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PIANO CYCLE "FANTASIES" BY M. BAFOEV AS A STAGE IN THE DEVELOPMENT OF PIANO TECHNIQUE IN THE WORK OF A PIANIST

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Abstract

The composition of M. Bafoev is one of the rather complex in interpretation and indicative in the work of a student pianist. The cycle successfully combines a rich figurative world, coloristics and difficult technical tasks.

"Fantasies" unite five different pieces that guide the imagination of the pianist – these are pictures of nature and ancient ritual actions.

Keywords: *composer, piano, cycle, picture, nature, virtuoso, technique, pianist, cycle*

Five pieces for piano "Fantasies" by Mustafa Bafoev occupy a special place in his work as a cycle capable of revealing a wide range of performing capabilities in the pianist.

This work, written in 2005, unites diverse virtuoso pieces in which technical freedom is subordinated to the recreation of certain programmatic moments and emotional states, coloristic paints.

Noting the breadth of the range of Bafoev's work, O. Matyakubov wrote: "Most of his works are programmatic. The composer often turns to poetic, historical, narrative texts, visual pictorial images" (Matyakubov O., 2005, 64).

In this sense, the piano cycle "Fantasies" is the embodiment of visual pictorial images that arose in the composer's imagination and masterfully embodied in colorful coloristic forms. With all the variety of expressive means used by the composer, the cycle is

distinguished by its profound internal integrity. The first piece of the cycle "Tomchilar" ["Droplets"] is an amazingly subtle sketch of a picture of nature, associated with the phenomenon of rain, the observation of which awakened the composer's creative imagination. The composer conveyed the dripping rain in music by freely using the repetitive technique of writing, which is the basis of minimalism. Characterizing minimalism, A. Gabitova notes: "The desire to achieve effectiveness with a limited range of means led here to self-limitation of the source material, and further – to the microelementality of the musical fabric – an increase in the functional role of each element [intonation, modal, textural]" (Gabitova A., 2007, 16). This is precisely what is observed in the play "Tomchilar", where, using a minimum of expressive means, M. Bafoev achieves the maximum de-

gree of musical expressiveness in depicting the effect of dripping rain.

Freely using the repetitive technique of writing, the composer repeats the original model of the structure of the musical text in phases of development with variant changes in ascending fourths: “do” – “fa” – “si flat”, then – “sol”, breaking the inertia of the movement and ending the piece with a small coda. The beginning of the piece in the nuance of pianissimo is based on the playing of the sound “do” in a three-octave range in various metro-rhythmic dimensions and with a slight accentuation of the lower sound of the structure – “do” of the first octave, which the composer marked with a prolonged ligament and from the 10th measure turned this sound into a pedal tone, continuing to sound until the 26th measure.

The principle of the sound of a prolonged pedal sound will also be used in the following “Fantasies” with other program content, but this factor determines the internal unity of the parts of the cycle, gives it stylistic integrity.

The first phase of development in the *Allegretto* tempo ends in the 24th measure with a colorful cluster in the high register, perceived as a frozen moment and a brief cessation of rain. The performer must achieve an even sound of all durations in this episode.

Thick sonorities should be avoided, especially in the figurations of thirty-seconds, since the bass pedal must last for 24 measures.

The second phase, beginning at *Andante* tempo, gradually adds movement and ends with a long passage at *Allegro* tempo with a cluster point spatially covering the entire range of the piano. The next two phases [from B-flat to G] have a similar structure. In the coda at *Andante* tempo, Bafoev uses colorful ornamental figurations and *glissando*, ending the piece with a cluster that sounds long, thanks to the pedal, covering all the registers of the instrument.

The first piece is very difficult for the performer and requires the pianist to search for colorful sonority in the upper register of the instrument, combining distinct articulation with pedal prolonged sonorities in the left hand. Constant metro-rhythmic changes should be organic and natural in conveying musical movement. In the last bars of the

piece, it is important to convey the illusion of the end of the rain and the feeling of freshness that arises after it stops.

In the second piece of the cycle “Tog shamoli” [“Mountain Breeze”], the composer, with his inherent imagination, conveys the musical image of a mountain breeze, its element of free movement. The main expressive means here is the melodic line and playing possibilities in the diversity of forms of movement. As in the first piece, the composer uses the upper register of the piano, which requires the pianist to search for appropriate timbre colors. In the nuance of pianissimo, it is necessary to achieve ideal legato, transparency of sound, it is recommended to use the right half-pedal, which helps to create a feeling of flight. The *Presto* tempo allows you to convey the element of this natural phenomenon and show a wide dynamic range from *ppp* to *ffff*.

In this piece, the composer uses the pictorial possibilities of conveying various gradations of the wind element – from a light breath to a swift gust. He uses trill-like sequences that imitate air vibrations, as well as techniques of prolonged chords, sound clusters with ascending glissando, creating a colorful, uniquely bright coloristic effect. The change of different types of piano texture poses complex performance tasks for the pianist, requiring the ability to switch from one type of presentation to another and the organic connection of these transitions.

The third piece, “Momokaldirmok va kamalak” [“Thunder and Rainbow”], contrasts with the previous one. Its construction is based on harmonic combinations of sounds, mainly of a quart-second structure, forming rigid chords-clusters approaching clusters.

M.Bafoev uses these expressive means to convey the natural element of thunder, its power that is still beyond human control. Frequent changes in size, the transfer of chords-clusters to different registers of the instrument, the piano texture, the fast tempo and the assertive character – all these qualities make “Momokaldirmok va kamalak” related to the genre of toccata.

The performer of this piece should achieve a sharply accented, distinct beat and an even sound with the successive alternation of hands, so necessary in the application of the *martellato* technique. The playing of

double notes – fifths and thirds in the lower register of the *piano* with the nuance *piano* at the beginning of the piece creates a feeling of anxiety, the approach of a gathering thunderstorm. The pianist should perform these episodes with gathered fingertips and *legatissimo*, carefully listening to the vertical of each chord. During the first 8 bars, it is necessary to build up the dynamics in two bars from a hidden and muffled sound to a powerful *fortissimo*. It should be noted that, starting from the 9th bar, each two bars of this episode ends with prolonged ligatures, creating the effect of hanging in the air.

M.Bafoev uses here the methods of modern compositional technique, graphic notation of the musical text, which the teacher must decipher for the student: for example, to reveal the meaning of the arrows before the four-note chords of the third structure, suggesting the performance of the laid out chords in an ascending or descending movement. The pianist must have good taste and mastery of sound production in order to hear and feel the colorful change of harmonies conveying the combinations of the colors of the rainbow, to find, with the help of the performer's imagination, artistically convincing playing techniques, dynamic and stroke shades. The prolonged chords in the high register sounding in the last bars of the piece symbolize the restoration of silence and tranquility, harmony in the world around a person and the soul of a person as part of the earthly and cosmic nature.

The fourth piece, "Suv osti dunesi" ["Underwater World"], is especially colorful and inventive in its use of piano expressive means. To recreate the fantastic picture of the underwater world, the performer of this piece must comprehend the juxtaposition of different textural types and achieve an organic transition from one type of presentation to another, using flexible legato and pedal, which help to prolong the sound.

A certain performance problem in this piece is presented by complex rhythmic formations, an abundance of different note durations, changes in meter and size, frequent stops on long sounds and chords. These expressive means and the peculiarities of musical speech in this piece require from the pianist a sense of free sensation of the flow of music and improvisational performance, hearing the texture both in the complex combination of its various layers, and the quality of each sound separately. Particularly difficult is the performance of a series of ascending *glissando* in the nuance *pp* with subsequent triplet structures of quart-fifth consonances in the nuance *ff*, as if hanging in the sound space. Bafoev uses a diverse arsenal of expressive means in this piece, aimed at conveying a colorful underwater world, the sound embodiment of which requires the pianist's imagination and search for coloristic performance techniques of the game.

The piano cycle Five Pieces ["Fantasies"] by M.Bafoev promotes the development of musical thinking, rhythmic precision and timbre hearing of the pianist. The nature of the piano contains the richest possibilities of phonism, intonational-harmonic matter, the presence of vibrators. "But in this instrument, – as E.Nazaikinsky astutely noted, – the mechanism of articulation – hammer exciters of sound – is also worked out to the highest degree of unification" (Nazaykinskiy E., 1988, 106). Knowing deeply and thoroughly the nature and inexhaustible possibilities of the piano, M. Bafoev opens in "Fantasies", as in other works, a fertile field for the development of the pianist's creative initiative. In this regard, the cycle under consideration provides the teacher with valuable artistic material for creative work with the student on a set of educational and professional tasks that can be successfully implemented in the process of mastering this complex, but extremely useful for the professional growth of the young pianist work.

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