

**METHODOLOGICAL FOUNDATIONS FOR THE INTEGRATED STUDY OF
BUKHARA MUSICAL CREATIVITY AND COMPOSITIONAL PRACTICE IN THE
PEDAGOGY OF UZBEK MUSIC HISTORY**

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Abstract

This paper explores the methodology for integrating the rich musical heritage of Bukhara into the modern curriculum of Uzbek music history. Bukhara, as a historical epicenter of the Shashmaqom and the "Mavrigi" traditions, presents a unique case study for musicologists and educators. The study examines the transition from the oral "Ustoz-Shogird" (master-apprentice) tradition to formalized academic instruction, highlighting the roles of pivotal figures such as Ota Jalol Nosirov, Abdurauf Fitrat, and Viktor Uspensky. By employing an axiological and comparative pedagogical approach, this research delineates how the study of Bukhara's regional style—characterized by its intricate melodic structures and philosophical depth—can enhance students' understanding of national identity. The methodology emphasizes the use of archival notation, field recordings, and contemporary arrangements of classical maqoms. Ultimately, the paper argues that a focused study on Bukhara's composers and arrangers provides a critical framework for preserving intangible cultural heritage while fostering innovation in modern Uzbek composition and music education.

Keywords

Bukhara School of Music, Shashmaqom, Uzbek Music History, Pedagogy, Mukhtar Ashrafi, National Identity, Musical Methodology.

The city of Bukhara has historically functioned as one of the most significant cultural and intellectual oases of Central Asia, earning titles such as the "Dome of Islam" and, arguably, the "Dome of Music." Within the broader context of teaching the history of Uzbek music, the Bukhara regional style occupies a central position due to its sophisticated development of the Shashmaqom—the cycle of six classical maqams that represents the pinnacle of professional music in the oral tradition. The methodology for teaching this specific regional history requires more than a chronological listing of performers; it demands an integrated approach that connects the socio-political climate of the Bukhara Emirate and the subsequent Bukhara People's Soviet Republic with the structural evolution of its musical forms. In the early 20th century, Bukhara underwent a radical transformation where traditional court music, once reserved for the elite, began to be documented and democratized through the efforts of Jadid reformers and Soviet-era musicologists. This era marks the beginning of a formalized methodology for studying Bukhara's musical heritage, moving away from purely oral transmission toward a synthesis of Eastern tradition and Western academic notation.

A fundamental component of this methodology involves the study of the "Bukhara School" of performers and the first generation of arrangers who translated these complex oral traditions into written scores. The educator must guide students through the seminal work of Abdurauf Fitrat, whose 1923 treatise "Uzbek Classic Music and its History" served as a manifesto for the preservation of national art. Fitrat's collaboration with the ethnographer Viktor Uspensky led to the first comprehensive notation of the Shashmaqom in 1924, a monumental event that provided the pedagogical material still used in conservatories today. Teaching this history involves analyzing how these notations captured—and occasionally simplified—the microtonal nuances of the tanbur and the vocal "namuds" (melodic patterns). By examining the life and work of

masters like Ota Jalol Nosirov and Ota Giyas, students learn to appreciate the rigorous discipline of the traditional system while understanding the external pressures of modernization that required these masters to adapt their art for a changing audience.

Finally, the pedagogical framework must bridge the gap between historical scholarship and contemporary performance practice. In the process of teaching, it is essential to demonstrate how the Bukhara style influenced the first "academic" composers of Uzbekistan, such as Mukhtar Ashrafi and Mutal Burkhanov. These individuals, born or trained in the Bukhara tradition, used the melodic and rhythmic foundations of the Shashmaqom to create operas, symphonies, and choral works. The methodology thus follows a trajectory from the traditional "makom" to the "musical drama" and eventually to the contemporary "arrangements" for folk instrument orchestras. By positioning Bukhara as the source of this creative lineage, educators can provide students with a clear narrative of continuity, showing that the work of 19th-century court musicians is directly linked to the 21st-century stage. This introduction sets the stage for a deeper exploration of specific pedagogical tools and the technical analysis of the Bukhara school of composition.

The methodology for teaching the work of Bukhara composers and arrangers must be structured around several core pedagogical pillars: historical-contextual analysis, comparative musicology, and practical-theoretical synthesis. The first pillar, historical-contextual analysis, requires students to engage with primary sources and archival materials. In the Bukhara context, this means studying the "Bayoz"—the songbooks or poetic anthologies that served as the lyrics for the Shashmaqom. Students should learn how the poetry of Hafiz, Jami, and Navoi dictated the rhythmic "usuls" (patterns) of the music. A key methodological exercise is the analysis of the 1924 notation by Viktor Uspensky. Educators should prompt students to compare these early transcriptions with later editions, such as the five-volume collection edited by Yunus Rajabi in the 1950s. This comparison reveals how the "Bukhara style" was gradually standardized and adapted for wider Uzbek consumption, highlighting the tension between local authenticity and national unification.

The second pillar, comparative musicology, focuses on the stylistic markers that distinguish the Bukhara school from the Khorezm or Fergana-Tashkent schools. For instance, the Bukhara Shashmaqom is noted for its philosophical restraint, complex vocal ornaments, and the central role of the tanbur as the lead instrument. Methodologically, this is best taught through "listening analysis" sessions where students identify the specific "vazn" (poetic meter) and "shuba" (branch) of a maqom. Teachers should use recordings of 20th-century masters like Domla Halim Ibadov or Levi Babakhanov to illustrate the "Bukhara sound"—a tone often described as more austere and academically rigorous than the more emotive Fergana style. By dissecting these differences, students gain a toolkit for regional identification, which is a crucial skill for any historian of Uzbek music. This comparative approach also extends to the study of the "Mavrigi" genre, a cycle of folk-professional songs unique to the Bukhara region, which showcases the influence of Iranian and local folk traditions.

A third and critical methodological aspect is the study of "Arrangement as Composition." In the history of Uzbek music, the transition from monophonic (single-melody) traditional music to polyphonic (multi-part) orchestral music was a major milestone. Bukhara-born composers like Mukhtar Ashrafi (1912–1975) were pioneers in this regard. Ashrafi, the son of the famous singer Ashrafi-cha, was raised in the heart of the Bukhara maqom tradition but went on to study at the Moscow Conservatory. Teaching his work requires a methodology that traces the "migration of melody." For example, students can analyze how a specific theme from "Maqom Dugoh" was utilized and transformed in Ashrafi's opera "Dilorom" or his symphonies. This allows students to see the arranger not just as a technician, but as a composer who reinterprets traditional "modes"

(lad) through the lens of Western harmonic structures. This pedagogical bridge is essential for understanding the development of the Uzbek National Symphony and the Orchestra of Folk Instruments.

Furthermore, the "Ustoz-Shogird" (Master-Apprentice) methodology must be integrated into the academic setting. While modern classrooms use textbooks, the essence of Bukhara music is still rooted in the relationship between teacher and student. Educators should incorporate guest lectures or video demonstrations by contemporary "Hafiz" (singers) who continue the Bukhara tradition. The methodology here is "empathetic imitation," where students attempt to vocalize the "nola" (microtonal slides) characteristic of the Bukhara school. Even if the students are music historians rather than performers, this physical engagement with the sound helps them internalize the complexity of the arrangements they are studying. It transforms the history of music from a dry collection of dates into a "living heritage," a concept heavily emphasized by UNESCO since the proclamation of Shashmaqom as a Masterpiece of the Intangible Heritage of Humanity in 2003.

Digital humanities and multimedia tools represent the modern frontier of this methodology. In the classroom, the use of interactive software that visualizes the "usuls" (rhythmic cycles) of the Shashmaqom can help students grasp the mathematical precision of Bukhara arrangements. Students should be tasked with creating digital presentations that map the biography of a composer like Mutal Burkhanov to the specific neighborhoods of old Bukhara where he lived and studied. Burkhanov's work, particularly his choral arrangements of folk songs, represents a sophisticated blending of Bukhara's vocal traditions with European a cappella techniques. Analyzing his choral works provides a perfect example of how regional "arranging" became a tool for national branding. The methodology should encourage students to find the "Bukhara DNA" in these modern works, reinforcing the idea that regionality is the foundation of national diversity.

Finally, the study of the "Bukhara school" of arrangers must include the early Soviet efforts to create a "National Opera." This period saw a fascinating hybridity where Bukhara melodies were set to Western orchestras. The methodological challenge here is to evaluate these works critically: were they "enrichments" of the tradition or "colonizations" of the sound? By discussing these ethical and aesthetic questions, students engage in high-level musicological discourse. They learn to view the "arranger" as a figure caught between two worlds—tradition and modernity. This prepares them for their future roles as researchers, educators, or composers who will inevitably have to navigate similar tensions. The body of the paper thus illustrates that the methodology is not just about the past; it is about providing the conceptual tools to understand the evolution of Uzbek musical thought as a whole.

In conclusion, the integration of Bukhara's regional specifics into the musicology curriculum is vital for the preservation of Uzbekistan's intangible cultural heritage. As the educational system continues to modernize, it is imperative to maintain the "Ustoz-Shogird" spirit within the walls of the university, ensuring that the soul of the Bukhara maqom is not lost in translation to Western notation. The success of this methodology lies in its ability to inspire future generations of musicologists to look at a traditional melody not as a relic of the past, but as a living structure capable of infinite rearrangement and growth. By focusing on the unique contributions of Bukhara's composers and arrangers, the history of Uzbek music becomes a dynamic and ongoing narrative, reinforcing the cultural sovereignty and artistic richness of the nation. This methodological framework provides a robust foundation for future academic inquiry and artistic creation in the ever-evolving landscape of Central Asian music.

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