

ABOUT MUSICAL WORKS PERFORMED IN FOUR HANDS FOR PIANO Mirzakamalova E.R.

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Abstract: works written for piano ensemble can be divided into two main types. These are special works written for the piano ensemble, and works adapted for the piano ensemble, paraphrases, transcriptions. Pieces specially created for the piano ensemble are pieces of music of various genres and forms. In this we can see musical works from small forms and genres to large genres. Among the works specially written for the piano ensemble (duet) are plays, marches, waltzes, fantasies, rhapsodies, sonatas, program and serial works. The works adapted for the ensemble include symphonic works performed as part of a piano ensemble, a symphony, a concerto, paraphrases, transcriptions, excerpts from operas.

Keywords: music, piano, ensemble, form, genre, play, concerto, symphony.

ОБ МУЗЫКАЛЬНЫХ ПРОИЗВЕДЕНИЯХ ИСПОЛНЯЮЩИЕСЯ В ЧЕТЫРЕ РУКИ ДЛЯ ФОРТЕПИАНО Мирзакамалова Э.Р.

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Аннотация: произведения, написанные для фортепианного ансамбля, можно разделить на два основных типа. Это специальные произведения, написанные для фортепианного ансамбля, и произведения, адаптированные для фортепианного ансамбля, парафразы, транскрипции. Произведения, специально созданные для фортепианного ансамбля, представляют собой музыкальные произведения различных жанров и форм. В этом мы можем увидеть музыкальные произведения от малых форм и жанров до больших жанров. К числу произведений, специально написанных для фортепианного ансамбля (дуэта), относятся пьесы, марши, вальсы, фантазии, рапсодии, сонаты, программные и сериальные произведения. В число произведений, адаптированных для ансамбля, входят симфонические произведения, исполняемые в составе фортепианного ансамбля, симфонии, концерта, парафразы, транскрипции, отрывки из опер.

Ключевые слова: музыка, фортепиано, ансамбль, форма, жанр, пьеса, концерт, симфония.

In the mid-19th century, interest in works for two or more pianos led to the adaptation of many transcribed works - variations on popular operatic themes, orchestral suites, overtures, and even symphonies - for the concert stage. In these years, the rapid and extensive development of the genre reached its peak. The work of F. Schubert occupies a special place in the development of the four-hand ensemble. He fully embodies all the good things inherent in the nature of musicology. The great Schubert legacy has elevated the piano duo genre to unprecedented and unattainable heights. The works of Franz Schubert play a special role in the development of the four-hand ensemble. With them, the history of the genre entered its heyday. None of the great musicians left so many duet works. F. Schubert wrote them throughout his life from childhood. Similar processes took place in Russia at the same time. For Russian composers, Mikhail Ivanovich Glinka's operas "Life for the King" and "Ruslan and Lyudmila" were an inexhaustible source of inspiration for various arrangements and imaginations of the themes. And it can be assumed that the universal admiration for this wonderful music and the desire to endlessly play and listen to favorite overtures, arias, dance pieces seriously stimulated the composer's ingenuity in the field of ensemble arrangements. It was not only the only means of presenting new music available to a small audience, but also an important step in the creative process, working on a polyphonic score. The author's adaptation of Assar into a duet has become one of the important aspects in the professional life of the duet genre.

Performance programs for piano ensembles can be divided into specially created original works and adapted works. Adapted works are mainly aimed at popularizing symphonic music. Both parts of all types and repertoires of the piano ensemble (concert pieces and works adapted for piano) can be successfully used during the training process. Orchestral transcriptions are a great resource for developing sheet-reading and note-to-play skills. Special duet works and concert transcriptions, as they are intended for public performance, require a full and transparent performance from the performer. Studying such works helps to understand the various requirements of the ensemble, enrich the performers creatively, and improve their pianistic skills [1, 58].

The rich possibilities of the piano are further expanded due to the presence of two performers, two instruments. Playing the piano, working on pieces for the ensemble is an integral part of the educational process. While learning to play the piano, students will learn the techniques and methods of working on piano duets along with a whole range of solo piano skills. During the years of study, the skills and abilities of performing in various ensembles improve students' auditory, rhythmic and imaginative imagination, as well as form their musical and aesthetic taste in high artistic examples of world music classics, strengthen the sense of partnership, enrich horizons. Ensemble members are united by the pursuit of a common goal. During the performance, the creative experience turns into sympathy, which means the complete emotional "unity" of the partners. An ensemble player must have a special ability not only to understand and share the feeling of another musician playing nearby, but also to anticipate possible improvisational nuances of a partner.

When psychologists talk about the advantages of group teaching, they note such positive aspects: the amount of material to be mastered and the depth of understanding are growing; learning activity and creative independence are growing; disciplinary difficulties are decreasing. Thanks to ensemble parts enriched with harmonic colors, the work sounds more lively and interesting. This allows partners to participate in playing polyphonic music. In the conditions of collective creativity, interpersonal cooperation in the form of dialogue, partners develop more vividly than in the conditions of only individual training. Creative communication ensures unity of partners, strengthens emotional ties between them. Joint performances have a positive effect on the psyche, relieve the performers from the feeling of loneliness on the stage, free them psychologically, increase the level of self-confidence, in their abilities.

In addition to communicative qualities, personal qualities such as purposefulness, will, hard work, and discipline are formed in joint work. Thus, the situation of joint actions to achieve the result determines the need for personal changes for the benefit of the common cause. Piano ensemble lessons help develop a whole range of professional musical and performance skills. The piano duet became the main genre of the 19th century, and there were many objective reasons for this. The development of the young ensemble type continued at a rapid pace. At the beginning of the 19th century, he already had a wide repertoire and showed himself as a fully independent form of musical creativity. The most important reason for such rapid "growth" of the piano duo was its deep democracy. It is known that the general processes of democratization of musical life, the widespread traditions of home music were inseparable from the spread of the piano, which became a favorite and necessary instrument, it was played alone, in various ensembles, accompanied by songs, dances and taught the students.

In Russia, there is a lot of widespread evidence of the rapid spread of the piano duet as a form of amateur musical creativity, as well as an important component of the pedagogical process. However, unlike the European tradition, it is clear that the duet as a concert genre was born very slowly in Russia. Four-hand compositions, an integral part of everyday life, were mainly performed in salons, but not in concert halls. With the gradual disappearance of salon culture and the concentration of Russian musical life on concert stages and conservatories, compositions for two concert pianos were increasingly performed on the concert stage. A rapidly expanding repertoire replaced the interior, chamber traditions of the genre, and interest in creating four-hand music declined significantly.

The second half of the 20th century expanded the horizons of studying the genre, enriched the research thought with new scientific ideas and various works: for the first time, the problems of duet performance, in particular, the emotional leadership of the duet participants in playing together, the dialogic relationship of the two parties in the duet text of professional duet compositions works dedicated to the specific features of pedagogical education also appear. Scientific events devoted to the development of the piano duet genre seem natural. All researchers of this time agree that the piano duet of the 20th century is no longer just a form of joint playing, but an expression of meaningful and linguistic conceptual ideas. In the 20th century, the stylistic prototype of the two-piano ensemble was the piano concerto. The appropriate regularities of the distribution of thematism, texture, the dramatic principle of the dialogic development of the form in general - all these signs in certain proportions distinguish both the classical concert type and the romanticism of the 20th century, changed the innovative piano duet and brought it together. A new level of development - as if the evolution of the genre - was clearly manifested in the duet compositions of S. Rachmaninov and I. Stravinsky. From the point of view of the evolution of the genre, the comparison of the romantic type of the concerto and the neoclassical one on the example of S. Rachmaninov's works for two pianos allows us to draw very interesting results and conclusions.

At the end of the 20th century, a number of methods appeared, characterized by new approaches to learning to play in a piano duet, aimed at clarifying the specific conditions of duet performance.

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