



SOME ASPECTS OF PERFORMING GENRE OF THE PIANO SONATA IN UZBEKISTAN

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SOME ASPECTS OF PERFORMING GENRE OF THE PIANO SONATA IN UZBEKISTAN (ON THE EXAMPLE OF SONATA №2 OF ZAKIROV N.)

Abstract

The article is devoted to the problem of development of the sonata genre in Uzbekistan. It considers the questions of composer`s creative treatment of Uzbek composers to sonata form, the differences in European musical thinking and Western national folk music. The author draws attention to the piano works of the bright representative of the sonata genre in Uzbekistan Nurilla Zakirov. Analyzed in detail Piano Sonata 2 of N.Zakirov. The article deals with analysis of harmony, melody, key plan, musical texture, rhythm and also content, means of expression and musical character of this sonata.

Based on all of this the signs of sonata genre and of free form (improvisation) can be revealed. That article is written on the basis of the study of N.Zakirov`s creation, note material, and performing his piano compositions. The literature about the music art and composer N.Zakirov was also used for writing the article.

Key words: sonata, composer, music, composition, genre, form, N.Zakirov, Uzbekistan.

One of the most widespread and at the same time difficult genres of world composer creativity - the sonata - is the most hard-determined genre for composers of east musical cultures. It is caused first of all by distinctions in the European musical thinking within which there was this genre, and features

of national folklore by which, as a rule, composers are guided in the sphere of a tematizm, modal organization and other components of musical language. As N. Goryukhina notes: «The general standards of human thinking, have no national specifics, but the language moments, characteristic national features of the

people can receive the individual art expression, influencing some general properties and types of expansion of a thought» [1, p.145].

Each composer is in searches of the career, individual handwriting. "Conceiving the composition, the author leaves in wide intertextual space where on the one hand, the base in the form of traditions of the European genre is ready for him, with another is already prepared, - set of musical and poetic traditions of the national culture. And the composer plan is born on crossing of these two worlds". [2, p. 44]

The appeal of composers to a genre of the sonata plays an educational role as work on the sonata is important especially and demands from the performer of distinct idea of its structure, unity of a form in connection with concrete contents. George Mushel, Nurilla Zakirov, Enmark Salikhov, Valery Saparov, Avaz Mansurov, Akrom Khashimov and other composers addressed a genre of the piano sonata in Uzbekistan.

In Uzbekistan in this genre in 1970-1980 Nurilla Zakirov especially fruitfully worked. Among his compositions there are five piano sonatas, "Sonata improvisation" for a violoncello solo, "Sonata improvisation" for a violin and a piano. N. Zakirov's sonatas written for different tools are a big step to the modern art.

Let's note that in the second half of the XX century experiments in all art forms including in composer creativity were observed. These are such technology innovation as expressionism, a serializm, a sonoristic, a chance music, minimalism, etc. Sonatas of modern composers, in particular, of N. Zakirov's sonata can also be carried to compositions of the experimental plan. Many tendencies of modern piano music have found reflection

in his sonatas. But, despite courageous experimenting, in them the basis of a sonata form – thematic contrast including derivative remains. The genre of the sonata which has historically developed in world musical culture finds new life, is reinterpreted in N. Zakirov's creativity. As N. Kadyrova notes: "The principles of a monointonational and alternative-variety, and this property as symphonic style, especially modern, and traditional national music are typical for compositions of the composer. Other his characteristic feature – inclination to polystylistics. It causes often contrast of harmonious and natural frets, comparison of different types of polyphony" [3, p. 211]. All these searches are carried out by the composer in interrelation with the national beginning who is realized differently: in the tematizm based on national Melos; toccality peculiar to the Uzbek rhythm (method); monodity characteristic of the Uzbek music. In the Uzbek composer creativity there is practically no European genre in which the richest material of folklore and by heart–professional heritage isn't used. The genre of the piano sonata in Uzbekistan is in a stage of development and adaptation of the Western European norms because of traditional musical art.

Let's consider in more detail the Sonata No.2 of N. Zakirov. Despite a three-particular, a cycle differs in laconicism, compression of a musical thought.

In the main party of the first part the subject against the background of a prompt stream of passages at first in left, then in the right hand is brightly expressed. These contrast each other two voices are stated in a vertically mobile counterpoint. Abundance of chromatism in a background voice gives special tartness of a melody.

The binding party is created on motives of a subject of the main party and stated



in summary form - in an accord statement in both hands, in the ascending, then descending movement. The dynamic instruction forte gives to music the expressional character not peculiar to the

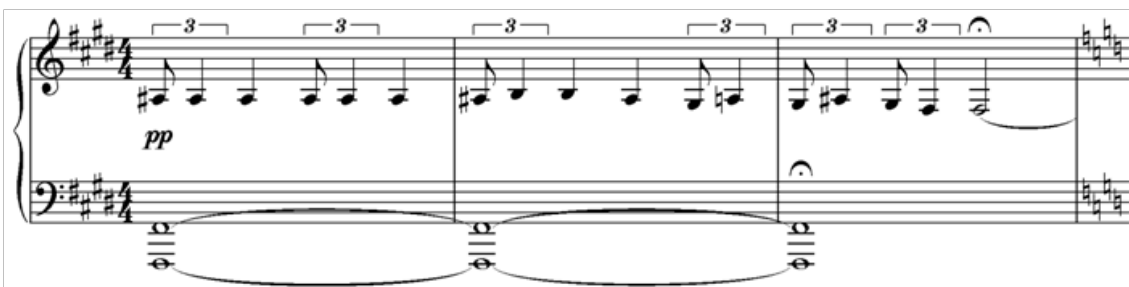
Uzbek music. All first section sounds in monolithic way, common. In the affirmative a sharp the minor comes to the end on the tonic of F-sharp minor.

After a long lowering of a powerful



sound stream other subject (collateral party) on subito piano begins absolutely - from far away, the sad national melody of meditative character with modal deviations

flows more and more quietly and more slowly. After culmination rise in the first section, this melody on pp sounds as invasion of absolute other image. Then



accurately rate of *Meno più mosso* is given and development begins.



Here polyphony is of great importance. Development is constructed on a short subject which develops methods of initial musters in three-voiced way. The rehearsal equipment which imitates the nature of sounding of Uzbek national instrument - *Chiang* is used, the quatro-tertian invoice develops into octaves and a tremolo,

based on simulating prompt alternation of blows by *Chiang*'s hammers on strings and covers big registers. By impressive coverage of all range and big crescendo there is an increase of tension, intensity of emotions and sharp break of a musical thought on *sf*.



Further on the same sound motives of a subject of the main party in chords are stated. After such heat piano from which the stage-by-stage movement the melody rises and brings to a reprise of the first part is especially contrastly heard.

holds a specific place in piano works of composers of Uzbekistan. "From polyphonic methods, it is necessary to allocate ostinato method, which is used in each considerable work. This method is borrowed from the Uzbek folk instrumental music and especially accurately it is found in an ensemble game". [4, p. 15]

In a reprise the main party is written in summary form. Collateral party, in difference from a statement in an exposition, more developed and enriched. Here in collateral party one more polyphonic reception - basso ostinato is used.

The second part of the sonata No. 2 is a lyrical, thoughtful play (*intermezzo*) rich with national melos. The interlude plays a role of a binding arch between extreme parts of the sonata.

It should be noted that polyphony



The final of the sonata begins with the small entry of Andante.

After fermata in both hands the third part where the significant role is played by the rondal sequence begins a rough flow of

the sixteenth. Here as a refrain the subject of the main party of the first part acts.

In the sonata No. 2 there is a multifigurativeness that is peculiar to the classical sonata. The main party - vigorous, active, collateral - short, as a look from outside. Sections with each other don't interact. The composer applies frequent changes of the rhythmic drawing that promotes improvisatory statement.

Drawing conclusions, one may say, that this sonata is written in a free form, with consecutive development of style signs of the sonata and in improvisatory way. Not incidentally the Sonata No. 2 has the

second name – the Sonata imagination. Expansion with the composer of contents and means of expressiveness has brought the new course in development of this genre in Uzbekistan. In his music it is inherent dynamic, emotional, register contrasts which promote a composition dinamization [5].

The sonata No. 2 of N. Zakirov attracts with an opportunity to connect classical and modern and represents interesting material for performing interpretation.

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НЕКОТОРЫЕ АСПЕКТЫ РАЗВИТИЯ ИСПОЛНИТЕЛЬСКОГО ЖАНРА ФОРТЕПИАННОЙ СОНАТЫ В УЗБЕКИСТАНЕ (НА ПРИМЕРЕ СОНАТЫ №2 Н. ЗАКИРОВА)

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Аннотация

Статья посвящена проблеме развития сонатного жанра в Узбекистане. В ней рассматриваются вопросы композиторского творчества, различия европейского музыкального мышления и восточного национального фольклора, обращение узбекских композиторов к сонатной форме. Автор обращает внимание на фортепианное творчество яркого представителя сонатного жанра в Узбекистане Нуриллы Закирова. Подробно анализируется фортепианная Соната №2 Н. Закирова. В статье рассматривается анализ гармонии, тонального плана, мелодии, фактуры, ритма, а также содержания, средств выразительности и характера музыки сонаты. Исходя из всего этого выявляются признаки сонатного жанра и свободной формы (импровизационности).

Данная статья написана на основе изучения творчества, нотного материала и непосредственного исполнения сочинений Н. Закирова. Также в ее написании была использована изданная литература о композиторе и музыкальном искусстве.

Ключевые слова: соната, композитор, музыка, сочинение, жанр, форма, Н. Закиров, Узбекистан.

ЎЗБЕКСТАНДАҒЫ ФОРТЕПИАНО СОНАТ ОРЫНДАУ ЖАНРЫНЫҢ ДАМУЫНА КЕЙБІР АСПЕКТІЛЕР (№2 Н. ЗАКИРОВА СОНАТЫНЫҢ МЫСАЛЫ РЕТІНДЕ)

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Аңдатпа

Мақала Өзбекстандағы Сонат жанр проблемасының дамуына арналады. Мұнда өзбек композиторларының сонаттық формаға жүгінуі, еуропалық музыкалық және шығыс ұлттық фольклорлық ойлау айырмашылықтары, сонымен қатар композитордың шығармашылық мәселелері қарастырылады. Автор Өзбекстандағы сонат жанрының жарқын өкілі Нурилла Закированың фортепианолық өнеріне назар аударады. №2 Н. Закирова Сонатының фортепианосы толығымен талданады. Мақалада, гармонияның талдануы, үн жоспары, мелодиясы, фактурасы, ырғағы, құрылымы, музыка сонатының сипатын айқындауға арналған. Осылардың барлығынан сонат жанрының белгілері мен кең түрдегі нысаны (суырып салма) ашылады.

Бұл мақала ноталық материалды және Н.Закированың тікелей орындауындағы туындыларының, шығармашылық зерттеу негізінде жазылған. Сондай-ақ, мақаланы жазу барысында, композитор туралы және музыка өнері бойынша жарияланған әдебиеттер пайдаланылған.

Трек сөздер: Сонат, композитор, музыка, шығарма, жанр, форма, Н. Закирова, Өзбекстан.

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