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Panorama of The Genres of Piano Miniatures in The Works of Composers of Uzbekistan

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The genre of miniatures is the most attractive area of composing, performing and pedagogical creativity. "The richness of expressive possibilities, mobility and flexibility of forms, the ability to respond to many artistic requests" [7, p. 4] are the most important genre features of the miniature, which is found in almost every composer's work. The essence of this genre was expressed very accurately by K. Zenkin: "A miniature is a mirror that reflects the most essential features of the romantic worldview, its concentrated and shortest "artistic formula" " [8, p. 3].

In the XX century, N. Myaskovsky, G. Sviridov, A. Schnittke, S. Gubaidullina, E. Denisov, R. Shchedrin, A. Karamanov and V. Silvestrov turned to the miniature. Bright examples of this genre are presented in the works of A. Hinastera, B. Britten, A. Copland, K. Shimanovsky, F. Poulenc, O. Messiaen, V. Lutoslavsky.

In Uzbekistan, the genre of piano miniature was addressed at all stages of the development of musical culture. This is due to the fact that it is in this genre that such features of the Uzbek national heritage as the centuries-old traditions of oriental miniature, vividly expressed in the poetry and painting of Uzbekistan, are reflected with special force. As noted by Sh. Shukur: "In a traditional society, cultural values in a certain sense are derivatives of the ritual-its illustration and interpretation"[2, p. 65].

The study of archival materials of the Union of Composers of Uzbekistan allowed us to find that authors have created a significant layer of compositions of this genre, including its various forms and types. These are: arrangements of folk melodies, dance pieces, works created in the spirit of the romantic tradition (preludes, sketches, musical moments, romances, elegies, nocturnes, humoresques, songs without words, fairy tales, musical paintings, etc.). However, many of them have not received their performing embodiment, and, consequently, research coverage. If the older generation of composers is mainly attracted to large forms, then for young composers the miniature genre is a laboratory, an experimental field. We do not touch on young authors – recent graduates due to the fact that their works

are not mature enough and are still at the stage of mastering the appropriate techniques.

The first compositions in the genre of miniatures had a purely didactic purpose. The initial steps in the formation of piano music were made by V. Uspensky ("Collection of Uzbek pieces for Piano", 1936) and B. Nadezhdin (several collections of children's plays).

It should be noted that the famous musical ethnographer, composer and researcher of Uzbek music V. Uspensky is one of the first authors of piano miniatures. In his work, he relied on the rich heritage of Uzbek musical culture and the traditions of the Russian classical school. Interesting in this regard are the play "Praying to the Fire" from the music to the drama "Mukanna", "Music under water" and one of his latest compositions – "Novella", which fascinates the listener with its melodic beauty.

Among the miniatures created in the twentieth century, the most frequently performed are "Song without Words" by M. Ashrafi, "Toccata" by H. Izamov, "Improvisation" by B. Gienko, "Tanavor" by A. Nabieva.

A bright page in the development of the miniature is associated with the name of G. Mushel, who covered almost all piano genres in his work – sonatina, etude, elegy, dance, aria, toccata, march, in which he uses Uzbek monody quite widely. Thus, his piano piece "Melody" is based on the motif of T. Jalilov's melody "Bulmas", traditional usul (rhythmic unit) are used in the Toccata.

The genre of piano miniatures has passed a long way of development, which largely reflects the stages of development of the entire piano art of Uzbekistan. Stylistic trends, composition techniques, and the expansion of the timbre possibilities of instrumental sound are refracted in a new way in the chamber works of modern composers.

The central genre among small forms, in particular miniatures, in Uzbek music is the prelude, which is based on the improvisational deployment of musical thought. "Of all the small forms, it is the prelude that embodies the idea of miniatures, which in all arts and at all times personified the highest level of skill" [3,

p. 76]. A prelude can be described as an emotional state expressed with the help of a certain type of movement and a single type of texture, which brings it closer to an etude. As an example, let's consider some works of this genre by composers of past and modern stages in Uzbekistan.

The first example of the Uzbek cycle in this genre is "24 preludes" by B. Gienko, published in separate collections at different times (1959, 1962, 1964). This is a cycle of pieces written in the classical sequence of the tonal plan-strictly in the fifth circle with alternating major and minor.

According to the same principle, the extremely concise "24 preludes" by A. Hashimov were created. The national originality of this cycle is manifested in the composer's use of various folk modes, intonation elements of Uyghur and Uzbek folk songs and dances. Each prelude is written in a simple form. The composer gives few author's instructions, which allows the performers to show an individual creative approach and a rich artistic imagination in the interpretation of miniature pieces.

Unlike the cycle of A. Hashimov, "24 preludes" by V. Saparov are more detailed and written in a free, improvisational form. They reflect various trends and styles of world pop and jazz music. The influence of the Uzbek classical heritage is expressed indirectly and is felt in the rhythmic organization of the plays.

A very interesting and extraordinary composition, in our opinion, is the cycle of D. Saidaminova, "Three preludes and more...", consisting of three preludes and concluding the cycle with a miniature. In this work, the composer rethinks the classical beginning of the prelude genre, using new ways in the field of intonation, sound, dynamics and rhythm. Here there is an aphoristic manner of utterance, concentration and laconism of musical thought. A distinctive feature of preludes is that they are written in the same style and performed inextricably, in one breath.

The cycle "Six preludes" by A. Mansurov is a short musical saying. All the preludes are presented in a simple three-part form. They are united by a national color, a characteristic rhythm, an individualized texture. Prelude No. 1 is a lyrical story written in a transparent homophonic-harmonic warehouse covering a wide register range. The freely developing melody against the background of rhythmically

ostinato accompaniment creates the impression of a harmonious improvisation, which requires the performer to play at ease. Despite the abundance of chromaticism and various forms of alterations, the piece ends with a diatonic chord - the tonic triad C-dur.

Prelude No. 2-draws a bizarre image. This is a peculiarly interpreted scherzo, which is emphasized by the choice of appropriate means of musical expression: size 3/2, a sharp rhythmic pattern, metro-rhythmic accents, various strokes and sound nuances. The play ends at the seventh stage, giving rise to an association of understatement, a question hanging in the air. The performer should playfully show the character of the play, emphasizing accents and rhythmic witticisms.

Prelude No. 3. Active-dynamic, impulsive movement and elasticity of the texture convey the festive mood of the play. Here the signs of the dance-toccata genre are emerging. The unison, octave-fifth horizontal presentation used by the composer requires the performer to have tenacity of fingers, possession of a sharp stroke that imitates the sounds of chang instrument. The final move, which hung on the mind of the second stage on ff and allowed in the tonic on pp, is interesting.

Prelude No. 4. Measured tread, unhurried movement enhance the contemplative mood. This is a kind of reflection. The piece is based on a variant development of the main theme, which takes place in different registers, which condenses into a chord texture and leads to a climax on ff, after which it dissolves on the tonic sound of fa.

Prelude No. 5 is an elegant miniature, based on a sinuous melody, on which the rhythmically ostinato "usul" is superimposed. The piece is playful in nature and requires the performer to have a light touch and the ability to imitate the timbres of various Uzbek folk instruments (doira, chang, nay).

Prelude No. 6 is written in a free form with elements of jazz music. In the middle of the piece there is a melodic lyrical episode, the sound of the theme is filled with rich ornamentation on a harmonically clear accompaniment. The prelude is, as it were, "framed" by a descending passage at the beginning and an ascending passage at the end, ending at the VI stage, expressing the understatement of the thought.

In Uzbekistan, many composers, including H. Azimov, S. Jalil, S. Khayitbayev, A. Malakhov, T. Kurbanov, N. Giyasov, H. Rakhimov, N. Narkhodjaev, D. Saidaminova, D. Yanov-Yanovsky, turned to the genre of prelude as an independent piece outside the cycle. In recent years, the piano prelude has also attracted young composers who discover a wealth of expressive means in this genre, find interesting artistic solutions based on the original model. Among these are the preludes of D. Zakirova, V. Khandamian, Sh. Sobirov, Z. Khodieva, N. Erkaev, A. Safarov, K. Gulomdjonov and others. It is an undeniable fact that the works of all these composers are an interesting musical material based on the rich Uzbek musical heritage, which uses the characteristic patterns of monody, variant-variational ways of development characteristic of national thinking. But at the same time, many of these works are didactic in nature. These are small pieces, one-dimensional, "primitive" from the performing point of view and do not present any particular difficulties for pianists. The so-called "mature" preludes, interpreted as independent expanded pieces (in the style of Rachmaninoff), monumental in their utterance, have not yet been created in the compositional work of Uzbekistan; preludes covering a wide range of images using different types of European writing techniques of the XX century.

One of the dynamic genres of instrumental music - toccata is the most favorite among composers of Uzbekistan. This is explained by the fact that the toccata principles of the presentation of musical thought are closest to the traditional methods of performing on Uzbek instruments and, therefore, are as close as possible to the national thinking of representatives of our school of composition. Modern toccatas are piano and are close to the concert etude in genre terms. As E. Simonyants noted: "The toccata of the XX century is repetitive figuration, articulatory beaded clarity, fast tempo" [9, p. 6].

In Uzbekistan, G. Mushel, B. Gienko, H. Izamov worked most successfully in the toccata genre, among modern composers - D. Amanullayeva, A. Hashimov, O. Abdullayeva. As part of the microcycle, the toccata is used in the piano works of D. Saidaminova, R. Abdullayev, D. Yanov-Yanovsky.

Toccata by Kh. Izamov, the earliest virtuoso piece that attracts performers with an original national flavor and a diverse, rich texture. Written in a three-part form with a song-lyrical middle, the piece organically combines active motor skills and a flexible melody. The performance requires fluency in various piano techniques, rhythmic and coordination accuracy, volitional impulsivity and clear articulation.

The toccata of G. Mushel differs from the Toccata of Izamov with a light, transparent texture and a relaxed, joyfully upbeat mood. A lot of reprises and variant-variation principles of development peculiar to Uzbek music contribute to the "spreading" of the form of the piece, which, however, is not felt due to the rapid continuous movement. The performer needs to achieve even finger clarity, chiseling and fluency. In the performance of this toccata, it is necessary to think over the dynamics of development and sound contrasts, as well as to convey an imitation of sound production on the Uzbek national instrument – chang.

Let's turn to one of the samples of this genre created at the end of the twentieth century – O. Abdullayeva's Toccata. Based on the Uzbek folk song "Chamanda Gul", the play is framed by the main theme, distributed between the parties of the right and left hands in a clear textural presentation. In the middle of the toccata, the texture changes. A smooth melody sounds already against the background of the accompaniment of the left hand. The performer should hear and intone the melody well at a fast pace, conveying the character of the flight and dance of the piece.

The etude genre occupies an important place in the educational process in the special piano course. Muschel's eight etudes for piano are very popular among performers. These are artistically meaningful plays, intonationally connected with the Uzbek folk melos.

From the point of view of piano technique, the etudes of H. Asimov are quite diverse, which are the result of his many years of pedagogical work and reflect the characteristic national flavor. Most of the etudes were published at the Asimov School of Piano Playing and are designed to solve specific technical problems.

Artistically valuable are the program sketches of M. Atajanov, often performed and enjoyed success with pianists. They are distinguished by their scale, wide textural scope, written in the spirit of romantic traditions with the introduction of the Uzbek national melos and are intended for technically advanced students.

The concert etude "Voyage" by M. Atajanov is one of the composer's program etudes, it is distinguished by a rich textured design of the melody. The composer recreates the picture of the journey and describes a lot of impressions from it in a dizzyingly changing time. Against the background of arpeggiated wave-like figures, a bright theme, enriched with national melisms, enters at a fast pace, which first sounds in one voice, then in a chord presentation. Gradually, the sound becomes enlightened and at the end dissipates, as if only memories of what he saw were left (arpeggiated figuration turns into an one-voice chromatic passage directed upwards). The difficulty of performing interpretation for a pianist lies in the technical endurance of a rapid, continuous fast tempo. At the same time, attention is required to the melodic line, which should be convex and not be drowned out by the harmonic figures of the accompaniment. G. Kogan's note is relevant here: "Artistic performance requires the effective participation of both rhythmic principles and the greatest possible strength of each. Eliminate or weaken any of them – and instead of a rhythmically lively and impressive game, you will get either a craft or an amateur performance, a dry scheme..." [4, p. 59]. In the interpretation of the study, it is necessary to be able to recreate a passionate, rebellious romantic image. It should be noted that the etude "Voyage" is the most popular among performers and causes enthusiastic responses from listeners not only in Uzbekistan, but also abroad.

Interesting is the miniature "March" of O. Abdullayeva, which is based on the melody and "usul", directly imitating the sound of a traditional ensemble of Uzbek folk instruments. The melodic language of "Nocturne" is charming, permeated with light lyrics. The poetic program miniatures "Nostalgia", "Nocturne", "Chorale", "Reflection" and "Leaf Fall" by M. Atajanov are painted with an original color. In them, as in gazelles and rubai, deep emotional experiences are revealed against the background of sketchy sketches of eastern nature.

A colorful essay by A. Mansurov "Everything for the holiday" recreates the picture of folk fun, a festive celebration with its unforgettable dance numbers, performances of maskharaboz, tightrope walkers competitions. Here the composer uses intonational vocabulary borrowed from the richest treasury of folklore of our region. The structure of the composition is an alternation of episodes of different nature, growing at the same time from a single intonation grain and united by the principle of monothematic.

The national flavor is also felt in the peculiar timbral and rhythmic finds that evoke associations with the techniques of playing Uzbek folk instruments (nagora, doira, karnay and surnay).

The work is performed dazzlingly bright. The pianist must convey the atmosphere of this festive action, feel the pulse of his movement, so when playing, you should pay attention to the specific sharpness of rhythm formulas that will contribute to the transfer of the elements of rapid running. This piece is not technically difficult for a pianist, but it will require him to have a special sense of metro rhythm, which will consist in the ability to put irregularly accented rhythmic figures in a set unit of time.

It should be noted that in the last decade, the interest of the young composers of Uzbekistan in the piano art has not faded. It is significant that young composers, and among them – V. Khandamian (Sonatina), Z. Khodieva (Sonatina), F. Nazarov (Prelude, Toccata), M. Mukhtarov (Fugue, Fantasy, Impromptu), N. Erkaev ("Variations on a theme of Paganini", Prelude, Toccata), K. Gulomdjonov ("Ertaknoma" - a cycle in four parts, Sonata), A. Safarov (Sonata, Variations on the theme of the Uzbek folk song "Hai bola-bola", Toccata, Fantasy, Etude-picture) - turn to large cyclic forms in their work, trying to identify new patterns of national identity. At the same time, they usually find non-standard compositional solutions in the development of the style of piano art.

Piano music of Uzbekistan manifests itself in all genres and forms known in the world space, consistently refracting at the same time the deep national traditions of Uzbek monody. The piano works of our composers accumulate a complex of

expressive means typical for folk music and traditional music-making, which is expressed in the peculiarities of the structure of melodic, enriched with complex ornamentation and melismatic, the originality of the mode language, metro-rhythm, the reproduction of the richest timbral coloring of the sound of folk instruments. We also note the expressive role of rhythm, which manifests itself in the texture of the compositions and contributes to the dynamization of development. At the same time, the piano music of the composers of Uzbekistan cannot be considered in isolation from the European tradition, since the genre varieties and forms formed over the centuries, formed in various composer schools, undoubtedly served as the platform on the basis of which the formation and further development of piano art in the region took place. Making extensive use of traditional piano genres of European music, the composers of Uzbekistan filled their compositions with nationally characteristic imagery and expressive means, while creatively rethinking these riches accumulated over centuries and organically synthesizing them with a new intonation dictionary of the modern era.

Thus, we will summarize. In our opinion, the national originality of the piano music of Uzbekistan is manifested in two aspects:

- 1) intonation, timbre, thematically, rhythmically, texturally, structurally, i.e. in the features of the structure of the musical language.
- 2) performance presentation, interpretation (reproduction of various playing techniques, predominance of toccata, special pedal technique, timbre).

Each author has his own point of view on understanding the national identity, which is determined by

- the novelty of the idea;
- professional level of the composer;
- the professional level of the pianist performing the work.

As we can see, piano art plays a significant role in the preservation and development of national traditions, since the reliance on the monody foundations of the Uzbek musical heritage is a priority and indicative for almost all the creativity

of composers of Uzbekistan. As T. Gafurbekov noted: "... Uzbek monody is a comprehensive artistic value. Its samples are a universal property that cannot be arbitrarily dissolved even in the most modern means of composing technique, rather, on the contrary, this property should become a strong guarantor of subsequent truly national compositions" [5, p. 109].

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