



PIANO SCHOOL OF PERFORMANCE AND TIME

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Abstract: In this article, the issue of the place of works of Uzbek composers for piano performance in the art world of Uzbekistan was considered. It has been revealed how important the current school of composition is for today's artists.

Key words: composer, genre, piano, musical work, performance, artistic idea, educational system.

Introduction:

The art of Uzbek national music, with its rich history and antiquity, has been developing and polishing in its own way for several centuries. On the occasion of the preservation and wide promotion of this heritage, it is appropriate to mention the names of great artists who are of historical importance not only in Uzbekistan, but also on the world scale with their prolific creativity. Since the 20s of the last century, a number of composers and composers have shown great enthusiasm in presenting the national musical heritage to the public in the interpretation of various genres, while preserving the unique national charm and criteria.

By this time, hard work was done to study the heritage of music and re-present it to the people based on new genres using national melodies for the next generation. In this regard, the efforts of other national music experts such as N. Mironov, V. Uspensky, A. Kozlovsky, G. Mushel, R. Glier, S. Vasilcheko, and later B. Brovsin, B. Nadezhdin, B. Giyenko, G. Sobitov led. In a short period of time, these creators not only studied the heritage of Uzbek music, but also caused the creation of a number of instrumental and vocal works based on current topics, in cooperation with Uzbek composers, based on the demand and environment of the time. On the basis of each of their works, it can be observed that national melodies are interpreted in their own way. One of the great achievements of the era was the fact that creative composers were able to express music in the interpretation of other foreign genres while preserving the spirit of nationalism. For the common people, national melodies in the interpretation of European genres were reflected for the first time in musical dramas. The appearance of musical dramas has found its expression in the work of composers and playwrights in different ways, depending on the form and theme of dramatic ideas. After all, among these genres, the attention to the works of the piano instrument also increased. Despite the fact that this instrumental music was new for the Uzbek people, it had its creators in a short period of time. Among the Uzbek composers, Manas Leviyev, Doni Zakirov, Hamid Rahimov, Ibrahim Hamrayev, Fattokh Nazarov, Ikram Akbarov, Abdurakhim Mukhamedov, Matniyoz Yusupov, Abdusharif Otajonov, Sultan Hayitbayev, and others are historical not only in the creation of the Uzbek national musical drama, but also in the creation of piano pieces becomes important.

New music examples in the harmony of national melodies have taken place in the works of composers in the melodies and melodies created for the piano.

Over the course of a century, after independence, great opportunities were opened for the development of national and secular genres, and these opportunities are giving their results today. To this day, not only national musical genres, but also European genres have been developing at the same time, showing this progress on a global scale. Instrumental music, i.e., the traditions of piano performance, are also worthy of praise in the composition of a number of such genres.

The musical works written for the perfect piano instrument, which has a history of three centuries, are the result of the creative research of European composers. During this period, a number of musical genres emerged in European music art, which are unique to the performance of the piano instrument. Each of these genres has its own form, content, dramaturgy and, of course, an artistic idea. In particular, from simple piano pieces to large-scale concert genres, they are created by composers and performed with love by performers. These works have already been recorded in the pages of history.

In the world of Uzbek music and art, the piano music performance covers a period of a quarter of a century. It is the performance of this instrument that has undergone a fantastic process of development during the existing short period, and Uzbek composers have managed to create musical samples polished in the polish of mature and perfect Uzbek spiritual, national melodies, which can match the great monumental piano works of Europe.

About this, musicologist N.S. Yanov-Yanovskaya said, *"Uzbek composers have chosen the right path from the very beginning, i.e., subordinating the traditions of the piano genre in European music to personal issues and filling them with national images, was widely used in the process of rethinking in the new national context"* - he writes.

From the 1920s and 1930s, attention to Uzbek piano music began to be noticed. The establishment of musical educational centers at the right time was also important for its development. During these periods, a special musical education system was introduced in Uzbekistan, primary music schools, People's Conservatory, and later secondary and higher music schools were established. V. Uspensky, B. Nadezhdin, I. Kozlovsky were the first composers to create a song in this genre. Their creative thinking, interpretation and technique developed in their own way, and they were able to rework national folk tunes and songs and create works of various sizes. By the 1950s and 1970s, the circle of composers had expanded sufficiently. Artists such as M.Ashrafiy, I.Akbarov, Kh.Izomov, A.Berlin, S.Jalil, S.Varelas created works for the piano not only in the genres of miniatures, suites, and variations. Genres characteristic of European music are infused with special ideas and melodies through the thinking of Uzbek composers, and they begin to acquire a new shape and form on the ground of Uzbek national melodies.

Among the Central Asian composers, it is worth mentioning the work of Georgy Mushel, the great master of Uzbek piano art. In his "24 preludes and fugues" series, he once again demonstrated his excellent creative skills, expressing his unique harmony, using the Uzbek melodies correctly and appropriately, according to the polyphonic style characteristic of Bach's compositional work. shows.

Another famous musicologist, ethnographer, composer and pedagogue V. I. Uspensky devoted his entire musical life to studying the musical culture of Uzbekistan, preserving the original state of folk music and further developing it. He used the Uzbek national melodic

system in his work, and was able to accomplish the perfect task of preserving various aspects characteristic of national music. His 1947 play "Novella" was created at the time when the Uzbek people reached creative maturity, relying on the traditions of Uzbek folk singing. In this, 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 elements of Uzbek music. In particular, he skillfully uses the method of musical comparison and gives different characters to the subject with the help of beautiful transitions from one tonality to another (modulation).

Also, the school of musical heritage and composition created by A. Kozlovsky, B. Nadezhdin and G. Mushel is leading the prolific creativity of contemporary composers.

For example, young composers such as Kh. Rahimov, D. Saydaminova, N. Zokirov, R. Abdullayev, A. Nabiyeu, D. Omonullayeva, M. Otajonov and O. Abdullayeva, and A. Utegenov, A. Safarov, turn to free, original forms and have been creating effectively as worthy successors of the school of piano composition.

In the works of modern composers, themes infused with a national tone of musical thinking style are manifested in their own character.

In this place, the First President of our country I.A Karimov. We quote the following words of - *"If we want to glorify Uzbekistan to the world, glorify its ancient history and bright future, and keep it forever in the memory of generations, we must first educate great poets and great artists"*.

It is known that the creation of mature works that fully meet the requirements of the time is growing day by day. Dilorom Omonullayeva, a well-known composer of our time, is a prolific artist, and has already gained a worthy creative place not only in our independent Uzbekistan, but also on a global scale. D. Omonullayeva popular songs, the composer has become known as an excellent professional composer. The artist's works created specifically for the piano genre are prolific and differ from the works of other composers due to the originality and folkiness of his artistic and musical ideas in various genres and styles. The composer's works have been performed not only in Uzbekistan, but also in the world of art as part of a number of music competitions and festivals.

With the honor of independence, the world of professional performance of Uzbekistan has a number of well-known artists who have been creating in the path of Uzbek piano composer traditions, development and development. Currently, he is a member of the Union of Composers and Composers of Uzbekistan, such as A. Utegenov and A. Safarov, who today stand out among the young artists with their talent and creative products. Especially, it is not difficult to observe the combination of A. Safarov's works for piano from the lyrical genres of toccata, prelude and fantasy, three-part sonatas with national melodies. Their works, mainly with national tunes, were able to clearly express the oriental character of the inner experiences, feelings, spirit and delicate thoughts and memories of the Uzbek people. As a result of the right selection of the Lad system, the order and movements of national international movements, it expresses the spirit of the genre. Such excellent piano pieces are definitely the result of a professional compositional approach to the genre, research. During this period, a number of musical genres emerged in European music art, which are unique to the performance of the piano instrument. Each of these genres has its own form, content, dramaturgy and, of course, an artistic idea. In particular, from simple piano pieces to large-

scale concert genres, they are created by composers and performed with love by performers. These works have already been recorded in the pages of history.

It is important to recognize that Uzbekistan has its own composers and skilled performers not only on the scale of Uzbekistan, but also on the world stage. It is no exaggeration to say that the Uzbek piano performance school has already demonstrated its success on a global scale. As a proof of this, it should be recognized that there are young Uzbek Grand Prix winners among the winners of internationally prestigious professional level performers, singers and composers. For this reason, among today's youth, the ranks of piano performance school followers are expanding day by day.

It's no secret that mastering the fortepiano, among all national instruments, requires not only talent and enthusiasm, but also sufficient theoretical knowledge, skills and, of course, hard work. Here it is worth mentioning that a number of principles are important in the development of this professional performance tradition:

- *to provide all regional art and culture educational institutions of our country with specialists;*
- *attracting highly educated and experienced specialists to work in remote regions;*
- *to strengthen propaganda among young people;*
- *inculcating the skills of expressing European and national harmony in the thinking of young performers;*
- *allocation of hours for theoretical knowledge.*

Conclusion:

In conclusion, it should be said that today's youth are very talented and each of them is hungry for knowledge. Therefore, it is an important task of all of us to use this opportunity correctly and productively for the development of the future.

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