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**THE ROLE OF INTERCULTURAL COMMUNICATIONS IN MODERN MUSICAL EDUCATION IN
UZBEKISTAN ON THE EXAMPLE OF PIANO ART**

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ABOUT ARTICLE

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Abstract: The article examines the process of interaction of cultures in the system of music education and considers their role in enriching it with new content. Based on personal experience of studying in the Republic of Korea, the author emphasizes the importance of acquiring international communication in piano performance and pedagogy.

INTRODUCTION

The creative life of a musician-performer and teacher is unthinkable without intercultural communication, which manifests itself in everyday practice throughout his life. This is evidenced by the history of world musical art, replete with intercultural contacts, relationships and interactions, concert performances, and musical compositions. Many great musicians worked in different countries of the world, contributing to the development and enrichment of musical performance and pedagogy. It is enough to mention the names of Fryderyk Chopin, Franz Liszt, Johannes Brahms, Camille Saint-Saens, Sergei Rachmaninov, Nikolai Medtner, Sergei Prokofiev.

The national contribution to the development of Uzbek musical culture was made by Georgy Muschel, Aleksey Kozlovsky and many others. The organization of international festivals and competitions, days of culture of the national republics has its own traditions and continuation as the most important factor in cooperation, exchange of experience, beneficially contributing to the development of intercultural communications, which have acquired a new content in our time. "And only with gaining independence," emphasizes the Honored Art Worker of Uzbekistan and Karakalpakstan, Professor of the Special Piano Department of the State Conservatory of Uzbekistan Ofelia Yusupova, "the musicians of Uzbekistan opened up wide opportunities to participate in international competitions, festivals, master classes, where they immediately turned attract attention with their talent and professionalism" [2, p.5] And, indeed, one cannot count all the talents, performing musicians, and in particular, pianists,

established on the world music scenes, who vividly and originally demonstrated the performing arts of Uzbekistan.

During the years of independence, young Uzbek musicians began to participate in concerts to receive grants for training in foreign educational institutions ... This opened up new opportunities and prospects for intercultural communications, studying world experience. Thus, the author of these lines, having familiarized herself with intercultural educational principles, became interested in the starting AMA (Art major Asia) program of the South Korean University of the Arts, which includes education on a grant basis with a monthly scholarship, and decided to try her hand by participating in this program. .

My application was accepted and became a success in my life. Having received an answer, I decided to go to study at this university, which became an important stage in my creative development and professional growth.

In the Republic of Korea, I met students from Central and Southeast Asia studying at the university, which united us in our desire to master the art of music in an innovative educational program, to enrich our spiritual world with new education, knowledge and experience. For four months we studied the Korean language, which was not only a means of communication for us, but also a means of obtaining educational opportunities.

The University of the Arts is located in one of the prestigious areas of South Korea called Gangnam. Nearby is a large concert hall and an opera house in the form of a national men's hat. There is also a fountain singing and dancing to the music. The atmosphere around the conservatory is wonderful. My specialty professor Im Jong Pil, a graduate of the Julliard School in New York, USA, spoke to me in English, which made it easier for me to communicate with him fluently, but the group classes were all in Korean. The first year was the most difficult for me, because I did not understand well what was at stake. By the third year, I was already fluent in Korean.

During my years of study at the South Korean University, I performed a lot both in solo concerts and in ensembles with my colleagues, university students. In my programs, I paid special attention to Uzbek piano music and, above all, to the compositions of Rustam Abdullayev, the leading composer of Uzbekistan and my beloved father in one person, whose work was familiar to me from childhood. I played his First Piano Concerto, which made a huge impression on the audience with its bright piano texture, improvisational structure, and dynamic energy.

The piano cycle "Prelude and Toccata" by R. Abdullayev, which entered the pedagogical and concert repertoire of pianists, also aroused particular interest among the audience.

The years of study in South Korea were unforgettable. I really liked and became close to the culture of the Korean people, respect for elders and honoring national traditions. Korean cuisine has become one of my favorites.

The AMA educational program exists to this day, and talented young people from Asian countries, including Uzbekistan, have the opportunity to study in this beautiful country.

Returning to my homeland, I began to introduce into my creative program the knowledge and experience acquired in the Republic of Korea in the process of working at the Department of Special Piano at the State Conservatory of Uzbekistan. The experience of intercultural communication especially helped me in mastering the ensemble performance, an interest in which I developed during my years of study at the South Korean University. I began to work on the creation of a piano ensemble course and to study the ensemble peculiarity of the great pianists of the world, in particular, the pianist composers of the modernist era [1, p.30-32]. It should be noted that playing in an ensemble optimally contributes to the development of co-creation, a sense of collectivism and communication, which is very relevant in our time to enrich experience and knowledge, as well as the traditions of culture and art.

Undoubtedly, intercultural communication is one of the most promising ways of developing musical art in the 21st century. Intercultural communications strengthen the creative contacts of the musician-performer and at the same time beneficially contribute to the development of the individual qualities of the musician, his unique identity as a national culture devoted to his work.

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