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STATE OF THE ART OF MUSIC RESEARCH FOR PIANO AND ORCHESTRA

***Annotation.** Having chosen musical compositions for piano and orchestra (in other words, piano and orchestral compositions) as the material of our research, we included concertos for piano and orchestra and compositions similar to them in instrumental composition - fantasies, rhapsodies, poems, etc.*

***Key words:** socio-cultural conditions, training of a specialist conductor, musical art, professional education.*

Moving on to characterizing the degree of scientific elaboration of the problem, accompanied by a review of sources and literature on Telge, we begin with the statement that the problem of piano and orchestral

The performed literature review on the topic we have chosen indicates that the genre of the piano concert and the genre class of forte-piano-orchestral works that are not nominally concertos have long been and remain to this day attractive for specialists writing about music. An impressive array of works in the genre area of interest to us is fraught, however, with some imbalances.

In the historical-stylistic and personal-stylistic plans, they were expressed in a tangible quantitative predominance of studies devoted to the early classical concert and music in this genre created in the 20th century. Piano-orchestral music of the classical-romantic period is much less affected in scientific research, which is especially clearly expressed in Russian musicology.

In terms of the specificity of the scientific approach, there are reasons to talk about the prevalence of separate consideration of various works of the forepiano-orchestral sphere, in which the task of fixing the successive connections between them is not posed.

A certain inequality traditionally exists in the distribution of research attention to the three main parts of the concert cyclic form. The first part is considered in most detail, while the subsequent ones affect much less, their form-composition is characterized only in general terms, emphasized fluently.

With a pronounced dominance of works of a general historical profile, there are slightly fewer works that consider the compositional and technical originality of the piano concerto and works similar to it.

It is advisable to conduct further effective musicological development of the topic chosen by us along the path of equalizing the above disproportions.

The relevance of the topic of this research - "A piece of music for piano and orchestra as a genre-compositional phenomenon. (Classico-romantic era) "- are predetermined by the following factors:

1. The unevenness of the study of piano and orchestral works in terms of history and style.

2. Weak representation of the generalizing approach to this genre class as a whole.

3. The need to re-examine the nature of the connection between a piano-orchestral work, taken precisely within its classical-romantic boundaries, with the general logical prototypes traditionally attributed to this genre class as a whole (play logic of musical thinking, dialogicity, rhetoric), as well as with improvisation as a type playing music.

4. Extremely weak reflection of piano and orchestral music in modern educational courses in musical history and musical theoretical cycles.

A special direction was formed by studies of the concert as a form of musical life, a socio-cultural "ritual" (Young 1957, 1965, Heister, Cooper, Milligan, Dukov 1982, 1999, 2003, Veremieva), which largely contribute to the clarification of purely musical, "internal rukturnyh "(Aranovsky), intralingual meanings of the instrumental concert. So, in the work of E.V. Dukov "Concert activity as a social practice in the history of European culture" (Moscow, 1999),

the genre of the instrumental concert is presented as the most demanded, central in importance (and, accordingly, in the place allotted to it in the programs of concert events of its time) genre of music, which naturally caused the expansion of its form.

From musicological works of recent years, along with the generalizing work of H.M. Koch, who traced the main stages of symphonization of a piano concert in the 19th century, a fundamental monograph on the Russian piano concert of the 20th century by E.B. Dolinskaya became a significant contribution to the concert performance.

H.M. Koch in his book "Piano Concerto of the 19th Century and the Category of the Symphonic" (Sinzig, 2001) seeks to overcome the tradition of vague and undifferentiated use of the category of interest (and the term corresponding to it). This tradition is deeply rooted in studies of musical genres in general and the piano concerto in particular. The author of the book showed that in different periods of the history of 19th century music, the term "symphonic" was interpreted differently.

The value of the book is greatly enhanced by the excerpts from the musical - theoretical and musical - journalistic texts of the first half of the 19th century, which we actively used in preparing the argumentation base of our research. The focus of Koch's book on a more precise, "targeted" use of the term was echoed in our work in the form of our adopted attitude towards the consistent delimitation of the genres of concert and symphony. The book by M.E. Tarakanov "Symphony and Concert in Russian Soviet Music (60s - 70s) was very informative in this regard. Development Ways: Essays" (M., 1988).

The study by EB Dolinskaya "Piano Concerto in Russian Music of the 20th Century: Research Essays" (Moscow, 2006) is a significant contribution to the development of historical and theoretical problems of this genre and, perhaps, the most comprehensive research on the stated topic. In her book, the author went far beyond the title of the title, considering piano concerts in the

neighborhood and interaction with concerts for other instruments with an orchestra against a carefully written historical and cultural background. The chronological frames defined in the title are also significantly overlapped. EB Dolinskaya covers with her book quite distant precedents of the genre phenomenon she is studying. She keeps in sight those concert pieces of the 19th century that explain the impressive flourishing of the piano concerto, which graced the musical life of Russia in the 20th century. E.B.Dolinskaya's book is also characterized by a multi-aspect: general historical information, compositional and technical analyzes, comparative textological excursions.

S. Kife expressed, in particular, doubts about the specificity of dialogical relations for piano concertos by W.A. Mozart, as well as doubts about the possibility of confidently affirming or refuting the presence or absence of such relations in the composer's concert scores. This seemingly paradoxical thought gives rise to the need for some revision of the established positions not only in relation to piano concertos by W.A. Mozart, but also to piano and orchestral music in general.

In the following presentation, we have to move on to a more specialized analysis of scientific sources on the chosen topic. In theoretical and methodological terms, the solution of the problems posed in the study was carried out based mainly on the fundamental scientific methods of historical and theoretical musicology. The purpose of this research is to develop a new musicological concept of piano and orchestral music.

In the course of work on the dissertation, the following tasks were solved:

1. Analyze the existing literature on the research topic and related topics to obtain a reliable picture of the current state of research in the affected area.
2. To study a given genre class of musical works from the point of view of its compatibility with updated ideas about those qualities that are currently considered genre-specific for it.

3. To identify the historical patterns of the existence of piano and orchestral music.

4. To re-analyze the piano-orchestral compositions of the classical-romantic period in order to identify the patterns of their structure, tonal-harmonic features, allowing quite definitely to distinguish between the specifics of a concert for a piano and an orchestra and the specifics of a symphony.

5. When solving the previous problem, pay special attention to the second and third movements in piano concertos of cyclic structure, whose originality is least of all taken into account in scientific views on the originality of the genre.

The object of this research is the piano-orchestral works of the classical-romantic period.

The subject of research is the historical, artistic and compositional specificity of a musical work for piano and orchestra of the classical Romanesque period.

The scientific novelty is contained in the theoretical model of piano-orchestral music substantiated by the author, based on a set of historical cross-cutting ties that cover this genre-specific array.

List of literatures

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