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THE FORMATION AND DEVELOPMENT OF THE UZBEK PIANO SONATA

Abstract.

The purpose of the research: The purpose of this research is to identify the basic principles of the formation and development of the Uzbek piano sonata.

Research methods: To solve the goal, the article uses such theoretical and empirical methods as induction, analysis, synthesis, observation, comparison, conversation (interview).

Research results: In the process of scientific research, the national originality of piano sonata compositions was revealed from the point of view of refraction of elements of traditional musical presentation in piano literature, the causal relations of the small popularity of the sonata in composer creativity were analyzed, the influence of Western musical trends in the field of composer's creativity on the development of the Uzbek sonata was determined.

Practical application: The practical and theoretical significance of the results of the study consists in the complex analysis of piano sonata created in Uzbekistan, in the disclosure of their national identity in combination with the bold search for modern expressive means, as well as in understanding the issues of musical executive interpretation of works, taking into account their style originality, multifaceted figurative building and an individual-personal attitude to the performed work.

Keywords: Uzbekistan, composer, interpretation, piano sonata, George Mushel, Nurillo Zakirov, Valery Saparov, Enmark Salikhov, Mukhamajan Atajanov, Akram Khashimov, Nuritdin Giyasov.

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Introduction

The study of the genre of piano sonata is one of the fundamental and necessary aspects of the education of the musician. The proof of this axiom is the fact that from the first grade of children's music schools, sonatinas and sonatas are included in the compulsory training program, the performance of the sonata is required upon admission to the conservatory and participation in various performing competitions, and composers must compose works of the sonata genre in the learning process.

In the history of modern piano literature, the Sonata genre occupies a relatively modest place. A small number of composers of the late XX – early XXI centuries regularly addresses this genre. In Uzbekistan, no more than thirty piano sonata (sonatina) belonging to the pen of a small number of composers was created for the entire period of development of composer creativity: G. Mushel, N. Zakirov, R. Vildanov, E. Salikhov, A. Khashimov, A. Mansurov, R. Abdullaev, N. Giyasov,

M. Atadzhanov and others. The Uzbek piano sonata continued in many ways to develop the trends of the genre, which were formed in Western, Russian and Soviet Union music. However, domestic composers filled it with new content. Interestingly, Uzbek composers, relying on national traditions in art, gave music to the oriental flavor. The study of piano sonata composers of Uzbekistan was devoted to the articles of G. Gulyamova "E. Salikhov. Sonata for piano", F. Muhamedova "Piano Sonatas of Uzbek Composers in the Context of the Evolution of the Genre in Europe" and "Questions of interpretation of piano miniatures by contemporary composers of Uzbekistan", "Traditions of Domenico Scarlatti in the works of George Mushel on the example of the "Pink Sonatina" and "To the question of the meaning of the aleatoric device of composer writing in the piano work of Nurillo Zakirov", a training manual for M. Gumarov's musical universities "Issues of the performing interpretation of modern piano composers of Uzbekistan" and others, as

well as the magistr's dissertation of A. Sidikova "Piano sonatas in the work of composers of Uzbekistan. Style features and problems of interpretation". The objectives of the research were to analyze the half-century history of the development of piano sonata in Uzbekistan; to reveal its transformations and enrichment with new ideas, stylistic techniques, but the main thing is to prove – the sonata has gained its unique species thanks to the merger of national and European musical traditions, expressed in a special manner of musical statement, inherent in traditional culture and characteristic methods of organizing musical thought, the logic of its development during the whole composition.

Materials and methods

In the process of studying the problem of the Uzbek piano sonata, materials and data were collected at the State Conservatory of Uzbekistan, in the Union of Composers and Bastacors of the Republic of Uzbekistan for six months (from October 2021 to April 2022). Musical materials, entries from concerts, as well as interviews with composers, pianists, musician scientists were carefully analyzed and presented using scientific methods such as observation, analysis, synthesis, comparison, conversation, musical-critical, intonation.

The research of this issue revealed that the evolution of the genre of piano sonata turned the instrumental miniature into a meaningful work of a large form. For three centuries (XVIII – XXI centuries), the figurative world of piano sonata modified the genre, making it a concert composition. The term "sonata" was used in the Middle Ages, in the era of vocal music in order to name the vocal work accompanied by a particular instrument. Along with the great masters – Gaydn, Mozart and Beethoven, another composer occupies a worthy place, their contemporary Domenico Scarlatti, whose sonatas are not only classic samples of the genre, but also a truly valuable "school" for the pianist both in technical terms and with the point of view of those high artistic goals and objectives that are set before the performer. "Virtuoso features of sonata Scarlatti are associated with the pedagogical purpose of these works. The author himself united the sonatas published by him with the name "Exercizi")" [1, 42]. The traditions of Domenico Scarlatti gained their continuation in the work of a number of domestic composers who worked on the genre of sonata. We hear this in the sonatas of G. Mushel, E. Salikhov, N. Zakirov, R. Vildanov, R. Abdullaev, V. Saporov, M. Atadzhanov, each of which in its own way approached the interpretation of the genre and its artistic

content. "One of the reasons for the similarity and proximity of sonatas Scarlatti and the sonata of Uzbek composers is to reproduce the characteristic features of folk music in their works – imitation of genre scenes, quarter structures of the chords, italian rhythms, spanish dancing are similar to uzbek usul, and the bold use of pianistic reception – crossing hands" [21, 57].

A significant contribution to the development of the sonata was made by K. Cherny, who created, along with classic samples of the genre, sonatas for the piano ensemble – "We are talking about twelve sonatas for piano solo and six sonatas for piano in four hands" [12, 2]. In the 19th century, the sonata genre continued its development. A new variety appeared – a single romantic sonata, which was based on a melodic principle based on a folk song. In music, the principle of monothematism was used – a qualitatively new word in the interpretation of the sonata cycle. During this period, the famous sonatas of F. Shubert, F. Mendelson, F. Shopen, R. Shuman, F. List, J. Brahms, E. Grig, S. Frank were created. In the twentieth century, sonata still aroused great interest among composers. G. Fore, P. Dyuka, M. Ravel, K. Debussy, M. Reger, K. Sen-Sans, P. Hindemit, K. Shimanovsky, K. Penderesky enriched the sonata with new bright images and unusual means of expression. Russian and Soviet Union composers created with great success in the sonata genre. The piano sonatas of A. Rubinstein, S. Rakhmaninov, N. Metner, A. Skryabin, S. Prokofiev, D. Shostakovich have outstanding artistic dignity.

Uzbek composers began to show interest in the sonata genre, in whose work he received a new round of his development. It should be noted that until the 70s. the piano repertoire was exclusively in the works of small forms: plays, tokkates, preludes, nocturns. As the doctor of art history, professor N. Yanov-Yanovskaya notes, "attempts to master sonata principles are made so far only at the Sonatina level (Sonatinas S. Babaeva, P. Khalikov, S. Abramova, Yu. Nikolaev, B. Zeydman, A. Berlin)" [31, 346]. The somewhat slow development of this area of creativity is explained by a number of reasons. At first, the composers were more engaged in large genres, for example, an opera and a symphony. In addition, sonata, like many other genres of chamber-instrumental music – "this is a complex intellectual genre aimed at studying the depths of the human soul, the inner world of people" [13, 194–195]. For several decades (80–90s), many interesting opuses have been created, among which quite known, repeatedly performed both in the country and

beyond. These are the sonatinas of N. Zakirov, E. Salikhov, V. Saparov, N. Giyasov, R. Vildanov, M. Atadzhanov, who included in the concert and pedagogical repertoire of domestic pianists.

The music of the XX–XXI centuries is characterized by the emergence of new directions in music and, accordingly, new techniques of composer writing – aleatoric, sonoristics, pointillism, etc. “The music of Alfred Schnittke (1934–1998), Sofia Gubaidulina (born in 1931) or Krzysztof Penderetsky (born in 1933) by 1990s became a prestigious requisite of all self-respecting festival in the 1960s. The premieres of the works of these authors are not just premieres, but world premieres; Penderetsky’s arrivals to Russia in 90s of simply events grew up in the news by the first line” [2, 7–8].

Composers of Uzbekistan subtly felt the latest trends in the development of Western music and created on their basis their own works of different genres and forms. The most striking influence on the music of Uzbek composers was the work of representatives of the Polish composer school, namely Krzysztof Penderetsky. “In 1977, N. Zakirov participated at the Warsaw Autumn festival. It is after direct acquaintance with the works of K. Penderetsky that N. Zakirov creates his piano sonatas, a concert for the piano with the orchestra, the Aral trio, where he widely uses aleatoric” [25, 68–71]. This technique is especially pronounced in the second part of its third sonata. In the fourth sonata, N. Zakirov combined the techniques inherent in aleatoric music, the polyphonic principles of the development of musical thought and the rhythmic design of musical material in the traditions of Uzbek music with the support of the usual rhythm-formulas. To solve composite problems, N. Zakirov uses a variety of style techniques. According to M. Gumarov, “the ostinato motorik of the sixteenth is a background here for the detection of sculptural-ribbon, emotionally saturated images of the sonata” [11; 12]. Turning to the musical heritage of the Uzbek people, N. Zakirov does not strive for the usual quoting of musical folklore or fragments from the macomes, but generally shows the East through the imitation of the sound of Uzbek folk instruments: mainly string-witch – dutar, shirt and string-bucket – chang. The figurative world of N. Zakirov’s sonata is saturated with bright emotional colors. Along with the sonata and improvisational principle of shaping, rondality, variation and variability play a significant role, which dates back to national folklore music and the music of European tradition. One of the

indicative examples of this form formation is the final of the piano sonata V. Saparov (1979), dedicated to the memory of D. D. Shostakovich. The rondality of the final part of the cycle is manifested in a combination of the European model of the form of the rondo, with a contrasting alternation of the episode and refrain, as well as intra-theme division into two fragments, resembling the nature of hona and bozgyuy in the instrumental section of the macomes. Valery Saparov feels and conveys a specific rhythmic pulsation, reminiscent of the game on Doyra, with the emphasis of the strong share “boom” and uniform “running” in the performance of the so-called “baka-baka”. According to the fair statement of V. Kholopova, “... in any other element the national “accompaniment” of musical speech is not revealed as clearly as rhythmic” [15, 277]. Sonata of memory of D. D. Shostakovich (1979) Valery Saparov is a truly inspired composition inspired by memories and thoughts about the personality of the great artist.

The laconicism of dramaturgy and the compressed volume of parts is distinguished by the sonata E. Salikhov (1975). Representing a three-part cycle, with a classic sequence of parts “fast – slowly – fast”, much in the structure of the composition is noticeably transformed. Mostly, the influence of national traditions affected here, namely the appeal to the old monodia form peshrav in the first part of the essay. “Hona acts as a tonality-developed building, as a stable bozgyuy – contrasting with the original, lyrical in nature the second construction” [10, 15]. The composer was successfully used in the presentation of the theme of reception, widely used in folk instrumental music.

Among the Uzbek sonata, it is difficult to find an essay with a specified program. The exception is the Sonata-expromt “Storm” Akram Khashimov’s. This themes, which was brought to the title of the work, opens up to the performer the opportunity to interpret it in different directions – for example, as the embodiment of the spontaneous forces of nature, not subject to man, or as the transfer of a spiritual storm, confusion experienced by a person. In the work of Khashimov, the performer faces a striking example of the indigested psychological programminess of a conditionally symbolic subjective nature. The original version of the author’s interpretation of the essay is given by M. Gumarov: “The main task of the performer is to capture the continuity of the plot line of the sonata with special force, the through action of its dramaturgy. From the screening of the images of

the main and side batch in the exposition, their intense intensive development in development, the imperious-volitional transformation in the reprise and passionate-damn code lies the through logic of the performing initiative” [11, 27].

In line with the renewal of the sonata genre and filling it with a new meaning, a Sonata in the form of Variations of Nuritdin Giyasov was written. In a large-scale, virtuoso composition, a tendency to synthesize genres and forms, enrichment of modern style with new original techniques is found. The choice of the composition genre is sonatas, but performed in the form of variations resembles examples of similar compositions in foreign music, in particular, the symphonic sketches of the Shuman R. Shuman. 24 variations Giyasov shares into the main parts of the sonata cycle: the theme and the first two variations are an introduction, from the third to the tenth variation – the exposition, from the eleventh to the nineteenth – development, from the twentieth to twenty-third – reprise and the last twenty-fourth variation – this is code. “In this kind of binary development of the images of the sonata, a deep national trait of musical thinking of the composer, coming from the laws of macom thinking, the populated principles of musical composition, is manifested. There are meditative and active effectiveness – become the most important factors of musical drama by sonata. This type of composition led to the principle of fake dynamization of this wave-like development, in turn entailed the expansion of the scale of the composition” [11, 16].

The genre of piano sonatas Muhammajan Atajanov interprets originally, creating a two-part cycle – Sonatina (1987), in which the first part is relatively restrained (Moderato), and the second is an energetic and rapid finale, a classic rondo. Atajanov represents two figurative spheres, two moods, two characters, but not in contrasting comparison, but in the form of different faces, different colors of a single mood embodied in the music of the dance warehouse, stated in the size of 3/8 typical for Uzbek dance music and in the pace Allegretto – mobile, but not rapidly directed forward, i.e. the most organically suitable for the dance movement. Elements of simulation polyphony with roll calls moving in the canonical course permeate the second sonata of M. Atadzhonov. Along with this, the sonata abounds with energetic, and in some points even expressive sections in the spirit of tokkata-one of the favorite techniques in Uzbek composer creativity, used to disclose dynamics, dance-game

principle, perky humor. The second sonata of M. Atajanov has a virtuoso warehouse of presentation, musical tissue is filled with technical difficulties.

Discussion. The meaning and consequences of research results are that:

- substantiated the relevance of the selected theme;
- the figurative world of the Uzbek piano sonata has been revealed;
- the degree of influence of traditional and European musical cultures on the musical language of the Uzbek piano sonata is determined;
- the most characteristic stylistic features of the sonata genre were revealed.

Conclusions

The study of the piano sonata of composers of Uzbekistan in the perspective of the development of the sonata genre led us to the following intermediate conclusions:

- sonata gained its unique look due to the appeal of composers to the musical heritage of the Uzbek people – on the one hand, and to modern style directions, we develop in Western European music – on the other;
- piano sonata was filled with a variety of content associated with history, culture, traditions of the Uzbek people, with the beauty of nature;
- the piano sonata was noticeably modified, moving away from the classic sonata in the direction of the lyrical miniature, or a concert play with the features of the sonata Allegro.

The upcoming studies of the problem of the Uzbek piano sonata can be carried out in the following areas:

- search for the musical material of the piano sonata composers of Uzbekistan created over the past twenty years;
- develop the methods necessary for the effective study of piano sonata;
- practically continue as a pianist-scientist to get acquainted with all subjects of the study.

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