

**FOLKLORE AND ORAL-PROFESSIONAL MUSIC IN THE PIANO WORK OF COMPOSERS OF UZBEKISTAN. POPPY AS A BASIS IN THE WORKS OF COMPOSERS OF UZBEKISTAN AND STYLIZATION OF FOLK MELOS****Azizova Nodira Akmal Kizi**

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**ANNOTATION**

The article examines the question of the implementation of the musical heritage of antiquity in the piano work of composers of Uzbekistan, who succeeded in creating piano music based on maqom and folk melos, transmitted orally through the teaching methodology "Teacher-student".

Composers of Uzbekistan and not only, who turned to makoms in their work, used all the charms and methods of the rules that exist in makoms. They also use folk melodies, referring to the monody structure and bringing them together into a single whole, harmonizing melos, and recreate music for the piano, where the usul plays a special role.

Using the example of famous composers of Uzbekistan, we will consider several works and start with the study of chamber instrumental music. The earliest chamber instrumental compositions were created during the revolution and in the first post-revolutionary years. These are amateur opuses by F. Leisek, N. Mironov and others, which are Europeanized transcriptions of samples of Uzbek folklore. The same features are noted for the works of Uzbek composers who have resorted to maqom-transcriptions for the string quartet by K. Abdullaev ("Mukhayari Munozhot", Savti-Munozhot) for piano - Z. Maksudov. In the 1930s V. Uspensky and B. Nadezhdin created chamber (mostly piano) compositions. And each of them sets a specific task for themselves. Uspensky, a well-known ethnographer and researcher of Uzbek music, tried to familiarize the local national audience with the sound of the grand piano. Thus, the researcher uses ten popular samples of the Uzbek folk and oral-professional heritage in the musical drama "Farhad and Shirin" (V. Uspensky based on the play by Sh. Khurshid; Irok ", " Savti-Ajam "" Samoi-Dugokh ", " Askari ") and in four hands (Ufori sak", "Baenchi", "Naylarim", "Usmonia", "Rajabi"). At the end of the 30s, chamber-instrumental cycles of Uzbek composers appeared. Piano three M. Burkhanov, which is the first example of this genre in Uzbekistan. Despite the composer's youth, it has many advantages. In the first, this refers to its deeply national thematicism, genetically growing out of the characteristic intonations of samples of Uzbek oral and professional creativity.

Themes are characterized by mobility, capable of development. The introductory theme of the piano, from the very first bars, rushes to its local audj. In its five-beat size, unstable upward movement, sequential singing of descending (two-phase) motifs, successive quart consonances of texture, it is easy to find an organic connection with the deep layers of the Uzbek musical heritage, the nature of which is the genres of ashulla and maqom, on the one hand, and elements of musical works - from another. The thematicism of the trio contains features that later became typical of Burkhanov's melodism, the breadth of breathing, the completeness of the particular and the whole, unexpected turns (dominance of the major) at the end of the compositions, the songwriting inherent in the composer's work.

The main theme of the first part is instrumental in intonation, and in the form of presentation, it undoubtedly generalizes the formative principles of the oral-professional heritage-katta ashula genre: sequential pairwise introduction of voices after expanded solos, internal polyphony with open and hidden bifurcation and merging of melodic lines. With all the rationalism of the individual episodic constructions of the trio (the crumbling of the final tones of the main thematic material and the conduct of the theme in the reprise), an emotional tone

occurs, as if neutralizing them and making them unnoticeable. Burkhanov does not copy the traditional three-part cycle in this work, he resorts to two particulars. Comparison of the lyric-epic first part with the folk-dance second, and in the subsequent mutual development takes place in a code that has a scale, the logical generalization of these figurative spheres gives the trio of poem that takes place in Burkhanov's work. The next stage of Uzbek instrumental chamber music leads to the appearance in the second half of the 40s along with suites, sonata-cyclical works. Yudakov's three-part suite is distinguished by its national flavor. The first part, which is based on the popular in Khorezm dance melody "Norim-norim", abbreviated from "Anorim-anorim", which means "Darling with pomegranate cheeks". This work uses a certain rhythm-formula (usul) of almost all melodic constructions. The composer makes extensive use of this property of the original source.

One of the last compositions for the concertina piano duet "Maskharabozy" by Gienko was originally created for piano and chamber orchestra. A one-part work, consisting of sections highlighted in tempo. In this work, there is a generalized interpretation with elements of monothematicism, which makes it possible to classify the concertina as a work of the poem type. Here, not only thematic, but also stylistic features are used, which is noticeably leveled by the brightly national charge of the initial theme. **Piano music.**

In 1975, Mushel was the first in Uzbekistan to complete the cycle "24 Preludes and Fugues", where not only the author's portrait of work with Uzbek melos is focused, but also the most characteristic features of the style in this area. All the works of the cycle are connected and conditioned by typical elements (mode, melos metro-rhythm, form of deployment and instrumentation) of the Uzbek musical heritage. In some cases, direct (fugue-in-major, prelude in D-major) or partially modified preludes in E-flat major, A-flat major, fugue in C-sharp minor) quotations, in others, orientation towards certain samples of folk and oral-professional heritage (prelude in A minor with intonations "Tanovor"), in F minor "Naylarim", fugue in A minor on "Bold Juvon"). It is characteristic that Mushel relies throughout the cycle on the specifics of the Uzbek instrumental heritage, rather than the vocal one. The last 24th prelude and fugue on the theme of G.A.M. (author's initials) is built at the junction of elements of instrumental and vocal music. Only some works of the cycle are not connected with the specifics of the Uzbek monody.

Prelude and fugue in Mushel in C minor, dedicated to the memory of Alisher Navoi. The visibility of the images is obvious, that the initial recitative of the fugue is perceived as the orator's word, at times interrupted by exclamations of mass-chord complexes that existed. are outlined in the audja (culmination) of the prelude. Gradually, both layers of the fugue, having united, lead to the beginning of the fugue proper, the theme of which grows out of the initial phrases of the recitative.

The music for the piano duet includes mainly suite forms - "Dance Suite" (1948) by S. Yudakov, "Samarkand Suite by G. Mushel (1962) and transcriptions - "Maskharaboza" ("1979") by B. Gienko. Mushel's suite is large-scale in structure, epic in imagery. Six of its parts have a retrospective program. Their names and contents are inspired by the grandeur of the historical monuments of Samarkand, one of the oldest cities in the world, famous for its musical traditions. The first part of "Kasid to the sculptors of ancient Samarkand".

This is followed by a new generation of composers who worked in the genre of piano music and united in their works both Western and Eastern musical elements concerning both form and melody. Mustafo Bafoev is one of the leading composers of Uzbekistan. In his work, he collected the rich heritage of the Uzbek people. The composer pays special attention to the recreation of ancient religious rites in the art of music, to the use of specific traditional instruments and to the recreation of the meaning of oriental instruments with the help of European ones. An important task of the composer is to synthesize Uzbek traditional music with modern

European trends. The use of various writing techniques, Bafoev's appeal to composers of the 19th century, made a huge contribution not only to symphonic and vocal, but also to the composer's piano work. Using such expressive means as: eastern rhythm-usul, imitation of Uzbek instruments, oriental modal structure, flexible melodic line-piano begins to sound like an Uzbek folk instrument.

Of the piano pieces, 2 cycles of plays can be distinguished: "Five musical pictures after reading" Alpomysh "and" Dedication to Tagore ". The composer created the first cycle of plays for the anniversary of the millennium of the Uzbek dastan "Alpamysh". This piece provides the pianist with interesting material for enriching the performing expressive means. This cycle of plays is covered in A. Sharipova's creative and methodological manual "Transformation" "Alpamysh" is five bright, contrasting pieces filled with colorful melody, oriental intonations, which are of an improvisational nature. Almost all of them have a three-part form with a reprise. Bafoev tried to adopt the basic specifics of the sound of national instruments and, with the help of compositional techniques, transferred it to the piano.

In the play "Barchinai" from the cycle "Alpomysh. By its nature, it differs from other plays in this cycle. In terms of form and content, the play is more developed. Has an introduction, the main melodic line, its development and conclusion, built on the material of the introduction. The squareness of the construction of phrases can be traced. Form-complex-three-part. The composer uses monothematicism in his works both in melodic and harmonic terms, as well as skillful development of the theme in all aspects: textured, register. Rhythmic, etc. In the play "Barchinai" the introduction itself is the harmonious and thematic core of the entire work. Build with lowered second. The sixth and seventh steps (twice harmonic in C major)., The melodic line is filled with national oriental intonations. The intro theme goes from middle to high case and on return is a transition to the intro of the main theme in lower case. The melodic line resembles a vocal part and carries the shades of oriental melismatics.

The main harmonic support in the melody of the theme is the fourth moves in the left hand in harmonic major. The theme in the left hand is a melodic tune with lowered sixth and seventh steps. Further, the author presented it in the form of a sequence in a descending movement in thirds (A-flat, fa, D-flat). The first part of the piece ends with melodic material based on the introduction. Harmoniously, it is no different, but complicated and enriched in sound and texture. In the left hand, there are no longer light quart moves. And the harmonic fabric is complicated by three sonorous chords with a doubled fundamental tone. The composer used this principle in his other piano pieces. For example, if we compare the Peshraw Prelude by Suporish-Postludium (pieces from the cycle "Tribute to Tagore"), it is clear that the composer did not change either the harmonic line or the harmonic plan in them, but used his favorite method of textured compaction of the composition. Thus, he enriched added completeness to the cycle of plays "Dedication to Tagore".

In Barchana's play, the composer decided to approve the tonal plan of the first part of the work and bring it to its logical conclusion. The composer added chromaticism in his right hand. Delayed pedal, adds a dreamlike and mystical character to the sound. The middle part of the work contrasts with the outer parts. Virtuoso toccata at a vivo tempo, characterized by monotonous and rapid movements of short tones. The organ point in the delayed bass, the accentuated theme in the middle voice, and the continuous rhythmic octave movements represent latent polyphony that brings the performer into the realm of polytonal thinking. Toccatonic sound is primarily conveyed through a rhythm similar to Uzbek usul, as well as through imitation of the sound of folk instruments. Using the example of composers of Uzbekistan, we found out that poppy and folk music served as the basis for the creation of plays and works for the piano, a great role in the works of composers of Uzbekistan is given to usuls

and the structural form of maqom, people's melodies and oriental tunes are present in the works of composers. As a beacon for the right creative path, at this stage, many different variants of imitation and examples have been preserved, recreated by composers of Uzbekistan with the help of stylization of maqom melodies and constructions. Citing Professor T.B. about his statement that monody is not just monophony, just as in the opinion of Yanov-Yanovskaya Natalia Salomonovna, we come to the conclusion that really harmonized melodies taken from folk music from maqom brought composers a fertile soil and field of action, on By their example, we can say that the legacy left by our great ancestors bears great fruit in recreating the vast possibilities in piano music.

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