965) and *Pink Symphonietta* (1980) for string orchestra. The latter was not published. In Jann Pekker’s book, he described these works:

Particularly appealing for Mushel as an artist are the colour and light. Scattered light, its refraction, reflected glare and chiaroscuro—all these things are not merely background or entourage, but the very flesh of his paintings. Many of Mushel’s landscapes, as well as composition leave the impression as if the artist saw it through the different shades of tinted glass. (Pekker 1966, 113–115)

The word pink in the title of *Pink Sonata*, might indicate the connection to Mushel’s artistic perception of colours. Uzbek national traits are integral part of this sonata. *Pink Sonata* was

written in 1965. At that time Mushel wrote mainly for pedagogical purposes. For example, he dedicated *Piano Concerto No. 6* (1962) to piano students, including Uzbek traditional instruments in the orchestral part. As the very first piece in sonata form in Uzbek-Soviet music, *Pink Sonatina* also might have been written for young piano performers for pedagogical purposes. Mushel combined Uzbek traditional music characteristics with principles of European Classical form in this piece. He might have used it to teach young piano players Western classical sonata form within a context of the national music of Uzbekistan.

Юрию Фортулатову 29

РОЗОВАЯ СОНАТИНА

I Г. МУШЕЛЬ

Allegretto [Оживленно]

Ex.5 Excerpt of *Pink Sonatina* 1st movement. (Mushel, 1965)

The tempo indication for the first movement of *Pink Sonatina* is Allegretto, which is in Classical sonata form with two contrasting themes. Although there is no direct quotation of Uzbek folk music in the first movement, it might be inspired by the Uzbek Folk song *Chamanda*

gul (Flower in the garden) with the melody having undergone minor changes as well as being filled in with new original motifs (see ex. 5 and ex. 6). That might be the reason for the title of this Sonatina being *Pink*, as the folk song title is *Flower in the Garden*. The main theme of the first movement sounds very close to the folk song's motif. Although the meter of the two differ from each other, both have mode, pitches, and intervals in common.

M M ♩ = 108

Ca-man-da-gul a-cil-di-ja cak-kan-ga taq,

cak-kan-ga ja-rim ke-ta-man dej-di (je),

The image shows two staves of musical notation in treble clef. The first staff contains the melody for the first line of lyrics, with a green box highlighting the first four measures. The second staff contains the melody for the second line of lyrics, with a green box highlighting the first two measures. The tempo marking 'M M ♩ = 108' is at the top left.

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Ex.6 The excerpt of Uzbek folk song *Chamanda gul* notated by Yunus Rajabi (Romanovskaya and Akbarov 1939, 84–85).

In the article “Piano sonatas of Uzbek composers in the context of the evolution of European genres,” Uzbek musician Feruza Mukhamedova states that the Sonatina was built on the intonations of the Uzbek folk melody *Ramadan* (see ex. 7; Mukhamedova 2017).

Я-РЕМАЗАН

Е-кар-да бир ай бар у-зы гы-зал ай бор

Пай-гам-бер-нинг са-за ган-да Об-лоё би-за чой-лан

пой, бар кел бе-ре-илқ оғ-лы бол-сун

Я-ре-ма-зан ал-ла, Я-ре-ма-зан ая-ла

The image shows four staves of musical notation in treble clef. The title 'Я-РЕМАЗАН' is centered above the first staff. Each staff has lyrics written below it. The melody is simple and repetitive, characteristic of a folk song.

Ex.7 Uzbek folk song *Ramadan* (Nurmatov 1994, 6)

The first theme's character is delicate and songlike in A-dorian. Mushel used polyphonic compositional technique adding a counterpoint to the folk melody. For the first theme, a folk-like melody was extended by creating a motif where the main melody had some variation. The second theme is the original melody and is also songlike with doubling of the melody in two voices, giving a deeper tone in contrast with the first theme. The structure of the second theme is polyphonic and full of parallel fourths, fifths, and octaves that refers to Uzbek music characteristics (Dickens 1989, 7–8). The development section consists of part of the main theme motif which is developed by sequencing and playing with register contrast. In the recapitulation, the first theme repeats without any changes while the second theme comes in A major rather than G flat major. The short, three-measure coda in Andante tempo repeats the main theme motif with *molto ritenuto* that prepares listeners for the next movement.

The second movement is in Adagio tempo. It creates a profound character with its deep and complex melody. The original folk-like understated melody is in polyphonic structure with strict four-part voice leading that is reminiscent of Bach chorales. However, interpretation of the movement requires use of rubato to express Uzbek musical character. The form is in three parts without a contrasting section. The first section is broad and expressive. The middle section is more flowing and continues the structure of four-part vocal polyphony. The motif is doubled (as in the previous movement) in two registers making the sound fuller and richer as well as referring to Uzbek folk music. There is a huge building to the climax from *ppp* to *ff* as is usual for Mushel's style. After the climax the dynamics soften naturally, bringing us to the last section which repeats the first section an octave higher, making it sound more delicate and gentle. The structure is similar to Uzbek *maqoms*' structure where, after a big climax, it comes down to the initial mood. The movement ends with another short coda.

The final movement is in *Allegro tempo* and is energetic in character. This movement's structure recalls the Uzbek folk instrument *dutar* with repeating notes, accents as well as motions of parallel fourths, fifths and octaves. The movement starts in A-dorian and has a short coda that ends in A major. Such key alterations are also one of Mushel's style characteristics. The main theme of the movement is fast, energetic, and repetitive. In the development, towards the climax section, some Impressionistic harmonies appear and add different colours to the movement.

Learning and analyzing this sonatina led me to think about different shades of the colour pink. With the purpose of connecting this to Mushel's creative thinking, I came to the following conclusion: The first movement might represent soft pink with light blue characterizing the two themes of the movement. The profound second movement might be dusty pink. Finally, the third movement might represent deep pink to stand for joy and energy.

4.3 PIANO CONCERTO No. 2, SECOND MOVEMENT

Mushel's second Piano Concerto is a bright example of his musical style that combines Russian Romantism, French Impressionism, and most of all Uzbek folk traditions. It was written in 1943 during the years of World War II, the very first Piano Concerto written in Soviet-Uzbekistan (Solomonova 1979, 96). In this composition, the artistic concept was distinguished by its integrity, leading from a tragic prologue to a life-affirming ending (Vyzgo 1972, 371). The concerto is full of brightness, virtuosity, and the expressive colour of the orchestra as well as piano. The composition consists of two movements; the first movement is in sonata form and the second movement is in rondo form.

As the Concerto was written during the years of World War II, the first movement is in a tragic character. The theme of the main part of the first movement evokes associations with the lyrical, thematic style of Rachmaninov with its bells and use of low registers of the piano (Kuznetsova 1974, 13).

QARUN' UPARISI

Adagio $\text{♩} = 60$

Kel - san a - gar kul - nam a - ra

baş us - ti - na, baş us - ti - na, çan v(i) -

Ex.8 An excerpt from *Qonun Uparisi* Uzbek folk song (Romanovskaya and Akbarov 1939, 134).

The second movement is an optimistic finale of the concerto based on the Uzbek folk song *Qonun Uparisi* (see ex. 8), which logically ends the development of the images of war and victory (Solomonova 1979, 97). The movement is based on two themes. The first is a lively and strong original melody inspired by folk song. This melody plays a leading role in the movement. The melody is repeated many times, undergoing variational changes of the timbre, mode, key, as well as slight changes in the structure of the theme. The second theme is lyrically melodious and is based on *Qonun Uparisi*. The development of the second theme is similar to the first. Repeating the melody various times is a connection to the folk song *Qonun uporisi* which is also very repetitive. Both the folk song and the movement itself are in 3/8 meter. There is a tempo difference between the folk song and concerto movement. The movement starts with the first theme played by the piano and second theme played by the orchestra as call and response (see ex. 9), which is very common in folk songs. Then both themes change places and the piano plays the second and third themes while the orchestra leads the first. In measures 71–78 both melodies echo in different registers between piano and strings.

Presto energico $\text{♩} = 80$

f con fermassa

Presto energico $\text{♩} = 80$

8

16

Ex.9 Concerto No. 2 second movement opening section (Mushel 1965, 52–53).

The composer wrote an original melody at the time of working on Fifty-five Folk songs as a counterpoint to a given folk melody. Mushel creates a contrast between the themes by harmonizing them in parallel modes like F-sharp dorian and F-sharp mixolydian. Then he brings them together by combining melodies in counterpoint in F-sharp dorian (Kuznetsova 1972, 13). In the middle section of the second movement, the harmony takes on an impressionistic elegance and the melodies are modified. This French Impressionistic element can be heard in Mushel's other works as well, for example, in his third movement of the *Pink Sonatina*. After the climax of the middle section, the sad sounds of the funeral march from the first movement suddenly return.

One after another, the melody of the folk theme of the second movement is woven into this funeral passage until it displaces the funeral march entirely (Pekker 1966, 46–47).

After a big climactic section in fortissimo, Mushel wrote a whole section of ten bars that represents polyrhythmic *usul* and imitates solo *doira*. The *usul* part is expressed by a percussion quartet that includes tamburo, piatti, grand cassa and timpani drums (Mushel 1965, 79, bars 374–383). After the percussion section comes a joyful and solemn coda that returns to the initial mode of the movement to bring the piece to a close.

SUMMARY

A close consideration of historical background, musical analysis, and performance insights demonstrates that Mushel deeply studied and immersed himself in Uzbek music and that Uzbek music shaped his compositional style. As Kuznetsova writes, “Mushel’s works are not only milestones in his creative biography but also significant facts in the history of cultural life in Uzbekistan” (Kuznetsova 1974, 4). He introduced piano music as well as other genres such as symphonic music, opera, and ballet to Uzbek culture. In his compositions Mushel often relied on the fifty-five folk songs that he arranged. Although Mushel frequently made direct use of these folk songs, his works that do not quote a folk song also embody the main features of Uzbek folk music. It is evident not only in the modes and textures he used, but also in imitation of the *dutar*’s timbre and the *usul* rhythmic patterns of the *doira*. Other defining features of Mushel’s style includes Russian and Impressionistic influences. The most essential features of the style developed by Mushel is the organic connection with Uzbek folk music while maintaining Western Classical form and techniques of composition. He made significant contributions to promoting and preserving Uzbek folk songs and traditional music by giving them different shapes, and by composing Uzbek music for teaching purposes as well as for the big stages.

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