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HERMENEUTICS OF THE NATIONAL STYLE AND FEATURES OF THE NATIONAL SCHOOL IN PIANO PERFORMANCE CREATIVITY OF UZBEKISTAN

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Abstract

Objective: to identify the national characteristics of the Uzbek performance school, which serve as conscious and prioritized guidelines for composers, pianists, and the listening audience of the country. Through hermeneutic analysis, to highlight both the hidden and genuine features of the national style, the very understanding of musical texts, and, importantly, the distinctive traits of the Uzbek piano school.

Methods: theoretical and performing analysis, historical method.

Results: basing on the analysis of the concept of a musical work's interpretation by a performer a synthesis of multiple meanings of the composer's intent and the meanings extrapolated into the work by the performer himself (both consciously and unconsciously) are noticeable. The model of the performer's intention contains stable structures – invariants – that reveal the multifaceted meanings of the musical whole, existing in the performer's imagination. At the same time, the category of the national is historically variable, but it contains those very invariants, reliance on which makes the music nationally expressive. Among them the most prominent are mode, rhythm, and timbre.

Scientific novelty: based on performing analysis, the article studies the features of the 'national school style,' which form the basis for the development of traditions and stylistic continuity and manifest over a long period. In choosing expressive means, namely tempo-rhythm, the work's dynamic profile, and articulation methods, the performer seeks techniques of sound production based on the content and character of the music, as well as the regularities of folk music-making, viewed through the lens of personal perception.

Practical significance: the main provisions and conclusions of the article can be used in scientific and teaching activities in national issues of piano works by Uzbek composers and their impact to form the national style of performances.

Keywords: *national style, national school, hermeneutics, piano performance, creativity*

Introduction

Piano performance art of Uzbekistan represents a unique phenomenon in the country's musical culture, combining the traditions of the European classical school with the rich heritage of Uzbek national music. It is based on acquiring experience in perceiving the stylistic, intonational, metric-rhythmic, modal-harmonic, and other features of Uzbek instrumental and vocal music.

The range of hermeneutic approaches within the system of means of performative expressiveness, grounded in Uzbek national musical traditions, genres, and forms of Uzbek composers' creativity, and in the experience of perceiving Uzbek music and its characteristics, reflects the multidimensionality of the modern cultural environment and its dynamism. From the perspective of philosophical hermeneutics, the musical score represents a structural unity of sound and meaning, which can be divided into three layers. The first layer is characterized by established meaningful intonations; the second layer represents a kind of model created by the interpreter's own imagination, while the text itself remains unchanged. In the third layer, the listener perceives the musical work as truth, as a whole with its own meaning. Thus, in a musical work, from the tension between sonic and semantic energy, from the interaction of sound-rhythmic and timbral elements, emerges a unified whole within a special intonational aura.

Materials

The development of piano performance in Uzbekistan began in the 1920s and 1930s, a period of active development in the country's music education system. With the opening of the first music technical schools and, later, the Tashkent Conservatory in 1936, musicians from Russia and Europe began arriving in Uzbekistan, imparting the fundamentals of piano technique and academic interpretation. Among them were renowned pianists such as L. Oborin, K. Igumnov, G. Ginzburg, V. Sofronitsky, G. Neuhaus, G. Kogan, and others, whose pedagogical approaches played a significant role in the development of Uzbekistan's current performing school.

The piano department was one of the first to be organized at the Tashkent Conservatory, and its creative principles were directly influ-

enced by the best representatives of the Moscow and Leningrad piano schools – N. Yablonsky, Z. Tamarkina, V. Slonim, Sh. Rokhlina, and others. The early 1960s marked the emergence of the first national pianists, marking a new milestone in the development of piano performance in Uzbekistan. During this period, the fundamental foundations of the Uzbek piano school were laid, and work began to adapt Western European academic teaching methods to the unique perceptions and musical thinking of Uzbek performers.

Concurrently, Uzbek composers began actively exploring the piano palette, creating original works in which national melodies, rhythms, and intonation patterns were seamlessly integrated into the forms of preludes, études, variations, sonatas, rhapsodies, and concertos. This period also saw the appearance of the first piano works based on maqom modes, national dance rhythms, and folk melodies. Composers such as M. Ashrafi, B. Zeidman, T. Sadykov, and others created works in which national flavor was seamlessly intertwined with classical form. The idea of national identity developed alongside the nation's self-awareness and began to acquire a philosophical understanding, extending to all levels of spiritual and material life.

In Uzbek music, rooted in the maqam tradition, modal, timbral, and rhythmic structures serve not only a pitch-related function but also an emotional and semantic one, with each system conveying a specific affect that defines the intonational tone of the performance. Mode, as a system of stable and unstable supports, determines the direction and character of melodic movement, forming the basis for intonation. Timbre in this context becomes not simply an acoustic quality of sound but an expressive means through which the nuances of a particular intonation are revealed. It is well known that in traditional Uzbek performance, vocal and instrumental timbres are carefully varied to convey emotional content – from the subtlest shades of melancholy to audible expression. It is through this timbral palette that the listener "reads" the emotional depth of intonation.

In piano performance, the task of conveying the diversity of the Uzbek musical tradition requires a special approach. Thus, considering timbre from a hermeneutic perspective, it is

a kind of “hidden register” of intonation that does not replicate the original sound sources, but conveys their spirit and emotional code through the pianist’s individual timbral thinking. As for rhythm, its function extends beyond metric organization: it also manifests itself in musical gesture – in intonationally charged movement, in kinetics, in the plasticity of phrasing. Gesture seems to extend the sound, intensifying the expressiveness of the rhythmic structure and making the music visible and tangible. In the interpretation of Uzbek piano music, it is most often manifested in the subtle differentiation of the motor movements of the fingers, in the special mental plasticity of the transmission of spatial movements, and in the sensation of the weight of the key pressed from the shoulder – in other words, in the spring of the physiological apparatus.

“The invariant represents a special type of structuring, where, based on the generalization of various intonation phenomena, the consolidation of their structural and semantic reality, it becomes a source for modulating the corresponding variants” (Ulmasov, F., 2023, p. 9161). In the context of Uzbek piano performance, such an invariant can be ethnoculturally charged intonation, possessing stable characteristics of national thought and perception. In this sense, ethnocultural linguistic colors are directly related to both the sonic nature, richness, and subtle mechanics of the piano, as well as to the musical language of Uzbek folk music. They are used as an independent intonational device that can determine the perception of its national context. Moreover, this device is consciously conceived by Uzbek pianists, who strive to convey the profound meanings and affective nature of folk intonation through the means of an academic instrument.

In this regard, the creative path of one of the leading piano specialists, Honored Artist of Uzbekistan and Karakalpakstan, and professor of the Special Piano Department at the State Conservatory of Uzbekistan, Ofelia Yusupova, is indicative. She was the first to fully establish a national piano school, receiving citizenship rights at the international level. Her repertoire includes works by M. Ashrafi, S. Varelas, G. Mushel, M. Tadjiev, A. Nabiev, N. Zakirov, F. Yanov-Yanovsky, R. Abdullaev, and others, reflecting the stylistic trends and individual styles of these composers.

O. Yusupova’s concepts are always distinguished by the clarity of their performance plan. She grasps the profound substantive polysemy of a work and advances the foundations of the performing traditions of the Uzbek piano school. To this end, she makes extensive use of the audj method, characteristic of vocal training – that is, a method of dynamic tension and strong emotional impact in the culminating construction. The pianist perceives the piano’s sonority in all its multi-timbral richness, resulting in a unique sensation of the instrument, emphasizing its timbre, percussive, and vibratory properties. Such invariants in performance allow for the artistic, fully imitation of a musical and artistic image.

Today, Uzbekistan’s piano culture has reached a level of “world standards.” It is at the national level that the significance of the composing and performing school acquires a significant character in embodying national unity in the art of piano and in transmitting the school’s values. In this regard, the hermeneutic approach has outlined the criteria of the national piano school, founded by O. Yusupova, which also allow us to fully confirm its existence:

1. Piano art is localized in the national cultural space.
2. The National Piano School is developing in line with its own pedagogical and artistic paradigm in the context of the continuity of traditions.
3. The achievements of piano composition and performance are successfully transmitted beyond the national space.

Against this backdrop, a national performance style capable of conveying the imagery and vibrancy of folkloric origins is becoming even more relevant. Thanks to a hermeneutic approach, we can now identify the key parameters of interpretation, as well as discoveries in the sense of the instrument, which are determined by the performer’s affiliation with a particular ethnic culture. Stable formations, namely mode, rhythm, and timbre, reveal the polysemantic meanings of the musical whole, existing in the imagination of both the composer and the performer. E. Nazaikinsky noted: “Within the framework of the stylistics of an individual musical work, national and historical styles, like genre styles, most often appear in the form of generalized principles,

behind each of which there are many specific features, forms, and images” (Nazaykinskiy, Ye., 2003, p. 208).

The manifestation of national style is not associated solely with masterful improvisational imitations of the modal or harmonic features of folk music. As L. Gakkel noted: “A performer who has “entered” the style will see the essentiality of the form: this or that combination of means, this or that texture in themselves will be able to inspire correct guesses about “what the author wanted to say,” what figurative and emotional meaning he gave to this or that musical material” (Gakkel, L., 1988, p. 76–77). Thus, the national style is the basis of all the performing intentions of the pianist and the choice of expressive means is determined by his concept. “The national style is the fruit of “one tradition and two cultures” – pan-European classical music and folk music,” notes Sh. Ganixanova (Ganixanova, Sh., 2021, p. 46). At the same time, it is not a set of performance rules, but an entire musical and cultural tradition, presented to the pianist as a single whole, where

individual and national principles enter into a complex interaction in each specific interpreted act. National stylistic elements convey the pianist’s impression in a generalized manner, reconstructed in unique invariants of interpretation.

Conclusion

Based on an analysis of the national performance style and the characteristics of the national school, it can be determined that two main tendencies have developed in Uzbek piano performance. The first stems primarily from national perception and incorporates mental sound and acoustic structures, allowing for both spontaneous and voluntary regulation of the interpretive process itself. The second tendency, from virtuoso mastery and pianistic professionalism, leads to the most vivid expression of mental essence. Clearly, these two trends are interdependent, and this is merely a matter of the predominance of one or the other in the work of individual pianists of the Uzbek piano school.

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