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Jazz Pieces by Uzbek Composers: Analysis of Jazz Techniques in 24 Preludes by V. Saparov

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ABSTRACT

The composers of the twentieth century actively use new writing techniques and synthesize different styles in their compositions. Many composers of the academic direction have turned a lot to jazz music. The piano music of Valeriy Saparov is a sophisticated synthesis of classical traditions and jazz styles. He has absorbed jazz styles into standard classical form and his approach to jazz idioms is authentic. Saparov adopted the virtuosic playing of Oscar Peterson and Art Tatum, the unique style of Erroll Garner, and the rich texture and harmony of his experience with big bands. The Twenty-Four Preludes, published in 2010, is one of Saparov's most satisfying works and an ambitious genre to exhibit his extraordinary grasp of both jazz and classical music. The Preludes incorporate a large range of jazz techniques and styles with a variety of rhythms, tempos, and melody as well as the clear structural organization of classical music. A classical pianist performing these works must possess a formidable technique and comprehensive understanding of jazz playing. This study examines on jazz idioms and classical influences in Saparov's music and how he combined them to create his own style.

KEYWORDS: music, piano, composer, jazz idioms, classic music, composition, rhythm, harmony, melody, style.

Introduction

Jazz as a new phenomenon attracted composers of academic direction and has always been an experiment for modern audiences. Beginning with European composers, Debussy and many other composers experimented with jazz elements, adding them to their compositions. In Uzbekistan, there are very few composers in this field, particularly those who produce instrumental music. Composers who have written in pop and jazz direction: E. Salihov, V. Saparov, N. Narkhodjaev, N. Nabieieva, D. Omanullaeva, M. Atadjanov, O. Abdullaeva, Z. Khodieva. Of course, our composers created more in the pop genre than jazz music. But even in some genres of jazz music, they tried to create compositions. E. Salikhov's piece in the bossa nova genre "Umid", "Qiz bola", N. "Jazz valz" in the jazz waltz genre by N. Norkhojaev, G. Khalikov's "Where are you, Nargiza" bossa nova genre, K. Rakhimov's composition for 2 piano "Играем джаз" in the ragtime genre, Sh. Ramazonov's composition "Namangan apples", "An American in Tashkent" in the ragtime genre, written by

Latif-Zadeh for violin and piano, "Jaz maqom" for symphony orchestra, are compositions demonstrating this genre of music. Our young composers also create experimental works in jazz genres, of which a striking example is the work of A. Abdusattorov "Fantasy in the style of jazz", which he wrote for a symphony orchestra based on the melody "Ferghana Rubai", and "Concertino" in the style of jazz based on folk melodies written for piano with a symphony orchestra, "Tabiat qo'ynida" for piano and symphony orchestra. Analyzing these works, we see that they were not written on the basis of exactly one jazz genre, but expressive means of jazz music were used. According to the above-mentioned composer and their places in Uzbek music, it is clear that Valery Ibrahimovich Saparov made a great contribution to the development of Uzbek pop and jazz music. Leading the Creative Heritage of Saparov covers many genres.

Saparov was born in 1947 in the Turkmen city of Mari in a family of musicians. In 1961, after graduating from the music school, he studied in the class of Viktor Hiruntsev on the piano class of the Institute of Music and Art in Ashgabat. In 1967 he was enrolled in the piano class of the Tashkent State Conservatory. Then in 1979, in order to master the laws of composition, he studied composing in the class of professor of the Tashkent State Conservatory, composer T. Kurbanov. Piano creativity of V.I. Saparov is embodied on the basis of a complex synthesis of classical traditions and jazz styles. Of course, there are also piano miniatures created by the composer in the classical genre, but let's move to the works created on the basis of the synthesis of pop jazz genres. It is no exaggeration to call the composer's works embodied in these genres a synthesis of classical tradition and elements of jazz. This mixture manifests itself in the formation of harmonic and rhythmic elements of jazz in classical music. V. I. Saparov also wrote on his website that "I did not intend to create a musical anthology, which embodied the history of jazz in 24 preludes that I wrote for the piano. I created this series to help young performers, raised primarily in classical traditions, also to get acquainted with pop and jazz genres". - from his description it becomes clear that the composer turned to the genres of pop jazz to enrich his compositions harmoniously, rhythmically. On the other hand, compared to some composers, V. Saparov combined these two genres with great skill. Despite the fact that the original three preludes of the work "24 preludes" were separate works that began to be written for the development of techniques in the programs of training piano performers, the composer's interest in pop Jazz music became one of 24 preludes due to his interest. These preludes V. This is a clear proof of how deeply Saparov studied jazz genres and styles and was able to use them widely. You can listen to traditional classical jazz melodies (blues, swing, boogie woogie, ragtime) in 24 preludes, as well as genres of cool, bi-bop, appeared in later periods, and jazz rock, bossa nova and simple instrumental pop melodies. Prelude 22 is dedicated to his favorite composer memory, inspired by the work of the real jazz performer Bill Evans. In addition, the analysis shows that the works used a variety of common jazz techniques: harmonies of quarter chords, chords in the style of Garner, etc. The style of piano step was also used in several of his preludes. Below we look at their analysis.

Literature review

Jazz has always been influenced by other genres, this is the nature of the music itself. First there was the amalgamation of African rhythms and melody, the blues and European harmony that gave birth to the music. Since its conception, jazz has historically and categorically taken elements of other genres and mixed them with its own (Thomas Botting, 2009). Jazz took Broadway show tunes and made them into jazz standards. Juan Tizol inserted the "Spanish tinge" into the Duke Ellington orchestra with his compositions "Caravan" and "Perdido", thereby popularizing an amicable relationship between jazz and "Latin" music that continues to this day. The Modern Jazz Quartet took aspects of classical and baroque music and applied them to the jazz aesthetic (Christopher Washburne, 2011). The piano music of Kapustin is a sophisticated synthesis of classical

traditions and jazz styles. In a number of articles, critics have commented on Kapustin's blend of formal elements of classical music superimposed onto the harmonic and rhythmic elements of jazz (Jiwon Choi, 2015). It can be considered that jazz music of Uzbekistan originates from 1913, when an ensemble led by N.E. Boev came to Tashkent from Moldova. This group differs from the rest not only in the composition of instruments, but also in the repertoire, which consisted of dance melodies fashionable at that time: foxtrots, kekuoks, two-step, tango, etc. It is quite possible that residents of Tashkent could already hear similar music performed by "Garden" orchestras, which, in addition to works of the classical genre, they also included "light" music in their programs: fragments from operettas, vaudevilles, waltzes, polkas, marches, etc. Due to their accessibility and simplicity, these programs have always been a success. At the same time, this music could be heard on records and in private homes when playing music at home (S.Gilev, 2008).

Methods

Developing the thematic elements used by Tatum is strategic for the harmonic structure of its recorded improvisations. In the same way, the use of Saparov in thematic matter and transformation reveals the influence of Tatum. For example, Tatum's solo *After You've Gone* (1934), originally composed by Turner Layton with lyrics written by Henry Creamer, shows how he develops the main theme through several variants. The following musical examples show the openness of each variation, including the extension of the melody and the enrichment of the texture (see example 2b); the intensification of rhythm and harmony (see example 2c); new figure in each hand and a return of melody (see example 2d); and a double-time stride in the left hand (see example 2e).

Example 2a. The first two measures of the melody of *After You're Gone*, by T. Layton and H. Creamer (1918)



Example 2b. Art Tatum, *After You've Gone*, mm. 7-8



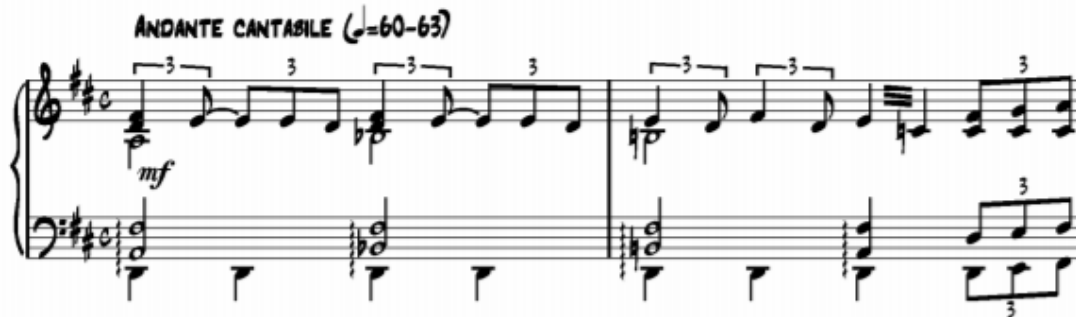
Example 2c. Art Tatum, *After You've Gone*, mm. 27-28.



Example 2d. Art Tatum, *After You've Gone*, mm. 55-56.

The thematic transformation of Tatum's improvisation appears in Saparov's №14 and №19 preludes in "24 preludes" as one of the examples. The prelude to the melodic variation of the theme on a repeating harmonic structure. This theme develops in a different version similar to the themed variations of Tatum. The main theme (see example 3a) reappears in several variations: thickening of the texture and extension of melody (see example 3b); intensification of rhythm and a different manner of figuration in the right hand over the same harmonic progression (see example 3c).

Example 2a. Valeriy Saparov, 24 prelude, №14. mm 1-2.



Example 2b. Valeriy Saparov, 24 prelude, №14. mm 5-6.

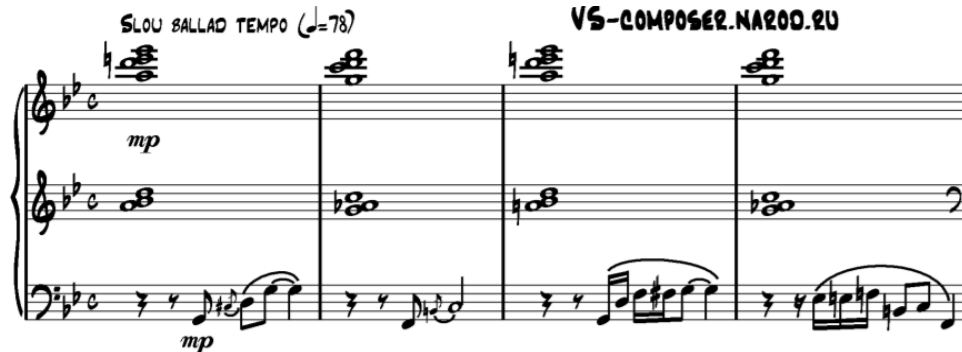


Example 2c. Valeriy Saparov, 24 prelude, №14. mm 11-12.

In addition, the use of Art Tatum of intricate voicings and textural variety impressed subsequent generations of jazz musicians. He achieved textual diversity by frequently using contrapuntal relationships in different registers. Saparov adopted Tatum's fashion of presenting layers and distinct colors in different registers. An example of this style is his Prelude № 1 (see example 3). The piece begins with a single low bass note

followed by thicker chords in the middle register and a feeble and dreamlike tone of higher register, which adds a sophisticated color.

Example 3. Valeriy Saparov, 24 prelude, №1. mm 1-2.



Another jazz harmony that Saparov employed in order to create full resonance resembling a big band sound is quartal harmony that incorporates use of chords made up of notes a fourth away from each other. Duke Ellington, Bill Evans (1929-1980), and Herbie Hancock (b. 1940) shared this trait in their music, influencing Saparov's output. In Ellington's *The Gal* from *Joe's*, his use of quartal harmony may be heard (see example 4a). Similarly, many of Saparov's piano works exemplify the use of quartal harmony including prelude №2 and №16 (see examples 4b and 4c). In these pieces, he evokes his experience with the big band and writes with the resonance rich in sound, exploiting the whole range of the keyboard.

Example 4a. Duke Ellington, *The Gal* from *Joe's*¹



Example 4b. Valeriy Saparov, 24 prelude, №2. mm 3-4



¹

Example 4c. Valeriy Saparov, 24 prelude, №16. mm 5-6



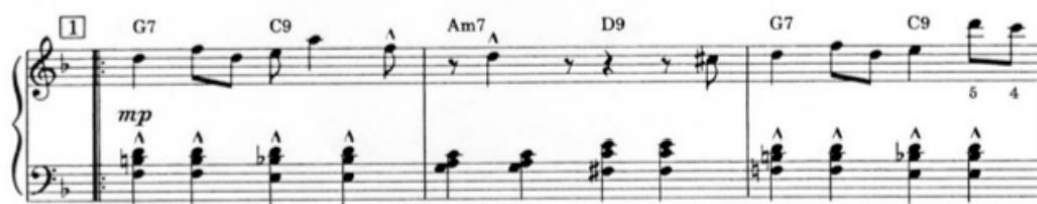
In addition, in the jazz of the sixties, quartal harmonies were popularized among the pianists McCoy Tyner (born 1938) and Chick Corea (born 1941). Tyner, influenced by Bill Evans, extensively used voicings in fourths and other pianists broadly adopted it. Like Tyner, Corea absorbed the idea of using quartal harmony and his unaccompanied improvisations probably inspired Saparov's Prelude №15. Instead of producing a full sound of blocked chords, he exploited fourths in broken chord in the right hand, creating a picturesque atmosphere over the blocked chords in the left hand that are rather sparse in texture (see example 5). By the prolific use of this quartal jazz harmony, he followed the most distinguished and imitated pianists in jazz.

Example 5. Valeriy Saparov, 24 prelude, №15. mm 41-42



A unique figure in jazz history, Erroll Garner (1923-1977) attained his own recognizable trademark quality in jazz piano. The most distinctive component of Garner's style is repeated left hand chords on each beat resembling the strumming of a big-band guitar in steady beat supporting a soloist. Above these patterns the right hand plays embellished or varied melodic passages, often with syncopated improvisation. In his performance manner, block chords in the left hand would be occasionally played slightly off the beat reminiscent of "kicking" the beat in the manner of a swing drum. This remarkable style can be heard in his Paris Bounce (see example 6a). Quite a number of Saparov's works reflect Garner's signature style, including his Prelude №11 (see example 6b).

Example 6a. Erroll Garner, Paris Bounce, A section.



Example 6b. Valeriy Saporov, 24 prelude, №11.



Saporov's sophisticated writing style incorporates a wide range of standard jazz styles. Stride is one of the most recognizable techniques in Saporov's works. It is directly related to ragtime and is composed of a bass note on strong beats and a chord on weak beats in the left hand. (see example 7a). Furthermore, the use of the interval of a tenth in stride is typical. James P. Johnson (1894-1955), Willie "The Lion" Smith (1893-1973), and Thomas "Fats" Waller (1904-1943) are pioneers of this style and Count Basie (1904-1984) and Duke Ellington also utilized this style when playing as a soloist.(see example 7b).

Example 7a. A typical stride bass



Example 7b. Valeriy Saporov, 24 prelude, №14 mm 11-12, 33-34.



Boogie-woogie plays an important role in Saporov's writing as well. It is derived from the style of blues and characterized by a repetitive basis, usually in the subdivision of eight pulses (see example 8a). Its exponents

were such pianists as Meade “Lux” Lewis (1905-1964) and Albert Ammons (1907-1949). A common boogie-woogie bass pattern sounds in Saparov’s Prelude № 9, showing rocking motion of the bass pattern (see example 8b).

Example 8a. Typical left hand boogie patterns



Example 8b. Valeriy Saparov, 24 prelude, №9.

ALLEGRETTO CON BRIO (♩ = 75)

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Results

Saparov’s success in exploiting miscellaneous styles of jazz trends helped form his flamboyant musical pallet. He not only paid homage to jazz masters through his music; he also fostered his own musical language in sound, texture, rhythm, and technique. The piano music of Valeriy Saparov has been impressively enhanced with his unique and imaginative style. The sophisticated synthesis of classical tradition and jazz idioms constitutes his distinctive musical voice. Through his education in classical music from the Tashkent Conservatory years, he gained profound understanding of classical traditions of Classical and Romantic styles and extraordinary piano technique. Numerous influences from jazz musicians may also be found in his music.

He adopted the virtuoso play of Oscar Peterson and Art Tatum, the unique style of Erroll Garner, and the rich texture and harmony of his experience with big bands. These authentic uses of jazz idioms absorbed into standard classical forms created the most distinctive quality of Saparov's musical world. Other classical composers are drawn to the exotic sound of jazz and merge those two distinct styles into one musical language such as Paul Hindemith, George Gershwin, Aaron Copland, and William Bolcom among many other. Saparov combines two different styles in such an integrated manner, when compared to other classical composers. His deep understanding of broad jazz styles allows him to capture the true art of jazz in all his works.

The Twenty-Four Preludes encompass a large range of jazz techniques and styles with a variety of rhythms, tempos, and melody as well as the clear structural organization of classical music. A classical pianist performing these works must possess a formidable technique and an overall understanding of jazz, which is different from learning the classical repertoire. The examination of his unique notation can be done by interpreting different recordings.

Saparov's stylistic fusion of jazz and classical music provides more accessibility to classical pianists to explore a new musical genre. His highly idiomatic music is now a part of the standard repertoire and attracts both performers and audiences. I hope my research will shed light on his brilliant composition and encourage even more pianists to explore his music.

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