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## STYLISTIC TRENDS IN M. BAFOEV'S PIANO MINIATURES

*Osetrova Vlada Anatol'evna*<sup>1</sup>

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

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### Abstract

In this article considered the originality of piano music in Uzbekistan in the simultaneous coexistence of different directions in the work of one composer. The piano work of composer M. Bafoev is an example of this phenomenon. The role of miniatures both in the work of the chosen composer and in modern music. The unification of the culture of East and West in the works of M. Bafoev. Study of the stylistic features of M. Bafoev's piano works in the context of the historical traditions of piano creativity in conjunction with modern compositional techniques and the national origin of creativity.

**Keywords:** *Composers of Uzbekistan, musical style, piano's creation, miniature*

### Introduction

The piano work of Uzbek composers is diverse in stylistic approaches. A peculiarity of the piano work of composers in Uzbekistan is that there is a simultaneous appeal to various schools and artistic movements, regardless of the stages of formation. From the very first attempts at creation, piano music of Uzbekistan was distinguished by its originality in solving the artistic problems it set itself. Since this culture appeared on Uzbek ground in the 20<sup>th</sup> century, it has absorbed all the world experience in achievements in this area. It is natural that composers who created their works for the piano also played this instrument. This predetermined the influence on the formation of their piano creativity of the centuries-old experience of world piano music with its directions and styles. Hence the scattering of forms and genres of piano music of the 20<sup>th</sup> century, and, accordingly,

the goals and objectives that composers set for themselves.

Composers of Uzbekistan had the opportunity to freely choose means of expression, depending on the implementation of their plans. Hence the direct and immediate connection with the aesthetic trends of European music and their projection in Uzbek piano culture.

The compositional creativity of Uzbekistan at different stages of its history has absorbed such styles as: romanticism, impressionism, expressionism, neoclassicism, neofolklorism. A peculiarity of piano music in Uzbekistan is that in the work of Uzbek composers many of these directions exist simultaneously, and there is even an appeal to different styles in the work of an individual composer. A striking example of this is the work of M. Bafoev.

Miniatures occupy a special place in Mustafa Bafoev's piano work. It is she who most clearly reflects the peculiarity of M. Bafoev's

musical language, his way of thinking and worldview. There are several hypotheses about the origin of the term “miniature”. Considering the poetics of piano miniatures, it can be noted that it received comprehensive consideration in the fundamental work of K. Zenkin (Zenkin, K. V., 1997). K. Zenkin associates the birth of the genre, which has a long history, with the emergence of romantic trends in musical art, as well as with the piano instrument itself and its pedal-over-tone sonority (Zenkin, K. V., 1997). “Miniature in music is most clearly manifested in its two forms: lyrical self-expression and the

play of elements” (Zenkin, K. V., 1997). Lyrical self-expression is realized through the vocal-song beginning, and the play of the elements is embodied in the piano playing as such. The poetics of miniature reveals itself in the relationship between the organization of musical time and the specifics of thematic, development, texture, meter, syntactic structure, and composition. The genre of romantic miniature is inseparable from the piano as an instrument that is both chamber and universal, with inexhaustible possibilities in terms of expressing any musical idea (Zenkin, K. V., 1997).

**Musical example № 1.**  
**Chupon Bola (Rax) Piano teacher**

M. Bafoev



Based on the foregoing, it should be noted that in the early miniatures of M. Bafoev there is a clear inclination specifically towards romantic traditions, which are embodied in such qualities as excessive expressiveness and an increased concentration of semantic content. As K. Zenkin notes, “The characteristic features of the miniature in its musical existence include a romantic impulse and emotional flexibility, semantic tension of intonation and the “hidden program” generated by it (Zenkin, K. V., 1997). Likewise, M. Bafoev’s miniatures are all programmatic.

The miniature genre is interconnected with the surrounding reality and is capable, to a certain extent, of mitigating the consequences that have arisen in connection with the rapid development of information technology. Piano miniature, by its dominant features, is a relevant genre that organically fits into the modern sociocultural context and is capable of connecting the high academic tradition with the new century (Tchaykovsky, P.I., 1952). Thus, M. Bafoev’s piano minia-

tures have a whole range of properties that are in great demand today.

When starting to analyze his miniatures, it is necessary to note:

– None of his miniatures have accidental signs at the key (please refer to musical example № 1), which is a feature of M. Bafoev’s compositional technique.

– But in all the miniatures, with the exception of such as: “Song without Words”, “Tales of the Bakhshi”, “Toccatto for Percussion” and “Waltz”, there is a tendency towards a certain tonality.

The rhythm in his miniatures is also extraordinary:

– “Scherzo” is polymetric: its meter changes in each episode, the refrain has its own size. “Cho’pon bola” and “Zarblar sekhri” are examples of polyrhythmicity, since in these miniatures the alternation of strong and weak beats changes, syncopation appears, and vowelism is used, which once again emphasizes the folk principle in his works.

**Musical example № 2**  
**Tabassum Piano teacher**

M. Bafojev

**Allegro** ♩ = 130

Piano

Pno.

**Lola Guli Piano teacher**

M. Bafojev

**Allegretto** ♩ = 90

Piano

Pno.

Pno.

The melody in all miniatures is simple and laconic; all miniatures contain intonations close to Uzbek folk ones.

In all the miniatures, the composer imitates folk instruments using the piano: most often the “usul” of the doira, a percussion instrument. The miniature “Bakhshi hikoya-

si” consists entirely of an imitation of the Uzbek instrument – dutar, which is an inalienable instrument of bakhshi (folk singer, folklore performer). And the miniature “Zarblar sehri” combines an imitation of as many as four Uzbek folk instruments: doira, nagora, karnay and surnay.

### Musical example № 3

#### Zarbdar sehri Tokkata

(Dora, nagara, karnai va surnai) Piano teacher

M. Bafoev

Allegro ♩ = 100



In many of M. Bafoev’s miniatures there are elements of polyphony. A striking example is the miniature “Tabassum”, written in the form of a fugue, and the miniature “Lola Guli”, in which each part is an exposition of a two-voice fugue. This is another feature of M. Bafoev’s interpretation of the miniature genre (please, refer to musical example № 2).

Miniatures by M. Bafoev are a logical continuation of the author’s thought in the genre of miniatures and open a new page in this unshakable world of music. The composer enriches the traditional genre and forms with new images and ideas, which are embodied through the use of intonations close to folk melodies and rhythms (please, refer to musical example № 3).

In his miniatures, with the exception of variations (here the composer adheres to established traditions), M. Bafoev uses the latest composing technologies of the 21st century, which consist in the dissonant sound of

not only individual chords in relation to the melody, but also the dissonant relationship between melody and accompaniment.

Programmatic (Aranovsky, M. G., 1962; Khokhlov, Yu. N., 1973; Asaf’ev, B. V., 1978; Woo Sook Young, 2003; Lebedeva, V. V., 2008) in miniatures by M. Bafoev explains and conveys to the listener the content of his plays, despite the fact that the musical language remains quite complex.

Pieces for four hands, in terms of volume and semantic content, also belong to miniatures and play a major role in the piano work of M. Bafoev as a whole (“Three pieces for piano for four hands”, 2010). All the plays are written in the genre of dance music, which led to the emergence of a unification of the cultures of the East (these are folk intonations and rhythms on which the plays and the final dance – “raks” are built) and the West (miniatures written in the genres of march and waltz). Throughout the three plays, the composer’s individual com-

position is heard – a dislike for the use of key signs with a tendency to change tonality. All three plays are united not only by their relation to the dance genre, but also by their form. All three dances are written in three-part form and have a short ending. These are not just dances in their traditional manifestations but works

based on Uzbek folk rhythms and intonations. The composer, as it were, presents the listeners with broad musical styles (march, waltz, rucks) through the prism of 21st century music, thereby updating romanticism in the interpretation of wedding genres and emphasizing the folk origins of the dances.

#### Musical example № 4 Butterfly (Fantasy)

M. Bafoev

Musical score for "Butterfly (Fantasy)" by M. Bafoev. The score is in 3/8 time, marked "Moderato" with a tempo of 180. It consists of three systems of piano music. The first system is marked "Piano" and "pp". The second system is marked "8va" and "8va". The third system is marked "Full Score" and "11". The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like "pp" and "8va".

Another work written in the tradition of romanticism is the fantasy "Butterfly". The fantasy genre allowed the composer to combine two cultures in his work based on G. Puccini's opera: the culture of the West, of which G. Puccini is a representative, and the culture of the East, represented not only by the plot of the opera, but also by the musical language used by M. Bafoev. Not only East and West came together here, but also two eras: the beginning of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

Despite the fact that M. Bafoev calls his work fantasy, its genre is more suitable to paraphrase (web source, Paraphrase). The

peculiarity of this work is that one of the leading themes in the reprise is so transformed that not only the texture, rhythm, but also the style of presentation itself changes (please, refer to musical example № 4).

M. Bafoev transfers theatrical action to instrumental music through the use of sonata form (sonata form is described in article of Chinaev V.P. (Chinaev V.P., 1990) with a prologue and epilogue. The principle of monothematic is widely used (Monothematism. Great Soviet Encyclopedia).

The composer took the famous "Un bel di vedremo" aria from the opera "Madame Butterfly" – as the theme for his fantasy-para-

phrase. This aria is the most recognizable. For this reason, the composer made it the leitmotif of his work. An interesting point is that the composer chose pentatonic moves to characterize Japan (after all, the actions of the op-

era take place in this country). The composer presented the main part with two themes: his own (please, refer to musical example № 5) and the version “Un bel di vedremo” (please, refer to musical example № 6).

### Musical example № 5

Musical score for Musical example № 5. The score is written for piano and violin. The piano part is in the lower register, featuring a steady eighth-note accompaniment. The violin part is in the upper register, featuring a melodic line with several triplet figures. The score is divided into two systems, each with two staves. The first system shows the beginning of the piece, with the piano part starting on a low note and the violin part entering with a triplet. The second system continues the piece, with the piano part maintaining its accompaniment and the violin part playing more complex triplet patterns. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

### Musical example № 6

Musical score for Musical example № 6. The score is written for piano and violin. The piano part is in the lower register, featuring a steady eighth-note accompaniment. The violin part is in the upper register, featuring a melodic line with several triplet figures. The score is divided into two systems, each with two staves. The first system shows the beginning of the piece, with the piano part starting on a low note and the violin part entering with a triplet. The second system continues the piece, with the piano part maintaining its accompaniment and the violin part playing more complex triplet patterns. The score includes dynamic markings such as *mp* and *f*, and articulation marks like accents and slurs.

Each of the themes is intonationally connected with a thematic grain. Subsequent themes also “grow” from that initial intonation grain. The intro presents listeners with pentatonic and tremolo C notes. The first theme, the main player, continues with tremolo, and the pentatonic scale develops into subsequent passages. In the second theme, the main theme sounds tremolo in octaves on the note “C”, but the theme from the aria is added. The side part retains the tremolo moments, but instead of pentatonic passages, the passages are scale-like, etc. (please, refer to musical example № 7).

In almost every work of his, M. Bafoev combines different eras, as well as the cul-

ture of the East and West. This play was no exception.

As you know, the opera “Madame Butterfly” already combines two cultures, since it was written by a Western composer about the East. M. Bafoev, who turned to this idea, strengthens the comparison of East and West, as he contrasted the music of the East (Japan) with his own motives. The composer presents the musical material, written at the beginning of the 20<sup>th</sup> century, using the techniques of modern compositional techniques (jazz improvisation, clusters, etc.).

### Musical example № 7



The apotheosis of an example of modern music is the coda, which is written in the style of jazz improvisation – dotted broken rhythm, dissonance, variability.

M. Bafoev borrowed musical material from the opera by G. Puccini, thereby turning to the work of the composer of the Verismo school, which brings romance to the fore in the vocal part. M. Bafoev, taking these democratic melodies as the basis for his work, made of them a complex piano work that corresponds to the spirit of modernity.

All of M. Bafoev’s miniatures discussed above are a striking example of romanticism in the composer’s piano work, since in all his miniatures M. Bafoev adheres to the traditions laid down by the romantics: reliance on everyday genres, programmatic, democratic musical language, pronounced national roots, emotionality of the narrative.

### Conclusion

The piano work of M. Bafoev stands out for its innovation and diversity among other

composers of Uzbekistan. M. Bafoev is one of the composers who is not afraid of experiments and innovative approaches in his piano work.

Based on the study of the composer’s miniatures, the following conclusions were made:

1. The study showed that using the example of M. Bafoev’s miniatures, it can be proven that the genre of romantic miniatures is relevant and interesting for contemporaries. Miniatures provide an opportunity to display national identity briefly and concisely.

2. In many works, the composer uses modern musical techniques of sonorics, aleatorics, polymetricity and polyrhythmicity in combination with a national origin.

3. A characteristic technique for M. Bafoev – a complete rejection of the key signs of alteration with an indefinite attraction to any tonality – creates the effect of non-attachment to any foundation, personifying the free meditation of the Eastern sense.

4. M. Bafoev, who entered the 21<sup>st</sup> century as a mature composer, freely uses all the possibilities of modern musical language. With these miniatures, the composer summarizes the achievements of previous generations of Uzbek composers and introduces the means of expression of the 21<sup>st</sup> century into the musical language.

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Contact: vao21081990@mail.ru