



## Basic Principles of Mastering Music of Different Genre Content

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**Annotation.** The article tells about the peculiarity of Karakalpak music, the variety of harmonies, rich melismatics requires from the pianist-performer special methods of sound production. Thus, the small register range of folk tunes, peculiar to the national musical thinking, was a consequence of the predominant development of fine finger technique and ornamentation of the texture.

**Keywords.** Music, color, melisma, piano, genre, style, composer, creativity

Formed in the world musical culture for several centuries, piano art is today an important factor in the enhanced development of composer's creativity and performing sphere. The scientific study of themes, genres of composer's creativity, as well as the sphere of performance and education as a single cumulative process of development becomes one of the priority directions. In the world music science, the issues of harmony structure, rhythmic structures, and form formation of piano works of the turn of the twentieth and twenty-first centuries have to a greater or lesser extent been considered in the scientific and theoretical works of Russian musicologists and musicians-performers. At the same time, revealing the peculiarities of different performing schools, the problems of highly artistic interpretations of piano works, and the role of piano art in world culture are extremely urgent tasks facing Russian musicology.

In the years of Independence, piano works by composers of Uzbekistan, created, on the one hand, based on the original national culture, on the other hand, on the tested European traditions, are performed by representatives of the Uzbek piano school not only on domestic stages, but also abroad. "Improving the pedagogical skills of professors and teachers of the Conservatory, cardinal growth of the quality and level of the educational process, establishing cooperation with the world's leading higher educational institutions in the field of musical art, creative centers, famous composers, musicians and performers, inviting foreign specialists to the country, as well as organizing on a systematic basis abroad master classes of musicians and teachers of our country who have achieved high results in their work" [1,78].

In this regard, the study of piano works created by national composers is very relevant, the world propagation of the results of the national piano school by means of fruitful use of them by composers of the republic piano literature consists of works of different artistic value and certainly gives grounds to speak of it as an interesting and bright national phenomenon. The deeply specific combination of creatively reworked Uzbek folklore sources with European compositional technique determines its originality and artistic significance. In a relatively short period of time, the composers of Uzbekistan have rapidly mastered the main genres of the world piano heritage and, above all, these are various works of large and small forms, as well as polyphonic cycles.

In Uzbek piano music of recent years, two spheres can be distinguished. One is the area of large-scale forms - concertos, sonatas, multi-part suites; the other is small-scale forms, concretized in such genre varieties as prelude, etude, toccata, nocturne, song without words and other characteristic miniatures. It is known that in a large-scale form large elements are emphasized, while in a miniature a great role is played by careful finishing of details and small nuances.

In this manual the main attention is paid to solo sonata forms and miniature genres, as it is in them that the national originality is most clearly manifested and a unique musical style is developed, which has not yet received special scientific comprehension. In Uzbek musicology the sphere of piano art attracts the attention of researchers, who to a greater or lesser extent cover its characteristic genre, image-content and



compositional features, didactic works of performers-pedagogues, put forward the problems of interpretation of the theme of education and in musical practice.[2,89-90]

The peculiarity of Uzbek music, its variety of harmonies, and rich melismatics require the pianist-performer to use special methods of sound production. Thus, the small register range of folk tunes, characteristic of the national musical thinking, was a consequence of the predominant development of fine finger technique and ornamental texture. Non-tempered structure and overtones, so characteristic of Uzbek music and arising when playing folk instruments, led to the widespread use by composers of double notes (seconds, tertias, sextas), which help to recreate the peculiarities of the sound of Uzbek national instruments on the piano.

Polyphonic works occupy a significant place in the piano works of composers of Uzbekistan and Karakalpakstan, as well as in the teaching practice of pianists. Among the cyclic opuses we should single out the cycle "24 Preludes and Fugues" by G.Mushel (1973-1975). In his polyphonic opuses, G.Mushel used the traditions of Johann Sebastian Bach and of twentieth-century composers D.Shostakovich and R. Shchedrin in the context of Uzbek folk melodies and works by bastakors, thus synthesizing Uzbek polyphonic principles of thinking with the realities of his own musical vision. The beauty of folkloric melodies and rhythms, the richness of musical images and the diversity of life experiences make G.Mushel's opus attractive both for study and interpretation.

The pianist and composer Kholmira Azimov made a contribution to the development of polyphonic piano music. His "Polyphonic Pieces" of twelve miniatures can be called micropreludes in the style of Uzbek monody. The pieces are in a strictly polyphonic style with a predominance of two voices inspired by the national sound coloring coming from traditional instrumental music based on quartoquint consonances. The compositions are easy to perform. A connoisseur of the specifics of the piano, Kh.Azimov used the acoustic and timbre resources of the instrument, managed to find national colors, revealed their monodic structure in a polyphonic perspective.

Composer Rustam Abdullayev pays great attention to polyphonic forms, and to date has composed twenty-four three- and four-voice fugues. Composers turn to the fugue as a form of spiritual perfection and ascent to the heights of compositional mastery. The wide range of figurative content of R.Abdullayev's fugues presents interesting material for the performing musician and researcher. These are lyrical-philosophical, genre-coloristic, song and dance fugues, in which the composer ingeniously uses the rhythmic and harmonies of Uzbek folk music and boldly experiments, updating polyphonic forms with original solutions.

The microcycle "Prelude and Toccata" by R.Abdullayev, which is widely demanded in teaching and concert practice, is a qualitatively new interpretation of the cycle, where for the first time there is a combination of two improvisational genres close to each other - prelude and toccata. The Prelude unfolds in a free improvisational form, displaying the author's metrical ingenuity. An important factor of musical development here is ostinateness. The repetition of the B sound in the upper voice throughout the piece gives it a unique originality and evokes associations with the image of a bakhshi narrator.[3.72]

The Toccata makes extensive use of modern linguistic means throughout - extended tonal techniques, in particular the technique of bitonality (there is a superimposition of tonal layers in the piece, with the right hand part written in the cis-moll tonality and the left hand part in the c-moll tonality). The performer should pay attention to the composer's colorful dynamics and harmonic discoveries. Along with the above-mentioned works, the cycle "Prelude and Fugue" by Kh.Rakhimov stands out among the extraordinary polyphonic cycles in Uzbek piano music. This work is characterized by a deep internal unity and monothematic beginning, which is indicated by the commonality of the themes of the prelude and fugue. The Prelude is a classic example of Uzbek monody in a polyphonic frame.

Against the background of a deep octave pedal ostinato in the low register, a melody sounds as if growing out of the vibrations of the cosmos. The Prelude introduces the fugue without a break. In the exposition, the fugue theme runs through the three voices. Further active development reveals the polyphonic



potencies inherent in the theme, leading to an intense dynamic build-up and then to the conclusion of the fugue on a high emotional high.

The large polyphonic form is presented in an original way with the cycle "Polyphonic Notebook" by A.Khashimov. The cycle is interesting due to the composer's desire to overcome stereotypes of academic polyphonic structure. "Polyphonic Notebook" is built on Uyghur musical material, which gives it freshness and novelty and contains three parts: "Mukambeshi Ajam", "Passacaglia" and "Toccata". This small polyphonic opus attracts attention with its original solution of ostinato movement forms that organize the logical development of the compositional form, activating the performers' thinking, energy and temperament.

A special place in contemporary polyphonic piano music is occupied by works by N.Giyasov, in which the composer's aspiration to create polyphonic works based on Uzbek traditional music is noticeable. The idea of polyphonic maqom was reflected in the cycles "Polyphonic Pieces" (four tetrads), "Polyphonic Notebook" and "Polyphonic Maqom" - 24 fugues in four shu'ba (Sarakhbor, Talkin, Nasr, Ufor). The composer uses an inconstant number of voices, alternating polyphonic texture with homophonic-harmonic texture, and experimenting in the sphere of form formation.

"The very encrypted emotional intonation of the theme" [4,105] in the fugues of this cycle is somewhat uncomfortable for the pianist and difficult for the listener to perceive, so it is rarely encountered in pedagogical and concert practice.

### **Использованная литература**

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