



**IOGANN SEBASTYAN BACK TO THE WAY OF LIFE
A LOOK**

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Annotation

This article provides information about the life of the great German composer Iohann Sebastian Bax. The creative image of the artist is also reflected in the article.

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Iohann Sebastian Bax is a great German composer who lived and worked in the 18th century. It's been more than 250 years since his death, but interest in his work is growing. Unfortunately, his work was ignored throughout his life. The high society was always dissatisfied with the composer, who was forced to work as an organ performer and choir leader in the palace and church. They did not like the seriousness and deep meaning of Bax's work. That's why Bax was considered a boring composer. The clergy did not like the cheerfulness and humanity of Bax's music. Because they





thought that music should be terrible and frightening and always remind people of the end times.

Interest in Bax's work began a hundred years after his death. A collection of his masterpieces has been published in Germany. Musicians from all over the world began to perform Bax's works, acknowledging the beauty and maturity of these works. In addition to being a composer, Bax was the greatest harpsichordist and organist of his time. In several German cities, he worked as an organist in churches. Bax has always been creative. His creative years can be divided into three periods. During this time, the composer created his own wonderful, mature and meaningful works.

Period 1: The Weimar Period. The composer lived in this city in 1708-1717. He worked as a court musician and a city executive. During this time, the composer wrote some of his most famous organ works. They are profound, masterpieces.

Phase 2: Kyoten period. From 1717 to 1723, Bax lived in the small town of Kyoten and worked as a harpsichordist and orchestra conductor at the prince's palace. There was no organ in the Prince's palace, so the composer wrote works for harpsichord and orchestra during this period. Bax's harpsichord works are the second culmination of the composer's work, along with organ works.

Period 3: The Leipzig Period. The composer lived in this city from 1723 until the end of his life. He served as choir leader and organ performer at St. Thomas Church in the city. During this period, the composer created his most advanced vocal-symphonic works, which are the third culmination of Bax's work.

Many of Bax's works are polyphonic. "Polyphony" is a Greek word meaning "polyphonic." In works created in this style, each voice is independent and the number of voices can be three, four or five. Every sound is expressive and extremely powerful. Russian composer and critic AN Serov said of Bax's brilliant polyphonic style: "Bax is the greatest composer in the field of creating great melodies. He sings not just one voice, but several voices at once."

The genre of fugue was especially developed in Bax's work. The word "fuga" translates from Latin to mean "to run." In music, the fugue is a very complex polyphonic work. The basis of fugue is a musical theme. Figuratively speaking, this theme is the seed from which a whole work grows. The fugue begins with the presentation of the theme in one of the voices. Then the theme moves in other voices, that is, the theme ends in one voice and starts in another voice, passing from voice to voice and "running". In Bax's work there are also complex fugues written on two or three themes.



Polyphonic music dates back to the time of Bax. In Italy and Germany, great masters of creating musical works in this style have emerged. But it was in Bax's work that the polyphonic style reached its zenith. At the same time, his work is characterized by a style of "homophony" that was new to the period. Polyphonic style - In contrast to polyphony, in homophonic style, one voice is the main one, and the rest of the sounds are subordinated to it, that is, they are accompanied.

Bax's work is one of the greatest and most unique in the history of music. His mature, lifelong works are full of contradictions and contradictions. They are distinguished by their artistically beautiful and philosophical depth of eternal, indestructible universal and universal feelings.

Organ creation by Iohann Sebastian Bax.

The organ was a keyboard instrument, common in ancient Egypt, Greece, and Rome. It originated in Western Europe in the 7th century. In the beginning, the organ was accompanied by those who sang during prayers in the church. Gradually it became a solo performer. He has been called the "king of musical instruments". The structure of the organ has been constantly complicated. Nowadays, it is used primarily as a solo word in concerts.

The modern body consists of more than a few thousand wooden and metal pipes of various sizes, an air-pumping mechanism and a control unit. The organ can have up to five keyboards. There are also many pedals, which are also arranged in the order of the keyboard. That's why legs play an important role in performance. When the keys are pressed, the air in the desired ducts moves and sounds are produced. When the position of the special strings is changed, the sound of the organ may sound like the sound of various instruments in an orchestra. Therefore, performance in the organ requires great skill.

Organ was Bax's favorite musical instrument. He wrote many works for this word because he was a great, talented organ performer. Examples include choral preludes, chorals, fantasies, preludes, toccata, and fugues. The works for the organ were written by the composer throughout his career, but his masterpieces were created during the Weimar era. Works such as the prelude and fugue in *lya minor*, fantasy and fugue in *sol minor*, and the famous toccata and fugue in *re minor* prove this point.

Tokkata and fugue

The toccata and fugue, written in Re minor tones, are the most famous examples of Bax organ music. Among the works written for the organ are toccata and fugue,





distinguished by deep drama, richness and diversity of images, and sound power. Tokcata is a work in the genre of improvisation (badiha), and composers who wrote such works paid great attention to performance techniques. Bax enriched the toccata genre with deep meaning and changed its form to the level of a classical genre. As in other works, the series, which consists of two parts, comes before the toccata fugue and serves as the entrance to the fugue. That is, it creates the environment in which a complex work is to be understood. Tokkata's musical material is rich in dramatic elements. At the beginning of the melody one can hear horrible ringing tones. The content of the toccata and the peculiarities of the genre strongly influenced the fugue. Fugue's musical theme also comes from the toccata and seems to be a continuation of it. The character of Tokcata defined the characteristics of the fugue. Therefore, these two works are inseparable. In creating this two-part series, Bax achieved the integrity of the composition.

Choral preludes

More than 150 choral preludes created by Bax during his career are an important aspect of the composition. Most of the choral preludes are short pieces, and the music is mostly lyrical. With a focus on lyrical imagery, the composer also wrote cheerful preludes. Khoral was a religious song based on German folk songs sung in four voices. Protestant choirs are an example of this. The church's performance of choirs based on folk songs and melodies diminished the beauty and brilliance of folk melodies. With his choral preludes, Bax restored these melodies to their former qualities of beauty and expressiveness.

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