



Piano music by Kazakh composers at the turn of the century

MAIRA SAPIEVA¹, SALTANAT JAKAEVA², KUNSULU ZHAKAEVA³, SULUSHASH AJSINA⁴ and LILIYA SAYATULEKOVA⁵

¹Candidate of pedagogical sciences, Manager of the department, Department of Arts, Kostanay State Pedagogical Institute, Kazakhstan

²Associate professor, Candidate of pedagogical sciences, Management chief of the social and education work of KSPI, Kostanay State Pedagogical Institute, Kazakhstan

³Senior teacher, Department of Arts, Kostanay State Pedagogical Institute, Kazakhstan

⁴Senior Teacher, Department of Arts, Kostanay State Pedagogical Institute, Kazakhstan

⁵Senior teacher, Department of Arts, Kostanay state pedagogical institute, Kazakhstan

ABSTRACT

The compositional development of the composers of Kazakhstan is actively developing. At the same time, it should be emphasized that the initial stage of the formation of an independent state (early 1990's) for objective reasons negatively affected the creative activity of the Union of Composers of Kazakhstan. Teachers of the Almaty State Conservatory named after Kurmangazy (Kazakh National Conservatory) played a huge role in preserving and increasing the piano repertoire of the Republic in this difficult period for the country. At present, the Union of Composers of Kazakhstan, along with the Kazakh National Conservatory named after Kurmangazy, continued publishing and promoting modern Russian piano literature, together with the teachers of the Kazakh National University of Arts, as well as the Kazakh National Academy of Arts named after T. Zhurgenov.

Keywords: Piano music of Kazakhstan composers, Union of Composers of Kazakhstan, traditional musical culture of Kazakhstan, composers of Kazakhstan, piano music genres, stylistic features of piano music of Kazakhstan

INTRODUCTION

The piano music of the composers of Kazakhstan at the turn of the century is distinguished by genre diversity and a deep national basis. In the piano music of contemporaries, the genre of miniature is especially widely represented, which is a "musical laboratory" for composer's author's style, a stimulus for the development of creative aspirations.

MATERIALS AND METHODS

The genre of the piano concert was addressed by N. Mendygaliev, G. Zhubanov, B. Bayakhunov, A. Serkebaev, T. Kazhgaliev, G. Uzenbaeva, A. Sagat. For the genre of piano concerto, it is characteristic, mainly, the desire for one-part, the use of distinctive features of dombra kuy tokpe, as a result of which the genre of the concert is a vivid example of the interaction and

interpenetration of *kuyvo* and symphonism. G. Zhubanova, B. Bayakhunov, K. Duisecayev, A. Meirbekov, G. Sekeev, A. Abdinurov, O. Yultyev addressed the genre of the piano sonata. The principal difference of the genre of the sonata is the embodiment of the main tendencies of modern musical culture: the desire for a philosophical comprehension of reality, the deepening of the universal in the content of works. At the turn of the century, in the works of J. Dastenov, K. Duysekeev, V. Strogitsky-Pak., H. Setekova, B. Amanzhol, G. Abdrasheva, A. Abdinurova, B. Khasangali, O. Yultieva, etc., forms - variations, rondo, fantasy, rhapsody. A. Romanov, J. Dastenov, L. Melnikova, A. Abdinurov, A. Orenburgsky and others addressed the creation of polyphonic works. The cycles of piano pieces for children were created by G. Zhubanova, A. Isakova, B. Kydyrbek, S. Abdinurov, D. Ostankovich and others.

RESULTS AND DISCUSSION

The piano work of the composers of Kazakhstan, like any genre of national academic instrumental music, has a deep national basis. The basis of the national style of the national composer school, according to U.R. Dzhumakova (Dzhumakova, 2003), is the following features of the Kazakh traditional musical culture:

1. Melodiko-thematic material of national heritage.
2. Timbre-sound properties of Kazakh instruments and folk singing style, forming a "layer of national sound".
3. Features of poetic speech, in traditional Kazakh culture inseparable from music.
4. Features of music associated with the reflection of the national worldview, worldview and attitude.

The melodic-thematic material of the national heritage is expressed in the following characteristic features:

- the basis of the musical language - improvisation (solo performance);
- compositional dramaturgy - non-linearity of spiral-circular development, non-quadratic constructions, variant as an analog of improvisation;

An Acad Bras Cienc (2017) **89** (3)

- melody - monody, micro-intonation (1/4 - 1/8 tone);

- rhythm - rhythmic features are expressed in the pursuit of variable and odd dimensions (5/8, 11/8), non-square structure of phrases, sophisticated rhythm;

- lad - the predominance of modality, music is written in natural frets;

- tonality - features are associated with the predominance of minor keys (historical events);

- harmony - harmonic features are associated with the frequent use in the national musical material of the IV stage as a dominant;

- texture – texture features originate from instrumental cues, resulting in a close arrangement of chords, melody performance on *martellato*, striving for interval melody, etc.;

- dynamics - dynamic features are associated with the specificity of the sound of instrumental cues, where a high register of good *kui* (*buyn*) implies the culmination of the musical material;

- coloristics – coloristic features are expressed in the desire to reproduce on the piano a monodic type of sounding of musical material.

The timbre-sound properties of Kazakh instruments and folk singing style form a "layer of national sound".

In Kazakh *dombra* instrumental music, two styles are especially pronounced: oriental musical culture - *sartpe* (finger, plucked technique of the game), western musical culture - *tukpe* (wrist, squeaking technique of the game). *Dombrovye kuyi tukpe* differ in their motility, monorhythm, rapidity of tempo, dynamic aspiration. *Kuyyam chertpe* is characterized by elegance, elegance. For *dombra* cues are characteristic: a quarto-quint interval, a non-cursive, a second consonance, register extensions.

The main constructive feature of the texture of the natural-sound system, which underlies the throat singing of the Turkic peoples, is a two-voice vertical, in which the overtone melody is superimposed on the basic sound of the fundamental tone, which is the foundation and source of the instrumental melody.

Features of poetic speech.

The musical culture of the Kazakh people is distinguished by the uniqueness of instrumental genres, mainly kuy, which absorbed the rhythm, intonation and syntax of poetic and prosaic speech: the 7-8th composer-zhyra, which is the oldest form of epic and song poetry; 11-th complexity, which prevails in the songs of the lyrical genre (Amanov and Mukhambetova, 2002).

National features of songs are associated with lyrical poetics, the expressive meaning of the word, the generalized figurative sphere, and the circle of intonations and the rhythm of words.

Features of the verbal language of the Kazakh people are associated with smooth and calm current, long improvisations in verse. Ordinary speech has a certain rhythm in the construction of phrases and periods. Thus, the structure and length of the poetic lines influenced the structure and scale of musical constructions (phrases, sentences and periods) that have a non-quadratic form (for example, 9, 11, 15, etc. cycles) (Begalinova, 1999).

For the perception of the musical work of the European author it is necessary to follow the logic of compositional development, when perceiving the work of the composers of the eastern countries, it is important to have a deep meditative immersion in his emotional state. For example, the Kazakh people, this is due to the eastern mentality, nomadic culture, which was initially formed in the Center of Asia. As history shows, Central Asia was the center of a special kind of civilization, which was later named nomadic. The nomadic civilization had its own way and method of seeing the world: the comprehension of the boundless expanses of being, the unrelated spatial frameworks. The nomad's thinking is spatially and contemplatively, the man himself comprehended the essence of the universe, feeling his indissoluble unity with the world and nature. The musical language of Eastern culture is distinguished by a special approach to the formation of sound, its structure. This is due to the religious system and ritual practice and is expressed in the desire for warm, matte timbre, overtone tone of the main tone. The structure of the musical language of the Asian region models

the structure of the world, which according to the oldest cosmogonic views of the Turkic-Mongolian people is vertical (Begalinova, 1999). Noticeably is the predominance of the pentatonic basis, the modal variability, rhythmic diversity.

Epic slowness, the balance of an individual moment and eternity is typical for the sense of time in the traditional musical culture of the Kazakhs. Due to the unique, steppe thinking, the works of the composers of Kazakhstan are marked by a special depth in the area of a single image-emotional state, contemplative interpretation of temporary changes and shocks. They are in complete opposition to the European tradition of figurative confrontation and struggle.

The piano music of the composers of Kazakhstan was born in the 1920s. Based on the studies of U.R. Dzhumakova (Dzhumakova, 2003), A.Zh. Dosayeva (Dosayeva, 1987), the following main periods of development of the piano composer school of Kazakhstan can be singled out:

1) The founders of the composer school, the founders of a new culture and a new idea – A. Zhubanov, E. Brusilovsky, L. Hamidi, M. Tulebaev, B. Baykadamov. They made an invaluable contribution to the development of the piano composer school in Kazakhstan. Their search for synthesizing Kazakh national and European academic music was the basis for the further development of all genres of piano music.

2) Composers of the 1930s-1940s. For this period, the characteristically deeper penetration into the "aesthetics of the national musical language" (Dosayeva, 1987). As noted by art historian E.A. Kirsanov for this period is characterized by the emergence of "hybrid genres" (for example, "kuy-tokata"), which should be regarded as transitional, bringing us closer to the birth of new national forms of piano art. The piano work of the composers – N.M. Mendygaliyev, G.A. Zhubanova, K.K. Kumisbekov, B.Ya. Bayakhunov, B.S. Zhumaniyazov and others - determined the main stylistic tendencies, genre preferences of piano music. The creative heritage of composers of this period is the classics of the pedagogical repertoire

of pianists, the gold foundation of the piano literature of Kazakhstan.

3) Composers of the 1950s-1960s. An important place at this stage of development of the composer school was occupied with the creation of a unique author's style. For composers, whose works are based on Kazakh national music, it is characteristic of an increase in the specificity of the musical language. This is expressed, in the opinion of E.A. Kirsanova, and in the diverse implementation of the Akyn recitation. For composers of this period, it is characteristic to search for their own piano style under the influence of the musical language of the 20th century. In works of the piano it is interpreted from the standpoint of stylistic trends of the 20th century: the use of recitative-declamatory intonations typical for radio-screen savers and attributes of the Soviet period in the development of the republic is observed.

4) Composers of the 1970s - 1980s. This period is distinguished by the rapid development of the piano performing school in Kazakhstan. This allowed the composers, in the process of realizing creative aspirations, to turn to the renewal of the means of musical expression. The musical style of composers of this period is characterized by the search for ways of organically combining the national principle with the achievements of world academic music. The high level of professionalization of Kazakhstani pianists, their access to the world stage allowed composers to create highly artistic works that meet the requirements of the general aesthetic settings of the late twentieth century. This entailed the release of composer's creativity to a qualitatively new level of development of the piano art of Kazakhstan.

5) Composers of the 1990s are young composers whose creative formation took place in the conditions of a sovereign state. Creativity of young composers is characterized by their attraction to the methods of polystylistics and the use of methods of minimalism.

Piano music by Kazakhstan composers at the turn of the century is represented by concerts for piano and orchestra, sonatas, variations, fantasies,

polyphonic works, children's piano music and miniatures.

Concerto for piano and orchestra d-moll A. Sagat.

Sagat Aidos Mansurovich (1970) graduated from the Almaty State Conservatoire named after Kurmagazy by specialties of piano and composition. Since 1994, Aidos Sagat is a producer, singer and composer of the ethno-pop group "Urker". This is the first Kazakhstani group that promotes patriotism in its work, the revival of national cultural values. The team was awarded the title of Laureate of the National Music Award in the nomination "Best Group of 2000", was awarded the "Golden Disc" award for the song of the decade "Nauryz", entered in the British catalog on art "Visiting Arts".

Since 1996, A.M. Sagat teaches at the Kazakh National Conservatory named after Kurmangazy. Since 1997 he has been a member of the Union of Composers of Kazakhstan, since 2008 he has been a member of the Council for Youth Affairs under the President, since 2010 – UNESCO expert on the problems of music education, "Honorary Patron" of the UN in Kazakhstan. Currently he works in the multi-national project "No Mad Karma" (Great Britain).

The piano concerto of A. Sagat is atonal and represents a one-part monumental poem having a deep national basis (Nusupova, 2008). The structure of the concert refers to free forms. In the concert, there is an internal division into four sections: the first part acts as an exposition, the slow second part, the third - the scherzo, the final part sounds like a reprise. In this work the gift of symphonic thinking of the composer was clearly manifested.

The concert opens with the introduction into the parties of wind instruments. Entry immerses the listener in an epic meditation. The national basis of the section is expressed in quart jumps, which attract the attention of the listener, and the presentation of musical material in the manner of recitation of akyns. G.P. has a song-recitation basis and has a life-affirming character. The active volitional beginning of the melodic line is supported by a group of 32, built on chromaticity, a jump on b.9 and a dotted line (Figure 1).



FIGURE 1

A. Sagat. Concerto for piano and orchestra d-moll, first section, G.P.

The second section has a pronounced song basis. National features manifest themselves in the

variable rhythm, the non-square structure of the presentation of the melodic line (Figure 2).



FIGURE 2

A. Sagat. Concert for piano and orchestra d-moll, second section

The third section of the concert reflects the monodic basis of Kazakh traditional instrumental

music. The dombra sound is transmitted by the soloist's part in rehearsal-martallat technique (Figure 3).



FIGURE 3

A. Sagat. Concerto for piano and orchestra d-moll, third section

The fourth section is the culmination of the whole concert. The work ends with a powerful tutti in the soloist and orchestra.

The concerto for pianoforte and orchestra differs from the desire for a symphonic embodiment of the instrumental kuy of the traditional musical culture of Kazakhstan. This is expressed in the development of musical material, approaching the norms of linear writing. For the concerto A. Sagat is characterized by the original use of the major-

minor system, reminiscence techniques, principles of harmonic thinking of the twentieth century, and forms of European concert-symphonic writing. As a result, it can be argued about the search for A. Sagat in the field of synthesizing genres.

Piano sonata by A. Abdinurov

Abdinurov Alibi Kuttymbetovich (1978) graduated from the Kazakh National Conservatoire named after Kurmangazy by specialty composition and opera-symphonic

conducting. He continued his education in the assistant training in the class composition (class of professor M.S. Sagatov). Winner and diploma of republican and international competitions and the memory festivals of G.A. Zhubanova (1997), the 175th anniversary of Kurmangazy (1998), "Zhana gasyrga-zhana en" (2000), "Shabyt" (2001). Since 2003 he's a member of the Union of Composers of Kazakhstan. Laureate of the State Youth Award "Daryn", Laureate of the Youth Union of Kazakhstan "Serper". Currently teaches at the Kazakh National University of Arts.

The piano sonata by A. Abdinurov is a one-piece work recommended for execution at the

Allegretto $\text{♩} = 120$

FIGURE 4

A. Abdinurov. Piano Sonata, exposition, G.P.

P.P. (Moderato) has a song basis, leading the listener to the lyrical world of images. Topic Passes in a bass part, associating, therefore, with the sound of a kobyz. National traits in the theme

of P.P. manifest themselves through broad phrasing and non-square sentence structure (Figure 5).

29 rit. Moderato $\text{♩} = 100$

FIGURE 5

A. Abdinurov. Piano Sonata, exposition, P.P.

The development is based on the development of elements of the Gn. The following means of musical expressiveness are used: extension of the instrument's sound range, compaction of the texture, chord sound, expansion of the amplitude of dynamic development from *p* to *fff*.

Section *Moderato*, built on the topic of the P.P., sounds like the apotheosis of the development of the figurative sphere of the sonata. In this section there's conducted the transformation of the image of P.P. into a life-affirming hymn. This episode is the logical and semantic culmination of the whole part.

The reprise is mirrored, dynamized. After the culmination of the development of the PP. Appears in a different capacity, the tragic beginning of the image comes to the forefront. Unlike the exposition, in the reprise G.P. sounds in the affirmative on *ff*, *fff*. There is no collision of two images in the sonata. The development of the basic idea is realized through the demonstration of two sides of one whole, not entering into a struggle, but complementing each other and developing in complementarity (Akparova G.T., 2009).

Fantasy by H. Setekova

Setenikov Khabibulla Zainullaevich (1958) graduated from the Almaty State Conservatory named after Kurmangazy with a piano specialty (class of professor V.M. Ibraeva), later with a specialty composition (class of professor K.K. Kuzhamyarov). He studied at the assistant training in the Almaty Conservatory in the class composition KK Kuzhamyarov. Member of the Union of Composers of Kazakhstan. Laureate of the Republican Competition of Young Performers (1976), All-Union Contest of Young Composers (1978, Moscow), Diploma of Chamber Music Festival (1981, Dushanbe), laureate of republican contests. The composer was awarded with State awards / medals of the Republic of Kazakhstan, is the winner of the Ilham Prize.

Fantasy is the product of an improvised free-form warehouse (A + B + A + C + B1A1 + D + A) with a frequent change of rhythm (4/4, 3/4, 5/4). He opens the work by the first theme (A), distinguished by the recitative nature of the exposition, by the abundance of chromatic elements. The second theme (B) has a tokat character (Figure 6).



FIGURE 6

H. Seteikov. Fantasy, section B

Then the first theme again sounds (A). The next section (C) differs from the Homophonic

Harmonic Warehouse of the presentation of musical material (Figure 7).



FIGURE 7

H. Seteikov. Fantasy, section C

Episode B¹A¹ is built on the elements of the first two themes of fantasy. Next is an episode D, built on an octave and chord texture (Figure 8).

FIGURE 8

H. Seteikov. Fantasy, section D

The work of the improvisation element ends with the theme of the introduction to the accelerando, which turns into final chords. The work is vivid, has a concert character.

Variation for piano G. Abdrasheva

Abdrasheva Gulnara Sahitovna (1971) graduated from the Almaty State Conservatoire. Kurmangazy specializing in piano (class of Professor Isakova A.P.), specializing in composition (class of professor Zhubanova G.A. and professor Baiakhunov B.Ya.). She continued her education in an assistant internship in the specialty composition (class of Professor

Bakhakhunov B.Ya.). Diploma of the International competition "Shabyt-2005", International Competition of Woodwind Instruments, Kazan (2007), Republican Contest of Wood Wind Instruments (2011). Since 2005, he teaches at the Kazakh National Conservatory named after Kurmangazy in piano class. He's actively engaged in concert activity.

Variations for piano (e-moll) - a work consisting of a theme and 7 free variations. The theme (Andante) of the harmonica-harmonious warehouse is song-written, written in the form of a period (Figure 9).



FIGURE 9

G. Abdrasheva. Variation for piano, theme of variations

Throughout the seven variations, melodic, ladylike, textured, tonal changes enrich the subject, showing its various facets, while in some variations the expressiveness and lyrical color of the theme is transformed.

Already in the first variation the melodic theme movement makes it more refined, and the sixteenth pauses give it an excited character. The

greatest change in the theme occurs in the third variation. The variation is of a simple three-part form. In the extreme parts (Allegro), gamma-like passages, chromaticisms, and a private rhythm change introduce tension into the development of the image; the theme acquires a whimsical, angular character (Figure 10).



FIGURE 10

G. Abdrasheva. Variations for piano, third variation

The middle part of the fifth variation (Andante) is of a dance character. In this part, the tonality changes from e-moll to g-moll, introducing sad lyrics into the overall development of the image. In this part there are chromatic and triplets.

In the fourth variation (Allegro), the predominance of a smoothly flowing gamma-like

movement informs the theme of a melancholic, sad tinge, in contrast, further emphasizing the luminous lyrics of the whole part.

The fifth variation, as well as the third variation, has a three-part form. The change of the minor by the parallel major (G-dur), as well as the dance character of the fifth variation, introduces features of grace and scherzo. The extreme parts (Moderato) highlight the dance theme start. The

middle part (Allegro), written with the key B - dur, and, due to the accentuation of a weak part, bears the features of jazz (Figure 11).



FIGURE 11

G. Abdrasheva. Variations for pianoforte, the fifth variation, the middle part

The middle part introduces an element of scherzosity, which gives the pianist the opportunity to exercise executive freedom in interpreting this variation. The final section of the fifth variation, sounds in the key Fis-dur and is distinguished by the light, spiritual nature of the sound of the theme.

The sixth variation (Largo, fis-moll) has features of a work of polyphonic character. In the 6th variation, the theme sounds in the party of the left hand, which colorfully enriches the theme.

In the final 7th variation (Allegro), the dance theme inherent in the theme is highlighted. Thus, all variational development of the image leads from lyrical song to dance. The final variation sounds bright, solemn at *ff* and is the culmination of the whole work. This section is characterized by the use of a wide range of means of musical expressiveness inherent in modern academic music: whimsicality and private rhythm change (3/4, 7/8, 8/8, 6/8, 10/8, 2/4, 5/8), Elastic rhythm, an abundance of chromatic patterns, contrast dynamics, coverage of a wide range of instruments, changing tonalities.

***Fuga G-dur* L. Melnikova** (Figure 12)

Melnikova Lyudmila Evgenievna (1955) graduated from the Chelyabinsk Institute of Culture with a specialty in choral conducting, as

well as an assistant internship at the Leningrad Institute of Culture named after N.K. Krupskaya. Melnikova L.Ye. - an honors pupil of the Republic of Kazakhstan, holder of the honorary medal "Madeniet Kairatkeri" (2005), medals of Y. Altynsarin of the Ministry of Education and Science of the Republic of Kazakhstan (2006), Certificate of Honor of the President of the Republic of Kazakhstan. Melnikova L.Ye. - member of the Union of Composers of Kazakhstan, Union of Journalists of Kazakhstan, Academician of the International Academy of Informatization (MAIN), Laureate of international and republican contests of the author's song.

Fuga G-dur – three-part product of a two-part form. The construction of the theme of the fugue is of the classical type: the question-answer. The theme consists of two elements: 1 element - strong-willed, resolute, 2 - ascending and descending filling of part 5 of the first element. The theme enters the soprano parts, then - the viola. Then a 6-clock interlude follows. The exposition ends with the theme in the bass part. The second section opens with an interlude (8 bars). The theme is in the bass part in the key in E minor. The final section follows. Fuga ends in the main key (Figure 12).



FIGURE 12

Melnikova L. Fuga G-dur

The cycle of piano pieces "Little Brother at the Piano" by D. Ostankovich

Ostankovich Dmitry Valerevich (1975) studied at the Kazakh National Conservatory named after Kurmangazy by specialty composition (class of Professor A. Bychkov, later – Professor B.Ya. Baiakhunov). In 1998, Ostankovich D.V. was transferred to the Academy of Music of Astana (class of Zh.T. Tezekbaev). He continued his education in the assistant internship (the class of Professor TM Mukhamedzhanov). D. Ostankovich actively studies the principles of minimalism and dodecophony. A huge place in his work is music for children. At the moment D.V. Ostankovich works as a lecturer at the

Department of Composition of the Kazakh National University of Arts.

The cycle of piano pieces "Little Brother at the Piano" (1997) includes 4 different pieces. "Mechanical Santa Claus" (monotonously, cyclically, not soon) – the work is written in a simple three-part form (Figure 13). The extreme parts draw an image of a mechanical toy. The middle part is based on the theme of the Christmas Hymn. The mechanical image of Santa Claus is drawn with the use of syncopation, accents, ostinatnogo second sound, whimsical rhythm, as well as ritenuto and fermato at the end of the second part, creating the image of "stopping a mechanical toy".



FIGURE 13

D. Ostankovich. "Mechanical Santa Claus", Conclusion

"Pong-Pong" (moderately) - the product draws a picture of the game of children with the ball. Elastic quarts on the staccato in parties of both

hands personify the movement of the ball, and the performance of martellato on one sound and ritenuto is its fall and hitch in the game. Articulation plays an important role in this work.

"Bicycle" (quickly) is a play of virtuosic character. To transfer the image, the composer uses a size of 3/4, indicating the belonging of the play to the dance genre, various types of articulation, fast tempo, contrast dynamics, ostinatnuyu formula of motion eighth in the accompaniment party. In the middle section, the topic that begins the movement in the lower register draws the image of a bicycle moving from afar. The work requires the performer to solve a number of technical and performance tasks.

"Sonata of Chimarose" (Figure 14) – theatrical performance, where the thematic material of 4

FIGURE 14

D.Ostankovich. Sonata of Chimarose

"Yapurai" of A. Tolukpaev (Figure 15)

Tolukpaev Adilzhan (1987) Graduated from the Kazakh National Conservatory named after Kurmangazy in the piano class.

"Yapurai" (translated from Kazakh - exclamation, expression of surprise) unfolded concert plan work on the theme of the Kazakh

works is presented: "Sonatas" by a-moll D. Cimarosa; "Bicycle", "Playing ping-pong" and "Mechanical Santa Claus" D. Ostankovich.

All the images of the previous plays are organically intertwined into a single whole. The frame of each image is the return to the sonata by D. Cimarosa. The work ends with the sonata of D. Cimarosa. The work requires imaginative thinking from the performer, artistic presentation, freedom of author's interpretation, solving technical problems.

folk song of the same name, characterized by improvisational narration. The composition is written in the Rachmaninov style. It is distinguished by song chanting, piano, monumentalism, romantic power, virtuosic scope and steel rhythm.



FIGURE 15

A. Tolukpaev. "Yapurai"

The work is very popular among teachers of the piano class. It is firmly established in the performing repertoire of pianists.

In general, it should be emphasized that the stylistic features of the piano music of the composers of Kazakhstan at the turn of the century are expressed in the following main directions (Nedlina, 2011; Tleubergenov, 2014; Nusupova, 2013):

1) The composers of Kazakhstan, organically combining the traditions of the musical culture of Kazakhstan, the Turkic people in general and the innovation of academic music of the 20th century, update the traditional forms, genres and methods of compositional writing. Composers actively apply methods of polystylistics, synthesizing styles and genres, techniques and methods of compositional writing. Polystylistics manifests itself in the appeal to the style features of baroque (linearity, graphical presentation), classicism (clarity, simplicity of presentation, severity of form), romanticism (the emotional depth of the image).

2) The modal type of thinking prevails in the musical language of the works of Kazakhstan composers. The combination of composers' diatonic and modal thinking allows us to talk about the use of the principles of polymodal technique, the leading trend in the music of the twentieth century.

3) The musical language combines national traditions and avant-garde music using various techniques of serial technology. Works are being created in the best traditions of the late 20th century, where the complex technique of writing is conditioned by the comprehension of the complex inner world of the modern person, the state of his soul and the search for the meaning of life.

4) Composers tend to use elastic metro-rhythmic formulas based on the traditions of dombra culture. The energetic, elastic rhythm of instrumental culture is combined with the leisurelyness, freedom of rhythm of the Kazakh song culture, thus forming the national metro-rhythmic complex. Composers are characterized by continuous movement based on a certain rhythm-formula, while the effect of surprise brings emphasis, *sf*.

5) As for the form of works, composers of Kazakhstan are characterized by a tendency to develop one image. The principles of form formation used by composers, the desire for onepartness, the improvisation of the presentation of musical material are of interest for studying. Kazakh instrumental cues have a one-part form. They have a huge creative potential for a conflict-free symphonic development of the image, where a gradual flow and rethinking of a single image from one sphere to another is taking place. Conflict development of the image is associated

with the eastern world view, where all the manifestations of the world around us form a single whole and act as a givenness of being. On the basis of the structural analysis of the works of the composers of Kazakhstan, one can identify the desire for tri-partness, which acts in a traditionally and indirect way, combining the structural principles of one-part form with features of three-part nature.

6) Texture in works differs by new methods of sound extraction, connected with the traditions of East and West. This made it possible to create virtuoso works of a concert type, where the performance technique of the Marchor reflects the national specificity of the performance of the *dombra* cue. At the same time, the textured fabric of the piano compositions of Russian composers is characterized by the use of musical expressiveness tools that are characteristic of contemporary foreign musical currents: shock-phonetic interpretation of the instrument, expressive chromatic chord complexes, etc.

CONCLUSION

In the development of piano genres there is a stage of rethinking associated with the global processes of globalization. The National Composers School at the turn of the century is distinguished by the search for new ways of combining the national principle and the achievements of world academic music. Composers acquire modern compositional techniques, use the method of polystylistics, combine elements and structures of different systems, strive to synthesize traditional and new means. As a result, author's thematicism is formed, based on the traditions of musical cultures of East and West. In this regard, the piano music of the composers of Kazakhstan reflects the world's leading trends in the field of composer creativity and the key psychological attitudes of the era—the focus on creativity, self-knowledge, and integration.

Synthesis of national and worldwide in the domestic piano literature is of particular interest to Western music connoisseurs. Thus, the work of the composers of Kazakhstan has been highly praised by foreign critics at various concerts,

An Acad Bras Cienc (2017) **89** (3)

competitions, festivals. For example, Polish pianists were interested in M. Tulebayev's "Kazakh dances", Moscow musicians – preludes by T. Kazhaliyev and the cycle of preludes "Eva" G. Zhubanova. Especially popular in Lithuania is the Kazakh folk song "Yapurai" in the processing of A. Tolykbaev, etc.

Summing up, it should be noted that since the 1980s, in the piano music, a period of rethinking the traditional musical art of Kazakhstan and the implementation of new aesthetic settings using the modern musical language. Continuing the traditions of neo-baroque, neo-romanticism and neoclassicism, the composers created their own author's style, most clearly manifested at the level of organization of the material, musical form, as well as in timbre and textural elements of the musical system. The renovation of the intonational system, the expansion of the figurative, national and genre-style spheres is connected with the tendency to linearity of the letter, which is due, first of all, to the composers' striving for laconism, graphicalness, transparency of presentation. Also, it should be noted the dominance of the *tokatno-shock* start. The main indicators of this direction are tempo-rhythm and accent. They group around themselves various means of musical expressiveness: articulation, meter and rhythm, dynamics, timbre and colors. The technique of composition acquires a special status and becomes not just an artistic device, but a criterion for the classification of composer creativity.

Thus, the piano music of Russian authors occupies a worthy place in the world piano literature. The pianistic school of Kazakhstan demonstrating high results, as well as its active competitive life, contributes to the popularization of the work of Russian authors both at home and abroad.

ACKNOWLEDGEMENTS

This article was prepared by the teachers of the Department of the Arts of the Kostanay State Pedagogical Institute in the course of the scientific research on the subject 0845/GF4 "Academic instrumental music of composers of Kazakhstan at the turn of XX-XXI centuries. (1980 - 2014)",

realized within the framework of grant financing of the Ministry of Education and Science of the Republic of Kazakhstan for 2015-2017.

REFERENCES

- DZHUMAKOVA UR. 2003. Creativity of the composers of Kazakhstan 1920-1980-ies. Problems of history, meaning and value: monograph – Astana: The Tome, 232 p.
- AMANOV BZ, MUKHAMBETOVA AI. 2002. Kazakh traditional music and the twentieth century, Almaty: Dyke-Press, 544 p.
- BEGALINOVA GA. 1999. Kazakh musical language and its modern functioning, Almaty, 19 p.
- DOSAYEVA A. 1987. Piano music of Kazakhstan, Collection of articles, Alma-Ata, Oner, 120 p.
- NUSUPOVA AS. 2008. The genre of the piano concert in the work of the composers of Kazakhstan, Almaty: KNK n.a. Kurmangazy, 22 p.
- AKPAROVA GT. 2009. Sonata in the chamber-instrumental work of the composers of Kazakhstan (1930-1990), Almaty: KNK n.a. Kurmangazy, 29 p.
- NEDLINA VE. 2011. Academic music of Kazakhstan and the USA: crossroads of the turn of the century: monograph, Almaty: KNK n.a. Kurmangazy, 180 p.
- TLEUBERGENOV A. 2014. Stylistics of piano works by Tlesa Kazhgalieva, “Mysl” journal, No. 5, p. 79-83.
- NUSUPOVA AS. 2013. Essays on composers of Kazakhstan Compiler, Almaty, Almaty-Bolashak, 608 p.