

FOLKLORE, AS ONE OF THE SOURCES OF PIANO MUSIC, IN THE CLASSICAL SENSE

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Abstract

The article highlights the role of folklore in its interaction with piano music, which covers a wide aspect in the activities of professional musicians. And also participates in the education of children's and youthful creativity, cultivating numerous talents on this basis.

Keywords: Methodology, rhythm, rhythm formula, piano, composer, performer, role, folk art, children's art, prelude, ensemble, miniature.

As is known, August Eichhorn, a native of Austria, especially distinguished himself in the ethnic and folk music of Uzbekistan and other Asian countries. Collecting melodies and songs, he enriched the culture of Central Asian folklore, it is clear that the abandonment of our heritage by our ancestors in antiquity also served as a great start to the unknown path followed by source researchers, musicologists, medieval scholars, and so on. Going far into the past, we see that music, as a science, did not stand still, but, on the contrary, drank a source of new resources, absorbing more and more correct structure, structure and numerous techniques of performing skills.

The contribution to the theory of music and musicology through folklore and maqom was enormous, the layers on which everything was productively layered were fundamental, therefore Uzbek composers not only turned to ethnomusicology, folklore of Uzbekistan and maqom, the latter of which has varieties.

Everyone knows how music developed during I. Akbarov's studies at the Moscow Conservatory, his formation as a composer made it possible for the musical world to touch the composer's diversity of genres. Naturally, many other composers of Uzbekistan have made a huge contribution to the development of the country's musical culture, one can talk about each of them endlessly, but once again I want to emphasize those who turn to the maqom and folk genre in their works: Mutal Burkhanov, I. Akbarov, O Abdullaeva.

But the strongest connection with folk art can be seen in the works of M. Burkhanov. In fact, the most central place in Uzbek music is the miniature genre.

Such composers as Mushel, Burkhanov, O. Abdullaeva turn to her. To begin to continue thinking about this, we can give an example of the miniature genre in painting, the famous great artist of the times of the Timurid empire, Kamolliddin Bekzod. He, as a miniature master, depicted everything in great detail, and brought vast knowledge to our country for present and future generations.

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The piano is a classical instrument and in the hands of a master it turns into an orchestra. So this tool was used in due time by F. Liszt.

Let us return to the prelude genre, in which the composers of Uzbekistan continue folk melodies, turning them into the full sound of a harmoniously connected thought.

Prelude is considered a minor form. Of the contemporary composers, A. Khashimov "24" preludes addresses this genre. In this cycle, Khashimov showed national incarnation using various folk modes. Written in a simple form, where the performer can prove himself as a professional, bringing his individual qualities to the music.

Where we can hear the Uighur folklore and Uzbek folk and dance art, where, in our opinion, the national flavor is heard.

D. Saydaminova also refers to the genre of prelude, rethinking the classic genre of prelude "Three preludes", from three preludes and concluding the cycle with a miniature. In these works, Saidaminova rethinks the meaning of the prelude, and in these extraordinary works, the composer exclusively goes beyond and finds a new rethinking in this genre.

Avaz Mansurov, the author of "Six Preludes", presents short sayings in a musical style, also bringing an innovative character to the works. The preludes are presented in a simple three-movement form. They are united by the national color, the characteristic rhythm of folk melodies, rhythmic figurations, individualized texture.

Prelude 1: we can hear a lyrical story in it, which is written in a homophonic harmonic warehouse, which has a wide register range.

The melody develops against the background of ostinato, improvisation, and the performer plays these works naturally, freely and easily. The piece is saturated with chromaticisms and continuous alteration, but ends in the key of C-dur.

The second prelude has a scherzo character, has a three-second meter with a sharp rhythm, accents, strokes, sound nuances.

The play ends at the 7th step, causing the incompleteness of musical thought, a question mark, uncertainty. Using all the charms of the piano, the performer must show the compactness and playfulness of the piece, emphasizing the accents and rhythmic colors of the melody. In the third prelude, the composer uses impulsive movement and elasticity of texture, which convey the festivity of the play.

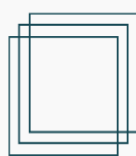
It is also worth noting that the composers turned to folklore, which adorns the melodic fabric of the piano sound, painted in the ordinary simple color of the nationality and understanding of the integrity of the melodic language of the composers of Uzbekistan.

It is on the piano that we can hear the rich palette of the folklore genre, which inspires composers and interpreters. The repertoire of pianists is enriched with rich melodic intonations. Chant. Rhythmic figurations, melismatics inherent in oriental color and the growth and interconnection of the European instrument with the folk ones is achieved.

Let us turn to the works of Khurshida Khasanova, her repertoire includes works of various genres and diverse nature, where folklore is used along with the European

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style, melodies are saturated with beauty and vitality, which gives her the right to write for children and youth, uses methods of imitation of folk instruments:

Each of the Uzbek composers, who has an idea about the Uzbek folklore, brings his own delights and innovations to the genre of piano music in combination with folklore. The main focus is on percussion instruments. doira, which gives a special flavor and the transfer of this sound to the piano is especially successful for composers.

In fact, the genre of instrumental music also includes toccata, which Uzbek composers love to use. The influence of the type of thinking of the national composer school is evident in this genre.

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One of the important places in the educational process is the etude genre. The most popular among pianists are eight etudes by G. Muschel. The material that Mushel took as a thematic basis is Uzbek folk melos. H. Azimov's etudes are also elegant, reflecting the national flavor, designed for the technique of the fingers of the performers. The etudes of M. Ya. Atajanov are bright and artistic, they are popular with pianists, the presence of national melos, complex in execution in technique.

To date, the composer school of Uzbekistan is undergoing tremendous growth, the performance of their works at competitions, easily assimilable by ear works created for the piano instrument, are diverse and diverse. Equipped with a rhythmic formula, taken from varieties of maqom, enriched with harmonization and built according to all the rules of composer writing, they carry sprouts growing from antiquity, the traditions left to us by Farobiy, Marogiy, Urmoviy, the fundamental soil created long ago during the Timurid Empire, bears fruit of various kinds plexus of voices that sound exactly on the classical piano instrument.

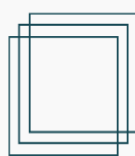
In their works, our composers plunge into the past, but connect the musical language with a thin thread with the present and future time. The technique of their musical language has become so professional that the rhythm and melodies of a national character have found their place in modern times, and recognizable melodies have become even more popular today.

As a basis, resorting to folklore and maqoms, Uzbek composers use various musical means of expression.

Works of free form deserve special attention, here you can find an idea, a figurative generalization.

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The composers of Uzbekistan are characterized by programmaticity, which reveals the imagery of the content of folk melos, the use of types of thematics, which are melodic thematics, rhythmic, texture-rhythmic, harmonic, complex.

Composers of Uzbekistan manage to accurately convey various elements, the specifics of Uzbek traditions, their transfer to the piano expresses even greater conceptual possibilities, concentrating the listener's perception.

The reserves of folk songs and maqoms have not exhausted themselves, but rather increased their diversity, the composers of Uzbekistan manage to preserve the former form of the melody. On the monodic basis of which unusually beautiful expressive musical works for piano are built: preludes and fugues, etudes, concertos, ensembles, the genres in which our composers create are increasing.

The number of composers is growing, everyone strives to achieve perfection in the way of their ideas, and innovative technologies and opportunities open up a wide field of activity for creators.

Conclusion

Our talented composers occupy a niche, the composers of Uzbekistan, shed light on the most ancient layers, are engaged in scientific research, so that the connection with folklore and poppy knowledge continues to expand and grow over many centuries. Passing on traditions and looking for various kinds of keys to their discovery makes it possible to culturalize the heritage of the Uzbek people.

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