

PROGRESSIVE DEVELOPMENT OF WORLD MUSIC PERFORMANCE IN THE FIELD OF MODERN PIANO MUSIC

Tashbaeva Dilbar Khodzhiyeva

*Candidate of Physical Sciences, Associate Professor Lecturer
at Namangan State University*

Аннотация. В Узбекской фортепианной исполнительской культуре свойственна специфика её национального стиля. Пианисты Узбекистана чувствуют инструмент в соответствии с многовековыми традициями, сложившимися в исполнении на народных инструментах и вокальном искусстве. Отсюда вытекает и своеобразие музыки композиторов Узбекистана, состоящей из импровизационных и орнаментальных приёмов. Её национальная неповторимость диктует пианисту поиски исполнительской культуры, достаточно отражающей ментальную сущность.

Ключевые слова. Фортепиано, искусство, музыка, композитор, деятельность, культура, классика

Annotation. The specifics of its national style characterizes the Uzbek piano performing culture. The pianists of Uzbekistan feel the instrument in accordance with the centuries-old traditions that have developed in the performance of folk instruments and vocal art. From this follows the originality of the music of the composers of Uzbekistan, consisting of improvisational and ornamental techniques. Its national originality dictates to the pianist the search for a performing culture that sufficiently reflects the mental essence.

Keywords. Piano, art, music, composer, activity, culture, classical

ВВЕДЕНИЕ

The progressive development of world music performance is due to the achievements in the field of modern piano music, which has a great influence on the spiritual perfection of man. In the conditions of globalization, the piano performing art is rapidly developing and, expanding its horizons, acquiring new style qualities on the basis of rethinking and renewing historically established traditions. It is the most developed area, allowing performers to appeal to a wide range of listeners and have a huge emotional, psychological and educational impact on the audience due to the rich possibilities of the instrument itself.

In the world of performing science, scientifically based theories, practices and traditions of different national piano schools, which are generators of creative methods and ideas, have been successfully developed and implemented. Pianists follow performing and methodological principles in accordance with contemporary style trends and socio-cultural environment. Based on the results of scientific research in the field, they demonstrate modified forms that represent qualitatively new sonic phenomena,



which testify to style multiplicity, performance culture in its broadest sense, and the aesthetic priorities of contemporary piano art.

The President of the Republic of Uzbekistan has outlined priority directions and the tasks arising from them, aimed at "expanding the range of international cultural and musical cooperation, training young composers, musicians and musicologists at the level of modern requirements, establishing an exchange of experience with famous foreign composers and musicologists." [1. Decree of the President of the Republic of Uzbekistan].

Thus the necessity of studying the modern piano performing culture of the republic in correlation with the phenomena of style diversity is revealed, as well as the importance of studying the national piano school, which contributes to the intensive promotion of the achievements of composer and performer creativity of our country in the global space, strengthening the international authority and competence.

To date, there are very few theoretical studies devoted to the study of piano performance style and culture as scientific categories, and the judgments of individual scholars in this area are contradictory, as there is no unity in their views. However, this circumstance does not diminish the scientific value of a number of works related to the study of style diversity in composers' and performers' works.

One of the fundamental works in the development of the issues of performing style is the work of K. Martinsen "Individual piano technique on the basis of sound-creative will" [2. K. Martinsen p.121], in which the scientist identified the existence of different types of performance. In his opinion, the phenomenon of performing style is influenced by representative means of performing expressiveness. They retain their relevance in modern piano performing art.

The works of D.Hashimova, D.Muradova and F.Mukhamedova are devoted to the piano art of Uzbekistan [3. D.Hashimova p.187]. Among the first researchers in Uzbekistan who defined the concept of piano performing style was A.Sharipova. The pianist in her work "Coordinates of the performing style in the piano music of Uzbekistan (80-90s)" [4. D.Muradova p.215] presented her own interpretation of this concept, designating it as an independent phenomenon. An important scientific position is the consideration of the performing style as a secondary phenomenon in relation to the composer's work.

The latest research in the field of modern piano performance style includes the dissertation study by N.Drach "Main style trends in the Russian piano art of the second half of the twentieth century" [5. F.Mukhamedova p.5] [5. F.Mukhamedova p.73]. The scientist puts forward a deep theoretical interpretation of the piano performing style based on the material of Russian piano art of the second half of the twentieth century.

The study of contemporary practice of embodiment of performing style and culture is based on a variety of writings and opinions of such performers as A.Korto, S.Feinberg, P.-L.Emar, A.Lyubimov, O.Yusupova, S.Gafurova, M.Faiziev and others. Interviews and conversations with musicians described by music critics, journalists, researchers, and the author of this paper are analyzed. It is also necessary to take into account that the interpreted musical composition is a kind of personal property of the pianist, perceived as his own artistic creation, which allows the performer to bring into the typological aspects of the performing style a subjective beginning, clearly manifested in his performing culture.

Modern research in musicology related to style trends in performing interpretation is presented in the work of N. Drach. Despite her proposed definition of the concept of performing style, which has an important methodological significance, it was found that it does not reveal sufficiently piano specificity, which allows this definition to be projected onto other types of musical performance.



The analyzed scientific and methodological sources made it possible to identify the specifics of piano performance and, at the level of hypothesis, to put forward a working definition of piano performance style as a complex of pianistic expressive means aimed at revealing the meaning-forming essence of a musical work. On this basis, it is determined that the piano performing style in Uzbekistan is a distinctive musical and aesthetic phenomenon manifested in a certain contact between the pianist and the instrument and the manner of sound production.

The concept of performing culture is inseparable from the concept of performing style, but it is a multilevel structure that includes many components. It is connected with social, educational and spiritual-moral qualities of a person and represents a complex of his/her skills, abilities and perceptions. Performing culture is an expression of the pianist's spiritual energy, which magnetically influences the listener. As a result of studying the diversity and intensity of processes taking place in the modern piano performing culture of Uzbekistan, it has been revealed that the national performing school is a phenomenon formed as a result of adaptation of the European musical tradition in coexistence with the national performing thinking under the conditions of their continuous interaction.

Uzbek piano performing culture is characterized by the specificity of its national style. Uzbekistan's pianists feel the instrument in accordance with centuries-old traditions developed in the performance of folk instruments and vocal art. Hence the originality of the music of Uzbekistan's composers, which consists of improvisational and ornamental techniques. Its national uniqueness dictates the pianist's search for a performing culture that sufficiently reflects the mental essence. [6. A. Sharipova p.54].

The performing style represents the center of a certain system, the metasystems of which form its dynamic integrity. The right half of the scheme of style structure is the levels of evolutionary process, the left half - national-ethnic, genre-aesthetic and mental-psychological processes.

The psychological aspect in the typologization of performing styles allows us to refer to the concepts of extraversion and introversion. The extroverted style expresses objective reality as it is, while the introverted style internally processes it and recreates everything objective subjectively.

As a characteristic feature of the performing style in Uzbekistan, the author of the dissertation puts forward the concept of reflexive style, which contains mental structures that allow for involuntary and arbitrary regulation of the process of performing interpretation.

Thus, by integrating typological features of performing styles, an individual style is formed as a peculiar form of the pianist's cognitive attitude to himself as a subject of musical performing activity. In addition, the practical problems of modern performance also include a large quantitative and qualitative diversity of musical parameters, of which pitch, timbre, space, as well as reverberation, which is relevant to Uzbek performance, stand out.

This concept defines a special feeling of the instrument by Uzbek pianists, who reproduce sounds more "naturally" and volumetrically, emphasizing the timbre and percussion properties of the piano, allowing them to artistically imitate the specificity of the original sound of Uzbek national instruments. Their performance has original and distinctive amplitude and frequency properties: resonant frequency, ability to absorb sound energy.

In Uzbek contemporary composer's work, there is an intensive stylistic renewal, conditioned in many respects by the expansion of the sphere of intercultural relations. This is all characterized by a common trend - the desire for emotional intellectualism, which is manifested at the level of both composer and performer cultures. [7. N. Drach p.89-90].



Thus, the results of the analyses show that the genre and the figurative world of a piece are in close interrelation and allow the performer to take an individual approach to the question related to the choice of one or another style. In the formation of a pianist's individual performing style, the range of expressive means chosen by the pianist is of great importance. This is analyzed in the article "Expressive means in comprehending the artistic intent of a piano composition" on the basis of performance styles of pianists from Uzbekistan and foreign countries who address contemporary piano music in their work. The research position is based here on the fact that style is the result of all the pianist's intentions and the choice of expressive means is determined by his concept.

A widespread form of musical and educational contacts has been the training of music students from Uzbekistan in foreign educational institutions. In turn, the improvement of foreign students' skills in the State Conservatory of Uzbekistan is an impulse to learn the culture of our country.

Thus, the development of intercultural contacts allows expanding the ways of mutual enrichment in the sphere of piano art, which strengthens its role in the realization of intercultural dialog.

Literature used

1. Decree of the President of the Republic of Uzbekistan from August 15, 2017 №1111-3212 "On organizing the activities of the Union of Composers and Bastakors of Uzbekistan". - Electronic resource: <https://lex.uz/docs/3311835>.
2. Мартинсен К. Индивидуальная фортепианная техника на основе звукотворческой воли // Пер. с нем. В. Михелис, ред. прим. и вступ. ст. Г. Когана. - М., 1966.
3. Хашимова Д. Фортепианные произведения композиторов Узбекистана: Автореф. дис. канд. искусствоведения. - М., 1985;
4. Мурадова Д. Интерпретация фортепианной музыки. - Ташкент, 2008;
5. Мухамедова Ф. Фортепианная музыка Узбекистана, формирование, жанровое своеобразие, интерпретация: Автореф. дисс. д-ра философии по искусствоведению. - Ташкент, 2019.
6. Шарипова А. Координаты исполнительского стиля в фортепианной музыке Узбекистана (80-е - 90-е годы). - Ташкент, 1999.
7. Драч Н. Основные стилевые тенденции в отечественном фортепианном искусстве второй половины XX века: Автореф. дис. канд. искусствоведения. - Саратов, 2006.

