



SCHOOL OF PIANO PERFORMANCE AND MODERNITY

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Annotation

This article discusses the role of works of Uzbek composers for piano performance in the art world of Uzbekistan. It revealed how important the existing school of composition is for today's artists.

Keywords: composer, genre, piano, musical, performance, artistic idea

Introduction

Uzbek national music has a rich history and antiquity, which has developed and refined over the centuries. In order to preserve and promote this heritage to this day, it is worth mentioning the names of great artists of historical significance not only in Uzbekistan, but also around the world with their prolific work. Since the 1920s, a number of composers and composers have worked tirelessly to present the national musical heritage to the public in a variety of genres, while maintaining its own national charm and criteria.

By this time, hard work had been done to study the musical heritage and re-present it to the public on the basis of new genres, using national melodies for future generations. N.Mironov, V.Uspensky, A.Kozlovsky, G.Mushel, R.Glier, S.Vasilcheko, and later B.Brovsin, B.Nadezhdin, B.Giyenko, G.Sobitov from other nationalities. led. In a short period of time, these artists not only studied the Uzbek musical heritage, but also collaborated with Uzbek composers to create a number of musical and vocal works on topical issues, based on the requirements and environment of the time. On the basis of each of their works, it is possible to observe that the national melodies are interpreted in a unique way. One of the great achievements of the period was the fact that creative composers were able to express their musical heritage in the interpretation of other genres, while maintaining the unchanging national spirit. For the common people, national melodies in the interpretation of these European genres were first reflected in musical drums. The appearance of musical dramas, in a certain sense, has been expressed in the works of composers and playwrights in different ways, depending on both the form and the theme of dramatic ideas. In addition to these genres, there is a growing interest in piano works. Although the music was new to the Uzbek people, it soon had its own creators. Uzbek composers Manas Leviev,





Doni Zokirov, Hamid Rakhimov, Ibrahim Hamrayev, Fattoh Nazarov, Ikrom Akbarov, Abdurakhim Mukhamedov, Matniyoz Yusupov, Abdusharif Otajonov, Sultan Hayitbaev, and others is important. In the melodies and tunes created for the piano, new compositions of national melodies are included in the works of the composers.

For a century, after independence, great opportunities have opened up for the development of national and secular genres, and these opportunities are bearing fruit today. To date, not only national music genres, but also European genres are developing and showing this trend around the world. The tradition of instrumental music, that is, piano performance, deserves special mention in a number of such genres.

The musical works, written for the perfect piano with a history of three centuries, are the result of the creative research of European composers. During this time, a number of genres emerged in European music that were unique to the performance of the piano. Each of these genres is dominated by its own form, content, drama and, of course, artistic ideas. In particular, from simple piano pieces to large-scale concert genres, they are created by composers and loved by performers. These works are already sealed in the pages of history.

In the world of Uzbek music, the performance of piano music covers a quarter of a century. It is in this short period of time that the performance of this instrument has undergone a process of fantastic development, and Uzbek composers have managed to create musical samples perfected in the spirit of national Uzbek melodies, perfect for European masterpieces.

NS Yanov-Yanovskaya, a musicologist, said that Uzbek composers had chosen the right path from the very beginning, that is, to combine the traditions of the piano genre in European music with personal images and national images. It has been widely used in re-thinking in the context of a new national context. ”

From the 1920s to the 1930s, attention to Uzbek piano music began to show. The timely establishment of music schools also played an important role in its development. During this period, Uzbekistan introduced a system of special music education, establishing primary music schools, the People's Conservatory, and later secondary and higher music schools. The first composers of this genre were V.Uspensky, B.Nadezhdin, I.Kozlovsky. Their creative thinking, interpretation, and technique developed in a unique way, and they were able to rework national folk melodies and songs to create works of various sizes. By 1950-1970, the circle of composers had expanded considerably. Artists such as M.Ashrafiy, I.Akbarov, H.Izamov, A.Berlin, S.Jalil, S.Varelas created not only plays for piano, but also works





in various genres such as miniatures, suites, variations. Genres typical of European music are imbued with unique ideas and melodies through the thinking of Uzbek composers, and the Uzbek national melodies begin to take on a new form.

Among the first Central Asian composers, Georgiy Mushel, a master of Uzbek piano, is one of them. In his series "24 Preludes and Fugues", he once again demonstrates his perfect creative skills, expressing a unique harmony, using the Uzbek melodies correctly and appropriately in the polyphonic style of Bach's composition. shows.

Another well-known musicologist, ethnographer, composer and educator VI Uspensky devoted his entire musical life to the study of the musical culture of Uzbekistan, the preservation and further development of folk music. He made extensive use of the Uzbek national melody system in his work and managed to preserve various aspects of the national music. His 1947 play, Novella, was based on the Uzbek folk singing tradition and was created at a time when it was in its creative maturity. At the same time, Uzbek folk melodies are expressed in a unique way in harmony with the European genre. The composer managed to balance the styles of the European school and the elements of Uzbek music. In particular, skillful use of musical comparisons, beautiful transitions from one tone to another (modulation) gives the subject a different character.

Also, the school of musical heritage and composition, created by A. Kozlovsky, B. Nadezhdin and G. Mushel, is a leader in the creative work of contemporary composers.

In particular, young composers such as H. Rakhimov, D.Saydaminova, N.Zokirov, R.Abdullayev, A.Nabiyev, D.Omonullayeva, M.Otajonov and O.Abdullayeva, and A. Utegenov, A. Safarov appeal to free, original forms have been effective creators as worthy successors of the school of piano composition.

In the works of modern composers, the themes imbued with the national tone of the musical style of expression are unique.

In this regard, the First President of our country I.A. Karimov said: "If we want to sing Uzbekistan to the world, to glorify its ancient history and bright future, to preserve it in the memory of future generations, we must first bring up great poets and great artists."

It is known that the creation of masterpieces that can fully meet the requirements of the times is growing day by day. Well-known contemporary composer Dilorom Omonullayeva's work is multifaceted and has already taken its rightful place not only in independent Uzbekistan, but also around the world. D. Omonullayeva introduced the composer to the world as a perfect professional composer. His works for the piano genre are very productive, and the artistic and musical ideas of different genres and





styles are radically different from the works of other composers. The works of the composer are performed not only in Uzbekistan, but also in the world of art as part of a number of music competitions and festivals.

Thanks to independence, the world of professional performance in Uzbekistan has a number of well-known artists who have been working tirelessly in the tradition, development and progress of Uzbek piano composition. Today, he is a member of the Union of Composers and Composers of Uzbekistan. 'rinlidir. In particular, it is not difficult to observe the combination of A. Safarov's works for piano from lyrical genres toccata, prelude and fantasy, three-part sonatas with national melodies. Their works are mainly in tune with national melodies, and the listener is able to express the oriental character of the Uzbek people's inner feelings, emotions, psyche and delicate thoughts. The correct choice of the Lad system reflects the spirit of the genre as a result of the order and movement of the national intonation movements. Such perfect piano works are, of course, the result of a professional compositional approach to the genre, research. During this time, a number of genres emerged in European music that were unique to the performance of the piano. Each of these genres is dominated by its own form, content, drama and, of course, artistic ideas. In particular, from simple piano pieces to large-scale concert genres, they are created by composers and loved by performers. These works are already sealed in the pages of history.

It is important to recognize that he has composers and talented performers not only in Uzbekistan, but also on the world stage. It is no exaggeration to say that the Uzbek School of Piano Performance has already shown its success on a global scale. As a proof of this, it should be noted that among the winners of competitions of internationally renowned professional performers, musicians and composers are young Uzbek Grand Prix winners. For this reason, the number of students of the school of piano performance is growing among today's youth.

It is no secret that mastering the piano, like all other national instruments, requires from the performer not only the ability and passion, but also sufficient theoretical knowledge, skills and, of course, hard work. It should be noted that a number of principles are important in the development of this tradition of professional performance:

- Provision of specialists to all regional art and culture schools of the country
- Involvement of highly educated and experienced specialists to work in remote areas
- Strengthening advocacy among young people
- inculcate in young performers the ability to express both European and national harmony
- Allocating seven hours for theoretical knowledge





In conclusion, today's young people are very talented and eager to learn. Therefore, it is important for all of us to make the most of this opportunity for the future.

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