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Awakening the Concept of Development of the Art in the Mind of Students

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Annotation: The great struggle in the art of music has been particularly acute in the field of musical theater. In Italy, France, England, and Germany, "great" operas based on legendary plots, ancient world history, and medieval plots that had lost their lively interest and were no longer relevant were still being staged.

This article provides analytical information aimed at awakening the understanding of the development of the art of music in the minds of students.

Keywords: Uzbek people, Ancient times, Great Figures, Ancient history, Music education, Musical culture, Values, Composer, Classical literature, European music.

Introduction. In connection with the independence of our people, there is an opportunity to restore our ancient values, to study and enjoy our history, national customs and traditions, our spiritual and artistic heritage.

The musical heritage of the Uzbek people has a very rich and ancient history. Its remarkable traditions still retain their artistic and aesthetic value today. These traditions are an integral part of modern Uzbek music culture.

From time immemorial, our motherland has a worthy place in world civilization with its rich spiritual heritage, high culture, customs, rituals and traditions. The great figures of the peoples of this region have made a worthy contribution to the development of all spheres of world science and culture.

The second half of the XVIII century is one of the most remarkable periods in the history of music culture in the emergence and development of the art of music, which belongs to the second half of the XVIII century. The creative work of world music scholars such as Bach and Gendel is now a thing of the past. Celebrated with significant changes in socio-historical and ideological terms, the new era requires a new art, which can reflect the advanced ideas of its time in noble works, the emergence of genius master-composers. and they came out, too. In the world of literature and poetry, Goethe and Schiller, in the world of music, Haydn, Mozart and Beethoven. However, Beethoven's glorious work now belongs to the next century; with Haydn, who generalized the earlier development of the art of music and advanced it considerably, the work of Mozart is a product of the work of the eighteenth century from beginning to end. The struggle of currents in the ideological spheres of society, including art, took on different forms in some countries depending on the specific national and historical conditions, and ultimately resulted in the struggle of the then young bourgeoisie against the feudal system. , indirectly reflected this.

In the art of music, this struggle has been particularly acute in the field of musical theater. In Italy, France, England, and Germany, "great" operas based on legendary plots, ancient world history, and medieval plots that had lost their lively interest and were no longer relevant were still being staged.

The aim was to make the landscapes look luxurious and luxurious on the surface, so that artistic and dramatic truth would be sacrificed in them. This type of opera mainly served the nobility within the palace, and did not suit the views and tastes of the advanced democratic strata of society. In contrast to this opera, the art of democratic opera, which embodied realistic traditions, emerged and flourished (oregabuffa in Italy, comedy opera about marriage in France, gado opera in England, zingshpil in Germany and Austria) .

It is obvious that not only genius composers, but also people who worked in various fields of music culture in the formation and development of the art of music of the second half of the XVIII century, who achieved great success in all genres of instrumental music, opera, oratorio, vocal music. also attended. However, remarkable achievements in the field of art have been achieved in the context of a sharp struggle of creative directions, as in previous times.



The struggle of the currents in the second half of the eighteenth century was a characteristic feature of that period. This struggle was also characteristic of the social thinking of the time - philosophy, aesthetics, criticism, journalism. The Age of Enlightenment, which gave rise to new progressive ideas for the reconstruction of society on a democratic basis and on the basis of common sense, incorporated these ideas into the feudal class foundations, religious superstitions and heresies that now inhabit society. supported in opposition. The progressive ideas of the Enlightenment were also reflected in music. The rationalism of thought that was characteristic of that time influenced both the nature of generalized musical images and their expression and development in regional-constructive medicine.

The struggle of currents in the ideological spheres of public life, including art, took on different forms in some countries depending on the specific national and historical conditions, and ultimately resulted in the struggle of the then young bourgeoisie against the feudal system. , indirectly reflected this.

The great struggle in the art of music was especially acute in the field of musical theater. In Italy, France, England, and Germany, "great" operas based on legendary plots, ancient world history, and medieval plots that had lost their lively interest and were no longer relevant were still being staged. The aim was to make the landscapes look luxurious and luxurious on the surface, so that artistic and dramatic truth would be sacrificed in them. This type of opera mainly served the nobility within the palace, and did not suit the views and tastes of the advanced democratic strata of society. In contrast to this opera, the art of democratic opera, which embodied realistic traditions, emerged and flourished (opera buffa in Italy, comedy opera about marriage in France, "godo opera" in England, zingshpil in Germany and Austria) .

But in the field of instrumental music, too, the task has set artists the task of overcoming all the obsolete things that have lived their lives, demanding the embodiment of new content and, consequently, new forms of its expression. The middle and second half of the 18th century were marked by the emergence, development and establishment of sonata-symphonic principles in instrumental music (symphony, sonata, concert, chamber ensemble genres). While the main forms of instrumental music of the earlier period were the suite with the fugue, now with the dialectic of the forms he has created he remains the sonata, and thus the basic form, reflecting a somewhat higher stage of social consciousness.

The sonata-symphonic cycle has turned out to be so lively that it has retained its significance to this day in a wide variety of national musical cultures and styles.

The term "Classics" is common in Uzbek and European music. What is a "classic"? The term "classical" is derived from the Latin word "classicus", which means "exemplary", "mature". Like classical literature, in classical music, universal ideas are expressed artistically through perfect forms. , The works of such great composers as L. Beethoven, V. Mozart, J. Verdi, F. Shopen, P. Tchaikovsky, M. Glinka, D. Shostakovich, S. Prokofev, A. Khachaturyan, has become a golden treasure of world music culture, because they sing the highest humanistic ideas: human dignity, his struggle for freedom and happiness, friendship and brotherhood of peoples, the happiness of mankind. obsolescence does not lose its value with the passage of time, but with its high ideological content and unique beauty it embodies itself and always serves the cause of human happiness.

Although classical music has a deep content and complex structure, it is easily understood due to its artistic maturity. He is such a rich treasure that the more you listen to him, the more you want to listen to him, and each time you listen to him, new artistic aspects are discovered. Often classical music is created in harmony with classical literature, yet the music itself can be perceived without translation.

In music, the concept of classical was originally used to evaluate the work of the great composers of European nations. Later, the term "classical" was applied to professional music genres in the oral tradition, such as the great hymns and maqoms that exist in the Uzbek musical heritage. Indeed, no matter which branch of Shashmaqom we listen to, we see that the deep philosophical ideas in it are expressed in a combination of bright melodies and perfect forms. This excellence serves as a school of creativity for our composers and composers.

The classicism of Shashmaqom can be seen from the fact that the two fraternal peoples - Uzbek and Tajik - jointly serve as a great spiritual wealth in the culture of music. At the same time, Shashmaqom and his brothers and foreign musicians are more interested. As a result, Samarkand and other cities regularly hold international conferences (symposiums) on status. Along with professional music, the word classical is sometimes used in reference to rare examples of music folklore (popular genres of Uzbek folk music).



Although compositional music has emerged in Uzbek music in the relatively recent past, a number of notable works have been created. S. Yudakov's "The Case of Maysara", M. Burhanov's "AlisherNavoi", M. Ashrafi's "Dilorom" operas. M. Sufiev's "Suhayl and Mehri", A. Kozlovsky's "Tanovor" ballets, M. Burhanov, I. Akbarov, B. Umidjanov's many works for choir, M. Leviev's heartfelt music for musical dramas ("Holiday in the field", "Golden" hand ", "Toshboltaoshiq "), vocal instruments, suites and cantatas, romances and songs by M. Burhanov, S. Yudakov, S. Boboev, M. Nasimov, as well as M. Tojiev, M. Mahmudov a number of symphonies, including some instrumental and vocal works by S. Jalil. They have also created wonderful works in a variety of genres for children and young people. Many of these works are among the golden treasures of Uzbek music, as they reflect the past history, the struggle for freedom and happiness, the dreams and aspirations of our people on the basis of advanced musical forms and artistic expressions.

Currently, the Union of Composers of Uzbekistan has more than a hundred composers and composers. As mentioned above, the samples of music created in the past, which have become classics and have not lost their artistic essence, continue to delight humanity today. This means that the classics of the past retain their modernity in all historical periods. For example, the status of the spiritual pride of our people, although created centuries ago, still amazes modern listeners with its beauty and perfection. For this reason, it has become customary among our people to describe the status quo as "ancient and always young." After all, the high thinking and spiritual wisdom of the people, as well as their dreams and aspirations, were embodied in charming and graceful, deep melodies.

Therefore, as the Russian scientist and artist A. Serov said, "Time is powerless in the face of Chinese beauty. Proof of this can be seen in the music of the great German composer IS Bach, who lived and worked two and a half centuries ago. 'Hall art is a deep observation of human life, happiness and death, which in turn remains a topical issue for humanity, so Bach's music is the work of many classical composers of the past or along with the status quo, it still serves as a spiritual nourishment for the whole of humanity, which at the same time is a testament to its modernity.

The main part. The development of world music.

The development of Italian French opera in the eighteenth century. Italian opera went through a period of great development during the seventeenth century, forming the Orega series (serious opera) in the Neapolitan school. In the late seventeenth and early eighteenth centuries (in the works of F. Provensale and A. Scarlatti), this opera was finally an extremely positive and progressive phenomenon.

The Orega series was created mainly on the basis of historical-mythological, mythological, and rarely marriage-related plots. The beautiful be1 santo (dilrabo singing) culture, based on a beautiful, rhythmic singing-cantilena, was decided in the same opera. The skills of Italian singers in the field of vocal art reached an unprecedented level, and the Italian singing school became a model for other national schools. The sound is beautiful, the range is extremely wide, it sounds even in all registers, the breath is skillfully controlled, the ability to apply techniques with great efficiency, ie Virtuoso technique - all this is always a real pleasure for the audience. It was exciting.

The melodic singing, which was a musical expression of the emotional state of the opera heroes and naturally derived from the dramatic event, was composed in the form of the Aasaro li aria, which became the musical basis of the oregaseria. Recitations between complete numbers (arias, ensembles, choirs) would tie them together.

The established traditions of the Orega series of musical forms (arias, recitatives, ensembles) formed the basis of the libretto of that time, with Petro Metastazio 1 (1698-1732) being the most famous libretto player. He created a number of poetically very libretto texts that enriched Italian poetry.

Metastasio was able to express the great passions, feelings and experiences of his heroes with great skill and a very high spirit. He knew the laws of vocal and performing arts — fluently, and skillfully distributed recitatives, arias, duets, and other vocal numbers. Not only Italian composers, but also composers from other countries (even Gluck and Mozart) wrote operas on his many librettos.

However, the development of the orega series went with a lot of controversy. This was largely due to the fact that orega 8 yepa would be enjoyed mainly by the people of the noble palace, who demanded that the singer sing pleasantly, show off on the surface, and make the spectacle impressive. The limit of palace aesthetics was to limit the oregaseria to various types of conventions that remained mandatory. Thus, the plots, usually from ancient mythology or ancient history, gradually fell into a stereotype: usually taken from the lives of kings, generals, ancient gods and heroes, confusing, often with absurd and unbelievable love conflicts, and of course, the episodes that end successfully in accordance with the requirements of the aesthetics of the courtiers are among them.



Even Mestastazio used to give characteristic expressions to the speeches of the heroes of his opera librettos, to the rules of court etiquette of the eighteenth century, regardless of when and where the event took place. Mestastazio is largely due to the fact that many opera series are schematically structured, remain in the same pattern, and conflicts are repeated over and over in different variants.

According to Stendhal, who praised Mestastazio's talent in general, "six characters in each drama must be present and all of them must be in love in order for the composer to be able to use contrasts. There are three main actors. Each of them is in five ?!had to sing an aria brillante. The three-act drama did not contain more than a certain number of poems, and one participant never sang two arias on top of each other. The musical numbers (arias, duets, etc.) in OperaZepaare also gradually being replaced by beautiful, powerful voices and melodies. thehirona method, i.e., Virtuoso, remained only to demonstrate the technique, and the high el sagyo culture became the original term. Most operas are Virtuz; (coloratura and fioritura) would have consisted of a competition to perform passages: choirs and ensembles almost disappeared. Thus, it is characteristic that singers (sopranos and alt) dominate the opera stage, as the oregazepais retained instead of being a drama that reveals the content with the musical instruments that accompany the event on stage. was a tradition. Among them were many talented singers (Farinelli, Guadani, etc.) whose voices finally impressed their contemporaries with their sheer beauty and extreme violence. But this custom itself was unnatural, and its unnaturalness was at least expressed in the fact that the role of the heroes of Prometheus or Hercules was performed in registers specific to women's voices, and was filled with countless coloratures and trails. would be lib-over.

German composer and musicologist I.A. Scheibe wrote sarcastically about it: "At the end of the Symphony of Introduction (i.e., the overture.- BL) the curtain rises, - a woman's voice, but a clear voice is heard - it is the voice of the dress. Let's look at the libretto, whether it's a woman dressed as a man, a woman rider, or some fantasy person? No, it's not like that at all! "Alexander the Great" 1. It is this kind of conditionality that has led to an irreconcilable conflict with dramatic reality, and has led the opera series to an ideological and artistic crisis.

The signs of this crisis became apparent as early as the second decade of the eighteenth century, when the Italian composer and publicist Benedetto Marchello (1686-1739) wrote the satirical "Picture Theater" in an interesting and sharp language. the pamphlet testifies to this. He writes with bitter irony about composers and librettos, prima donnas and choreographers, conductors and stage workers. "A modern composer does not have to know the rules of composition, he just needs to learn two or three practical methods ...

He also claims that he does not know how many scales there are and what their features are, but that he is only a minor with a major. 'l asks for the text to be clearly and intelligibly copied with punctuation, but when he puts them into music later, he pays no attention to the dots, commas, or question marks ...

When a modern composer creates a consonet for a mezzo-soprano or contralto, he forces the basses to pair one octave lower and the violins one octave higher, and he imagines himself writing a work for three real sounds. "1 The musicians were well aware of and criticized the negative aspects of oregazepa.

In the second half of the century, the crisis intensified again. This was also reflected in the press. While all of his contemporaries criticized the opera series in 1777, they opposed the recitative, which remained "elegant, tasteless, and absurd"; he also harshly criticizes the aria, which has become a "vocal exercise" and has lost its "happy simplicity".

However, the Italian oregazepa was also not a gender phenomenon, absolutely. Along with many Italian composers (Bononcini, Gasse2, Coldara, Lotti, etc.) who dominated the opera houses of various capitals in Europe, there are other famous composers who tried to find their way into the dramatic truth in the field of oregazepz in this genre. worked. Once upon a time, G. F. Handel also tried to break the shackles of the opera scheme, challenging the whims of singers and prima donnas with high artistic principles. He filled the music of the operas with deep dramatic content, elevating the importance of the choirs.

Handel's best operas not only paved the way for his oratorios, but also prepared for Gluck's reform. In some arias of the operas of the famous Italian composer Nicola Porpora, one of Gendel's mentors, the depth of emotion, the conditionality that drama has become a tradition, is clearly visible.

The flow of currents in French opera (between the "great" opera, known as the "lyrical tragedy" until the nineteenth century, and the comedy opera on marriage) was marked by a very sharp struggle. This is the pre-revolutionary situation in eighteenth-century France, explained by the fierce struggle of the bourgeoisie against the feudal-absolutist



Louis monarchy. The class struggle, which culminated in the revolution of the great French bourgeoisie in 1789-1794, affected not only the socio-political life of the country but also French art.

The struggling ideologues of the third class - the enlightened encyclopedists (Diderot, Russo, Dalamber, Grimm, Golbach, Helvesi, etc.) in their philosophical, socio-economic, journalistic and aesthetic works, as well as in the "Encyclopaedia" they publish. as it were, the nobility opposed the "old order" prevailing in France, advocating a more just, new system of society in which there were no class or religious superstitions and everything was based on the rule of reason. They fought against art that reflected the demands of the nobility of the palace, including the Royal Academy of Music, the home of French lyrical tragedy. They strongly criticized the cold luxury and conditionality of this theater.

The French lyrical tragedy (whose creator was Lullie) entered a period of crisis in the late seventeenth century, with the escalation of contradictions in the palace-absolutist culture in France, in Voltaire's words, the need to "win the hearts of the courtiers and burn the city." it has been. In the socio-historical context of the eighteenth century, the French lyrical tragedy did not meet the ideological and aesthetic requirements of the advanced circles of society.

Composers and Lulli followers (Kampra, Detush, Mare) had to adapt to these new conditions; without abandoning the principles and traditions of palace theater, it was impossible to ignore the demands of the bourgeoisie, which was growing and becoming more and more revolutionary. That is why they are in two different situations; but they were not able to solve the problem posed by life itself, and did not strive for it, as it was necessary to create a new musical theater.

After Lully's death, the French lyrical tragedy lost its dramatic unity, its dramaturgy disintegrated and disintegrated, and the influence of the ballet turned it almost into a divertissement.

Only the great French composer Ramo was able to return his integrity to the "great" opera, to continue and develop Lulli's traditions in new historical conditions (in the operas Castor and Pollux, Dardanus and others). A great musician, Ramo tried to enrich opera music with new achievements, but the palace could not go beyond the scope of lyrical tragedy. The fact that Ramo's situation has become so peculiar and contradictory is that his work has been so harshly criticized by encyclopedists, who believe that art is realistic, vital, whose heroes are not mythical characters and gods, but everyone understands, they demanded to be ordinary people with simple feelings.

The fame of the Viennese classical school. The Viennese classical school is inextricably linked with the ideas of the Enlightenment, both in its general outlook and in its stylistic features and in its democratic orientation. The ideas of enlightenment that permeated European art of the 18th century were reflected in the activities of progressive people of different countries. In Austria, these (not to mention the natural and legitimate influence of the French Enlightenment) were the impetus for the rapid development of the so-called "enlightened absolutism" of Joseph II. Under the influence of peasant uprisings that broke out in various parts of the multi-ethnic country, the Austrian government was sometimes liberal and compelled to free the peasants from their complex dependence.

But this turned out to be only a cover-up, as it was a means of freeing the nobility from the danger of a great peasant war and of preserving the nobility monarchy. The situation of the people has not improved at all.

Enlightenment figures in Austria were sympathetic to the plight of the people. They promoted the idea of general justice, dreamed of a brighter future, and opposed the official beliefs of the church. Their views had a great influence on the formation of the worldview of Viennese classical school composers.

Advanced composers-musicians, who served in the palaces of nobles or churches and often had to satisfy the backward tastes of crowned and titular rulers, relied on the folklore of the broad masses, realizing the surrounding vocabulary in typical, generalized images. reflected.

Joyful joy, lively and multifaceted life full of sorrows, the spiritual world of man, dramatic conflicts and scenes from the life of the people, sad thoughts and landscapes of nature - all this is Vienna embodied in a unique way in the works of the classics. The high humanistic spirit inherent in them determined the vital emotional and ideological direction of their art. The optimism of Haydn and Mozart's work consists of an intelligent, harmonious view of the world, which is also known for its lack of individualism and reflection.

The Viennese classics have created such a lofty type of instrumental cycle in which the richness of the whole image content is perfectly combined in an artistic form. In the symphonies, concerts, quartets, and sonatas of Haydn and Mozart, written in traditional forms that have now been historically decided, content has always been the defining basis; and the form was sufficiently concise, while retaining all the laws of structure, and each time it was re-created, as if from the beginning to the end, in accordance with the content of the image, the life processes reflected in the music.



The form and content of the works of the Viennese classics formed an aesthetic unity that reached a high level. At the same time, the material of the topics was never abstract, neutral-neutral; on the contrary, it is characterized by the clarity, meaningfulness, individual character of the images of the material, and therefore is firmly rooted in the mind of the listener and is remembered.

However, the individual character of the themes of the Viennese classics is always intertwined with generalizations; these classics do not describe a random, individual event in life as it is, but rather artistically generalize and embody typical, important events that are easy for many people to understand. That is why the music of the Viennese classics is still popular in the widest circle of listeners. The Viennese classics are very rich in terms of harmonic language, subject and fret contrasts, tonality and modulation aspects, direct comparison of distant tones, and so on, based on the principle of functionality of tonic-dominant-subdominant ratios. Although homophonic-harmonic thinking was characteristic of them, polyphony in any case served them as an important means of achieving meaning (especially in large forms). Mozart's polyphonic skill is one of the greatest achievements in this field.

The place of German and Austrian musical art in Europe. Because eighteenth-century Germany was economically and politically backward, the class struggle in it was somewhat less intense than in France. This was reflected both in the field of art and in the struggle of artistic ideas and currents. However, in Germany, by the 1970s, the debate over theater and drama had begun.

Near the palace was Gotshed, a representative and leader of conditional-classical aesthetics, a folk artist, a man who had thrown all his wrath at democratic art, an art which he called, in his own language, "low." he hi-soblardi. In his works on aesthetics ("Hamburg dramaturgy", "Laokoon;>", Lessing, who defended the progressive, democratic direction of the theater, including zingshpil, took the opposite position.

The word "Zingshpil" means to sing with an instrument, derived from a dramatic performance in which this German-national type of comedy opera is sung. The origins of zingshpil as a particular musical theatrical genre are linked to the influence of the English gado opera. the play itself was performed in Leipzig with a new piece by Johann Standfus. The development of this genre is associated with the work of collaborating poet Christian Weiss (1726-1804) and composer Johann Adam Giller (1728-1804). Giller played an important role not only as an author of zingshpils, but also as a social-musical figure and organizer: he was the publisher and critic of the weekly music magazine, one of the founders and conductor of the famous symphonic Oexuapyaz1 concerts in Leipzig. Giller and Weise's first zingshpili was "The Devil in Freedom" (1766), but this work was reworked and performed with new music (although some of Standfus's tunes have survived).

"In the Palace of Lotchen" (1767), "Hunting" (1770) were the best zingshpils of these authors. German zingshpils lacked the comedic sharpness and fighting spirit of French comedy opera; they were dominated by burghers, a patriarchal-Idyllic situation, which was a typical phenomenon in the context of social stagnation in Germany, a backward province. The simple girl, mostly a peasant girl, her husband, the open-hearted and kind-hearted villagers (farmer, village judge, etc.) were the protagonists of the character.

Just as in the French comedy opera with the Italian oregabuffa, the virtues of the common people in the zingspils were sometimes contrasted with the corrupt morals of the nobles in the palace. However, such opposition did not reach the level of exposing the whole social system. Representatives of the administration were always idealized. For example, Giller's "Hunting" includes the image of a humble king who helps the humiliated Anchen and his fiancée Kristel to marry each other and punish the evil Count Schmetterling who kidnapped Angen.

German zingshpil music consists of a few simple lapar-shaped songs (close to German folk songs) performed with square periodicity and clear cadences, alternating with conversational dialogues. Some of them are distinguished by their impressive lyrics, while others are dance songs. The words are accompanied in a primitive way, often in a subtle way. An example is Giller's "Hunting" zingshpi from Kristel's sister Rosa's lapar about her fiancée Teffel. . Schweizer (1735-1787) and others. All of this largely imitated the traditions of the Gillerzingshpils, and expanded the scope of this genre somewhat.

In the context of German musical culture in the eighteenth and early nineteenth centuries, the song, which formed an independent genre, "separated" from the German zingshpil. This song came to mind in the "Berlin School", which included IA Schuls (1747-1800), K. F. Selter (1758-1832), IF Reyhardt (1752-1814) and others. Goethe was also a zingshpil and a supporter of the song, and the lyrics of his poems were composed by many Berlin school composers.



Goethe also wrote several texts for zingshpils - including "The Fisherman's Wife", which was included in the famous ballad "King of the Forest".

In the late 70s, zingshpils of a different character were created in Vienna. Unlike Northern Germany, which lived as a segregated province, Vienna was a unique international center, which also influenced its musical and theatrical life. Austrian folk comedies were staged around Vienna, and Italian *somma de l' agte* was staged in the city theater. Along with the Italian *orega* series (works by Caldara, Lotti, Fuchs, etc.), French comic operas (works by Gretry, Monsini, and others) were also staged here. The Viennese zingshpil was formed under such all-round influences, but on the basis of the traditions of the Austrian folk theater. The growth of the national consciousness of democratic circles in Austrian society forced Emperor Joseph II to declare the Vienna City Theater a national and state theater; The emperor also sponsored the National Zingshpil Theater, which opened in 1778 with the staging of I. Umlauf's one-act opera *The Blacksmiths*.

The history of the Viennese zingshpil also dates back to this time. Four years later, in 1782, Mozart's genius zingshpil "Escape from the Haram" was installed in Vienna, and in 1786 Ditters-Dorf's zingshpil "Doctor and Pharmacist" was installed. In the 90s, zingshpils based on fantasy-fairy-tale plots appear (Mozart's "Magic Flute", Wenzel Müller's "Devil's Mill").

The Viennese zingshpil, like the North German zingshpil, consisted of musical numbers alternating with conversational speeches. However, professionalism took a wider place in it. While the North German zingshpil has always been almost limited to song-lapar forms, in the Viennese zingshpil, partly under the influence of Italian and French opera, song arias and ensembles have been performed alongside romances. The orchestral party was also much richer, in many cases gaining an independent significance and performing an important dramatic function. The North German zingshpil was like a collection of ordinary songs, the Viennese zingshpil was an original opera with developed forms of opera. will be discarded. This can be seen both in the use of fantastic images, in attempts to depict more natural landscapes, and in the singing of vocal parts.

As early as the 30s and 40s of the 18th century, a new era in the history of instrumental music began, which ended with the establishment of symphony, a progressive method of reflecting reality along with its development and contradictions. New forms and genres are emerging. The process of their formation has spread to different European countries, to different national cultures.

The emergence of new ideas and images, and depending on them, new genres and forms, was primarily associated with socio-historical changes. The escalation of conflicts on the ground of feudal-absolutist states and the intensification of national liberation movements led to the establishment of the bourgeoisie's class and national consciousness, the development of democratic ideology. It also affected the field of music (creativity, musical theater, concert practice). The democratization of the art of music was a characteristic feature of that period. Until the beginning of the 18th century, composers focused their creative efforts mainly on the church, feudal palaces and opera houses. In the 18th century, many democratic concert halls (soloists, ensembles, symphony orchestras) appeared in the hamlet. The number of orchestra a cappella, ensemble and solo concerts will increase; in the largest European capitals (London, Paris, etc.), along with concerts in the palaces of aristocratic officials, concert organizations based on bourgeois entrepreneurship, accessible to the general democratic public, will emerge.

However, under feudal-absolutist regimes, most composers served as chamber musicians and chaplains in the palaces of kings and local aristocrats: for example, Haydn worked at the palace of Prince Esterházy, under the Archbishop of Salzburg in Mozart. Each nobleman competed with other officials — a prince or a count — other aristocrats, and sought to give his palace more pomp and splendor than anyone else. This was what the palace theaters, orchestras and choirs, chamber ensembles, which served to entertain the people of the palace with music and theatrical performances, intended.

Although working in aristocratic salons, most low-class composers created progressive, democratic, and realistic art, as opposed to the backward tastes of many aristocrats, who demanded entertaining, superficial, light music. Thus, many palace orchestra chapels and smaller chamber ensembles in Prague, Vienna, London, Paris, Milan, Dresden, Stuttgart, Mannheim and other capitals in Europe became hotbeds of high-level instrumental music culture.

The fact that the composer and the performer are one person has become a characteristic feature of this period. The greatest composers were often at the same time the greatest performers of their time: Vivaldi and Tartini - the famous



violinist, Scarlatti - the genius keyboardist, Boccherini - the great cellist, playing the piano with the Mozart keyboard and badiha san He would amaze the audience with his horse. Typically, chapelmasters created their works for the chapels they headed.

The close connection between the practice of composition and the practice of performance, the influence of one of them on the other, enriched both creativity and performance. The performing arts of the greatest musicians, on the other hand, impressed the audience with their tremendous enthusiasm and creative delight.

One of the features of 18th century instrumental music was the dominance of the homophonic-harmonic structure. In the musical works of that time, the melodies that formed the basis for the bright and meaningful appearance of the images have their roots in folk songs and operas. However, polyphony still remained an integral part of works with a homophonic-harmonic structure.

Major instrumental works often have important polyphonic plates (episodes) that enliven the musical texture. Initially, there was not much difference between chamber ensembles and orchestral music, but in instrumental music independent genres (sonata, quartet, trio, symphony) gradually emerge.

The formation of all its genres (sonata, trio, quartet, concert, symphony) with the cycle "Sonata-symphonic cycle" was an innovative phenomenon in the field of instrumental music of the XVIII century.

The sonata-symphonic cycle would usually consist of three or four separate parts (sonata aPedgo slow-paced part, menuet1, fast-paced entry - final). The first part - the sonata a1 legro - is the most important part. He often embodies the conflicting nature of the work. This is due to the fact that the thematic (thematic) contrast of the main and auxiliary parts of the exposition and the dynamic development of the musical texture of these parts are rapidly improving in the development part. The second (slow-moving) part is the world of thoughts, fantasies, which combine lyrical emotions. The third part introduces an element of the dance genre. The fast-paced, mostly popular genre entry is the culmination of the whole concept of the final cycle, the conclusion. Thus, all the parts of the sonata-symphonic cycle that form a highly artistic unit reflect different aspects of life reality - dramatic, lyrical, life-specific aspects.

The principles of the new composition were in line with a somewhat higher level of advanced social consciousness. In classical symphony, which uniquely reflects the typical events of reality in the generalized images of music, the sonata-symphonic cycle has developed the most. p was. The principle of cyclicity was also at the heart of the Italian and French operetta overtures, in which the slow and fast parts alternated with each other. There was also a polyphonic cycle "Prelude and Fugue".

In the formation of the sonata-symphonic cycle, the ancient dance suite, which is different in nature and consists of alternating parts that contrast with each other, played a certain role. Such were the suites of French harpists Couperen, Ramo, as well as I. S. Bach (French and English suites, partitions), Gendel, and many other composers from different countries.

One of the parts of the suite - the menuet - later became part of the classical sonata-symphonic cycle. The concerto for orchestra (A. Gorelli, A. Vivaldi and G. F. Gendel'ssoncertigrossi, I. S. Bach's Brandenburg concerts) also contained sources for the forthcoming sonata cycle. As for the methods of developing the theme, it would be based on I. S. Bach's musical work (concert, sonata, suites). Thus, there were certain consistent connections between the art of music in the second half of the 18th century and the art of music of the earlier period.

Conclusions and suggestions. Musical culture is an integral part of the spiritual world of the people and has always served its spiritual needs with gratitude. That is why our music culture is becoming a huge field of creativity today. Therefore, in the classroom and outside the classroom, we need to pay attention to the Uzbek national traditions of world music culture, in particular, our classical songs. It also needs modern music. That's how the two genres are intertwined. As long as man lives, he coexists with time.

Especially in the 21st century, in the age of technology, it is natural that the number of modern technical means is increasing, and attention to it is increasing. The development of the art of music requires both modern and classical melodies and songs. Only flour needs to be taken properly. When there are more good poets, there is creativity for composers. When a good melody is created, the number of memorizers and singers increases.

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