

## About the First Performances of Works by Uzbek Composers for Piano

**Tuychiyeva Oydinoy Zulfiqor qizi**

Namangan State University, Faculty of Art History, Department of Music Education, Master's degree

-----\*\*\*-----

**Annotation:** This article is devoted to the problem of interpreting piano works by Uzbek composers. It deals with the issues of first reading of domestic works, the author's performance, the tandem "performer-composer" in modern realities.

**Keywords:** piano music, interpretation, first reading, composition, composer, performer.

**Introduction:** The piano music of Uzbekistan manifests itself in all genres and forms known in the world, consistently refracting the deep national traditions of the Uzbek monody. The works of domestic composers accumulate in themselves, typical of folk music and music-making, the features of the intonation complex of expressive means, melody, rhythm, imitation of the richest sound of folk instruments. The creativity of the composers inspires in the national-characteristic imagery of oriental color, colored in complex ornamentation, in miasmatic diversity. A special place is occupied by the transfer of the rhythmic principle of "usulnost" in the texture of the compositions. At the same time, the piano music of the composers of Uzbekistan cannot be considered outside of European traditions, without the genres and forms of many composer schools that have been formed over the centuries.

**Literature review:** The peculiarity of Uzbek music, modal diversity, rich melismatics require special methods of sound extraction from the pianist-performer. So, a small register range of folk tunes, characteristic of national musical thinking, was the result of the predominant development of fine finger technique and ornamental texture. Untempered tuning and overtones, so characteristic of Uzbek music and arising when playing folk instruments, led to the widespread use of double notes (seconds, thirds, sixths) by composers, which help to recreate the features of the sound of Uzbek national instruments on the piano.

The features of the rhythmic organization of folk songs and dances are manifested in the stratification of the texture into two lines: the function of the usul is the harmonic and rhythmic accompaniment performed in the left hand part, on which the melody (kui) of the right hand is layered. In this case, an expressive role is played by the imitation of doira - one of the colorful folk instruments, reflecting the national identity of Uzbek music. When performing such episodes, it is important for the performer to convey not only energy and rhythmic sharpness, but also to recreate the timbre richness of traditional percussion instruments.

The national originality of Uzbek piano music, which is easily felt by ear, is not easy to recreate in performance. Textured and register dramaturgy, combined with the timbre and color features of the works of Uzbek composers (with a correct understanding of their nature) can enrich the pianist's playing with an incredibly rich palette of sound finds.

The original, national-characteristic features in the piano work of the composers of Uzbekistan are embodied very brightly - picturesquely, figuratively and colorfully. An important way of conveying national traditions in the musical language of the compositions of Uzbek composers is ornaments, which have the ability to convey the most subtle emotional facets of a person's inner world.

**Discussion:** As you know, the tradition of using sound images of folk instruments in musical compositions is inherent in any culture. It is also typical for the Uzbek composer's work, as it always contains a special national flavor and makes it possible to show various aspects of life and the characteristics of the people.

In the study of the originality of the piano music of Uzbekistan, the author's interpretations-first readings are of particular interest. Thus, the composer R. Abdullayev, who thoroughly knows the specifics and expressive possibilities of the piano, performed his piano concertos No. 1, No. 2, as well as chamber compositions. Composer D. Amanullayeva has good pianistic skills, powerful sound and hot temperament, in 2018 she successfully presented the audience with a bright concert piece "Dreams of A. Temur" at the International Festival of Symphonic Music. Composer O. Abdullayeva gracefully and colorfully performs her pieces for piano duet, and is also the first performer of her early piano works. Composer M. Atajanov is known as a performer-pianist and accompanist, he is distinguished by fluency in the specifics and capabilities of the instrument. As an example of the author's performance, let's consider one of the composer's numerous piano works - the play "Okhangrabo" (Overtones. 2016) - in the most general terms, a miniature belonging to the category of dedication plays, which was created based on the painting of the same name by the modern artist A. Ruzibaev and is dedicated to the musicologist O. Matyakubov. We will consider the interpretation of the author himself, who first performed this piece in 2018 at a chamber music concert of Uzbek composers as part of the International Symphony Music Festival on the stage of the Union of Composers and Bastakors of Uzbekistan.

"Okhangrabo" is performed in continuous motion, in a continuous form, clearly emphasizing every accent and stroke, thereby characterizing the vigor and purposefulness of the figurative hero. An important problem in the interpretation of the piece is connected with the active performing "rhythm will" (Martinsen), the pianist needs to feel the elastic rhythmic pulsation that is embedded in the musical fabric of the composition.

A special role is played by the articulatory aspects of the performance, which are expressed in the alternation of the finger staccato with the "legato" technique and require detailed stroke perfection from the pianist. M. Atajanov almost never uses the pedal, the toccata episodes in his performance sound dry and deliberately precise, and the melodic sections are played with a deep touch, finger legato. Having a good command of the specifics of the instrument, the composer and pianist M Atajanov plays the piece "Okhangrabo", which is a reflection of modern art with a "juicy" touch, virtuoso and on a large scale.

Today, in the piano performing and composing creative process of Uzbekistan, there are such trends as:

- formation of creative tandems "composer-pianist";
- individual composers dedicate their compositions to specific individuals;
- composers take an active part in the rehearsal process of pianists;
- performers offer original acoustic and technical techniques to composers.

One of the brightest examples of the performing initiative is Mustafo Bafoev's show-ballet "The Great Silk Road" for piano and computer<sup>16</sup>, in which Adiba Sharipova is the author of the script and the performer of the piano part.

The performance is based on the musical material of different national styles - from the Far East to Rome - along which the ancient highway passed: China, India, Kashgar, the Sughd region, Iran, Asia Minor. The idea of transcontinental connections is expressed in intonational melodic echoes stretched through parts of the work. The author of the idea - A. Sharipova has a flexible and mobile thinking, in order to create a concert about the East, the pianist carefully studied fiction, geographical sources, historical and ethnographic material from India, Iran, China, Mongolia, etc., collected notes from each country. The plays of the cycle have poetic titles, identifying harmonic turns, a specific figurative-associative series based on poetry and already existing visual parameters. The many-faced Asia appears in all its glory in the large-scale work of the composer M Bafoev, "the howl of the wind, the sound of the sea, the singing of a bird - everything is arranged in rhythm and texture, recorded in musical text."

**Results:** Let's take a closer look at the play "In the Imperial Garden (China)" in the first reading by A. Sharipova, who interprets this play in the style of the modern "piano in progress" direction.

According to the pianist, the idea of interpretation is to combine action with time. So, the action takes place at different times of the day and in different situations; the space depicts Chinese and Japanese gardens. A lot was conjectured by the performer, who plays with Bafoev's characteristic author's technique from the point of view of a certain principle of organizing the musical fabric - to use one musical material many times. In order to diversify the music, Sharipova plays on a pedal "cushion", reminiscent of synthesizer samplers, and on it she taps rhythmic usuli on the piano soundboard, giving a peculiar sound dynamics. This performance find depicts Chinese solo dances on drums, which are used as a kind of podium.

**Conclusion:** The musical performing art, which had accumulated vast information by the beginning of the 21st century, made a colossal step forward, putting forward new technical means of artistic expression, thereby making a fundamental adjustment to the functioning of the pianist's performing apparatus and auditory associativity. Interpretation of original piano music.

Uzbekistan is an interesting and fruitful process, and the true recreation of the composer's intentions depends only on the reading and skill of the pianist.

#### References:

1. Orifjonov Husniddin Sohibjon, U. (2023). The Role of Folklore and Ethnographic Communities of the Uzbek Intangible Cultural Heritage in the Musical Art. *International Journal on Integrated Education*, 6(1), 114-117.
2. Dilkhavas, R. (2023). The Role of the Heritage of the Uzbek Folk Musical Culture in the Development of the Culture of the Peoples of the East. *International Journal on Orange Technologies*, 5(2), 11-16.
3. Khuraliyeva, M., & Orifjonov Husniddin Sohibjon, U. (2023). Art of Composers of Fergana Valley the Continuity and Endurance of Their Traditions. *International Journal on Integrated Education*, 6(1), 111-113.
4. Sokolova Fotima, K. (2023). Continuity of Traditions of Musical Art. *International Journal on Orange Technologies*, 5(2), 5-10.
5. Parpiyev Tursunboy, X. (2023). The Position of an Accompanist when Working on the Voice. *International Journal on Orange Technologies*, 5(2), 17-19.
6. Orifjonov, H. Operas That Contributed to the Emergence of Uzbek Opera. *International Journal on Orange Technologies*, 4(5), 11-18.
7. консерватория Узбекистана, Г. К ВОПРОСУ О НАЦИОНАЛЬНЫХ ОСОБЕННОСТЯХ НАРОДНОЙ И КЛАССИЧЕСКОЙ МУЗЫКИ УЗБЕКОВ Орифжонов ХС Email: Orifjonov17148@scientifictext.ru.
8. Durdonaxon, S. (2023). The Contribution of Artists Who Lived and Worked in Central Asia to the Development of Uzbek Music. *International Journal on Orange Technologies*, 5(2), 1-4.
9. Орифжонов, Х. С. У. (2020). К вопросу о национальных особенностях народной и классической музыки узбеков. *Проблемы современной науки и образования*, (3 (148)), 109-111.
10. Marifatkhon, K. (2022). TO TEACH HIGHER EDUCATION STUDENTS THE LIFE AND WORK OF ABDULAZIZ HOSHIMOV AND AKRAM HOSHIMOV. *Gospodarka i Innowacje.*, 24, 931-934.
11. Husniddin, O. (2023). Traditions of Teacher and Student, Theoretical and Practical Harmony in Teaching Shashmakom. *International Journal on Orange Technologies*, 5(2), 20-25.
12. Radjabov I. Makomlar masalasiga doir. T., 1963.

13. Dilkhavas, R. (2023). The Role of the Heritage of the Uzbek Folk Musical Culture in the Development of the Culture of the Peoples of the East. *International Journal on Orange Technologies*, 5(2), 11-16.
14. Marifatkhon, K. (2021). To Form in the Minds of Students Studying in Higher Education Methods of Working with the Songs of Talqin and Nasr From the 1st Group Branches of Shashmaqom. *International Journal on Orange Technologies*, 3(12), 113-119.

