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Creating Space For The Piano (Barriers And Permeability Of Social Space)

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ABSTRACT

The article is devoted to the issue of the formation and development of piano art in Uzbekistan. The material characterizes the interaction between composers, interpreters and listeners of piano music. Using such methods as comparative-historical, theoretical-analytical, musical-critical, performing, the analysis of the state of the piano art of Uzbekistan is carried out. The topic under consideration will be of interest to specialists working in the field of music education. The issue of the state of the piano art in Uzbekistan requires further study.

KEYWORDS

Uzbekistan, composer, piano art, interpretation, performing, traditional music, academic music.

INTRODUCTION

Piano performance art occupies a special place in the musical life of modern society. Being inextricably linked with the composer's work as one of the most common forms of representation of new author's opuses, it has

always been in the center of attention of both artists and the audience surrounding them. At the same time, the piano is often a favorite among other musical instruments, playing the

role of a link between the Creator of a musical work, its performer and the listener.

As you know, for the full development of the performing art on a particular instrument, the conditions of its existence, namely the musical environment in which it is located, are extremely important. The popularity and relevance of the piano in the world music space is beyond doubt. However, what is its fate in our country, in the context of the traditional musical culture of Uzbekistan? What is the relationship between the Creator of piano music and their interpreters, and what is the dynamics of these creative contacts?

Answers to all the questions that arise require a special approach that involves not only understanding the historical processes that have taken place in Uzbek music over the past century, but also a critical assessment of the state of piano art as a whole, analyzing its prospects, and searching for possible ways to further develop it as a heritage of modern Uzbek musical art.

In order to understand this issue in detail, we will highlight several research angles that we have designated as “shard” in order to emphasize the urgent need to unite all areas (“shard”) of the musical process – from the creation of a composition to its performance in front of an audience.

1. The first “shard” – making Music (a phenomenon of Western music entertainments)
2. The second “shard” – Musical paleontological archive (analysis of event processes in the musical life of Uzbekistan in the XX century)
3. The third “shard” – Composer-Performer: evolution of the creative Union

4. The fourth “shard” – Acoustic radar (audience response to modern piano music)

The first “shard”

Making Music (a phenomenon of Western music entertainments)

Piano performance art in Uzbekistan began its history about a hundred years ago, when with the arrival of Western musicians in the Republic there were significant changes in the field of concert and musical life. A large number of musical instruments, including the piano, “sounded” on the Uzbek land, introducing the local public to the masterpieces of world musical culture.

The process of adapting the piano to new conditions was gradual, which is why for a long time the instrument was perceived as alien. However, thanks to the active and selfless work of many musicians of that time, including the outstanding musician and propagandist of classical music Vsevolod Buyukli, the piano became firmly established in musical life of Uzbek people and has become an integral and significant part of it. His concert programs attracted the attention of listeners, which is why interest in academic music, especially among the local population, soon increased so much that it became an integral part of the cultural life of the capital.

The repertoire of pianists of those years consisted, as is known, mainly of works by Western composers of the classical and romantic eras. It took more than a decade for the Republic to have a galaxy of domestic authors who can create compositions for piano, based not only on the traditions of European and Russian music, but also on the rich musical heritage of the Uzbek people.

The piano opuses of the first Uzbek composers M.Ashrafi, M.Burkhanov, S.Yudakov and others opened a new world of piano music for performers, filled with new themes, images and, accordingly, new approaches to their interpretation. It should be emphasized that the piano works of Uzbek composers were repeatedly included in the concert repertoire, finding a lively response from the audience. At the same time, many pianists were careful to learn new compositions, preferring the classical repertoire. This is not surprising. For the performance of these works, a completely different approach was required both to the interpretation of the form and to intonation and articulation techniques.

The pianist should have not only a brilliant professional training, formed by many years of performing works of classical music, but also a certain courage and confidence in their own abilities to present on stage works by Uzbek authors, usually based on traditional Uzbek rhythms, melodies, characteristic Lado-harmonic turns that have a different sound nature (in relation to European music), and therefore suggest an original interpretation of these works. Without a deep understanding and auditory adaptation to the traditional heritage, it was difficult for the pianist to fully

convey the composer's idea. The appearance of professional pianists in the Republic among the local population, who grew up surrounded by national traditions and music, qualitatively changed the situation, opening a new Chapter in the history of the piano art of Uzbekistan, allowing us to talk about the beginning of the formation of the Uzbek piano school.

The second “shard” – Musical paleontological archive (analysis of event processes in the musical life of Uzbekistan in the XX century)

MATERIALS AND METHODS

The formation of the Uzbek piano school took place much later, after decades of gradual development of musical art in general and piano performance in particular. In order to objectively assess the current state of the piano art in Uzbekistan, it is necessary to know and understand all the stages of development and activation of musical activity, starting from the first half of the last century. For this purpose, in the table below, we have recorded the main events that allow us to visually capture the most important steps that were taken by cultural figures of that time for the birth of the national musical art of Uzbekistan.

Traditional Music	<p>1924 Music publication Shashmakom V. Uspensky and Fitrat</p> <p>1925 As part of a group of ethnographers of the USSR, the singer of Uzbekistan M. Kari-Yakubov and the dancer T. Khanum took part in the world exhibition of decorative arts in Paris. They gave 11 concerts. At the invitation of the chairman of the Berlin Academy of Music M. Kari-Yakubov performed at the Berlin Philharmonic</p> <p>On May 1, 1926, a concert and ethnographic ensemble was created under the direction of M.Kari-Yakubov. It consists of 18 singers, dancers, storytellers, instrumentalists.</p> <p>20s After the fall of the Bukhara and Khiva khanates, the system of musical education was rebuilt. Bukhara - "Eastern Music School" for adults; in Khiva - just a school for everyone (initiative of the Jadidists)</p> <p>1927 The Uzbek ethnographic ensemble made a four-month trip across the USSR. They performed in 24 cities.</p> <p>1928 August. The Institute of Music and Choreography was opened in Samarkand. Now SRI (Institute of Art Studies of the Academy of Sciences of the Republic of Uzbekistan, abbr. - IISK of the Academy of Sciences of the Republic of Uzbekistan) (trained M. Ashrafi, M. Burkhanov, T. Sadykov, D. Zakirov, A. Halimov, Sh. Ramazanov, M. Leviev. Head First Director - N.N. Mironov).</p> <p>- An ethnographic expedition recorded more than 100,000 motifs in the countryside in 2 months</p> <p>1935 On August 22, a reporting concert of the participants of the London Dance Festival took place in Tashkent. Artists: T. Khanum, U. A. Kamilov, T. Jalilov, A. Ismoilov were awarded gold medals.</p> <p>1937 May 31 M. Kari-Yakubov was awarded the title of People's Artist of the UzSSR</p> <p>1937 Yu. Shakardzhanov and T. Jalilov were awarded the title of People's Artist of the UzSSR</p>
Academic music	<p>1924 A musical college was established in Tashkent, later a musical college named after A. Khamza, the Khamza Republican College of</p>

	<p>Music, and in 2010 it joined the Uspensky Republican Special Music Academic Lyceum</p> <p>1933 The first national ballet "Pakhta" by R. Roslavets was staged on the stage of the Uzbek Musical Theater</p> <p>1934 The Higher Music School was opened in Tashkent. Since 1936 - Tashkent State Conservatory</p> <p>1935 February. The Uzbek Opera Studio was organized at the Moscow State Conservatory - a forge of personnel for the future Uzbek National Opera</p> <p>1935 On June 24, the Palace of Pioneers was opened in Tashkent in the former palace of Prince N. Romanov</p> <ul style="list-style-type: none"> - 23 August in Tashkent tour of jazz L. Utesov - a jazz orchestra was organized in Tashkent <p>1936 The Uzbek State Philharmonic Society was established in Tashkent (in 1957 it was named after M. Kari-Yakubov)</p> <p>1937 May 21-31. Decade of Uzbek art and literature in Moscow</p> <ul style="list-style-type: none"> - On September 2, the first concert of the symphony orchestra took place at the Republican Radio Committee <p>1938 January 15. The first concert of the symphony orchestra at the Uzbek State Philharmonic</p> <ul style="list-style-type: none"> - The first Uzbek opera "Buran" - authors M. Ashrafi and S. Vasilenko (the premiere took place 06/10/1939) - November. An orchestra of Uzbek folk instruments under the leadership of A.I. Petrosyants <p>1947 Opening of the building of the opera and ballet. Navoi (architect A.V. Shchusev)</p>
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We deliberately limited ourselves to periodization until the 1950s, since it was the first half of the 20th century that was the start for the formation of a new form of music-

making in the country, simultaneously developing playing both on traditional instruments and on European ones, including the piano. The opening in 1936 of the Tashkent State Conservatory (now the State

Conservatory of Uzbekistan) can rightfully be considered a significant event of that period. It was the first higher musical educational institution (of the European standard!) In the republic and played a large role in the training of professional personnel.

The third “shard” – Composer-Performer: evolution of the creative Union

The opening of the conservatory in Tashkent created conditions for the training of professional personnel - future creators of musical art. In this respect, the creative union of the COMPOSER and the PERFORMER can rightfully be considered the key figures. One of them, as you know, is assigned the role of the creator of a musical work, while the other is its interpreter. However, over time, the roles of creators and interpreters of music have shifted from one to another, sometimes leading to unexpected creative revelations. There are several reasons for this. In particular, not all pianists were ready to perform the music of Uzbek composers, which is why most of the compositions did not reach the audience. And then the composers, feeling an acute need for a lively sound of their works, tried to act as interpreters of their own compositions themselves. At the same time, there were such talented pianists who discovered incredible sound effects in the performed opus, brought into it their individual view and attitude to this music, their own interpretation, thereby acting as co-authors of these compositions. At the same time, history knows cases when a pianist acted as the ideological inspirer of a new composer's opus, whose joint work contributed to the birth of new original and artistically significant piano compositions, which subsequently acquired a bright stage life. As a result of the metamorphoses that took place in the creative union "composer-

performer", the approach to work on works for piano changed, one can speak of the emergence of composers with excellent pianistic abilities and performers endowed with the talent to create at the piano.

The formation of the piano school in Uzbekistan began with the pedagogical and performing activities of outstanding pianists of that time: N. Yablonsky, R. Tamarkina, A. Birmak, V. Slonim, A. Retsker, A. Gekkelman. Thanks to their active work, a special creative atmosphere was created in which a new generation of performers grew up. Concerts and sonatas by Mozart, Beethoven, preludes and fugues by Bach, Chopin, Liszt, Brahms, Tchaikovsky, Rachmaninov, Debussy, Ravel were performed - masterpieces of world classics, contact with which became an impetus, a powerful incentive for the formation of professional music education in the country.

The beginning of the 1960s was marked by the appearance of the first national cadres of pianists-performers, which marked a certain milestone in the history of piano performance in Uzbekistan. It should be noted and recalled that the classical European instrumental art, in particular, piano, did not immediately gain popularity. Particular difficulties were caused by the duration of professional training (at least 16 years). Therefore, if in 1950-1960 famous masters (national) appeared in many types of arts: G. Izmailova - in ballet, H. Nasyrova - in opera, S. Ishanturaeva - in drama, then the sphere of piano performance was just beginning to be mastered. These were the first "sprouts", a vivid example for the further propaganda and popularization of piano performance among the local population of the republic (Kh.Azimov, S. Zakirov, D.Daniyar-Khodjaeva - authoritative teachers who did a lot to train qualified musicians).

Since the 1960s, Ophelia Yusupova, the first Uzbek pianist to receive the title of Honored Artist of Uzbekistan, Professor, has become a representative figure. O. Yusupova entered the musical life of the republic steadily and confidently. Performances at the Philharmonic, the Conservatory, radio, television; participation in decades of Uzbek literature and art in Estonia, Belarus, Kazakhstan confirms this. Ofelia Yusupova is the first pianist of Uzbekistan who successfully represented domestic piano performing arts abroad - in Poland, Canada, Egypt, Germany, Thailand, Finland. In 1987, Yusupova became the head of the Tashkent Conservatory. At present, she is an Honored Worker of Arts of the Republic and, in essence, the head of the Uzbek piano school.

The elite squad of the piano school of Uzbekistan includes such outstanding performing personalities, laureates and diploma winners of international competitions, such as R. Kerer (Germany), A. Sultanov (USA), B. Abduraimov, F. Khusanov (Kuwait), A. Malikova (Russia), E. Mirkassymova, N. Akhmedova (Russia), A. Sharipova (Czech Republic). Their active concert and pedagogical practice, supported by creative contacts with contemporary composers, contributed to the powerful advancement of the Uzbek piano performing art, filling it with new content. The repertoire was annually replenished with compositions of Russian authors, which required special methods in learning and further interpretation of these opuses.

RESULT AND DISCUSSION

The problem of developing a methodology for piano performance, focused on the presentation of national composer creativity, and to this day requires serious development

and search for solutions, since the works of domestic authors that are bold in the artistic and musically expressive relation suggest the use of a special approach to the embodiment of musical themes and images, often associated with imitation of traditional music-making (solo or ensemble).

The fourth “shard” – Acoustic radar (audience response to modern piano music).

The main problem for academic art in the 1980s was the audience, that is, the LISTENERS, without which the highest both composer's and performing potential loses its significance. The concerts of excellent musicians were held in half-empty halls, or filled with colleagues "in the shop". Music lovers, with the increasing availability of technical means of distributing music, preferred to use the recordings. The lack of extensive advertising in the media, developed management affected the greater separation of the audience from the real art. The vacuum was filled with pop music, understandable and accessible, in contrast to the conservatory repertoire with its special contentfulness.

For the theory of performance, where a three-pronged chain of interaction is formulated: composer - performer - listener. For more than 300 years of the existence of the art of piano, many traditions, techniques, justifications of goals for the development of this type of activity have been developed. As you know, its purpose is to attract the attention of the listener, and then - to actively influence him. At the same time, listeners are divided by age, psychotype - an expert, an excellent listener, a mediocre listener, an emotional listener and, finally, a listener ready for entertainment. Actually, the first two types of listeners can be safely attributed to professionals in the field of musical art, and the other three, having a philistine attitude to music, require special

attention, education and special communication skills of the performer.

A number of difficulties that exist today in the field of musical performance in general and piano in particular do not allow this area of art to develop in full force. We are saddened to see a shortage of live piano music in the regions of the country; weakening and dilution of artistic criteria and assessments in relation to the works performed; the dominance of outdated patterns in piano performance; a break in learning with the realities of life; weak analytical and socio-cultural interest in studying the problem of piano performance in the republic. All this often leads to a barrier in the perception of the originality of the works of our composers - the recognition of "native features" among the local public.

In this regard, the modern piano performing art faces the most important tasks of updating, strengthening and improving the basic provisions in the professional training of pianists, revising the methodology of music education and upbringing of the young generation of performers, developing modern and relevant methods of teaching mastery. For this, in our opinion, not only classroom lessons with a teacher will be valuable, but also extra-curricular (additional) lessons in master classes with leading specialists of the republic and foreign colleagues, which will allow studying the experience of various piano schools, rethinking the role and significance of performing arts in modern life.

The next step on the way to improving piano performance can be special projects with the participation of representatives of such spheres of art as theatrical, visual, choreographic, with the inclusion of elements of art design, photo and video installations in

the decoration of concert programs. Projects of this kind have already been carried out in our country, however, the attraction of new creatively active, proactive and creative representatives of art will help develop this type of creative activity, bring piano art to a qualitatively new level.

To educate a new generation of pianists who are fluent in not only the classical repertoire, but also the works of Uzbek composers, it is necessary not only to actively include these works in the curriculum, but also to hold competitions (on a regular basis) for the best performance of piano works by Uzbek composers. This would make it possible, on the one hand, to enrich the performing repertoire, and on the other, to draw the attention of the audience to the work of Russian authors.

CONCLUSION

Achievement of the designated tasks will become possible only on condition of a deep and detailed comprehension of the foundations of the piano performing art, where the continuity of generations will preserve the experience accumulated earlier, and comprehension of the new and modern will give an impetus to further advancement, the search for one's own individuality of style, its recognition among the listener. An important place in this process is undoubtedly played by teachers who reveal to us the wondrous and unusual "FOREST" with many of its inhabitants, but this phenomenon has another side - behind the "FOREST" to see the TREE - DETAILS. In this respect, the role of several forgotten, but extremely important experts in the musical life is great: curators, diggers and other "tastemakers", whose professional assessment sometimes depends

on the success of a work, concert program or large project.

Currently, we have all the opportunities to realize our potential, to reveal the talent of not only performers, but also real ENGINES of musical art in the global space, affirming the national piano school as an original, developed, strong in all respects. By creating space for the piano today, we are creating a platform for future generations of domestic performers, whom we will undoubtedly be proud of and admire the whole world.

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