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Performance Interpretation of Piano Music

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Annotation

One of the most notable phenomena of artistic creativity in the European area in the last two hundred years is musical performance. Standing out in the era of musical romanticism as an independent type of artistic creation, musical performance art is of great importance in culture today and arouses constant interest. Today, as in previous years, the most in demand is his most important "branch" - the piano performing arts.

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Relevance of the topic: During the existence of musical performance, and, in particular, the art of piano, a considerable number of musical treatises, methods of teaching piano playing, works devoted to the problems of musical aesthetics have been published. They reflected not only the cultural and historical era with its ideas, philosophy, aesthetics, original worldview, but also the features of both composing techniques and performing styles. Interest in the piano performing arts continues today. The performing interpretation of piano works of classical music in the broadest sense, techniques and methods of its implementation, as well as the aesthetic priorities and values of academic piano art became the topic of this research.

The range of issues discussed in the theory and aesthetics of piano performance is unusually wide, a huge empirical baggage has been accumulated that requires a new quality of generalizations, the interpretation of the meanings of music, and the definition of the essential foundations of the performing arts. Hence, a multitude of methodological works on the theory of pianism that have appeared in the last century and are still being published today, scientific literature related to the issues of aesthetics of piano performance, teaching aids, both for beginners and for students of higher performing skills. However, a general theory of the performing arts, as well as a unified theory of piano performance, has not yet been created. This study, without pretending to be a comprehensive scale, is intended to contribute to the construction of a general theory of performance, to the study of the phenomenon of piano interpretation, to the understanding of musical performance as a creative activity in essence, as a collective work of many generations of musicians, creating a tradition of performance and, at the same time, the individual character of the artistic result of interpreting a piece

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of music. The relevance of the topic is connected with the urgent need for scientific knowledge to build a general universal theory of musical performing arts.

The degree of study of the problem.

Modern grand pianos, like modern performance, carry the memory of the past not only in the repertoire, but also in interpreted styles, not only in the inheritance of performing traditions, but also in the "genes" of the instrument's constructive structure. Modern techniques of playing were mainly formed by the music of Viennese classicism and the great reformers of piano art - romantic composers F. Liszt, F. Chopin, R. Schumann, I. Brahms, etc. The era of musical romanticism, the incessant change and complication of the musical language, almost everyday introduction into the practice of technical innovations of the game initiated the active development of piano pedagogy and its methodological design. Many times republished works of piano teachers - contemporaries of musical classicism and emerging romanticism are relevant to this day.

The aim of the study is to identify a universal mechanism of piano interpretation that functions in all the variety of historical or author's styles.

The object of the research is the piano academic classical performing art, which has developed over the past two hundred years and includes the modern philharmonic concert life, characterized by an interest in music written for clavier in the 17th, 18th and for piano in the 19th and 20th centuries.

The subject of the research was the piano interpretation in all its problems: from the figurative sphere, issues of a "technological" nature to the stylistic reliability of the performance. The basis of musical interpretation is performing analysis; to reveal its functional features, an extensive musical (musical) material was involved, including fragments of clavier compositions of the Baroque era, piano works of musical classicism, musical romanticism, and music of the 20th century.

Methodology

The methodological basis of the study was a complex of musicological, philosophical, aesthetic, art criticism approaches, supplemented by certain provisions of phenomenological, hermeneutic methods, as well as some elements of interdisciplinary synergetic discourse.

The scientific novelty of the research is due to the choice of material, the combination of theoretical and practical approaches in the methodology of analysis of piano literature, the implementation of a multidimensional vision of the problematic fields of the performing arts and, as a result, the experience of creating an integral system of piano interpretation.

The theoretical and practical significance of the work, located on the border of musicology, performing arts theory, interpretation and musical aesthetics, presupposes the use of the results achieved in many areas of musicology in a wide art history context. The dissertation material can be useful in the research activities of musicologists dealing with issues of the performing arts, as well as performers interested in theory. and aesthetics of performance. It is advisable to use it in the educational process - in university courses in the history and theory of piano art, methods of teaching piano playing, musical aesthetics, musical performance and pedagogy.

Conclusion.

The research carried out leads to the realization of the original artistic value of the piano interpretation, determines the fundamentally creative nature of not only the stage performance, but also the pianist's rehearsal work on a piece of music. In the process of analyzing the literary texts of musical works and methodological literature on the theory of pianism, unified universal mechanisms of piano interpretation become apparent. Generalizations of the main provisions of the methods of outstanding

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piano teachers lead to the conclusion about the unity of the pianist's artistic technique, sound imagery and historical style, determine the main result of the musician-performer's work - a stylistically correct interpretation. The multitude of tasks of piano interpretation, the boundless field of expressive possibilities of both the instrument itself and the gigantic piano repertoire, the paradigm of an objective authentic approach to the actualization of historical styles and vivid individual performing solutions, outstanding interpretations and concert and competition standards, all this and much more is in sight musician-performer and ultimately converges on certain aspects of the piano interpretation: historical and stylistic authenticity, technical equipment and figurative character of the performance.

Lovers and connoisseurs of piano art, as in previous centuries, fill concert halls, giving their preference to direct communication with the musician, with his understanding of the interpreted composition, delegate and trust him with the opportunity to read the music of the past centuries, together with him they listen to what worried people a lot years ago, they answer him with their aesthetic sense. Many tendencies of interaction and mutual influence of concert practice, competitive and festival life, professional education, home teaching on the piano fit into the topical issues of piano art. At the center of these and many other tendencies is a performer musician, carrying out his mission in the modern cultural space, striving to accommodate in the interpreted work both the voice of centuries and the sound of modernity, to combine many aesthetic and existential energies in sounding music, to combine his artistic intention with sensitive attention. an enlightened listener, to show the dignity and beauty of a person in the phenomenon of piano interpretation.

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