

## THE ROLE OF CONCERT GENRE IN ART-MUSIC EDUCATION OF THE YOUNG PEOPLE

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### Abstract

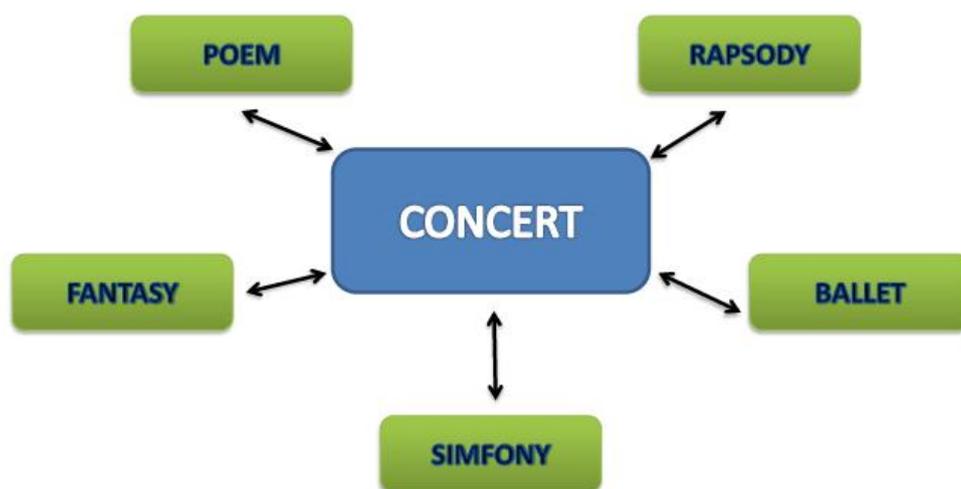
*In this article reviews the questions of art education of modern musical art on example of the concert genre. The article touches aspects of intellectual, spiritual, moral and aesthetic education by concerts, and identifies the potential of the genre to form a harmoniously developed personality and to promote of her socialization.*

**Key words:** *concert, education, socialization, humanization, spirituality, aesthetic, intellect, hybrid of genres, co-authorship, improvisation*

Concert genre, which includes a broad range of genre varieties, plays an important role in the artistic and musical, aesthetic, spiritual and moral development of the personality. This is one of the composing and performing areas, which has extensive communication capabilities and, therefore, causes emotional and psychological contact that occurs between the audience and musicians.

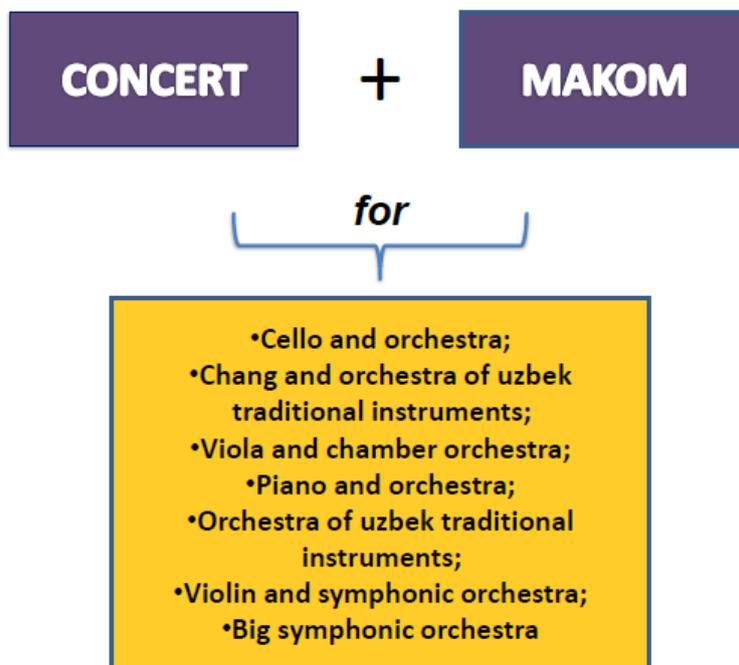
Since its inception in Europe in the XVII century and up to the present time the concert has been having a long path of development and transformation. It has got instrumental and vocal resources down, covered a variety of ideas and images - from the festively high to the lyrically psychological, philosophically in-depth. Concert genre has always proved itself as a mobile and flexible, able to perceive the outside musical language, methods of musical development, the principles of formation and, at the same time, has a direct influence on other genres, enhancing their representative beginning, improvisational freedom, and virtuoso entertainment.

A unique phenomenon in the history of the genre is its interaction with other genres, such as a poem, rhapsody, fantasy, symphony and ballet.



**Fig. 1.** Synthesis of concert with other genres

A unique genre "hybrid" is a concert - "makom" as it combines the features both of the European and Eastern musical traditions, forming principles, logic of musical composition. Combination of concert with makom<sup>1</sup> has been carried out by Nuritdin Giyasov, modern Uzbek composer by creating about ten compositions of this type for a variety of instrumental structures.



**Fig. 2.** Concerto for various instrumental bands by N. Giyasov

Composers' pursuance of genre synthesis gives the evidence of the complexity and ambiguity of modern musical art, which requires new approaches in the interpretation and transmission of artistic conception. Whatever bold ideas they put forward, one thing remains the same: to create artistically important works of art that will be the source of spiritual perfection, intellectual growth, and therefore will bring up the harmoniously developed personality. In this regard, the concert genre plays a significant part as it is aimed to realization of inner performers' potential who show their virtuosity playing instrument or vocal control that can stand up to orchestra and prove its leadership in music competition.

Such musical competitions between the performers is extremely spectacular and, as a result, are popular for audience, involved in the musical dialogue with magical powers of concert. The listener does not only enjoy the music, he almost participates the process at the level of emotional and psychological contact, powerful energy emanating from the stage. Influence of the performing arts on the audience is clear and therefore has an educational and morally significance for modern society.

## **1. THE CONCERT AS MEANS FOR INTELLECTUAL DEVELOPMENT OF PERSONALITY**

Solo concert is obviously the most direct expression of individuality among all types of concert genre. It creates all the conditions for the performer to represent his musical and technical abilities, full of talent, professionalism, years of experience and, of course, intelligence. It comprises the necessary components of image and meaningful and expressive musical beginnings, rethinking and personal implementation of which falls onto the artist. The fundamental thing in a solo is a pronounced improvisational form of musical presentation, expressed in a manner of playing. «Playing» means here

not only the playing musical instruments but also the form of interaction between a performer at the stage and the audience. The play itself becomes the means for emotional and psychological contact between people. The response of the audience aiming to get an aesthetic and spiritual enjoyment of the music piece depends on how the soloist, and after him the orchestra will be interpreted the concert composition. That is why the individual approach of the soloist, being a conductor of the composer's ideas, to the concert interpretation plays an important role. While playing his personal experience, professionalism, intelligence and knowledge help him to become a co-author of the composition. A music composition of any style and genre is always accompanied by such co-authorship or co-creation. However, it is especially revealed itself in the concert. Mostly, it is advanced with the presence of solo cadenza – a unique composition of composer's and performer's idea. Cadenza is a form of musical presentation of artistic ideas, which allows the soloist to show his own individual style, to reveal the musical and technical potential, while remaining in the image and impressive scope of the composition.

It is the solo cadenza that became the leading form of composer's and performer's musical co-creation since it helped to create the artistic freedom that composer grants and performer accepts. This fact has historical roots related to that the original cadenzas for concertos were composed by soloists themselves, showing not only a virtuoso instrument playing or voice control, but also the talent of improvisers who can "create" music during the playing. These are the concertos of the Viennese classics: Haydn, Mozart and Beethoven.

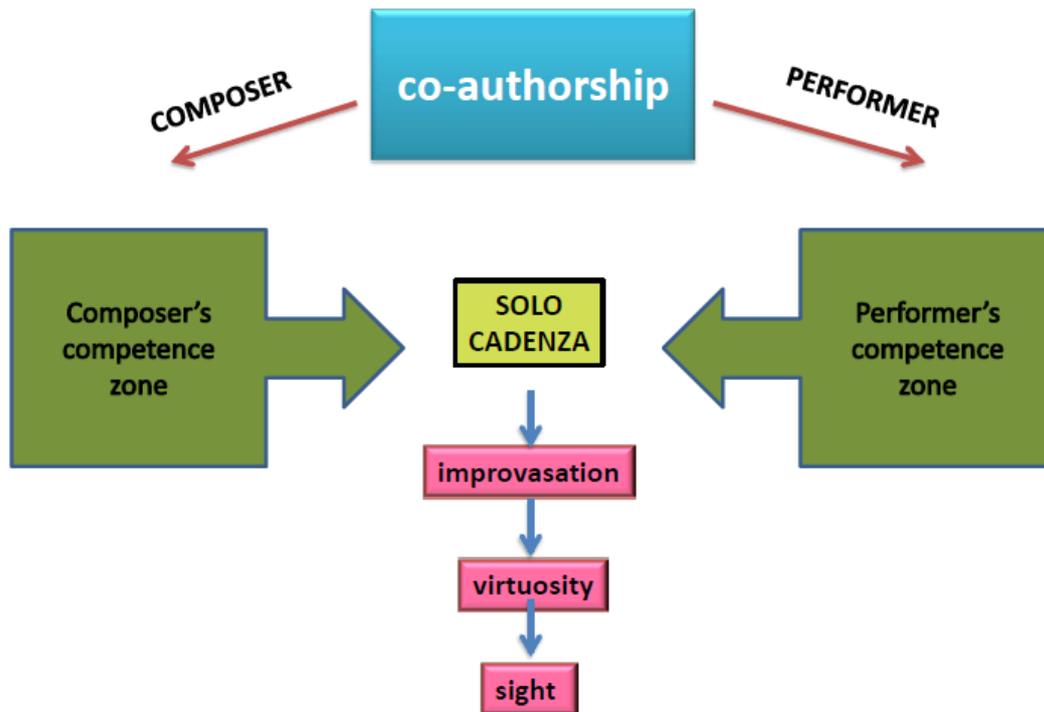
There are curious utterances made by musicians who had an experience in such co-authorship or co-creation. G. Kremer, a renowned pianist appraising a cadenza concert part, noted: «In the large instrumental compositions of the past cadenza is the only opportunity to improvise for the soloist and orchestra» [3, p. 257]. Improvisation the musician talked about is an essential condition for the concert genre requiring performers of serious intellectual preparation from the performer. Nazaikinskii E. also pointed out that the "cadenza of the soloist is often perceived as the top in the development of the concert, as the highest level of demonstrable psychological, technical, musical skills, as one of the most precious culminating points, after the only remains is to finish the composition"[5, p. 247-248].

The cadenzas in concertos of the XXI century are not entirely the creation of soloists; composers create them fully writing musical text. However, the manner of presentation of the musical material, its technical component, which requires virtuosity, and the content side, revealing the artist's intellectual potential, are combined by improvisation of the concert genre both inside the cadenza, and in the whole composition.

The competence of each member of the creative tandem is an essential issue in the process of co-creation between composer and performer. In each case these are different forms of its performance generating «composer's competence zone» and «performer's competence zone» (definitions by Mityaeva N.). Composer creates a composition in accordance with its own plan, putting in a certain content, mood, which is expressed by means of the musical text and a number of compositional techniques. However, composer, consciously or intuitively, leaves a "space for creativity" for future music interpreter, hoping for his professionalism and talent. This reflects the "composer's competence zone". The performer is also responsible for not distorting the author's intent, but for adding his personal style, his own reading of the composition idea.

However, there are known a numerous examples when the performers in order to please their own desires, changed composition or some of its parts aiming to demonstrate the virtuoso possibilities and, as a result, to take the audience by storm. Huizinga J., the famous Dutch writer, historian describes the behavior of the singers of the Baroque period, who push the limits of permissible improvisational freedom in the concert: "free cadenzas were used so immodest that it had to put obstacles. Thus, Frederick II, King of Prussia, had forbidden singers to change the composition using their own decorations» [2, p. 228-229]. It should be noted that the king himself perfectly mastered playing musical instruments, composed music. As a patron of the arts, he established the Royal Opera, and, thus, provided all conditions for creative realization of talented musicians-performers, especially singers, made the Opera House the glory. But he never forgot the true purpose of art - to make people

happy with truthful and artistically justified means and techniques, that is why he had issued the decree, breaking stereotypes of boundless freedom for artist on stage, driven by personal ambitions.



**Fig. 3.** Artistic presentation of the results of co-creation between composer and performer

Thus, the "performer competence zone" is demonstrating the virtuosity of the performer's playing aimed to reveal new facets of musical images, unexpected sound effects, bold forms of the individual reading the composition on the basis of the existing note text. Also an intellectual component of concert play, promoting the development of stylistically correct, accurate and artistically justified musical interpretation of the composition as the result of co-creation between composer and performer in the XXI century has a particular significance.

## 2. CONCERT AS A SOURCE OF SPIRITUAL, MORAL AND AESTHETIC DEVELOPMENT OF THE SOCIETY

The principle of controversy specific for the genre, in concerts of the XX-XXI centuries faded into insignificance or completely leveled off. Instead of it, new tasks associated with the musical dialogue between the artists were put forward. Hence, new ideas common to humanity, recreating of literary subjects, poetic images, and philosophical reflection in music were generated in the concert genre. In such compositions, the musicians are not just concert performers, but also interlocutors, headed by a soloist or a group of soloists, carrying out mission of musical idea messengers.

As one of the most communicative genres in compositional creativity, the concert brings together a wide range of audience, which has a direct impact on the emotional and psychological perception of the audience, as well as playing a significant role in the spiritual, moral and aesthetic education of modern society. This is associate with that the composition without additional comments and interpreters finds its way to the heart of each person exciting the imagination, effecting the mood, mental disposition. So, the final result, i.e. the level of artistic education and cultural enrichment of the person, depends on the ideas put by the composer into his composition, and then disclosed by the performer during the play.

In order the perception of music, penetration into depth of its artistic content is completed and adequate, everyone who comes to the concert hall should have a sufficient level of the listening culture. Readiness of the listener to perceive a musical composition largely determines the prospect of the concert genre existence. The relationship between the performer and the listener are based on certain laws.

Firstly, serious professional qualifications of artists, experience of concert performances, talent is required for the contact between the musician on stage and the audience in the hall. In turn, the listener should also have intellectual base, which will allow understanding and evaluating the musical action, represented during the concert. Secondly, we should not exclude the fact that the artwork is able to influence the listener at a spiritual level, causing an emotional reaction, empathy, interest in what is happening on stage.

The main aesthetic principle of the genre is a concert. Elevated atmosphere, virtuoso instrument playing, joy of making music together, go along with concert, raise, inspire and fasten the person to the high spirit.

The most important aspect of studying this area of knowledge is the problem of creating shows for a certain age group. Thus, most of compositions are intended for an adult audience, able to experience the whole range of emotions, characters created during a concert performance. Children and teenage audience that has little interest in this kind of music compositions remains beyond the attention from composers. Scarcely concerts performed by young musicians are organized. Just a few concerts intended for children in Uzbekistan can be mentioned. It's Concerto for Piano and Orchestra №5 by George Mushel created in the first half of the XX century, the Violin Concerto by Felix Yanov-Yanovsky and Piano Concerto by Fattah Nazarov incurred in the second half of the last century.

Such a modest concert repertoire indicates serious shortcomings in the composition activity, depriving today's young performers of concert compositions artistically significant and, at the same time, appropriate to their age, emotional and psychological state, musical and technical potential, in what they would be able to disclose their ability as concert musicians properly.

In the XX-XXI centuries with the development pop-jazz art it was necessary to create concerts considering current and actual needs of society. Thus, Uzbekistan's composers actively used a variety of bands, in particular, attracted synthesizer (Pinkhassov I.), saxophone (Saydaminova D.) as solo instruments, as well as created a concert for a large Variety Symphonic Orchestra (Latif-Zade A.). The likeness of the concert genre and pop-jazz art is subject to the very nature of these types of musical creativity. It is expressed in an improvisational style of playing, enhancing the role of theatrical entertainment, spectacularity, showiness. The play action, of course, becomes the lead, which is in both the concert, and the pop-jazz music-making aimed at the total admiring by the audience.

The common in pop-jazz concert and the concert genre itself is the basic formula of musical expression with a high degree of communicative in society. First, it is a brilliant virtuoso technique of execution of various passages, colorful harmonies, "flow" of intonation turns where the melodies familiar to listeners are periodically recognized, and then re-absorbed by the sound "spate". All these techniques will surely admire the audience, producing a magical effect on the perceptual psychology. As a result, the flexibility and mobility of the concert genre allows it to communicate naturally with both classical genres of composing art and various forms of pop-jazz art, accepting for itself all the most significant and having a direct impact on other genres and forms.

### **3. CONCERT AS PERSONALITY SOCIALIZATION FACTOR**

No doubts that the concert is one of the socially popular genre in the life of modern Uzbekistan. The evidence of it is many music evenings in the halls of the republic, whose programs include concerts for various instrumental and vocal bands. Interest in the concert genre is shown itself both from composers who create original compositions, and by the range of growing group of artists. The demand for concerts arises mainly by the fact that they reflect an optimistic perception of the world, have a life-affirming nature of the sound, necessary to people in the XXI century. Consistent applying

of concert genres by the composers is associated with the desire to reflect the spirit and traditions of their culture through concerts play, understandable to modern audience in view of communicative features put in (the concert playing).

Concert is a form of musical creativity, which is the most accessible to the public, and it is, in fact, the most democratic art form, as it unites people of different ages, ethnicity, artistic and musical preferences. It is its strength and, at the same time, a great responsibility for what ideas it carries in itself, and what spiritual food it will give to modern society. There are new ideas in the concerts of the XXI century that go beyond the particular environment and the musical traditions of a particular region and acquire universal significance. This makes concert a world art, the musical vocabulary of which does not require additional clarification and specific interpretations.

Exponents of artistic ideas are the soloist and the orchestra, interacting with each other. However, cooperation within the ensemble develops into a new form, which can be compared with the way person - some individual contacts with the surrounding society. This contact comes to the level of social interaction, which displayed very different features other than just playing competitiveness inherent in the classical genre. In addition, the soloist can express ideas from the first person and opinions of the masses, and can take the opposition, coming into conflict with himself and the society. All sorts of options offered by composers have greatly expanded the content aspect of modern concert opus influenced the updating of form-generating components, searching of specific methods and means of expression.

Analyzing concerts for various bands, created in recent decades, one can see that many of them - it's a kind of manifesto works, expressed by means of musical sounds. In this age of freedom of speech and self-expression, people are actively trying to speak out, to declare something. This form of communication in society - a consequence of social and other changes in the world. The reaction of the arts representatives to events taken place in the life is immediate. That is why today composers referring to the concert as one of the most communicative genres in compositional creativity, convey their own feelings of the world pulse, its needs, desires and artistic ideas.

Entrusting the soloist with the leader mission, composers, thereby endow him with great force. The soloist is, in this case, a person with expressed leadership qualities, moves toward the goal, entering into competition with the orchestra in a new semantic quality. He, being a guide of the author's ideas, stands for a specific position, not forcing himself into the framework to prove his uniqueness, virtuosity and skills. Although to have these qualities is essential for him. The soloist's mission seems much broader. He is a speaker, stating thoughts actual and requiring to be expressed in this epoch using his instrument and internal inspiration.

The transformation of the original genre semantics as a festive and virtuosic, impressive composition resulted in the separation of the concert aspect, namely, stage entertainment, inherent in the very nature. Adaptation of the genre for the stage in the XXI century came to the fore and began to play a key role in its life, especially in the process of performing practice. This feature is very actively developing in the works of Uzbekistan composers' creativity, in which the theater art has a long history and centuries-old traditions. As a rule, composers apply to outdoor theatrical performances, accompanying folk festivals. One of the remarkable examples is the Second Concerto for Piano and Orchestra, by Rustam Abdullayev, recreating the spring holiday Navruz (New Day and New Year according to the East calendar), which presents pictures of folk festivals, songs, dances and performances of rope-walkers, puppeteers, kzykchi and maskharabozov<sup>2</sup>.

Images of the above-mentioned folk art representatives are found in the concerts of Uzbekistan composers in a particular and conditionally designated form. Program writing directly dedicated to folk theater characters become Concertino "Maskharabozy" for piano and chamber orchestra by B. Gienko [4, p. 67]. Musical Sketches of clowns can also be found in the concert compositions, generalizing national theater traditions of the Uzbek people.

Adaptation of musical images at stage is found in a number of compositions by Rustam Abdullayev, Mustafa Bafoev, Habibullo Rakhimov applying to the history and literature of the Uzbek people. The concert "Borbad's melodies" for harp, voice and drums by Bafoev is associated with the early Eastern

Middle Ages and work of the great musician, singer and bastakora Borbad from Marvi. Concertino for Piano and Orchestra by Rakhimov drew attention to the beginning of the XX century, the works of Gafur Gulam, the greatest writer of the time and his comic novel "Naughty child" underlane in the composer's work.

Along with the festive and optimistic nature of the images that make up a meaningful basis for many Uzbek concerts, some authors are interested in human problems, issues of spiritual development and moral improvement of human being. Hence it is the appearance of concerts with the elements of philosophical thinking by Bafoev M., R. Abdullayev, A. Varelas, F. and D. Yanov-Yanovsky, A. Latif-Zade. Focusing on the depths of the content of a musical composition, one can understand the world, himself, think about his assignment. In this regard, complex of semantic symbols using which the content is realized in music, assumes the key significance. A wide range of poetic themes and images in Uzbek concerts shows their artistic, spiritual, moral and aesthetic values for modern society.

The musicology of the XXI century the question of aesthetic effects of music on the listening perception is paid great attention. However, it (perception) is completed with the most important aspect of the social function of music and its special role in the life of modern man and society. This is connected with the general availability of musical art for wider audience, as the result of intensive development of information and communication technologies in the era of globalization.

As a result, the music art is now acquired the ability to affect the consciousness of the people, their emotional tone, psychological state more profoundly, reflecting a variety of ideas and images, stories, characters, moods. This interchange between performers and listeners is associated with the development of "intelligent society", the transformation of culture into a "culture of creative people" (Moles A.). "The culture medium in the broadest sense is the result of the activities of individuals - artists living in this environment. At the same time, the features of their creativity arise from concepts, words and forms that they receive from their environment. Thus, there is continuous interaction between the medium and its culture. It is possible thanks to creative individuals contributing to its development. It is how culture sociodynamics appear "[5, p. 85].

Concert genre created by creative individuals, enhances the cultural level of audience, in what its most important social and cultural role in the spiritual and moral improvement of society, its humanization is seeded. It is powerful means of emotional impact on the person becomes a conductor of various ideas, thoughts, moods and feelings that have aesthetic value for a modern audience, especially for the youth.

## NOTES

<sup>1</sup>Makom – genre of professional music of oral tradition that exists in Central Asia for over ten centuries. It is a cyclical vocal-instrumental piece played on tanbur (plucked mechanically string instruments) and nagor (percussion instrument). The vocal part is performed on the poem written by eastern poetry classics: Alisher Navoi, Jami, Babur, Nisbat and many others.

<sup>2</sup>Kyzykchi, maskharaboz - jesters, clowns, characters from eastern folk theater. They played comedic, satirical skits, performed fairy tales, songs, dances. 2Kyzykchi, maskharaboz - jesters, clowns, characters from eastern folk theater. They played comedic, satirical skits, performed fairy tales, songs, dances.

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