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THE JAZZ-MAKOM PROJECT IS A PHENOMENON IN THE CONTEXT OF THE INTERCONNECTION OF MUSICAL ART

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Abstract

The article examines the significance of the phenomenon of ethno-jazz in Uzbekistan, revealed during the Fergana jazz festivals of 1977 and 1978, as a kind of expansion of the direction of ethno-jazz, the creation of the International Project “Jazz-Makom” as a type of creative musical art, its participants, the performed repertoire, concert performances, and the perception of the listening audience.

Keywords: *music, art, poppy seed, jazz, improvisation, performing musician, musical instruments, ensemble, repertoire, listener, folk art*

The musical heritage of the peoples of the East is of unique interest for research and creativity. The origins of the methodological principles in the development of Uzbek national musical culture date back to ancient times, as music occupies a vital place in human life. We discover the crucial methodological significance of the development of musical art in the works of al-Khwarizmi, Abu Nasr Farabi, Alisher Navoi, and many other great Eastern thinkers. The preconditions for the emergence of maqam systems emerged in the 9th–10th centuries, a period during which the exact sciences developed (Solomonovoy T. E., 1995).

The art of maqam reveals the grandeur of the people’s musical thought. “Maqam is one of the fundamental concepts in Uzbek and Tajik professional music of the oral

tradition. The term “maqam” has several meanings:

1) a melody-model symbolizing a specific philosophical, socio-ethical, or lyrical-psychological concept (e.g.,

Growth – the measure of beauty and perfection;

Buzruk – majesty and monumentality;

Navo – life-affirming music, melody, etc.)

2) 12 most perfect modes (the total number of modes – “jams,” known in theory since the 13th century – is 91).

3) Can be a single-part or multi-part vocal-instrumental form, performed by a soloist or in an ensemble (Keldish G. B., 1991, 321).

Genre characteristics of maqam art are contained in many works by Uzbek musicologists – V.A. Uspensky, T.S. Vizgo, I. R. Radjabov, F.M. Karomatov (Karomatli),

T. B. Gafurbekov, R. S. Abdullayev, O. A. Ibragimov, Yu. R. Yunusov, Yu. Plakhov, Ch. E. Ergasheva, B. Sh. Ashurov and others. A targeted study of the musical and poetic heritage of the Uzbek people, as an integral part of all Eastern culture, testifies to its multilayered phenomenon, which contributed to the moral and ethical development of society, especially the younger generation. The art of maqam can be divided into two periods: the formation of maqam systems from ancient times to the present day, and its modern refinement.

Along with the maqam system, other forms and genres of musical art are actively developing in Uzbekistan. Jazz, for example, is an integral part of Uzbekistan's contemporary musical culture. Originating in the 1920s, it has undergone a significant development, establishing itself as an independent, full-fledged musical art form, and becoming part of modern music scholarship and pedagogy.

Jazz is a form of musical creativity based on improvisation (Improvisation (Latin improvisation – unforeseen, unexpected, sudden) – a creative method that involves creating a work through free imagination, impromptu. In musical improvisation, there is no separation of the functions of the composer and the performer; they form an organic unity and are carried out by the musician-improviser simultaneously. The types and means of improvisation technique in jazz are extremely diverse, the manner of performance is individual). The art of improvisation – the substance of which is certain schemes, algorithmic actions, without the implementation of which it is impossible to achieve a high artistic result. Jazz is a collective, ensemble music-making, and therefore it is constantly corrected by auditory sensations, ideas subordinated to perception. Al-Farabi built his theory on the basis of auditory perception (Gafurbekov T. B., 1987, P. 61–62), which is also of fundamental importance for jazz improvisation.

The classification of “connected” (or “conjugated” (**muwassal**)) and “disconnected” (**mufassal**) rhythms, scientifically substantiated in the works of al-Farabi, we find in jazz compositions, where the role of rhythm is especially significant, since it has an instructive function aimed at mastering

by musicians various types of rhythmic organization and rhythmic formulas. It should be noted that “conjugated” and “disconnected” (Gafurbekov T. B., 1987, 86) (rhythms, quite often encountered in jazz instrumental ensembles, form a unique jazz polyphony and polyphony in various combinations, interactions, and interrelations.

Since Uzbekistan's independence, jazz has flourished, with composers and performers gaining professional jazz education, the creation of jazz ensembles, the incorporation of Uzbek national instruments with jazz, and the holding of national and international jazz festivals.

Jazz, as a creative art form, evokes great interest due to its diverse styles and creative trends, which positively influence the cultural and spiritual changes occurring in the lives of peoples around the world. In today's multifaceted environment, jazz is one of the most sought-after forms. The exploration of various jazz styles and genres has revealed Uzbek ethno-jazz within its national character. Studying the genesis of jazz in Uzbekistan as a distinctive phenomenon of modern musical culture requires identifying the most important stages in the evolution of jazz within its national context – the ethno-jazz genre, its stylistic features, and the specificity of its artistic value.

In studying the history, it should be noted that Lev Ivanovich Sukhov, a jazz musician in the orchestra at the “Iskra cinema, said that in 1958, saxophonist Viktor Koptevsky wrote a concert piece based on Uzbek folk melodies, arranged it for trumpet, using European harmonies, which was an innovation in arrangement. After this, many people began writing jazz compositions, such as Sokolov and D. Stern” (Gilyov S. A., 2008, 84).

In examining the evolution of jazz in Uzbekistan, it should be noted that a series of All-Union jazz festivals held in Fergana in the 1970s became an important event on Uzbek soil. According to Russian jazz critics Vladimir Feiertag, L. B. Pereverzev, and Alexei Batashev, they ushered in a new “Central Asian wave” of jazz (Gilyov S. A., 2008, 63). During these years, the term Uzbek ethno-jazz, distinguished by its originality, thematic focus, and harmonious intonation patterns, was finally established. The Ferga-

na jazz festivals of 1977–1978 became “establishing” events for many groups and musicians in Uzbekistan.

Critic V. Savransky, a renowned Russian musician, writes: “I was pleasantly surprised and delighted to hear genuine, artistically complete music and to become acquainted with the art of Tashkent virtuosos. Yes, yes, precisely – virtuoso musicians in the truest sense of the word... It was jazz with its impulsiveness, rhythmic acuity, and the brilliance of improvisational variations on a given theme. Moreover, one of the themes, as was the condition, was Uzbek. Significant successes should be noted. In terms of professionalism, the jazz quintet “Turkestan Starlet” (Gilyov S. A., 2008) can serve as an example. Thus, to this day, jazz groups turn their gaze to musical folklore as an “inexhaustible spring”.

L. Atabekov, the leader of the Sato jazz ensemble, said: “We don’t need to play traditional jazz; we need to make the most of the wealth, the musical heritage that is nearby, among which we live and hear every day” (Sedix T. T., 2024, 140).

The proclamation of International Jazz Day on April 30 in 2012 opened a new page in the history of this art form, which spans many countries. At the ceremony, Alisher Ikramov addressed the audience on behalf of the UNESCO Office in Uzbekistan, reading a message from UNESCO Director-General Irina Bokova. The jazz festival was a success in the Great Hall of the State Conservatory of Uzbekistan, attracting a huge audience of professional musicians and jazz enthusiasts.

One of the key events in the musical life of 2021 was the International Music Project “Jazz-Maqom”, organized as a collaboration of countries including Uzbekistan, France, Greece, Italy, and Switzerland. Its director, Asror Isakhodjaev, producer of the “Scene Libre” project, described it as “a creative dialogue between jazz and Shashmaqom music, funded by the French Embassy in Tashkent. The musicians strive to reveal the beauty of Uzbek national melodies in a jazz style”. The project is quite original. Its lineup of performers is unusual, consisting of

two complementary ensembles: the Uzbek Shukhrat Kholkhujayev (tanbur), Abduvohid Mirzaakhmedov (gijak), Murodkhon Muzaffarov (doira), Guzal Muminova (dutar), Botir Kodirov (vocals) and the foreign Italian Andrea Romani (ney and flute, director), Greek Apostolos Sideris (double bass), French Alexis Nersesian (piano), Swiss Peter Demange (drums) (Sedix T. T., 2024).

The unique ensemble’s repertoire, alongside jazz compositions, included the ethno-jazz maqoms “Segokh”, “Chorgokh II”, as well as “Galdir”, “Qo‘qoncha”, and “Ilg‘or”. Madina Ruziboeva performed the vocal sections of the maqoms. This project has been presented at international jazz festivals in Uzbekistan, Bulgaria, Germany, Turkey, France, and Switzerland.

The Jazz-Maqom project premiered in October 2021 to a packed house at the Mark Weil Ilkhom Theater. The following day, the concert took place at the Mukimi State Musical Drama Theater, also to a packed house. The ensemble has since performed on some of Uzbekistan’s best stages, including Samarkand, Bukhara, Fergana, and Gulistan.

The Jazz-Maqom project plays a vital role in the development of contemporary musical art, symbolizing a free spirit of consciousness that fosters positive creative development, uninhibited individual expression, and personal fulfillment. The project has a decisive influence on the spiritual world of individuals, especially young people, whose worldview is shaped by their environment. The art of maqom and jazz is revealed in a new way in the work of musicians playing Uzbek folk instruments. The performance cultures of maqom and jazz share a common, specific characteristic: a commitment to improvisation.

The Jazz-Maqom project, through its high-quality performance of jazz improvisations and maqom sections, promotes moral and spiritual culture, contributing to the harmonious development of the individual, strengthening international cultural relations, and establishing creative contacts between countries.

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