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PIANO CONCERTO WITH ORCHESTRA BY A. SADYKOVA “GRANATE COLORS” («ЎБЕТА ГРАНАТА»)

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Abstract

Summary: The article examines Aziza Sadykova’s (Mirpayazov Bakhodir Alimovich) “Granate Colors” Concert for Piano and Symphony Orchestra in terms of compositional innovations. The author of the article focuses on the uniqueness of the piano’s musical material used throughout the work in collaboration with the orchestra.

Purpose of the research: to identify the principles of conducting concerts based on the interaction of the dominant soloist and orchestra.

Method: In the analysis process, the method of determining national identity and the context of modern innovative technologies of compositional writing is applied.

The result: based on the targeted study of music, new principles of concert performance, original approaches in the use of aleatoric, monodic, polychromatic, and chronochromatic elements are revealed.

Scientific novelty: new possibilities of composition are revealed in revealing the figurative world of pomegranate flowers in the piano concerto genre through innovations in color theory as the main musical expressive means.

Keywords: *piano concert, innovations, solo piano, symphony orchestra, improvisation, musical texture, creative principle, polychromaticity*

Introduction

In contemporary chamber and ensemble music in Uzbekistan, there is an intensive revival of original national traditions, which leads to the emergence of significantly reinterpreted compositional structures.

Modern Uzbek composers turn to monodic and polymonodic traditions, shaping qualitatively new forms and structures based on current compositional techniques. Promising artistic opportunities arise through in-

novative sound experiments grounded in the organic synthesis of evolving traditions and creative exploration.

Uzbek musical performance has historically leaned toward ensemble practices – an active sphere of collaborative interaction within the sound aura of a composition. Based on this, the present article examines a work in which a productive tendency toward the renewal of compositional structures is clearly revealed.

Uzbek composer Aziza Sadykova's "Granate colors" piano and orchestra concert was created for the International Music Festival in Berlin in 2020. In the score, the possibilities of the solo piano are widely revealed, which allows us to identify an attempt at a new interpretation of the instrumental concert genre. The composer's individual thinking, unlike many contemporary piano concerts where the process of competition between soloist and orchestra prevails, manifests itself in this composition in a new way, as A. Sodiqova's innovative approach to the interpretation of the soloist's part is revealed. The orchestra colors the piano part like the colors of a pomegranate, enriches its complex and colorful score, layering the entire work.

Main part

The concert is one-part. It has several sections that are closely interconnected and aimed at dynamic progression, strengthening the festive, predominantly dance character. "The piano music of Uzbekistan is developing in all historically established forms, uniquely breaking the folk-national origins of Uzbek music" (Mukhamedova F. 2018). This is facilitated by the inclusion in the work of a quotation from the Uzbek folk melody "Yor-yor," which belongs to the wedding genre songs, which speaks to a certain semantic essence of this Concert. "The problem of using folklore and independent creative thinking has not yet been fully studied, therefore it remains relevant" (Abrarova M., 2018).

The harp also acts as a solo instrument occasionally, but it does not play a leading role. According to the program of the work, the harp adorns its colorful palette. The Concert's thematic content is compact and concise, which allows for its broad development. In the score, the monodic type of presentation of individual instrumental parts, the figurative texture, with its abundance of various types, predominates, which allows us to note the presence of polymelodicity and polymodality. Polymonody (Polymonody – a term by T. Gafurbekov, represents a monody that is intonationally, most often in terms of timbral branching. See: "European Journal of Arts. 2018/ No1. p. 16–19). is expressed, relieved, and manifests itself primarily in combination with various linear layers of the score in syn-

thesis with a narrow-volume interval, which forms aleatoric formulas encompassing short time intervals, as found in the works of composers of the 21st century.

Each page of the score reveals intriguing innovations that demonstrate the performers' mastery in creating a cohesive sonic picture.

Among the modern expressive tools are the consistent use of polymonody and polymelodics, which unite various types of orchestral parts, as well as a wealth of unconventional performance techniques rooted in folk traditions: abundant use of glissandi, sharp articulations, and the emphasis on timbral sound masses.

The textural richness of the piano part is technically diverse. It is primarily governed by a monodic principle of musical organization, reflecting the composer's monodic thinking and the idea of expressing a new interpretation of competition or rivalry between the soloist and individual orchestral instruments – as an experimental principle of concert performance.

Thus, A. Sadykova's work is a novelty in the field of contemporary compositional creativity, which is evident in the individualized interpretation of the Instrumental Concert genre. Overall, the style of the analyzed Concert can be defined as based on the coloring of the smallest intonational structures that form ornamental figurative forms of the monodic type. Starting from the first measure, the coloring literally penetrates the entire score. It is carefully thought out by the composer, for it is projected into various ensemble timbral combinations of instruments, which at a certain moment in the score are shaded *ff*.

"Granate colors" is a vigorous and dynamic composition. It stands out not only in its sound quality but also in the intensity of its thematic development, which is based on ornamental figurations. From the very first measures of the piece, elements of aleatory music can be found in the string instruments. The composer treats each instrument individually, forming a unified sound mass. The percussion parts are constructed on the principle of complementarity. The composer's individual approach to the treatment of woodwind instruments is evident in the flute parts, which develop ornamental moving motifs,

while in the oboe parts, sustained pedal tones predominate, forming a background layer.

One of the most important achievements in the Concerto is the mastery of coloring, coloring every sound, the continuity, the intensity of the thematic development. Thematism is formed from micro-cells that transform into a more extended form of movement, creating an amazing polymodic melody of the interaction of sounds.

The analysis of “Granate colors” revealed how A. Sadykova achieved her goal by employing innovations to unveil the artistic content. The innovations we identified can be formulated as follows:

- The programmatic nature of the composition itself is unparalleled, a novelty that paved the way for the composer’s artistically persuasive experiments;
- Experimental nature lies in the use of color techniques that color the textured texture with color and sound combinations;
- the primacy of the piano as a solo instrument, functioning in constant and convincing interconnection with the orchestra;
- The innovation of the piano part consists of self-sufficiency and can be independent music without the participation of the orchestra;
- novations of the work show vivid national imagery and stylistics, revealed by the composer individually and in high artistic terms.

The formative principle of the Concerto is naqsh (that is, pattern), a specific compositional technique that creates an extraordinarily colorful sound. Improvisation serves as a fundamental means of musical expression, revealing itself in the exquisite intricacy of intonational ornaments. Here, we observe polychromaticism, as if viewing a perspective of multicolored sound hues. Simultaneously, chronochromia is also evident – manifesting as the movement of a colorful sonic formation within a defined sound duration.

In A. Sadykova’s work, chronochromaticity is revealed in the unfolding of musical development of thematic material within the framework of the concerto genre. This phenomenon is particularly prominent in the cadenza of the solo piano, where colorfulness unfolds within the context of the sound world. Here, it is possible to draw a conclusion about the refraction of the creative principle of “stained glass technique,” widely used by O. Messiaen, which is substantiated in his theoretical work “The Technique of My Musical Language” (Messiaen O., 1994).

In the composition “Granate colors”, the vibrancy of the musical language, particularly its thematic elements rooted in the intricate patterns and ornamentation characteristic of Eastern artistic thinking, comes to the forefront as a stylistic feature of the Uzbek composer’s regional mindset. The ornamental aspect in the Concerto is most fully and comprehensively revealed in the piano part. The innovations in A. Sadykova’s composition “The Colors of the Pomegranate” embody the idea of exploring new coloristic possibilities, realized through a rethinking of the concerto genre – in terms of self-expression as the self-sufficient functioning of the piano within a complex orchestral texture.

Conclusion

– Summarizing the analytical observations of the instrumental opus of the 21st century, it is necessary to emphasize the bold, innovative approach to creating a national style, individually conceived by the composer:

– Noting the novelties of the composition, it is necessary to emphasize the composer’s stylistic attitude, aimed at reinterpreting traditions and discovering new sound paths;

– A. Sadiqova’s “Granate colors” piano and orchestra concert can be assessed as an innovative high-artistic achievement of contemporary Uzbek compositional art.

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