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**Композитор Ренат Еникеев. В поисках национального стиля
(на примере произведений для фортепиано)**

Аннотация

Статья представляет собой анализ ряда фортепианных произведений Р. Еникеева. Насыщая фактуру хроматизмами, диссонирующей аккордикой, полимелодическими приёмами, композитор сохраняет национально узнаваемый колорит мелодических линий.

Ключевые слова: фортепианные произведения Р. Еникеева, полипластовость фактуры, пентаккорды, хроматизмы по вертикали, национальный мелос.

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Composer Renat Enikeev. In search of a national style (on the example of piano works)

Summary

Tatar composer Renat Akhmetovich Enikeev (1937–2020) is the author of works of various genres. Piano music occupies a special place in his work. From the very beginning of his compositional activity, while remaining a nationally recognized composer, he began to look for independent ways to develop Tatar musical art. This is manifested, in particular, in the chromaticization of the texture voices, saturation of the sound with dissonant chords and other means of procedurality while preserving the national flavor of the leading melodic lines. These means are represented in his piano compositions, including the piano cycle “Saydashstan”, which is a melodies’ transcription of the classic of Tatar music S. Saydashev, presented in a new way by Enikeev. In general, R. Enikeev left a very interesting and sought-after creative legacy.

Keywords: Piano works by R. Enikeev, poly-layer texture, pentaccords, vertical chromaticisms, national melos.