

THE USE OF INSTRUMENTS IN CONTEMPORARY MUSIC AND THEIR EXPRESSIVE MEANS

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Abstract: *it is well known that each new musical historical period is distinguished by its richness of new means of expression, as well as its own innovations and changes. In particular, the culture of the twentieth century is characterized by its complexity, multifacetedness, and fullness of conflicting ideas and events. It should be noted that the system and elements of modern music, as well as the constantly evolving part of this system, have not been sufficiently studied. The laws of historical-natural processes have given rise to different opinions among culturologists and other researchers, and many controversial situations, contradictory opinions have begun to emerge.*

Keywords: *music, art, timbre, dynamics, means of expression, system, rhythm, acoustics.*

ИСПОЛЬЗОВАНИЕ ИНСТРУМЕНТОВ В СОВРЕМЕННОЙ МУЗЫКЕ И ИХ ВЫРАЗИТЕЛЬНЫЕ СРЕДСТВА

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Аннотация: *многим известно, что каждый новый музыкальный исторический период отличается богатством новых выразительных средств, а также собственными нововведениями и изменениями. В частности, культура XX века отличается своей сложностью, многогранностью и полнотой противоречивых идей и событий. Следует отметить, что система и элементы современной музыки, а также постоянно развивающаяся часть этой системы недостаточно изучены. Законы историко-природных процессов вызвали разногласия среди исследователей, стало возникать множество спорных ситуаций, противоречивых мнений.*

Ключевые слова: *музыка, искусство, тембр, динамика, выразительные средства, система, ритм, акустика.*

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In a century rich in successive changes, the intensification of musical elements, first of all, the increase of dynamics, phonism and timbre coloring is observed. All this is characterized by a number of qualities, such as the increase of maximum expression in modern music, the synthesis of sounds, the emergence of each interval and the independent significance of the sound, the individualization of musical creativity.

"Sometimes words need music, but music doesn't need anything," said Norwegian composer Edward Grieg. But today this interpretation seems to have lost its significance in some sense. Because new ways of creating works, new means of expression that reflect the inner and outer world of man or different views of the environment are emerging.

The word avant-garde is derived from French and means a starting squad. Avant-garde is a common name for various musical and creative trends of the twentieth century. Proponents of avant-garde have expressed their opposition to the abandonment of historically evolving musical art norms and a change in its foundations. Avant-garde was prepared in the first half of the twentieth century with such trends as expressionism, futurism, abstractionism, surrealism.

For example, the composers of the new Viennese school broke the tonal logic and relied on atonal music, that is, the system of serial techniques developed by Schönberg. In the 1950s, on the basis of the same system, A. Webern began to write in the style of pointillism.

The direction of aleatorics (J. Cage, P. Bulez, K. Stockhausen), based on the abstract theory of acoustic and rhythmic elements, the real sound of which is considered random, has also developed.

The 10th and 20th years of the 20th century marked a turning point in history. At that time, the decentralization of the fret system in the works of a number of composers created a completely new system, style. First of all, this is noticeable in Schönberg's work. This system is characterized by a significant reduction in the functional attraction of the classical modes. The abandonment of the major and the minor gave rise to the use of many chromatisms to create an atonal musical system.

Atonal music can also be seen in separate episodes of evening romantic and impressionist music (by Ch. Ives). The term atonal refers to tonality, but not to a tone, a certain height. A number of great composers of the XX century A. Onegger, K. Orf, P. Hindemith, S. Prokofiev, D. Shostakovich created.

From the first bars of the work, independent dissonance is manifested as a complex of sounds. In this case, each sound independently determines the main methodological direction of the work. Schönberg's period of atonal creativity vividly illustrates the style of expressionism in terms of musical language. The decrease in ladofunctional pulls in atonal music also leads to a decrease in thematic development. The main base in the play is lost. This is why large forms in atonal writing are found only in vocal music. Because the word is the unifying element of large-scale works.

Serialism is a type of serial technique in which the series can have different parameters: height and rhythm series, dynamics, articulation, and tempo series.

The sequence of heights is controlled by the height chosen by the composer, and the length (length) is arbitrarily chosen or derived from the height series.

Thus the selected series can be written horizontally (as a melody) or vertically (as a chord).

Or a series of 12 heights can be turned into 12 lengths. At this point, the question may arise as to how this series of parameters will be linked. In this regard, K. Stockhausen puts forward the idea that there are 2 musical times, ie micro-time - determined by the volume, and macro-time - determined by the length of the sound. The application of the principle of series in all parameters of music is called total series. In many ways, Stockhausen's "Groups for Three Orchestras" is an example of serialism. This technique, unlike other traditional factors, is not the series itself, but the sound complexes formed in it, the influencing factors on which it is formed.

Schönberg used separate methods to enhance the importance of integrating the impact power of the series. One such method is the selection of modification and transposition series.

It used newts in all series variants. This series is represented by a double organ point.

In 1923, A. Schoenberg spoke about the results of a new method of compositional technique, which he had been thinking about for a long time among his students, the technique of "dodecaphony", in which Schoenberg introduced the strict rules of dodecaphony:

1. All dodecaphonic works have a series based on altitude structures.
2. The main series has a modification Zta a) Invention (I), ie all intervals of the main series are formed in opposite directions. b) Rakoxod (K), i.e. the main sounds of the series are formed in reverse - from end to end c) Rakoxod inventory (M), inventory sounds are formed in reverse.
3. The main series and its three modifications are composed of all the sounds of the chromatic gamma. The result is a square of 48 closely spaced series. 47 of them are variants of the basic form.
4. The square, in whole or in part, is the main material in the structure of the work's melody structure or its harmony.
5. Each selected square series must pass exactly in time, no sound can be repeated after all other sounds.
6. The use of an incorrect series is also prohibited. Each series must consist of 12 sounds. The melody does not have to start with the first sound, it can start with any sound.

A well-structured dodecaphony is not always a beautiful work. The success of the work is to follow the rules and pay attention to its artistic features.

Schönberg did not develop the rule of the secrets of artistic beauty. It should be noted that the 12-ton technique is a bit dangerous for the composer. Even in the creation of the strongest inspiration, it is possible to imagine that the work will be beautiful by itself, following all the rules of dodecaphony, but when it is performed, there is no doubt that it loses its artistic value.

Even Schönberg has not always avoided such a danger. The reason this music is called dangerous is that works written in some dodecaphony technique can have a negative effect on the listener's nervous systems.

By the 1920s and 1930s, Schönberg had made a number of changes to the technique of dodecaphony, that is, the style had taken shape. Not only did expression prevail, but large-scale evolving symphony, which was aesthetically pleasing, began to be felt in the works with a wide variety of rich themes.

He also created large musical forms in the technique of dodecaphony. During this period he wrote variations for orchestra, quintet for wind instruments, opera "Moisey and Aaron", poems for piano (typical of this style). In this system can be seen in the works of A. Webern, Y. M. Hower, F. H. Klein and a number of composers of the twentieth century.

Aleatorica is derived from the Latin word for coincidence. Aleatorica is a style of twentieth-century musical composition. In it the musical text and form are not fixed. Aleatoric technique was used in the works of V. Lyutoslavsky, E. V. Denisov, S. M. Slonimsky, A. G. Shnitke, R. K. Shedrin and other composers.

Sonorica XX century compositional technique. It is based on sonors, i.e. timbre dyes. One of the peculiarities of sonorica is that it focuses mainly on the background, the paint sides. The difference between sonoric and ordinary "toned" music is in the choice of sounds, in "toned" music the differentiation of pitch is clearly shown, and in sonorica the general impressions, sound colors play a key role. The effect is especially strong when sonorica is combined with other forms of musical material.

In the minds of the listener, the innovative pursuits of serious modern composers were pushed back in the face of the academic creativity of the last century. The aesthetic demands of the listener did not match these studies, and as a result a crisis situation arose.

The peculiarity of modern music is that it does not have the basis of a whole method. The creator cannot build the principles of his method based on a method. Therefore, the descriptions of innovative writing in music, such as atonality, atonality, non-ambiguity, have been preserved for a very long time. As a result, there was no attempt to update the old system of musical language.

Modern harmony is such a complex and multifaceted phenomenon that it cannot be described in a single word or perspective. Because modern music culture is a period rich in news and change. In addition to the creation of many new compositional principles in modern music, as a result of changes in creative, stylistic, formal concepts began to appear fundamentally new interpretations of harmony, thematism, texture.

It should be noted that in recent years, dodecaphony, serial techniques and their collisions and connections with classical harmony have become so strong that as a result, they have moved beyond the realm of harmony and other systems that study them separately. Consequently, the importance of timbre-painting, dynamics, interval and rhythm reached a new level, and new writing forms and symbols were formed in the compositional technique.

In short, modern musical processes and the concept of music, which has not been sufficiently settled, have become more complex, leading to a high degree of hybridization of genres. As this process becomes more pronounced today, the distinction between different genres poses certain challenges not only to the listener but also to professional artists. The main goals and objectives of the new generation of composers have shifted to such and such requirements as the enrichment of new music, the processing of its means of expression, as well as the radical reform of harmonic painting, the system of genres. Indeed, while the individual style, research, and exploration of each composer prevents, on the one hand, a unified (general) conclusion about genres, on the other hand, they also create colorful genre appearances in music. They made effective use of almost all means of music individually and contributed to the creation of priceless masterpieces of musical culture, the emergence of a variety of new genres.

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