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PIANO TOCCATA IN THE WORKS OF UZBEK COMPOSERS

*Turajanov Muradjon Dilmurod ugly*¹

¹ State Conservatory of Uzbekistan

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Abstract

Objective: to determine the impact of national expressive means, performing techniques and strokes inherent in the Uzbek composition school.

Methods: generalization, theoretical and performing analysis, historical method.

Results: basing on the analysis of genre of toccata in creation of Uzbek composers the intensive creative searches in the field of synthesis of classical composition writing and national thinking are noticeable. Music by Uzbek composers multifaceted, diverse in content, forms and genres – it attracts with the brightness of images, freshness of musical language. It organically combines modern trends and searches in the field of musical expressive means and form-building with Uzbek folk and national traditions based on the principle of improvisation as the basis of folk music-making.

Scientific novelty: based on the composing experience of the author, the article studies the impact of genre of performance and composer`s creativity.

Practical significance: the main provisions and conclusions of the article can be used in scientific and teaching activities in addressing issues of the toccata genre and their important place in world musical literature in general and in the work of modern composers of Uzbekistan in particular.

Keywords: *toccata, Uzbek composing school, composition, performance, pianism, folk-national traditions*

Introduction

The toccata genre has been one of the most sought-after throughout the centuries of piano music development. It is determined that the existence of the genre under study in performing practice dates back more than three centuries. At the same time, the toccata is still under the close attention of composers and listeners alike. In general, the instrumental toccata originated in the 16th century, denoting a virtuoso piece for keyboard or organ,

usually performed before a motet or fugue. Her appearance is associated with the names of Claudio Merulo and Girolamo Frescobaldi. Translated from Italian, the term means “to push”. The important fact here is that the percussive principle of playing keyboard instruments is determined by their structure and is inseparable from the percussion process itself. Turning into a technical and imaginative device, toccata enriched other genres of keyboard music. This is confirmed by the

programs of piano music evenings, in which the toccata is one of the most popular works.

Materials

The predecessors of the Baroque era made a great contribution to the history of the development of the toccata, and J. Bach revealed all the facets of this genre and brought it to perfection. The line of toccata in the works of Viennese classical composers recedes into the background, and the very principle of toccata shows a tendency to “smooth out” toccata sound production, revealing cantilevered pianism. This trend observed in the works of Clementi, Czerny, Kalkbrenner, and others.

At the same time, do not forget that the instructional studies by Clementi and Czerny are aimed at developing the skills of a clear game on a par with a coherent and legate game. In the Romantic era, few composers paid much attention to the toccata genre. But the 20th century has rekindled interest in the genre. The creators of avant-garde music created sharp, sometimes barbaric harmonies, embodying the energy of time. Such composers include S. Prokofiev, B. Bartok, S. Gubaidulina and others.

Reacting vividly to social factors and stylistic trends, the toccata genre system is constantly changing. Its nature presupposes the demonstration of the pianist’s technical excellence in clear metrorhythmic pulsation, showing the audience virtuosity and bravura. This quality has determined the relevance of the genre in modern piano culture.

The composers of Uzbekistan are currently expanding the content of the virtuoso piece, preserving its traditional toccata features. They create vivid concert works that reflect the features of the national mentality: intonation and song-and-dance features of Uzbek folk music. It should be noted that, while retaining the main features of the genre invariant, the Uzbek toccata reacts vividly to the changes taking place in musical culture.

Khayri Izamov’s “Toccata” is one of the first examples of Uzbek piano toccata. His “Toccata” is a bright, original work with characteristic song and dance intonations and rhythms. It also involves the widespread use of specific virtuoso techniques and a detailed understanding of the instrument. Khairi Iza-

mov’s composition clearly traces the specifics of virtuoso concert pianism, where several components interact at once:

- genre invariant;
- the Uzbek musical tradition with its reliance on song and dance genres.

In R. Abdullaev’s cycle “Prelude and Toccata”, the composer enriches the toccata genre with techniques of polyphonic development, affirming the idea of transforming the theme-image. The composer dedicates the whole essence of the toccata’s content to Ofeilia Yusupova, a friend and colleague, a wonderful pianist, Honored Artist of Uzbekistan and Karakalpakstan, professor of the Department of Special Piano of the State Conservatory of Uzbekistan. His Toccata is marked by typical manifestations of the genre: the rigidity of the rhythmic formula and the rapid movement (Islyamova D. R., 2023).

Toccata F. Yanov-Yanovskiy is a bold innovation in the fields of timbre, rhythm, metrics and texture, aimed at revealing the imaginative world of the play. At the same time, it is not so much an imitation of the expressive piano sound of Uzbek national percussion instruments, in particular, doir, as the embodiment of the specifics of Uzbek folk musical instrumentalism as a form of worldview, worldview and worldview (Fayziyeva M. M., 2021).

O. Abdullayeva’s cycle “Prelude and Toccata” reveals the toccata genre in a combination of motif intervals in new versions, demonstrating the diversity and worldview of the composer himself. The role of percussive sonorities is manifested here in maximum ingenuity, in which O. Abdullayeva’s talent is great. The presence of vividly original phrases and motifs is striking in its number, which are practically not repeated, but only modified by the general development of folk dance action. But this, of course, conditionally refers to the external manifestation, while inside there is a constant search for new effects and means of embodying the toccata-percussion style.

The virtuoso “Toccata” by the Karakalpak composer Gaip Demesinov is also distinguished by its national identity, the melodic expressiveness of the middle part, and the intonation-rhythmic features of thematism (Islyamova D. R., 2023). It organically combines all the features that are observed in

the “Toccata” by H. Izamov: clarity of form, memorable thematicism, reliance on national musical traditions. The textured complex is successfully adapted for the interpretative purposes of pianists, which makes it possible to master ostinate motor skills. At the same time, this motor rhythm gives the play energy, while preserving the characteristic intonation patterns of Karakalpak folklore.

The issues of the novelty of genre solutions as a complication of artistic thinking are becoming very relevant today. Composers either abandon the genre definition of their music altogether, or create original cycles combining several diverse genres.

So, in the microcycle “Improvisation and Toccata” D. Yanov-Yanovskiy refers to the traditions of Uzbek monody, however, the monody principle is represented here in a multifaceted refraction. His “Toccata” combines drama and picturesqueness of presentation, complexity of architectonics and clarity of long lines of musical constructions. The improvisational development of the musical material, starting from the first play of the cycle, preserves the vivid spontaneity of the statement.

Dilorom Saidaminova continues to search for a national style in the toccata genre. The form of the play is vividly individual, and the development in it's carried out by special means: a strong coherence of themes with constant intonational renewal. The texture of the “Toccata” of orchestral sound, the so-called texture of a new type associated with folk instrumental art. The harmonic chord structure based on quarts and fifths enhances the national flavor of the sound. In this piece, the composer found and tried to implement some patterns of Uzbek folk instrumental art.

In general, referring to the work of D. Saidaminova, there is a constant desire of the composer for novelty, to pursue his own unique line in musical art. She is always at

the epicenter of the processes taking place in the field of modern composing techniques. Thus, D. Saidaminova's musical style is distinguished by its originality and complexity, coming both from modernist innovations and from the desire for a subjective rethinking of deep national traditions in the modern view (Islyamova D. R., 2023).

A. Safarov in the genre of “Toccata” managed to create clarity of form based on dance musical traditions. Its characteristic feature is the flavor of folk music combined with the features of the neo-folk movement. This essay combines very significant qualities for A. Safarov.: As a brilliant virtuoso pianist, he created a work that requires the highest technical skill from the performer; as a modern innovative artist who feels the pulse of time in his own way, he embodied the bubbling flow of life and its healthy forces.

The influence of neoclassicism can also be identified in the toccata, which is manifested in the constancy of the rhythmic formula, clarity, proportionality of form and a fairly transparent texture. The features of the national musical style appear in the use of specific playing techniques dating back to the Uzbek folk instrument, the dutar.

Conclusion

To sum up, we can see that the toccata genre has become the most important for the composers of Uzbekistan, where they have managed to show their artistic methods and styles. This led to the evolution and transformation of the genre, the range of images of which has significantly expanded. The toccatas of Russian composers can be divided into two groups:

- 1) toccata of the neoclassical type with elements of neofolklorism;

- 2) a toccata created on a capsule complex while preserving the concept of a virtuoso concert piece of a motor character.

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Contact: navouzbek@mail.ru