

DOI:10.29013/EJA-26-2-116-119



## TIMBRE-TEXTURAL FUNCTIONALITY AS THE BASIS OF MUSICAL THINKING IN THE COMPOSITION “COLOR” BY JAKHONGIR SHUKUR

*Kutluchurina Alina Alfredovna*<sup>1</sup>

<sup>1</sup>State Conservatory of Uzbekistan, Tashkent, Uzbekistan

---

**Cite:** Kutluchurina A.A. (2026). *Timbre-textural Functionality as the Basis of Musical Thinking in the Composition “Color” by Jakhongir Shukur*. *European Journal of Arts* 2026, No 2. <https://doi.org/10.29013/EJA-26-2-116-119>

---

### Abstract

This article focuses on the chamber-instrumental composition “Color” by Jakhongir Shukur, analyzed from the perspective of timbre and texture as key categories of musical language influencing the semantic and formative principles of structure. The terms TTF (timbre-textural functionality) and TTD (timbre-textural dramaturgy) are introduced and examined in both theoretical and analytical dimensions. The author concludes that timbre-textural functionality (TTF)—that is, the functions and interaction of timbre and texture within the work—constitutes the foundation of the composition’s musical thinking and significantly influences the principles of timbre-textural dramaturgy (TTD), understood as the construction of dramaturgy through changes in texture and timbre.

**Keywords:** *timbre, texture, functionality, dramaturgy, color, composer, technique, minimalism, sonority, musical language.*

### Introduction

Jakhongir Shukur is one of the most prominent, original, and intuitively sensitive composers of XXI-century Uzbekistan and one of the founders and representatives of the only contemporary music ensemble in the Central Asian region — Omnibus.

The music of the ensemble Omnibus has gained wide recognition not only within Uzbekistan but also at numerous international contemporary art festivals in the USA, Russian Federation, Germany, Italy, Austria, Belgium, Finland, the Netherlands, South Korea, Uzbekistan, Kyrgyzstan and Kazakhstan. Among the composer’s works present-

ed at these festivals are: *Music for Chamber Ensemble* (2004), *Stream* (2004), *Suzane* (2005), *Breath* (2005), *Meditation* (2008), *Interfection* (2013), *Aks Sado* (2014), *Color* (2017), *Hikoyat* (2020), *Charkhpalak* (2025), as well as the music for the film *Jadids* (2025), among others.

The present article centers on the composition “Color” by Jakhongir Shukur, dedicated to his teacher and mentor Felix Yanov-Yanovsky. The work was specially composed for the international contemporary music festival Turbulenzen (Berlin, Germany, 2017) and performed by the ensemble EurAsian Pool of Sound.

“*Color*” is one of the key chamber-instrumental works in the composer’s oeuvre, embodying the idea of a synthesis between East and West at the level of all expressive means. The composition combines Eastern instruments (nay, sheng, chang, koto, janggu) with Western instruments (oboe, guitar, strings), realizing the idea of eclecticism and timbral-textural multicoloredness already in its instrumental ensemble, corresponding to the title “*Color*.”

The composition represents one of the most vivid, profound, and innovative works in which new artistic-expressive and interpretative-technical devices of contemporary compositional writing are realized through the techniques of minimalism, aleatorics, and sonorism.

Drawing parallels with contemporary visual art, it may be noted that Jakhongir Shukur gravitates toward post-impressionism, where ideas of color and light, structural form, symbolism, subjectivity, and expressive imagery play a central role. Among leading representatives of this artistic tendency are Paul Cézanne, Vincent van Gogh, Paul Gauguin, and Georges Seurat, who sought to reveal structural form, color as a primary expressive means, as well as emotion, philosophy, symbolism, and individual artistic style in their works.

### Results of research

The aim of this article is to study the timbre-textural features of “*Color*” as a crucial semantic and formative means on both micro- and macro-levels (each timbre-instrument within the ensemble carries its own phonic (coloristic) and textural (structural-formative) function, both individually and in interaction with others).

The following working definitions are proposed:

**TTF (Timbre-Textural Functionality)** — one of the key compositional means of the XX and XXI centuries, representing the interaction of timbre and texture and fulfilling thematic, structural, expressive, semantic, and form-building roles within a composition.

**TTD (Timbre-Textural Dramaturgy)** — a method of constructing dramaturgy in which the developmental process, uni-

ty and contrast, density and transparency, climaxes and declines are formed through changes in timbre and texture.

In terms of overall form, “*Color*” represents a contrast-episodic structure with elements of cyclical dramaturgy, comprising the following phases: exposition, development, climax (in the third quarter of the form), pre-conclusion, and conclusion.

Timbral differentiation allows for a more precise understanding of textural functions of lines, voices, and layers. The principle of differentiation creates an effect of poly-timbrality (multicoloredness) in chamber sound. Each differentiated timbre corresponds to a specific type of texture (textural device or element). Timbral differentiation functions as a formative principle: each new section is defined by a change of timbres and textures, resulting in a contrast-episodic state-form with cyclical elements based on transitions between timbral-textural configurations.

Throughout the composition—at its beginning, development, climax, and conclusion—TTF is realized through the following functions:

- **Thematic function:** oboe, nay, and chang serve as melodic-relief voices, while other instruments provide background texture.
- **Semantic function:** timbres of oboe, nay, chang, koto, guitar, sheng, strings, and percussion form a ceremonial, meditative, calm atmosphere reminiscent of authentic traditional music of Asia and Africa (China, India, Japan, Uzbekistan, etc.).
- **Form-building function:** alternation of timbral-textural density and transparency structures the exposition, development, climax, denouement, and coda.
- **Spatial-temporal function:** timbres create a sound mass in which space is organized horizontally, vertically, in depth, and diagonally, producing effects of proximity and distance in time-space perception.

Timbre-textural dramaturgy serves as the fundamental principle of the composition’s overall development. The musical material evolves not only thematically but also

through processes of thinning and thickening texture and shifts in timbre. The work unfolds as a succession of states, reflected in changes of timbral-textural combinations—their activation and deactivation, density in climactic peaks, and transparency in opening and closing phases.

The texture gradually develops from transparency to saturated color, forming unity through methods of presentation and contrast through timbral shifts and episodic changes.

The opus “*Color*” by Jakhongir Shukur is a work embodying a kind of “new information” requiring detailed decoding. It includes diatonic and microchromatic pitch systems and synthesizes post-impressionism, minimalism, and sonorism. It may be described as “music of moving timbres” and “music of various coloristic timbres.” The very title suggests brightness, new musical perception, a new spiritual climate, and the unification of cultures of India, China, Japan, Uzbekistan, and other countries of Asia, Europe, and Africa—a special process of sound creation: music uniting continents.

The musical thinking of Jakhongir Shukur, grounded in both conscious and unconscious perception of timbre and texture, manifests in their original combinations, creating the effect of “*Color*” in music. Traditional Eastern music and experimental Western avant-garde are intertwined in a synthesis of means, as demonstrated in the analytical overview.

### Conclusion

The texture of the composition “*Color*” is stereophonic, multi-dimensional, multifaceted, multilayered (polyphonic), differentially articulated, and immanently rich. It is characterized by linear thinking, as well as by density (in climactic moments) and transparency (in the exposition, transitions, and pre-climaxes) of the sonic space. In the composition, the horizontal predominates over the vertical, and all elements, on one hand, are autonomous, yet, on the other hand, exist in close interaction with each other. The foundation of the composition consists of minimalist and sonorous textures with elements of pointillistic presentation of musical material and some aleatoric techniques (*rhythm is ad libitum*), where the sound is perceived as an ensemble of voices, with a highlighted timbral line of the oboe and counter-themes of the nay and chang against the backdrop of the overall sound mass.

In conclusion, “*Color*” is a unique work in which timbre and texture function as equal elements forming sonic painting and aural space, where “color” arises from micro-intonations, vibrations, and timbre-textural transitions. As a prominent representative of the Uzbek compositional school, Jakhongir Shukur demonstrates contemporary timbre-textural thinking in which traditional expressive means—melody, rhythm, and harmony—are subordinated to a unified yet contrasting sound color, a living interplay of sonic “colors,” with timbre and texture serving as the foundation of musical thinking and shaping the dramaturgical structure of the work.

### References:

- Drozhzhina, Marina Nikolaevna. *Molodye natsional'nye kompozitorskie shkoly Vostoka kak yavlenie muzykal'nogo iskusstva XX veka*. Dissertatsiya na soiskanie uchenoy stepeni doktora iskusstvovedeniya (17.00.02). Novosibirsk, 2005.
- Konen, Valentina Dmitrievna. “Znachenie vneevropeyskikh kul'tur dlya muzyki XX veka.” In *Etyudy o zarubezhnoy muzyke*. Moscow: Muzyka, 1975.
- Skrebkova-Filatova, Marina Sergeevna. *Faktura v muzyke: khudozhestvennye vozmozhnosti, struktura, funktsii*. Moscow: Muzyka, 1985.
- Tsukkerman, Viktor Arkad'evich. “Tembr i faktura v orkestrovke Rimskogo-Korsakova.” In *Muzykal'no-teoreticheskie ocherki i etyudy*, issue 1, 405–463. Moscow: Muzyka, 1970.

Leskov, Aleksandr. “Tembr kak strukturnyy komponent sistemy muzykal’nogo yazyka.”  
*Muzykal’naya akademiya* no. 2 (746) (2014): 169–171.

submitted 02.02.2026;  
accepted for publication 16.02.2026;  
published 31.04.2026  
© Kutluchurina A. A.  
Contact: [alina.knyazhna@mail.ru](mailto:alina.knyazhna@mail.ru)