

ON THE THEMATIC NATURE OF THE DANCE GENRE IN PIANO AND LARGE-SCALE WORKS IN THE WORKS OF UZBEK COMPOSERS

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Abstract: *one of the oldest and most important genres of modern music are large-scale works written for chamber instrumental ensemble and piano, as the performance of musical works from simple to complex, philosophical and deep, for example, the symphonic genre. At the same time, music written for piano and ensemble has its own forms. Although the importance of chamber ensembles has increased these days, the essence of the genre has remained intact.*

The article covers the topics of the dance genre performed by the piano and large-scale works of creativity by the Uzbek composer. Also, using examples of notes, the features of this genre are analyzed.

Keywords: *music, piano, genre, ensemble, opera, dance, quartet, play.*

О ТЕМАТИЗМЕ ТАНЦЕВАЛЬНОГО ЖАНРА В ФОРТЕПИАННЫХ И МАСШТАБНЫХ ПРОИЗВЕДЕНИЯХ В ТВОРЧЕСТВЕ УЗБЕКСКИХ КОМПОЗИТОРОВ

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Аннотация: *одним из древнейших и важнейших жанров современной музыки являются масштабные произведения, написанные для камерно-инструментального ансамбля и фортепиано, так как исполнение музыкальных произведений от простого до сложного, философских и глубоких, например симфонического жанра. В то же время музыка, написанная для фортепиано и ансамбля, имеет свои формы. Хотя значение камерных ансамблей в наши дни возросло, суть жанра сохранилась.*

В статье освещена тематика танцевального жанра в фортепианном исполнении и масштабных произведений творчества узбекского композитора. Также на примерах заметок анализируются особенности этого жанра.

Ключевые слова: *музыка, фортепиано, жанр, ансамбль, опера, танец, квартет, пьеса.*

Although the dance genre did not have significant results in the music written for piano and chamber instruments in Uzbekistan, it can be said that now this genre is at its most developed and peak stage. The issue of subjectivity in the dance genre is aimed at depicting the heart and inner world of a person through delicate movements.

In the post-war years, the string quartet genre developed considerably. Initially, small pieces, suites, and dances were created for the composition of the string quartet. Along with opera and symphonic music, the chamber-instrument ensemble has become an interesting, effective and productive field of national creativity in Uzbekistan. In Uzbek music, great emphasis was placed on nationalism.

Over the years, Uzbek music became more refined and began to acquire its own individual characteristics. Writing music for piano and string quartet was actively developed. Especially I.Akbarov's quartets attract attention with their originality. In his created quartets, one can see a direct connection with symphonic creativity. Since the composer has a lot of experience in this genre, the spirit of nationalism is clearly reflected in his works written for the quartet. The national spirit can be felt in I.Akbarov's chamber-instrument works, that is, his six string quartets and several pieces written for piano.

B.Gienko's effective work in chamber music can be mentioned. He mainly followed classical examples. B. Gienko's first experiments in the quartet genre include the musical work “Photos of Uzbekistan”. The idea of this work is combined with Uzbek poetry. In all parts of the series, quatrains from the poems of H. Olimjon (in the first and third parts) and Mirtemir (in the second part) are given as epigraphs. In music, the poetic content is shown in general form. In “Pictures of Uzbekistan” one can see the stylistic features of the ensemble composition characteristic of B.Gienko's work, i.e. undifferentiated dramaturgy, lyricism of the genre, appeal to the song genre. B.Gienko's nine string quartets for chamber-instrument ensemble, “Triptix” quintets for two violins, alto, cello and piano instruments have their full expression of national features. The development of these works, the Uzbek character of the melody, and the effective use of circle methods make the musical work even more attractive.

In the 30s of the 20th century, quartets named Glazunov and Komitas became popular in Tashkent. They began to be performed at concerts with great success. The repertoire program of professional and amateur ensembles of

Uzbekistan consisted of classical works. Promotion of Russian and foreign music stimulated the growth of national musical culture.

From the end of the 20th century to the beginning of the 30th, many works for the chamber ensemble began to be created. Their authors were K. Abdullaev, V. Uspensky, D. Masutsyn.

In 1929, K. For the first time, Abdullaev composed the pieces “Savti munojot” and “Mukhayyar” for the string quartet. In his experiments, the composer was engaged in the processing of folk tunes of the 20s of the 20th century.

“Savti munojot” was the first experience of harmonization of the passage taken from the maqam. More precisely, it is divided into the voices of a string quartet. This pesa is composed of the melody of an ancient wedding ceremony with a sad character. The Uzbek people have several options for prayer – such as singing and playing instruments. The composer, using the instrumental version, preserved its lad-intonation and metrorhythmic features. The author enriches the part of the first violin with forschlags and in this way brings it closer to the folk performance style.

Because the tune is harmonized with quarter-fifth or parallel quarter harmonies, it evokes the multiplicity inherent in folk instrumental music.

In “Savti Munojot” polyphonic texture is emphasized. But it is manifested more in the rhythmic relationship than in the intonation. Sextas and thirds, as well as seconds-septima intervals, occur very rarely. They were used only to show coloristic effects.

K. Abdullaev's “Mukhayyar” pesa also has a polyphonic texture, in particular, an imitation style.

The Leningrad Conservatory regularly held symphonic and chamber music nights in Tashkent. The quartet named after Auer performed not only classical, but also new musical works created in Uzbekistan with great success. Among them L. Includes "Pesa" and "Suita" based on Streicher's Uzbek themes.

Among the symphonic works created in the mid-1930s, A. Kozlovsky's Ferghana suite “Lola” stands out. This suite has new impressions and brilliance. Musicians who listened to Russian and Western European classical music and were trained by it brought the local sounds to world music with great success. The suite consists of various musical styles, among which the traditions of the Russian school, French impressionists and, of course, Uzbek folk music are clearly visible. The main theme of the finale is based on the principle of Glinka's variations, keeping the melody unchanged. At the same time, texture-timbral variation methods were effectively used. This suite presents various ways of variation typical of the work of the Russian composer Mikhail Glinka. Composer Kozlovsky brought styles from Russian symphonic classics to Uzbek music, such as vocal movement around the theme. At the same time, the score of the "Lola" suite shows some of the styles present in the work of the French impressionists, that is, Debussy and especially Ravel. In particular, the composer Kozlovsky managed to express the image of nature with the help of delicate music. The brightness and brilliance of the orchestra is especially noticeable in the second part of the “Lola” suite, rich in new colors from the harmonic and tonal point of view. Ravel's influence can also be felt in the accents used in this suite. The multi-planning of the orchestral texture in the “Lola” suite, the frequent use of pedals, the division of themes, especially the strengthening of the timbre color in string instruments, the climax and the downward movement, the unexpected brightness and its disappearance indicate the influence of Ravel's work. Nevertheless, it should be noted that Kozlovsky's “Lola” suite is not similar to Ravel's works, but to Debussy's “Iberia”.

The similarity of these works in terms of plot is also reflected in their compositional structure:

	“Lola”	“Iberia”
Part 1	Gathering of tulip growers in the market square	On the streets and roads
Part 2	Nights in the gardens of Ferghana	The heat of the night
Part 3	The Return of the Tulips. Tulip party	The morning of the holiday

Many similarities are also observed in terms of character and structure of parts. There are many connections between “Lola” and “Iberia” in the principle of exposition and the development of the theme. In the first part, both composers' works have a rhythmic texture, a gradual lowering of the voice and a clear quiet sound at the end, and the main thing is the presence of a romantic mood from an emotional-image point of view.

The second part is also very close to each other. In the second part of “Iberia” the night is beautifully depicted, the brilliant timbre in it shows the mysterious and pleasant atmosphere of the evening. The melodic image in it is developed. In terms of genre, the final part is written in the genre of a march in both works and expresses the scene of a public celebration.

Although the “Lola” suite is influenced by Debussy and Russian composers, it has not lost its originality. First of all, Uzbek folk music served as an important factor in the composer's creation of such a bright, independent original work.

"Lola" suite has the feeling of enjoying the beauty of our nature and being inspired by our national ceremonies. The main goal of the composer in creating this musical picture was not simply to depict a national holiday, but to show how beautiful and unrepeatable the rituals of Uzbek national celebrations are. Composer Kozlovsky was able to do this by choosing the Uzbek theme and developing it through various means of musical expression and colors. From the tonal-harmonic point of view, as well as through various rotations in natural scales, Uzbek specifics are shown. In this musical work, the subject matter has an important place.

In addition, in the development of chamber music in Uzbekistan, G. Mushel also has an incomparable role. His works "Besh pesa" for violin, cello and piano written on the basis of Uzbek themes, string quartet dedicated to the memory of M. Ravel and "Suite" for piano attract attention. Its theme is based on our national melodies.

First of all, in the chamber works, especially in the pesas written for the string quartet, many innovations were introduced into Uzbek music, reflecting the nationality, using the national color, gloss, methods, statuses.

The methods specific to European and Russian music were carefully studied, and based on the acquired knowledge and skills, synthesis methods were introduced into our national music. Excerpts from statuses were taken as themes and developed. The foundation was created for the professional performance of our national tunes on European instruments.

Today, many composers are creating many pesos, suites, and songs for chamber works, especially for string quartet. And we can see that the product of this fruitful creation is often heard in the performance of the chamber orchestra.

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