

An approach to the formation of the piano repertoire based on national and world music samples

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Abstract: This scientific work analyzes the interaction between the national musical heritage and world music samples in the process of forming the piano repertoire, their importance in the educational process and their impact on the development of performing arts. The study examines the stages of the formation of the Uzbek piano school, the pedagogical and artistic possibilities of works created based on national melodies, and the experiences of combining them with world classical music on a scientific basis. It also provides recommendations on the role of national music in choosing a repertoire for young pianists, methodological approaches, and teaching methodologies. As a result, effective ways of forming the piano repertoire by integrating national and world musical heritage have been identified.

Keywords: piano, repertoire, national music, world music, performance, methodology, teaching, integration, compositional creativity, artistic analysis

Introduction. Piano art is one of the most important branches of world musical culture, it is recognized not only as the central instrument of performing activities, but also as a kind of laboratory in compositional creativity. The national music of each nation is an expression of its cultural identity. Therefore, an approach based on national and world music samples in the formation of the piano repertoire is an integral part of the modern educational process.

In today's globalization, the music education system sets itself two main tasks: firstly, to expand the artistic worldview of students by studying the masterpieces of world music; secondly, to preserve our identity by incorporating our national music into modern piano performance. In this regard, the process of forming the piano repertoire is of not only educational, but also cultural and spiritual significance.

Chapter I. The formation of piano art and its place in world music

The piano appeared in the late 17th - early 18th centuries and soon became one of the main instruments of European musical culture. This instrument, invented by Bartolomeo Cristofori, was able to convey any musical image clearly and expressively. In the 18th-19th centuries, the art of piano performance reached its peak in the work of such great composers as Mozart, Beethoven, Chopin, Liszt, Schumann.

The art of piano later gave impetus to the formation of national schools. Unique styles appeared in French, German, Russian, Czech, Hungarian and other national schools. In particular, the Russian piano school is distinguished by its deep artistry, expressiveness and technical perfection. This school also had a strong influence on Uzbek piano education in the 20th century.

In the world musical heritage, the piano repertoire consists mainly of works of the classical, romantic and modern periods, and each period has its own aesthetic criteria. At the same time, the process of introducing national melodies of different peoples into piano music also began in these periods.

Chapter II. Formation of the Uzbek Piano School and the Influence of National Musical Traditions

The Uzbek piano art was formed in the 20s–30s of the 20th century and initially developed on the basis of the traditions of the Russian music school. During this period, the Tashkent State Conservatory (now the Uzbek State Conservatory) was founded, and a number of outstanding teachers began to work in the piano department. Among them, such teachers as Tatyana Kozlova, Nelli Kravtsova, Marina Simanovich made a great contribution.

The penetration of national music into piano performance intensified in the 1950s–1960s. Our composers Mutal Burhonov, Mansur Toshmatov, Sayfi Jalil, Komiljon Otaniyozov, Elmira Abdullaeva and other artists reworked folk melodies in piano works. This process not only gave a new tone to piano performance, but also formed an academic interpretation of national music.

The uniqueness of the Uzbek piano school is that, along with the perfect mastery of the world classical repertoire, it also applied national melody and tuning systems to its performance practice. Thanks to this, Uzbek piano performance acquired its own timbre, rhythm and melodic style.

CHAPTER III. Principles of harmonizing national and world music in the formation of the piano repertoire

The foundation on which the piano repertoire is based is based on two main sources - world classical music and national musical heritage. The following principles are important for their harmonization:

1. The principle of pedagogical compatibility. The repertoire should correspond to the age, technical training and artistic perception of the pupil or student. For example, at the elementary level, easy piano pieces based on folk melodies are selected, and at the higher levels, complex stylized works are introduced.

2. The principle of cultural identification. The repertoire should serve as a means of studying and promoting our national music. Through this, the student will gain a deeper understanding of the culture of his people.

3. The principle of an integrative approach. Studying national music together with world classical works enriches the student's performing thinking. For example, performing Mutal Burhonov's play "Dance of Uzbekistan" along with studying Beethoven's sonatas broadens the student's worldview.

4. The principle of aesthetic harmony. When each work is selected, it must be harmonious in terms of general artistic direction, melody and mood.

An important stage in the formation of the piano repertoire is the adaptation of national melodies and maqoms to the piano. Through this, maqom melodies, rhythmic complexities, and key systems receive a new artistic interpretation through the piano.

Chapter IV. Practical analysis: National piano works and their comparative study with world music

This chapter analyzes some works written for piano by Uzbek composers and studies them in relation to world music samples.

For example, in Mansur Toshmatov's "Navruz Dance", a unique national color is created based on dance rhythms in 6/8 time, diatonic melody and scales typical of Uzbek folk tunes. In this respect, it is comparable to Franz Liszt's "Hungarian Rhapsodies" - both have similarities in transferring national music to virtuoso piano expression.

Elmira Abdullaeva's "Landscapes of Uzbekistan" series is reminiscent of Debussy's impressionistic style, but it combines Uzbek folk tunes with modern harmonies. In this, a synthesis of oriental melody and western harmony is observed.

In Mutal Burhonov's "Kokandcha Dance", the melodies of Uzbek folk dance are vividly expressed through the technical capabilities of the piano - thrillers, legato and staccato. This, in turn, shows a performance style close to Chopin's "Mazurkas".

Thus, the fact that national piano works have an equal artistic level with great examples of world music, and their harmonious study increases the effectiveness of piano education.

Chapter V: Modern methodological approaches to the formation of the piano repertoire

Today, not only traditional methods, but also new pedagogical technologies are used in the formation of the piano repertoire. These include the following:

1. Integrative method. When studying a work, students are offered a comprehensive analysis of its historical, cultural, theoretical and performance aspects. This approach forms a harmonious perception of national and world music.

2. Audiovisual method. Studying piano works based on audio recordings, video lessons, and interpretations of famous performers develops the student's hearing and expressive abilities.

3. Comparative method. The student compares a national work with a similar genre in world music. This method deepens musical thinking.

4. Creative approach. Students are required to create independent mini-pieces based on national melodies and adapt them for the piano. This develops creative abilities.

5. Use of digital technologies. Today, the piano repertoire is being further enriched with the help of digital sheet music programs, online tutors, and interactive learning platforms.

All methodological approaches are aimed at further improving the art of the piano in harmony with national and world music.

Conclusion. The approach to the formation of the piano repertoire based on national and world music samples is not only an educational process, but also an important part of cultural integration. As the Uzbek piano school develops in harmony with the traditions of world music, the artistic power of national melodies and melodies gives new meaning to this process.

The results of the study show that the following factors are of decisive importance in the formation of the piano repertoire:

- the pedagogical potential of national music;
- the level of study of world music classics;
- methodological innovations and integrative approaches;
- the development of aesthetic and artistic thinking of students.

The piano repertoire created in harmony with national and world music, on the one hand, provides a modern interpretation of folk music, and on the other hand, creates the basis for the international recognition of Uzbek piano art.

Thus, combining national and world musical heritage in the formation of the piano repertoire is one of the most important tasks of today's education, which serves to develop the younger generation as aesthetically mature creators who are faithful to our cultural heritage.

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