



THE MUSICAL CONTENT OF THE WORKS PERFORMED BY THE PIANO INSTRUMENTN

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Abstract: In this article, there is a scientific discussion about the scientific substantive features of the musical works written for the piano, the scope of interaction, and the essence.

Key words: Music culture, art, piano, intonation, idea of a musical work, Delphi.

The uniqueness of music as an art form is manifested in the auditory form of its content. In other words, the content of music is conveyed through musical sounds. Stated in this way, the thesis of the meaningfulness of music has never been debated by anyone. Whether the content of music is only intrinsically musical or whether it is also extra-musical, i.e. vital, is the main point of conflict of different currents of musicology. Neither the formalists nor the hermeneutics denied musical content, but they disagreed on whether musical sound expresses itself or whether it serves as a reflection of an extramusical context.

The global opposition of these two concepts, in our opinion, was one of the main philosophical questions: the main one is the projection of matter or spirit into musical art. Of course, an alternative formulation of the problem of the content of music has been replaced by a deeper understanding of it. Autonomous and contextual phenomena exist in synthesis, revealing two aspects of musical content: logical and emotional, material, ideal, impersonal, personal, objective and subjective.

Since we are talking about an attempt to apply categories of musical content to piano playing, it is necessary to briefly mention what a "musical image" is in the theoretical sense (the importance of an image category for any art form does not require special requirements). The position that "intonation expresses emotion" is the core of the theory of musical content. At the same time, the musical image is activated not by one emotion, but by emotions, their abundance. Accordingly, the basis of the image will no longer be one intonation, but several. Intonations include the obligatory element of comparison, addition, contrast, the plural of emotions, that is, the so-called emotional development is carried out.

Emotional development leads to a figurative conclusion. The most important in the crystallization of the listener's musical image is the category of musical logic. It is he who establishes the relationship between intonations and the emotions they cause. Musical logic is the basis of intonation-emotional dramaturgy, which cannot be expressed by one intonation. In addition, the logic of subordination to some common task, the logic of this method of connecting intonations, works as a musical image. Musical logic is a musical idea, a musical image. This is a kind of logical conclusion that cannot yet be defined conceptually. The listener's musical image is the result of the composer's musical image, just as fleeting, undefined by him, appears as an intuitive decision to continue the intonation line of action in this way and not in another way. The harmony of several intonations, which evokes a musical image in the listener, appears as a musical theme in a formal-structural sense.

As noted by M. Kagan, The concept of "musical theme" means exactly what is called "character" in literature or drama. This understanding of the musical theme (albeit indirectly) confirms our interpretation of the crystallization of an image from a chain of emotions in a series of intonations: the concept of character in a person implies a set of emotional qualities (for details, see).

Now let's go down one step from the image in the hierarchy of musical content structure and focus on the category of intonation.

It is known that the first is the musical interval, although intonation is sometimes understood as both a large-scale formation and a smaller one. But the classic, basic type of intonation is interval. This was particularly emphasized by B. Asafiev: "Each of the intervals is reinforced in music as a stable intonation, as an emotional-semantic tone carrier". B. Yavorsky also points out: "The smallest basic sound form in time is the comparison of two sounds of different gravity - intonation."

It should also be noted that even one sound (one musical vertical) can represent a fully expressive intonation. However, a certain condition for this is that intonation should be separated in the musical process. Reliable examples: the beginning of Liszt's sonata in B minor (octave G), Beethoven's sonatas 5, 8 (chord in minor), A major fugues (A) from volume I of "HTK", Schubert's sonata "B major" (1828) to 'octave G at the beginning of the fourth movement, and then more than once, Ka-tacomba from "Pictures at an Exhibition". However, do not the final chords, separated by a pause, embodying affirming emotions, a stable imperative in the most diverse compositions, appear before us as an active independent "word" carrier? The emotional impact of these "lonely" sounds on the listener is unconditional. In this regard, the sentence is not necessarily at the beginning, middle or end of the work, but out of context.

Careful treatment of the text allows us to realize another important position in the theory of music content in its projection to the art of piano performance - pause - this is intonation (sometimes expressed more than the sound interval). As in one sound, it is necessary to distinguish here from another pause. As E. Ruchevskaya rightly wrote, "everything that carries meaning, has an artistic content can be intonation." It seems that a pause in the appropriate context can be filled with vivid emotional meaning. This especially applies to pauses, which S. Feinberg calls dramatic, in which the smooth flow of music is broken by sudden changes in mood, decisive openings and events, semantic contrasts. "The pauses in this masterpiece (Liszt sonata in B minor. - M.K.), writes S. Richter, are the pauses that he (G. Neuhaus. - M.K.) taught me to voice", without saying that a thirty-second pause is necessary before the beginning of this sonata will also be. Great musicians have always understood the importance of pauses. Here are just two quotes. Mozart: "Silence is the greatest influence in music". Busoni: "The pauses and fermatas in our present musical art are the ones that come closest to their true nature. The sharp silence between two phrases becomes the music itself". We cannot cite at least one example of clearly "speaking" pauses: Brahms, Sonata No. 3, Op. 5, third movement, bars 66-68. Thus, we have another we emphasize: pause is intonation.

Intonation is characteristic not only of the pitch line and not only of pauses, but also of the motor, spatial parameter. Intonation is related to gestures, actions. We can confidently talk about the gesture (movement), the feeling of the gesture. Gesture, movement expresses intonation. For conductors and dancers, this position is the foundation of the entire profession and professional skill.

The actual musical categories themselves are indicators, they are musical language, musical speech, musical text, intonation, sentence, accent, rote, ballad, legend, fairy tale, poem, phrase, etc. In order to adequately understand the author's work, the reader should go through the work not "diagonally", but through each character of the text. This is exactly how a pianist should treat a composer's speech. As a rule, a performer aiming at meaningful performance is not free to skip the "word" of one composer.

Here, one such sign of the text is the composer's "words" - the *ritenuto* sign. We believe in understanding the psychological, semantic, even essence of *ritenuto*, *ritardando*, etc., *ritenuto* means a certain loss of confidence (expressed by a strict metrical game), determination, emotional and rational intolerance and clarity. *Ritenuto* reveals a temporary beginning of some kind of reflection. When the stable meter returns, the psychological state returns - forward "without fear and reproach", the stage of indecision passes. We are sure that these comments about *ritenuto*, in general, are not in vain, because, as a rule, behind every event in music there is some kind of reflection, "echo" of real life, which is not rudely connected with it. It is known that the beginning of music is also the beginning of a person's development. The process of musical evolution and the process of human development are parallel. Therefore, unisons, as a rule, attract us to a person in the depths of history, a gradual person who is beyond the conquests of modern civilization, closely connected with nature. We think that it is no coincidence that the image of the wind in the classical piano in the fourth movement of Chopin's "Second Sonata" is written in harmony. In Chopin's "First Ballade", the genre pattern is turned to the past, the beginning is unison. It is unlikely that unisons represent mainly tender, tearful, sentimental music. On the contrary, the rough, restrained, legendary harmony that begins with Mozart's Little Fantasia, Appassionata, Mussorgsky's "Two Jews", Rachmaninoff's Third Concerto, and Shostakovich's "24 Preludes and Fugues" before the small prelude comes to mind. Of course, there may be exceptions, but the ascetic nature of the compositional principle is something that pianists should think about. Examples of the content of the composer's "words" can be continued endlessly. In conclusion, we consider it appropriate to emphasize some indispensable conditions for meaningful work.

The first is the pianist's deep understanding of the strength and at the same time synthetic nature of the stylistic triad of "subtext-context". A text is a mastery of musical material down to the smallest detail. Subtext is a category of the content, figurative world, nature of the work, which should be revealed in every way through the "veil" of musical symbols. As S. Richter said, "to play not only the things in the note, but also between the notes. He reads between the lines like a good artist. You'll be learning this for the rest of your life". Even the great pianists did not understand the artistic subtext at the beginning of their creative life. Context is the place of a certain work in the panorama of works of this or that composer, the performance of the opus belongs to a certain genre, stylistic direction, it is clear that Bach cannot be played with the same voice as Debussy. However, this is a very simple example; often tasks are more complex. Terminologically, the definitions of the "subtextual context" triad are interchangeable, but the essence remains the same. In particular, the titular triad can be fully connected with Busoni's triad "technique, culture, character", where technique corresponds to the text, culture to the context, and character to the subtext.

The second self-evident condition is to constantly listen to your performance. Creativity excites some, they move stones and make sounds with keys, and their whole being is filled with tension. Others, on the contrary, smile with the false smile of athletes who play and lift

weights with ease, and show the astonished crowd that it is all a game for them, just a trifle. Still others freeze with pride or tremble with excitement.

We talked about the musical logic that studies the relationship between intonations, which is the basis of intonation-emotional dramaturgy, which cannot be expressed by one intonation. The peculiarity of this situation is clearly visible, does not require special research efforts, which does not indicate the ease of implementation of this requirement. A pianist must understand this logic both emotionally and rationally, correctly define its semantic and substantive meanings. It is this task that is central to his mission as a mediator between the composer and the listener.

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