



THE HARMONY OF JAZZ AND POP PIANO PERFORMANCE

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ABSTRACT

This article analyzes the issue of the harmony of jazz and pop piano performance from a theoretical and practical perspective. In addition, the expression of the main features inherent in jazz piano, such as improvisation, harmonic thinking, rhythmic freedom and freedom of performance, in pop piano performance is highlighted. Also, the stylistic synthesis that occurs in piano performance as a result of the mutual integration of jazz and pop music, the formation of an individual performance style and the expansion of artistic expression possibilities are substantiated.

Introduction.

Modern musical thinking is formed in the process of constant movement and renewal. In this process, jazz and pop music stand out for their freedom, improvisational nature, and stimulating creative thinking. In particular, the piano instrument is a leading means of artistic expression in both directions, allowing for a high level of disclosure of the performer's inner world, aesthetic views, and individual style. While jazz piano performance is based on musical freedom, harmonic thinking, and improvisation, pop piano performance is closely related to popularity, emotional expressiveness, and stage expression. The musical harmony between these two directions is leading to the formation of new artistic criteria, stylistic synthesis, and modern performance culture in piano performance today. It is this integration that allows the performer to demonstrate not only technical mastery, but also musical thinking and creative independence.

In today's globalization and digital culture, the interaction between jazz and pop piano performance is becoming even stronger, and it is also having a significant impact on the process of music education. This situation requires future performers and music teachers to have a broad outlook, flexible thinking, and the ability to synthesize different musical styles. Therefore, the scientific study of the mutual harmony of jazz and pop piano performance, the determination of its theoretical, practical, and pedagogical significance is one of the urgent issues for today's musical art and education.

Theoretical basis:

Understanding the theoretical foundations of jazz and pop piano performance requires, first of all, a deep analysis of the relationship of these two directions to musical thinking. Jazz music has historically been formed based on the principles of free creativity, improvisation, and

individual expression, and the piano has served as a harmonic center and creative laboratory in this process. Pop piano performance, inextricably linked to popular culture, prioritizes simple, understandable, emotionally touching expression. Despite these differences, both directions share the idea of freedom of musical thought and the manifestation of the performer's personal style. The theoretical foundation of jazz piano performance is the concept of improvisation. Improvisation here is not a random performance, but a creative process based on deep musical knowledge, harmonic thinking and inner hearing. In jazz, the chord system, altered sounds, extended harmonies and complex rhythmic structures elevate piano performance to an intellectual level. It is these features that, when introduced into pop piano performance, significantly enrich its possibilities for musical expression.

In the theoretical basis of pop piano performance, the communicative function of music takes a leading place. In this direction, the piano is manifested not only as an independent instrument, but also as an artistic means supporting a vocal, ensemble or stage image. As jazz elements are absorbed into pop piano, improvisational thinking, free rhythm and harmonic diversity increase in it. As a result, pop piano performance goes beyond the framework of simple accompaniment and becomes an independent and rich form of performance.

Theoretically, the harmony of jazz and pop piano performance is explained by the concept of "stylistic synthesis". Stylistic synthesis is not a mechanical combination of different musical styles, but their unification into a single artistic system based on their internal laws. In the process of such synthesis, the improvisational freedom inherent in jazz is combined with the simplicity and popularity of pop music, creating a wide creative field for the performer. In this process, the piano player appears not only as a performer, but also as a creator who recreates the musical text.

Rhythmic thinking is also one of the important theoretical factors connecting jazz and pop piano performance. Concepts such as swing, syncope, and polyrhythm in jazz music create new means of expression in pop piano performance. This requires the performer to be free, elastic, and able to feel the inner pulsation, unlike the traditional academic rhythmic approach. This makes piano performance more lively, dynamic, and modern.

The harmony of jazz and pop piano performance is also closely related to the psychology of performance. The improvisation-based performance process develops the performer's quick thinking, musical memory, and emotional sensitivity. The stage nature of pop music, on the other hand, forms the performer's skills in communicating with the audience and directly conveying a musical image. The combination of these two factors helps the pianist to mature as a versatile, free, and modern artist. The theoretical foundations of jazz and pop piano performance are based on the concepts of musical thinking, improvisation, harmony, rhythm and stylistic synthesis. This harmony develops piano performance not only at the level of technical skill, but also at the level of creative and aesthetic thinking, and is manifested as an important theoretical basis in modern musical art and education.

Literature and source analysis:

The issue of the harmony of jazz and pop piano performance has been interpreted differently in the fields of musicology, performing arts and music pedagogy at different times. An analysis of existing scientific sources shows that research in this area has been carried out mainly within the framework of the theoretical foundations of jazz music, issues of

improvisation, the mass characteristics of pop music and the formation of modern performance styles.

In foreign musicological literature, jazz piano performance is interpreted, first of all, as the art of improvisation. In these sources, jazz harmony, chord system, rhythmic freedom and the individual thinking of the performer occupy a central place. Researchers assess jazz piano as a creative field that reveals the musical thinking of the performer, requiring constant research and freedom. However, in these sources, issues related to pop piano performance are often covered in a secondary way, and their mutual harmony is not studied in sufficient depth as a separate scientific problem. In the literature devoted to pop music, the piano is analyzed more in harmony with accompaniment, stage expression and vocals. These sources emphasize the emotional expressiveness of pop piano performance, its orientation to a mass audience and its basis on simple musical structures. At the same time, some studies put forward important ideas about the introduction of jazz elements into pop music and the expansion of their performance capabilities. However, these approaches are often descriptive in nature, and the level of theoretical generalization is insufficient.

The research conducted by representatives of the CIS and Russian musicological schools has covered the stylistic connections between jazz and pop music in a relatively broad way. These sources analyze new forms of piano performance based on the concepts of stylistic synthesis, modern performance thinking, and hybrid styles. In particular, the role of improvisation in the development of performance skills, the adaptation of jazz techniques to pop performance are substantiated by important scientific conclusions. At the same time, pedagogical aspects are often covered in general terms in these studies, and specific methodological mechanisms are rarely found.

In sources on Uzbek musicology and music pedagogy, the issues of pop music and piano performance are studied more from the perspective of national pop art, performance culture, and the educational process. Jazz music is mainly mentioned as a modern direction, and its theoretical and performance features are covered in a limited scope. Some scientific works published in recent years note the influence of jazz elements on pop performance and their importance in developing the thinking of young performers. However, the mutual harmony of jazz and pop piano performance has not been sufficiently developed as a separate systematic research object.

The analysis of sources shows that although jazz piano performance is covered in depth theoretically in the existing literature, its integrated analysis with pop piano is rare. In studies of pop music, popularity and stagecraft are the priority, and the improvisational thinking inherent in jazz is not sufficiently scientifically substantiated. This situation further increases the relevance of this topic and creates the need for a comprehensive study of the mutual harmony of jazz and pop piano performance. Thus, the results of the analysis of sources allow us to analyze the theoretical, performance and pedagogical aspects of jazz and pop piano performance in an interconnected manner, summarize existing scientific views and draw new conclusions in this article. This is of significant scientific and practical importance in the development of modern piano performance and music education.

Conclusion.

In the course of the research, it was scientifically substantiated that the harmony of jazz and pop piano performance is one of the important directions of modern musical thought and performing art. The analysis showed that as improvisation, harmonic thinking and rhythmic freedom inherent in jazz piano are absorbed into pop piano performance, its artistic expression possibilities are expanding, and the culture of performance is rising to a new qualitative level. As a result of the harmony of jazz and pop piano performance, the piano instrument is becoming not only a means of accompaniment, but also an independent field of creative expression. This process serves as an important factor in forming the individual style of the performer, deepening musical thinking and ensuring creative freedom. In particular, in the process of stylistic synthesis, the improvisational approach inherent in jazz enriches the popular and emotional nature of pop music and creates new artistic criteria in modern piano performance. In conclusion, the mutual harmony of jazz and pop piano performance takes the art of piano to a stage of creative and aesthetic thinking that goes beyond the level of technical mastery. In-depth study of this direction from a scientific, theoretical and practical perspective is of great scientific and practical importance in the development of modern musical art and education and will serve as a solid theoretical basis for future research in this field..

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