

## Development of Piano Art in Uzbekistan

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### ABSTRACT

*The rapid development of piano art in Uzbekistan poses a number of urgent problems to experts and prompts them to find their solutions. First of all, the issue of the development of piano music based on national traditions and the inclusion of the created works in the performer's repertoire is relevant. It is known that the works of Uzbek composers are closely related to Uzbek folk music, and in addition to the pure use of folk tunes in the creative process, their processing and relatively complex use of folklore material is also observed.*

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Almost all genres are covered in the fund of piano music of Uzbekistan, from works in the genre of miniatures to samples of serial works. Nowadays, such comprehensive development processes are taking place in the work of young composers. Their work is influenced by different trends. It is becoming clear that relying on national traditions and creating on the basis of national melodies are among the primary factors in the creative process. Composers are trying to combine Russian and foreign musical traditions with national aspects in their works, making good use of national melodies, methods, and forms. In the best works of Uzbek composers, these elements are interconnected in such a way that we are witnessing the formation of a melodic "mix" characteristic of the modern era. In recent years, the field of composition has been enriched with new names. Nowadays, among the graduates of the State Conservatory of Uzbekistan, among the master composers O.Abdullayeva, D.Zokirov, A.Khasanov, Kh.Khasanova and others, they are creating works in various genres as composers who have mastered the traditions of classical heritage and the laws of modern music.

The inclusion of works for piano written by Uzbek composers in the performance repertoire of students and students studying in music educational institutions of the republic is a gratifying event and at the same time it is one of the important and urgent issues for the pedagogical process. The value of the created works is great in the cultivation of good musical taste, as well as in the creation of the piano style, which is inextricably linked with Uzbek folk music. Educating musicians who meet modern requirements means educating students who have comprehensive knowledge from all subjects included in the educational system. The integrated approach is the reason why piano lessons are considered a subject of first-rate practical importance. Piano is the leading component of the general pedagogical process in musical education. It serves as the main tool in the formation of aesthetic taste of students studying in various specialties. Piano lessons help students develop skills in working with musical literature. The unique aspects of the instrument allow playing works created for ensembles and orchestras (in the form of a piano) of different genres and composition. Ensemble, accompaniment, and transposition types of performance studied in the piano course serve as a primary factor in the development of students' general and musical talents (creative impression, inner hearing ability, memorization ability, harmonic and polyphonic thinking, sense of rhythm and others). Piano performance is continued throughout the entire educational and creative process of students. It is impossible to fully acquire musical-theoretical knowledge without practice on the instrument. These are subjects such as solfeggio, harmony, polyphony,

analysis of musical works, history of music, reading scores. The piano course is of great importance as it is closely related to the subject of specialization. It is necessary for student musicians to have the skills to play the piano freely, to perform the works they have created in the specialty classes. Thus, in addition to performing practical work on music on the piano, homework is also prepared from most of the musical subjects included in the curriculum. One-on-one lessons in the classroom are the main form of educational work. A piano teacher, like a teacher of a specialty, is entrusted with the task of developing the professional aspects of the student. The effectiveness of the educational process in the piano class is largely related to the relationship between the teacher and the student, i.e. trust, respect, interest. The teacher should be demanding towards his students, constantly increase the scope of general musical knowledge during the educational process, pay attention to discipline. It is desirable for the piano teacher to be in constant communication with the student's teacher and teachers of other subjects. In the piano class, as in the specialty class, the worldview of the student is formed to a significant extent. The result of this work depends on the choice of repertoire and musical literature, which consists of works for piano. It helps deepen the student's musical-theoretical and professional knowledge. Including the works of Uzbek composers in the performance repertoire is an important methodological direction of pedagogical work. It is necessary to help students to listen and understand the national aspects in the works of Uzbek authors, to find and distinguish the unique creative aspects of each of them. In this, the best works of Uzbek, Russian and European composers are studied, and as a result, the spiritual education of the student is influenced to a certain extent. One of the important sections of the educational work conducted in the piano class is the cultural training activity of the students. One of the forms of educational work is the discussion of a student concert. Such a method helps the student to form a critical and creative approach to the work and to develop his teaching skills. The indicator level of the learning process on the piano course is mainly related to the organizational aspects of the lesson. Conducting educational work determines the content, form, and style of the educational process. The level of mastery of students is mainly inextricably linked with the goal-oriented structure of the curriculum. It should specify specific pedagogical tasks: individual aspects of the student, level of preparation, sequence of learning musical material, etc. The performance repertoire should include Uzbek and classical works, as well as artistically high works of foreign composers of various forms, contents, and styles. In recent years, composers have created many works for the piano. These works are in different genres, and it should be recognized that the composers in the creative process not only relied on folklore materials, but also created original themes close to folklore. In the works of Uzbek composers, imitative, different thematic (contrasting) and undertone polyphony methods are widely used. With the help of polyphonic works of composers, young performers master not only the traditions of classical polyphony, but also the unique aspects of Uzbek polyphony that arose under the influence of national heritage. As for A. Khasanov's Prelude, this work is written in a simple three-part form, in which the principles of polyphonic development are observed: continuous development, application of the principles of imitation and subvocal direction (podgolosochnost), generality of thematic material, etc. The theme of this work is intense, dynamic, elements characteristic of folk music are also included. National aspects are revealed by means of a gradual rise to climax and return to the previous point, syncopated rhythmic image. In the opening section, the continuous rhythmic movement of syncopated chords, the downward movement of the sixteenth notes of the main theme, further enhances the feeling of joy and the character of the dance. The rhythmic picture reminiscent of the "circle method" shows the accuracy of articulation performance, the stability of the meter, the clear contrast of the legato theme, the accents in the right and left hand parts, the accuracy in the sounding of syncopated chords and the timing of the hands from the keyboard. must be mounted. During the "Piano" course, students should learn the methods of undertone, contrast, and imitative polyphony, by performing uncomplicated two- and three-voice polyphonic works of different nature. Reworked examples of Uzbek folk music help to easily understand the expressive value of polyphony and form skills such as paying special attention to the polyphonic aspects of folk music. In practice, students get acquainted with the method of polyphony with various themes using the two-voice pieces of composer A. Khasanov's "Poliphonic Notebook" such as No. 2, 3, 5, 8. These plays serve as a vivid example of the octave counterpoint method. The contrast polyphonic method differs from the subphonic method. Contrast polyphony is based on the general development of independent melodic directions with separate themes. This method is characterized by alternating functions of voices. In this case, the lead of the melody is given to different voices, and as a result, the first voice may come to the

fore, then the second voice. Work on imitation polyphony is carried out during all stages of education.

Canon No. 7 was created based on the method of polyphonic rotation. Its high and low voices are mirror images of each other. Invention No. 9 is two-voiced and based on the principle of imitative development. In it, the subject moves from one voice to another. The theme was performed six times in different registers, and as a result, the author was able to show the theme with different colors. Among the works created in the direction of the piano, the works of the composer Kh. Khasanova are distinguished by their lyrical character and brightness of melodies. Preludes and fugues are one of the bright pages of Uzbek piano music. G. Mushel should be noted as the founder of this genre in Uzbekistan. The complexity of creating such a form is that it combines the melody and methods (rhythm) of Uzbek music with classical methods of polyphonic formation. The theme of all preludes and fugues is given individually. A. Khasanov's prelude is written in one-part form with general development, but the reprise is clearly distinguished. It can be felt that the prelude is related to the principles of formation of traditional Uzbek music. This can be seen in the gradual development of the material, followed by the climax (which is clearly visible in the four-line texture). After the climax, it returns to the original register and dynamics. The prelude is a finished miniature, and in terms of genre, it can be said to be a song without words or a romance. Unique rhythmic solutions give national spirit to the content of Phrygian Ladi work. Kh. Khasanova's work "Sozsiz koshiq" is described in a way similar to Uzbek tunes in the spirit of lyrical songs. The harmony of the work, the proportionality of the rhythmic development attract attention.

The influence of folk traditions is also felt in the direction of formation. The theme is developed on the basis of consistent variant variation style and is presented in different registers throughout the play, enriched with new tonal harmonic colors. The main rule of playing a polyphonic work is to find its own colors based on the characteristics of each voice. It is one of the main tasks to draw the student's attention to the intervals of the melody, to be able to listen to the relatively expressive tones, to the specific aspects of the rhythm picture, to the dynamics of the lines. As a result of such work, the content of the work is accepted by the listener as a whole. Conveying several voices at the same time and forming a whole from them is a complex issue. Therefore, a special method of working on polyphony is required. After studying the direction of each voice with special attention, it is recommended to play them first by adding two voices, that is, soprano and alto, then tenor and bass, tenor and alto. When performing two-voice performance exercises, it is advisable to study complex parts several times, not from beginning to end, but in the form of separate structures. At the same time, it is necessary to repeat the sounds of complex pieces separately. Only after this kind of performance exercises, playing all the voices together will give good results. In the piano works of Uzbek composers, large-scale works have a significant place. A person who gets acquainted with the works written for the piano by young composers in recent years feels as if he has entered a world of unique experiences. In order for the performance of the work to be formally interesting, the teacher should be able to determine the artistic aspects and important aspects of the new music with the student. The listener should be able to feel the beauty and spirit of modern art, understand the genre characteristics of the work. The palette of sounds of a performer playing toccata, sonatina or variation is imitations of national instruments should be filled with Such experience will motivate the student or student to master new ways of producing sound. One of the characteristic features of contemporary piano music is that composers are "discovering" different layers of folklore, and ideological-symbolic directions are becoming more complex. Instead of using ready-made forms as before, the processes of creation of works are emerging with deep consideration of the internal structure of classical and national genres. In this regard, there is a need to analyze complex works such as toccata, sonatina and variation in order to observe such complex processes of composers. They are characterized by a variety of cadences: complex fourth-fifth structures in the range of seconds, melodic lines rich in chromatic tones, polyfunctional structures that occur during the melodic movement, etc. If we look at the sonatina written by H. Khasanova, the sonatina is a three-part series with elements of polytonality. The first part of the series is written in the form of a sonata, the development section is based on the material of the main part and gradually passes into a shortened reprise. gives the impression of a quiet story. Music in progress (poco a poco cresc). movement towards the climax (ff) played in the upper register is felt. When starting work on the music of the first part, it is recommended to play the entire material at a slow tempo, taking into account all aspects (bar, dynamic marks, pedals). All specified tools serve for the artistic expressive sound of music. The second part is written in a simple three-part form, the middle part

of which is relatively extended. The music of this part is the art of beautiful dreams "draws" an expressive image. The music is polished with the soft colors of the lyrics. Chord texture, badiha edges give the middle part a feeling of conflict and anticipation. Such feelings culminate in the climax of the middle part. In the performance of the second part, playing the chords in a legato style, endurance during the movement of two forte points (ff) is required. There are rondo elements in the structure of the third part of the work. The main theme is played in different tonalities. During the piece, the main tonality finds an important place. The music of this piece is developed in a conflicting way, such a situation is reflected in the contrasting of the main thematic material, movement in the stretto style, strengthening of dynamics, situations of tonality instability, and finding its solution at the climax of the developing movement. Play No. 1 is written in a simple three-part form, consisting of a cycle with a repetitive structure. The play begins in the key of F minor. The second period is assigned the function of the middle part of the three-part form. The third period is a dynamic reprise. The reprise ends in the tonic of E flat major.

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