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STUDY OF CONTEMPORARY STYLES OF FRENCH COMPOSERS OF OUR TIME IN THE REPERTOIRE OF YOUNGMUSICIANS

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Abstract

This scientific article analyzes the mainstyles of piano music of contemporary French composers. Stylistic features of the works are also revealed, and a heuristic analysis is made. A classification of the main types of plays by French composers is given. The technique of piano writing and its main types are analyzed. At the end of the scientific article, a simplifying conclusion is made.

Keywords: *piano, genre, French, repertoire, composer, miniature, suite*

An increase in performing activity and a high level of culture of French composers served as an incentive for creating new compositions rich in modern expressive means that have specific features of the musical culture of our time. At the same time, it should be noted that the issues of performing art of French piano music of the late 20-th and early 21-st centuries are poorly studied. Therefore, this scientific article focuses on the analysis of piano cycles and miniaturesby French composers.

At the same time, first of all, we note that many composers, first of all, are experts in the piano arts and wonderful interpretive pianists (Denisov E., 1986).

The above aspectsset the following goal of the scientific article: to studythe musical styles of contemporary French composers in the repertoire of children’s music and art

schools, academic lyceums. This scientific article attempts historical, comparative, and heuristic analysis. We would like to analyze and identify the stylistic features of modern composers in a scientific article. For it is precisely in their art that the brightness, lyrical depth, subtle psychologism of the French musical culture of the twentieth centurylies. At, the same time, first of all, we note, the use of performing traditions of French music: improvisation, synthesis of folklore with jazz, jazz harmonies, spirituals, blues, minstrels in cyclic works.

A sophisticated visual flavor, a synthesis of painting and poetry, was vividly reflected in the genre of musical miniatures. The cyclicalworksof French composers have found their embodiment in the paintings ofsuch-French and Uzbekimpressionist artists as Claude Monet, France Delacroix, Edgar De-

gas, Michel Gaultier, Pierre Richard, Vasco De Gama, Jean Renaud, Here the synthesis of the arts of painting and music is reflected.

The most characteristic types of French piano music are *lyric-singing and lyric-dancing*. *Lyric and dance* pieces are distinguished by the appeal of composers to native French dances. They are directly related to games, dances, and entertainment. In particular, these are dance tunes that have been performed since ancient times at off-time and under various circumstances. Minuet, rigodon—this is an incomplete list of dances. *Lyric-melodic pieces* are directly related to the French melos. These can be folk tunes.

Touching upon the works of French composers, I would first, like to draw attention to the fact that their compositions are distinguished by a bizarre interweaving of forms and genres of other cultures. The piano art of French composers absorbed various types of foreign cultures: Latin American blues, Negro spirituals, ragtime, minstrel songs, exotic dances of Indian folklore. At the same time, the end of the 20-th – beginning of the 21-st century was marked by the birth of new cyclic miniatures, interesting and original in their imagery and complexity in harmony, genre, and rhythmic terms.

Summarizing the above, we note the modern writing methods of French composers. Many of them embodied their creations using modern writing techniques: sonoristics, minimalism, aleatorics, serial. Let's take a closer look at them. **Sonoristics** is a direction that focuses on the timbre and texture capabilities of musical art. The expressiveness of the interval fades into the background, giving way to sound coloring and saturation. An audio integer may not have an audio pitch. The field of musical nuances and methods of sound extraction is expanding. Now timbre becomes the most important category in the composition. Experiments with sound lead to extraordinary gliding, playing stringed instruments, hitting the fingerboard, hitting the piano body, playing the bow on a cymbal or vibraphone. The new method of composing music is experimental in nature. The main goal of creativity is to find new means of expression by mastering the source material. The experiment in music was not related to the cre-

ation of a work of art, it was an action whose results could not be predicted.

Minimalism is a trend that developed in Western visual art in the 1960s. It was formed primarily in sculpture. Masters of minimalism, in particular the American artists K. Andre, D. Judd, S. Lewitt, R. Morris, D. Flavin, approached the methods of geometric abstraction. They exhibited artistically untreated frames, tubes, tiles, and cubes. Music of the second half of the twentieth century was marked by the rejection of previous style trends. The twelve-tone system remained the most up-to-date. Significant for the 1950s was the reaction to mass-produced equipment. This work was written by the French composer Pierre Boulez.

The musical art of the twentieth century contains a lot of bright phenomena: **neo-romanticism and sonoristics, serialism and aleatorics, electronic constructivism and minimalism** (Gabitova A., 2004). The music of noises found expression in the works of the American composer (French by origin) Edgar Varese, sonoristics, neo-romanticism is manifested in the music of Henri Jolivet. Jolivet's "Naive Songs" testify to the search for new expressive possibilities of the piano. Polyphonic thinking is predominant in the cycle and creates certain performing difficulties. At the same time, the fascination with contrapuntal and poly-modal effects does not deprive the immediacy of genre concreteness, which conquers the child's imagination in "Naive Songs".

The tendency of polyphonization of piano miniatures has been developed in the works of Zh. Boisard. As an example, we can cite the play "The Gift of Autumn (a branch of viburnum)", which is a subtle psychological sketch of the autumn landscape. Transparent impressionistic fabric is expressive with its exquisite sound recording. The complex fret organization combined with polyrhythmics and fine detailed nuances contribute to the creation of a poetic figurative sphere of the miniature. The interpretation of this miniature requires pianists to accurately convey the artistic image, musical expressiveness, subtlety of sound, rhythm, bringing the performance closer to the preludes of K. Debussy.

French composers often continue the traditions of the Impressionists, in particular,

M. Ravel. One of these composers, who continued the tradition of M. Ravel, is P. Dubois. In his piano heritage there are miniatures that reflect children's psychological images, as well as playful games of children. "Dreams", "Schercino", "Prelude" – original, bright artistic miniatures, built in a three-part form, somewhat reminiscent of "Children's Corner" by M. Ravel. Performing Dubois's plays, it is necessary to reflect the big in the small: a variety of psychological imaginations in one miniature picture.

Music by M. Bish reflects the contemplative-dance statics of impressionism. M. Bish is a composer with a bright talent, he is famous for his children's themes. "Breeze" and "Golden Pipe" are miniatures associated with nature paintings, dance pieces. When interpreting these miniatures, sound-related aspects are important. For example, in the play "Breeze", you need to portray a light breeze on the piano. To do this, young pianists need to prepare chromatic passages that cause technical difficulties in the performance of this musical composition.

It is advisable to start studying works by French composers with miniatures by M. Bisha, P. Dubois. Step-by-step study from simple to complex leads to the results of correctly feeling the form of the piece, the ability to distinguish the French musical style from another. More complex cyclic pieces by such composers as F. Poulenc, J. Taifer are recommended to be studied more consistently. In particular, in the senior courses of academic lyceums. The step-by-step study of French cyclic miniatures broadens your horizons and instills the skills of a sense of musicality and creative freedom.

Studying the genre of miniatures by French composers should begin with a step-by-step study of their melodic, harmonic, and rhythmic language. In particular, the preludes of P. Dubois, E. Bozza. Developing the student's aesthetic abilities, it is necessary to instill in him a fine musical taste. It is the pieces of contemporary French composers that develop the artistic, imaginative sphere

of flair and artistic ideal, a good manner of playing the piano.

Specific performing means (strokes, fingering) should correspond to the disclosure of the artistic content of miniatures by French composers. Secondary elements: passages, roulades, agogic accents, articulation, dynamic nuances, improvisational development add complexity for performers. Such elements of musical expression as French filigree, lyrical beginning, flexibility and subtlety of compositions are the main link in revealing the national character of pieces. Small forms often help students to study the above-mentioned large-scale tasks of interpreting artistic pieces.

The variety of artistic content of cyclic pieces requires from performers a quick switch from one piece to another, technical freedom, emotional brightness. Monotonous performance of cyclic pieces with the same stylistic solution leads to monotony of musical sound as a whole. When learning the pieces of French composers is recommended to work on the sound, because the sound is the only means of embodying the musical piece in its space. Musicality of sound, the feeling of softness of sound, flexibility is characteristic of French composers. Their music does not tolerate coarseness, massiveness, knocking. The lyrical beginning is predominant.

To date, there are no works, devoted to modern problems. Questions related to new methods and techniques of writing, texture, and interpretation of the works of French composers remain unexplored. The desire to update the style leads to new ways of organizing sound material. All these and many other questions pose the task of a comprehensive study of the problems associated with the interpretation of the works of French composers of the twentieth century.

This scientific article will contribute to the professional development, creative and aesthetic education of the younger generation. It can be useful for a wide distribution of the miniatures and suites genres. These are two of the most original genres in modern music culture.

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