

THE CREATIVE ACTIVITY OF DMITRY SHOSTAKOVICH

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Abstract: *in creative activity Shostakovich it is important place occupies the form to Preludes and Fugues, absorbed by russian national music. Its modulation and kontrapunkt acceptance differed from polyphonic compositions Bach. In average parts polyphonic product Shostakovich is obviously stalked use density meccumyp register and their location at the top, medium and adown.*

Shostakovich's work reflects deeply vital and important worldview concepts, the complex world of human experiences, his dreams, striving for enlightenment and improving his artistic maturity.

Keywords: *composer, cello, orchestra, quartette, fugue.*

ТВОРЧЕСКАЯ ДЕЯТЕЛЬНОСТЬ ДМИТРИЯ ШОСТАКОВИЧА

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Аннотация: *в творчестве Шостаковича важное место занимают формы Прелюдии и Фуги, впитанные русской национальной музыкой. Своими модуляционными и контрапунктирными приёмами отличался от полифонических сочинений Баха. В средних частях полифонических произведений Шостаковича явно прослеживается использование плотности тесситур регистров и их расположение вверху, середине и внизу.*

В творчестве Шостаковича отражены глубоко жизненные и важные мировоззренческие концепции, сложный мир человеческих переживаний, его мечты, стремления к просветлению и совершенствованию его художественной зрелости.

Ключевые слова: *композитор, виолончель, оркестр, квартет, фуга.*

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Shostakovich covered almost all musical genres of composition. In particular, he created works of world importance in the field of symphonic, chamber, vocal music and musical theater (opera, ballet, operetta, film music). In particular, 15 symphonies (1925-1971), operas "Nose" (1930) and "Katerina Izmaylova" (1934, 2nd edition 1956), ballets such as "Golden Age" (1930), "Bolt" (1931), 15 quartets (1938-1974), concerts for violin, viola, cello and orchestra (1933-1967), sonatas, polyphonic series of 24 preludes and fugues (1951) and others. Admittedly, the impact of the work of the world-famous composer on the foreign music of the twentieth century is enormous and varied.

Some composers rely on the ideas of Shostakovich's work, while others use his orchestration techniques or developmental forms and techniques. There are many examples of this. There is no doubt that Shostakovich's positive influence on world music will grow over time.

Consequently, Shostakovich continues the tradition of great polyphonic masters such as Bach, Glinka, Taneeva in his "24 Preludes and Fugue Series". Written for piano, the series was written between 1950-51 and was performed in Leipzig on the anniversary of Bach. A. Rimskim-Korsakov and P. I. Continuing the tradition of Tchaikovsky, he realized the idea of creating a series in the polyphonic genre. D. Shostakovich notes that in this collection, first of all, unlike Bach's HTK, he presents not only a whole series, but also a series of ideologically interconnected melodies.

An important aspect of Shostakovich's "24 Preludes and Fugue Series" is that it was created as a continuation of a tradition for the first time 200 years after the death of the great German composer I.S. Bach, bringing the fugue genre to a new level, which is losing its significance in the twentieth century. In addition, while Bach included some of the fugues he created throughout his life in the HTK and created them in a special polyphonic genre, Shostakovich managed to create this polyphonic series in a very short time.

They also occupy a worthy place in concert and pedagogical practice along with HTK in a very short period of time. After all, Shostakovich's works, as he himself noted, have become important not only as a set of polyphonic exercises, but also as works of deep content and rich in ideas in our time.

I.S. As for Bach's influence on Shostakovich, Shostakovich not only continues his polyphonic traditions that developed in the post-Bach period, but also recreates polyphonic styles that have been marginalized by musical practice in modern conditions. Shostakovich also made effective use of the Bach period, (as mentioned above) certain preludes (introductions) and certain intonations that formed the basis of the fugues.

Shostakovich also expresses his preludes and fugues in various texture and fret variations. Another interesting aspect is that all of its preludes are revealed by the tonic's full trio walks.

In short, in this cycle Shostakovich innovates the ideological and philosophical content of the fugue genre and renews it artistically. Thus, the ideological content is the basis for the emergence of the form, which includes the conditions and conditions of a particular intonation environment for the method of development. In addition, the description of the topics takes on a wider scope, and there are a number of changes in terms of intonation and tonality.

The general structure of Shostakovich's fugues also differs in many respects from Bach's. The reprises, clearly formed with the obligatory embossing of the thematic material revealed in Shostakovich's fugues, attract attention. The reprise in Shostakovich's fugues is a comprehensive part of the form and is usually the central culmination of the most active thematic development.

Elements of violent polyphony appear, the number of events in the form of violent figuration of the folk-variational type increases, and other features characteristic of "Russian" music appear.

Shostakovich's fugues in the set in question have a clear structure. Their form usually consists of three parts - expository, elaborate and reprizable. The expository parts of Shostakovich's fugues are distinguished by melodic plastic expressiveness, which is not counterintuitive. In this case, the subject will have the most organic development.

It should be noted that at the beginning of the middle sections of the fugues, Shostakovich approaches harmony in more than one scheme: i.e., the parallel structure, its dominance, and its sub-dominance.

After thematic transitions in long lines, an organ-related point is often established in the dominance of the main melody, which brings the subject closer to the repetitive tone.

In Shostakovich fugues, the interludes are mainly located in the more middle parts of the form. The largest interlude is placed in front of more reprises.

In general, Shostakovich fugues are quite "classic". They are based on a rich heritage developed throughout the development path, through application in practice.

In the fa-minor fugue with Russian tones and a wide theme, we can find an unusual use of the 'bush' harmony: the combination of unison and quartet-quintet is very much in keeping with the character of the theme.

The level of 'improvisation' in the preludes (compared to not only Bach but also List, Frank and others) is much lower, while the constructive start is stronger. In some cases, this is clearly manifested. Preludes have both three-part, "true" variation, and sonatism; constructive clarity distinguishes 'dialogic' preludes. Nevertheless, at the level of the "rational composition" of the (constructive moment), the preludes are not equal to the fugues, but only have a tendency to converge.

Shostakovich's preludes connect with the fugue not only through the emotional environment, but also through the correct intonation - thematic similarity. The prelude and fugue in it are a single and holistic dramatic whole.

Shostakovich's preludes are more than just a fugue meaningful contrast and emotional predicate, an emotional and sound setting. This is the "beginning of the movement" and the intonation of the "question" that is thought out and solved in the fugue. The prelude itself is not a dramatic finished work. Almost every prelude is completed by an unfinished cadence. In some cases, the composer completely abandons the incomplete cadence in the tonic (prelude № 3, sol major and № 13, sol diez minor). All this suggests that Shostakovich interpreted prelude and fugue as a contrast-component form.

In Shostakovich, there are two main methods of prelude intonation and fugue approximation. The first is that the subject of the fugue is located in the initial intonations of the prelude to the intonation structure; the second is that in the process of development, the intonation that results from the development of a new but whole prelude moves smoothly towards the end of the prelude, and it then becomes the core of the fugue theme.

The use of national themes, expressive cantilena, rhythmic acuity, brightness of artistic temperament - all this poses interesting performing tasks for the musician, associated with the search for national color and the technical embodiment of images. The problem of identifying national-mental indicators exists in any form and kind of creativity, especially since the formal indicators of the national do not cover the essence of the given subject, touching upon the ideal psychological manifestations of the individual and the collective subject of nations-ethnic groups [1, 110].

In conclusion, the collection of Prelude and Fugue in Shostakovich's work differs from the Bach cycle in that it is written in the spirit of Russian nationalism, with modulation and counterpoint developments. In the middle parts of Shostakovich's polyphonic works, developments are not developed in the imitation-counterpoint texture. It often has expanded or dense tessitura registers, as well as high, medium, and low altitudes.

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