

## FORMATION OF ARTISTIC AND IMAGINATIVE THINKING AMONG PEDAGOGICAL UNIVERSITY STUDENTS IN THE PROCESS OF STUDYING PROGRAM WORKS BY UZBEK COMPOSERS IN PIANO LESSONS

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### ABSTRACT

The article examines the process of formation of artistic and figurative thinking of students of pedagogical universities in the process of studying works of Uzbek composers in piano lessons.

The artistic world of piano works is a world of unique images created by composers of different eras and styles, which reflect one or another reality in a generalized form. The correct transmission of an artistic image in piano lessons at pedagogical universities is associated with the availability of professional performing skills, such as proper posture, hand position, piano technique, and sound extraction, which help the perception of the unique content inherent in a musical composition.

When forming a musical image, the level of thinking of a pianist, his memory

and associations play an important role, which are aimed at creating a full-fledged artistic impression of the performance of a piano piece.

When creating an objective, spiritual and ethical content of a work, the logical component plays an important role.

Sokolov A.N. in his work "Inner Speech and Thinking" notes that musical artistic and imaginative thinking works in a work in the form of a system of selection, limitation, purposefulness, structuring of a musical text, which is a special type of productive creative thinking. The musical

thought process includes the main features of thinking as a mental process, and its specificity is determined by the spiritual content of music, the semantics of musical language, and the energetic self-expression of a person during musical work" [5.p.188].

Artistic and imaginative thinking consists of two components: objective-formal and emotional-subjective. These components influence the formation of artistic and imaginative thinking of the performer.

Artistic and imaginative thinking is based on the development of such mental processes as: creative perception, sensory perception, associativity, empathy, creativity, imagination, etc.

Artistic and imaginative thinking in music is able to operate with intonational and logical components simultaneously, while in the process of creating a work, the musical image and form complement each other.

An important component of the formation of a musical and artistic image is memory. This process is important in the art of music, especially when you have to listen to, memorize, and analyze a large piece of music. Musical memory is very important for a performer. But in order to memorize a great work, as well as to make the performance sound holistic and conscious, preliminary work is needed — a preliminary

analysis. Therefore, memory and thinking are two psychophysiological processes that are inextricably linked. Thus, we move on to the next component of the formation of a musical and artistic image - musical thinking.

In Podurovsky gives the following definition of this concept: "Musical thinking is the process of modeling a person's relationship to reality expressed in intonated sound" [4.p.9]. And it arises as a result of direct contact with the sound of music. The author considers this process as a real mental activity of a person, through which a person comprehends and gets involved in art. V.Podurovsky also highlights several important features of this process.

Firstly, as a result of musical thinking, as a result of the emotional experience of listening to a piece, the listener gains new knowledge about himself and his soul.

Secondly, the "vagueness" of the addressee, that is, the listener constantly "switches" from the author of the work to other people [4.p.15]. And as a result of his research, the author comes to the conclusion that musical thinking has a directly creative character. It brings results even when the listener's actions seem passive. Through musical thinking, the listener learns the artistic intent of a piece of music and comprehends the spiritual experience of all mankind.

The figurative and artistic analysis of musical works requires from the musician such skills and abilities as to think in images. And this, as you know, is one of the factors of a creative personality.

Thus, speaking of artistic and figurative analysis, it is necessary first of all to define this concept. In general, this is the process of cognizing the surrounding reality, creatively reflecting it on the basis of visual knowledge, skills, and the relationship between form and content in art.

It is formed due to the development of such mental processes as perception, imagination, associativity, artistic experience, memory, and thinking. The formation of artistic and imaginative analysis among students in the process of performing is the most important problem of modern music pedagogy.

Piano lessons at a pedagogical university are aimed at developing the emotional and value culture of students through acquaintance with a variety of musical works and genres. That is why it is so important that students are able to correctly perceive and analyze the performed work.

Piano works by Uzbek composers dedicated to the historical past of the Uzbek people play an important role in shaping the artistic and imaginative thinking of pedagogical university students. Among

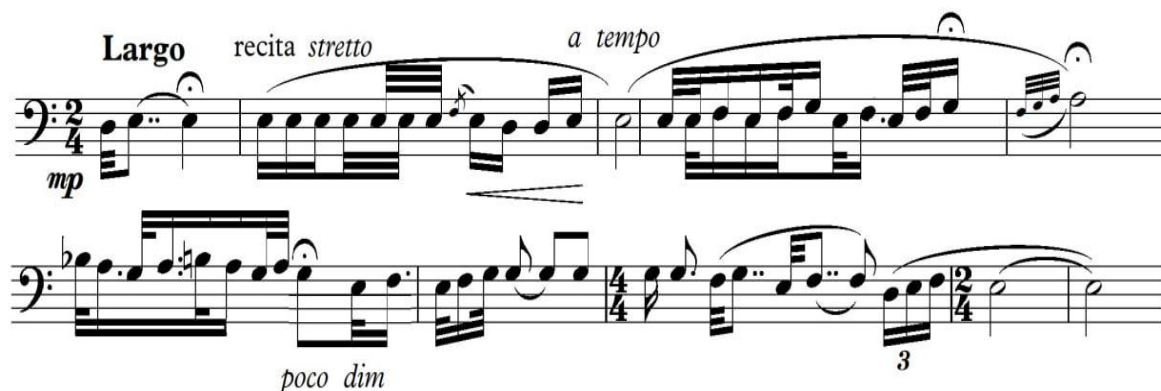
them, we single out the piano cycle "The Walls of Ancient Bukhara" by D. Saidaminova, which conveys the composer's reflections and experiences, arising from the impressions made on her by the monuments of ancient Bukhara, impressive for their ancient history. Each piece of the piano suite has a programmatic subtitle that defines a specific content. These are the plays "The Kingdom of the Samanids", "Shadows of the Ancestors", in which the semantic and artistic embodiment are closely connected.

The cycle "Walls of ancient Bukhara" consists of eight parts. All the plays in the cycle are opposed to each other both in style of presentation and in content. It should be noted that all of them are united by one monotone, which is given in the opening play "Kalon Mosque". This monocomplex-based development technique is characteristic of Uzbek professional music and is observed in makoms. All the plays in the cycle are considered as picture plays and mood plays.

**When creating an archaic image in the first play "Kalon Mosque",** The composer suggests that the performer demonstrate a unique pianistic technique that combines elements of jerky percussion and nonlegate sound production associated with the transmission of an artistic image. The remark of the *accelerando* against the background of the bass on the sound of the

fa with numerous crescendos and diminuendos in the text requires the pianist to have a deep understanding of the artistic image embedded by the composer in this

small piece that opens the cycle. Another important factor in creating a performing artistic concept is the change of size in the monody melody of the introduction:



The two-bit size, which lasts for six measures, changes to a four-bit size in the seventh measure and returns to a two-bit size in the eighth and ninth measures. The melody of the introduction, which develops over a small range: from D minor octave to B flat of the same octave with the help of complex rhythmic figures (trioli,

syncopation, dotted rhythm) acquires an archaic character, recreating the atmosphere of the ancient city of Bukhara.

Following the monody introduction, the main part begins, continuing the development of the artistic image of the introduction:



The sound embodiment of this musical text is a very complex material. It requires the pianist to understand the text correctly, which gives an original combination of melody and bass. The melody should stand out against the background of the accompaniment. Up to the 8th bar, the main part develops in the bass clef, and only in the 8th bar, as a kind of enlightenment, the melodic material is transferred to the treble clef.

The dotted rhythm, the presence of septoles, and trioles in both the right and left hands demonstrate a complex text both technically and artistically. All this points to the need for a thorough study of the text, in order to gain a deep understanding of the artistic image.

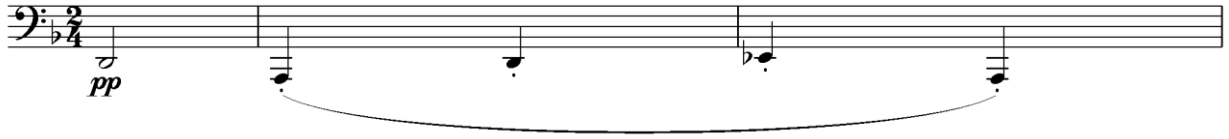
The second play of the cycle "The Kingdom of the Samanids" is impressive. Here, the artistic image is conveyed by new performance techniques that require the pianist to show sharply accented repetitions of one sound with unexpected formations. The entire presentation of the musical material is given in lowercase. The clear accents on each strong and relatively strong lobe create an artistic impression of a warlike gallop with clear hoofbeats, accentuated by tritonic consonances on sforzando on each strong and relatively strong lobe. A special artistic effect is created by the transfer of sforzando from the left hand part to the right hand part with an emphasis on the first and fourth parts:



All this prepares rapid passages that activate the development of musical material. This piece stands out in the cycle for its complex texture, changing size, dissonant chords, and chromatic passages depicting the Kingdom of the great Samanid dynasty.,

The strict theme of the third part, "The Tomb of Ismail Samani," is nobly restrained, evoking lyrical traditional national plays. As in the first movement, the theme of the third movement begins in a low register, has a peculiar sound due to the Phrygian fret (in D minor E flat) .

**Adante**



The "reverberating" figures at the top enhance the volume and spatiality of the sound, which corresponds to the meaningful idea of the play. The first section is contrasted by a harsh dissonant tense

middle, undoubtedly related to the figurative content (the presence of a large number of parallel septimae, sextoles combined with trioles, variable size, sharp accents):



The miniature ends with a sublime coda, an epilogue of a hymnal character, which performs the function of a reprise and

symbolizes the eternal life of high humanistic ideals.:

**Tempo I**



In this play, as in the entire cycle, in the general idea, construction, and methods of portraying positive and negative images, there is a direct connection with I. Akbarov's "Symphonic Tales of Samarkand", in particular, with the third part of the cycle "Ulugbek Madrasah".

The fourth piece "Domes" opens with a four-bar introduction, which has the function of an epigraph. Its theme sounds inviting and proud, glorifying the glorious past of the great city. The theme is presented in parallel quartets, in an even rhythm using chromaticisms and a *forschlag* in tempo (*Andante*):



The main part contrasts with the theme of the introduction. A new tempo (*Allegro grazioso*), a new size of 5/4 and a new texture (presentation in eighths) are being

introduced. The use of a large number of chromaticisms in the upper register creates an image of the ghostly sound of the musical material.:



The middle section is highlighted by a new tempo (*Poco meno mosso*), a return to the four-part size of 4/4 and a low-register sound. Here we see a three-step change in the size of 2/4, 4/4, 2/2, as well as a very

complex piano texture, in which passages (a combination of quintoles and thirty-second ones) contrast with a powerful theme set out in octave halves, requiring the pianist to perform the text clearly.:





The reprise returns us to the original size of 5/4 and the original texture (written in eighths):



In the last three bars, parallel quarts from the introduction sound like a reminiscence, returning us to the original musical image.:





The development in the cycle proceeds in an ascending line with its culminating points mainly in the zone of the "golden section" - the play "The Minaret of Death". The dramaturgical center of the cycle is the miniature "Shadows of the Ancestors", which carries a great expressive load.

It is based on the monointonation of the cycle. The repetition of thematic material and the laconism of development create a sense of archaism. The textured presentation of the melody also contributes to this. At first, she sounds single-voiced, on the pedal, and this contributes to the appearance of a ghostly background. In the future, the vertical seconds begin to sound real, the volume increases, the register increases. A huge dynamic force is created by small chord bursts that carry an extraordinary dynamic force.

There is a great meaningful meaning in this evolution of musical images: if in the beginning they sounded muffled, like a memory of distant ancestors, now they sound powerful, as if our predecessors are here with us, since we are their heirs, a continuation, a whole link in the historical chain designed to connect the past and the future.

It should be noted that at the end of the cycle there is a return to the music of the first movement, and this gives the cycle an inner unity. At the same time, the last part of

the cycle ("The Walls of ancient Bukhara") is a new stage in development, a new stage of generalization. This creates a potential for openness of form, which is facilitated by the tonal openness and variation of the composition. The increased expression characteristic of the opus, an increase in the number of "events" per unit of time, leads to a decrease in the duration of each part, which is associated with the peculiarities of human perception.

In his work, the composer uses a variety of pianistic techniques — from impressionistic, colorful (D. Saidaminova's ability to think orchestrally is fully manifested here) to percussive, nonlegate, typically piano—based, depending on the content of each piece and the creative task facing the performer.

An important feature of D. Saydaminov's cycle "The Walls of Ancient Bukhara" is its versatility in its approach to history. The performer becomes an accomplice to historical events ("The Kingdom of the Samanids", "The Minaret of Death"), admires the perfection of human handiwork ("Tombs of Ismail Samani", "Domes"), encounters the past ("Shadows of the ancestors"), which seems to approach the contemporary, and then disappears.

In the performance solution of the composer's idea, there should be an appropriate embodiment of high spirituality

embedded in the musical text of the cycle, which provides the pianist with the widest information field for creative imagination and inspiration.

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