



## FROM THE HISTORY OF PIANO CREATIVITY

**Zulfiya Mavlyanova**

*Accompanist of the department of "Performing skills and culture" of the Tashkent State Pedagogical University named after Nizami, Uzbekistan*

### ABOUT ARTICLE

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**Abstract:** Piano (English, French piano; German Klavier) is a keyboard string instrument with horizontal (grand piano) or vertical (piano) strings. The sound of a piano is greatly influenced by its design, since the 18th century. has undergone significant changes. The piano consists of an acoustic apparatus (resonance soundboard, string clothes), a keyboard mechanism, and supporting structures (footer, metal frame, virbelbank). A complex system of levers of the mechanism allows the force to be transferred from the player through the key to the hammer, the impact of which on the string produces sound. The modern piano range is 7  $\frac{1}{3}$  octaves (88 keys).

### INTRODUCTION

The piano was invented by the Italian harpsichord master Bartolomeo Cristofori (1655-1732), who had been working on the creation of a hammer mechanism for the harpsichord since 1698 (the official date was around 1709). In 1711, the mechanism was described in detail by Scipio Maffei in the Venetian magazine *Giornale dei letterati d'Italia*. The instrument was called "gravicembalo col piano e forte" (a harpsichord with a quiet and loud sound) - pianoforte - and subsequently the name piano was fixed. The invention of B. Cristofori contained the main parts of the modern piano mechanism - hammer, spiller, shulter, fender, damper. Cristofori's invention marked the beginning of the development of mechanics in the English system. Other types of mechanics were developed by Marius in France (1716) and Schröter in Germany (1717-1721).

In subsequent years, improvements in piano design were associated with the evolution of the keyboard mechanism, the introduction of a cast-iron frame and pedals, an increase in range, and changes in the arrangement of strings. K. G. Schröter, I. A. Silbermann, I. A. Stein, I. A. Streicher, I. K. Zumpe, A. Bekkers, S. Erard, J. Blütner, J. Brinsmead.

In 1721, the German musician and teacher Gottlieb Schröter (1699-1782) invented a fundamentally different mechanism, in which a hammer attached to the end of a key was thrown up and struck the

string (Prellmechanik). In the second quarter of the 18th century. German organ makers, the most famous of whom are I. Stein and G. Silbermann, began to produce pianos. Johann Andreas Stein (1728-1792), a student of G. Silbermann (1683-1734), who implemented the idea of G. Schröter, improved this mechanism in 1770. Now the pianist could perform virtuoso works with greater ease, but a significant drawback was poor rehearsal.

The Stein mechanism (Prellzungenmechanik) was called "Viennese" or "German" and was in use practically unchanged until the second quarter of the 19th century.

Since the 1750s In London, Johann Christoph Zumpe (1735-1800) began making quadrangular pianos, equipping them with a slightly modified Cristofori mechanism.

Since the 1760s The piano is widely distributed in all European countries, including Russia.

Sebastien Erard invented the "double rehearsal" mechanics, which made it possible to produce a sound by quickly pressing a key again halfway. In the mechanics of the English system, such a repetition was possible only when the key was fully raised, which means that the damper had time to dampen the string.

In Russia, the piano business was primarily connected with St. Petersburg. In the XVIII century alone, over 50 piano masters worked there. The development of factory piano production in the first half of the 19th century was influenced by the activities of the first Russian piano manufacturer, supplier to the Imperial Court of the English master G. Fevrier, German masters I.A. Tishner, K.I. Wirth, A.H. Schroeder, I.F. Schroeder and, since 1840, the Belgian G.G. Lichtenthal. To date, the names of more than 700 piano masters who worked in Russia before the 1917 revolution are known. M. V. Sergeev, Candidate of Philological Sciences, piano master of the St. Petersburg Conservatory, is engaged in these studies, as well as issues of attribution and expertise of the piano. He has prepared an "Illustrated catalog of music companies in Russia 1725-1918".

In the middle of the XIX century, factories opened in Germany. Blutner, K. Bechstein, in the USA — Steinway and sons, who had no equal for many years. From 1828 to the present day, the Bösendorfer piano factory has existed in Austria (Vienna) — the oldest of the existing ones.

In the 20th century, fundamentally new instruments appeared — electronic pianos and synthesizers, as well as a special form of sound production — a prepared piano.

The first piece of music written specifically for piano appeared in 1732 (Lodovico Giustini's sonata). However, in large numbers, composers began to focus on the piano rather than the harpsichord, forty to fifty years later, in the time of Haydn and Mozart.

The end of the XVIII and the beginning of the XIX century was a time of rapid development of piano art. The piano is becoming widespread. It is becoming a favorite concert instrument. It is used in the home and for music education.

The reasons for this increased interest in the piano are easily explained. With its ability to reproduce countless shades of sound from the most powerful to the lightest piano, melodious melodies, complex harmony and polyphony, and its virtuoso qualities, the instrument proved to be extremely suitable for embodying the main range of images of European music of that time. The ability to relatively fully convey the content of opera, vocal-choral, symphonic — in short, all compositions written for other instruments and the human voice, made the piano indispensable for musical, educational and educational purposes. It also attracted amateur musicians by the fact that it was relatively easy to master the initial playing skills and perform simple compositions on it.

Finally, the piano had the ability to comprehensively embody the individual principle of the human personality, which was important for the artist of the new era. The performer on this instrument did

not depend on the accompanist, as a singer or violinist, nor on the orchestra, as a conductor. Let us recall the words of A. Rubinstein that the piano represents a "precious" opportunity for "individual performance on it" (46, p. 71). By the beginning of the 19th century, large wing-shaped pianos were finally established in concert practice. Rectangular pianos were used more often at home. There were instruments in the form of lyres, secretaries, tea and dining tables. In order to save space, they designed a piano with a standing wing-shaped body, the so-called giraffes. Subsequently, they were replaced by much more practical pianos in everyday life.

As you know, the success of the development of any field of musical art largely depends on the activities of composers and performers. The greatest contribution to the development of instrumental literature is usually made by musicians who combine a composer and a virtuoso performer. The history of art provides many examples of this; it is enough to name the names of Mozart, Beethoven, Chopin, Liszt, Rachmaninoff.

At the turn of the XVIII—XIX centuries, a favorable situation was developing for the fate of piano music in this regard. The art of improvisation has not yet disappeared from concert practice, although it is losing its former importance. The combination of a composer and a performer in one person continues to be typical for a musician of that time, but interest in purely performing skills is noticeably increasing. A characteristic figure for that time was no longer an improvisator composer, but a virtuoso composer, even a virtuoso composer (this shade is essential, since for many musicians the virtuoso principle becomes predominant and has a decisive impact on their work).

Among the virtuosos of that time there were serious musicians who set truly artistic tasks in their composing and performing activities. There were also many virtuosos of the salon direction who were engaged in the description and performance of brilliant, insignificant pieces with all kinds of spectacular pianistic difficulties.

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