

**THE DEVELOPMENT OF CHAMBER MUSIC IN THE WORK OF YOUNG
COMPOSERS OF UZBEKISTAN (ON THE EXAMPLE OF THE WORK OF THE
COMPOSER SHERZOD SOBIROV “SADO” FOR OBOE AND PIANO)
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Abstract: today, the Uzbek musical art is receiving international recognition not only in its original traditional forms, but also in the field of composition. Pure instrumental music deserves special attention in this sense, in particular his much more complex symphonic work. Today, the work of young composers is not only the experience of writing and researching in various musical genres, but also a productive movement with a unique tradition, a storehouse of classics. It consists of unique works created in different years on the basis of folk melodies. After all, such a quality of music composed as a nationality, artistic perfection, originality, content, impact, are always valuable.

This article contains the author's views on the current state of Uzbek composition, in particular, on the work of the young composer Sh. Sobirov “Sado” for oboe and piano.

Keywords: composer, chamber music, genre, oboe, music, piano, art, mode.

**РАЗВИТИЕ КАМЕРНОЙ МУЗЫКИ В ТВОРЧЕСТВЕ МОЛОДЫХ
КОМПОЗИТОРОВ УЗБЕКИСТАНА (НА ПРИМЕРЕ ПРОИЗВЕДЕНИЯ
КОМПОЗИТОРА ШЕРЗОДА СОБИРОВА “САДО” ДЛЯ ГОБОЯ И ФОРТЕПИАНО)
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Аннотация: сегодня узбекское музыкальное искусство получает международное признание не только в своих самобытных традиционных формах, но и в области композиции. Особого внимания в этом смысле заслуживает чистая инструментальная музыка, в частности ее гораздо более сложное симфоническое творчество. В наши дни творчество молодых композиторов – это не только опыт написания и исследования в различных музыкальных жанрах, но и продуктивное течение с уникальной традицией, кладезь классики. Он состоит из неповторимых произведений, созданных в разные годы на основе народных мелодий. Ведь такие качества музыки, как народность, художественное совершенство, оригинальность, содержание, воздействие, всегда ценны.

Данная статья содержит взгляды автора на современное состояние узбекской композиции, в частности, на произведение молодого композитора Ш. Собирова «Садо» для гобоя и фортепиано.

Ключевые слова: композитор, камерная музыка, жанр, гобой, музыка, фортепиано, искусство, лад.

Attention, memory, and musical thinking are necessary and essential for a complete understanding of music. Only then does the human imagination come to the rescue and an aesthetic feeling is formed. From what has been said, it is clear that in order to fully comprehend a piece of music, the activity of the human psyche must be varied. The purpose of mastering music-theoretical knowledge is not to tell students the mood, scale, speed, register of a musical work, but to form in them the above-mentioned means of expression of music: creative ability, free thinking, memory, imagination, activity, initiative.

“Composer” in Latin means “compose”, sort, form, and it has its own history. In the 15th century, it was customary in Europe to refer to a person who creates in almost any field of art, a circus master, a comedian, an actor, an artist, a musician, a composer. In today's colloquial language, the term “artist” is appropriate. Later, each branch of art began to be called by its own name. Composer's work also, in a sense, follows in the footsteps of the art of composition. That is, the composer, like the composer, must have the ability to perform on any instrument, be aware of the volume of the instrument, its technical capabilities. Secondly, he must know the form of the work, whether it is an instrument or an utterance, and be aware of the laws of poetry.

Member of the Union of Composers and Composers of Uzbekistan, laureate of Republican competitions, composer Sobirov Sherzod Somixjonovich was born on November 30, 1988 in Bekabad.

From 1998 to 2003, he studied at the 11th Children's School of Music and Arts on the Kashgar rubab. In 2004, after graduating from the 9th grade of high school, he entered the Bekabad College of Arts to study "Academic Singing".

Sherzod Sobirov graduated from the college in 2007 with honors and was admitted to the Uzbek State Conservatory, majoring in "The Art of Composing" (class of Professor O. Abdullaeva). In 2011 he graduated from the conservatory with a bachelor's degree, in the same year was admitted to the master's degree, and in 2013 he

successfully graduated from the State Conservatory of Uzbekistan in the class of Professor of Composition and Instrumentation Aydin Abdullaeva.

Composer Sherzod Sobirov's work "Sado" is in a simple two-part form, the first part of which is written for gaby and piano, begins with a lyrical melody in s-moll tones.

Example 1. The first part.

MM♩ = 58

Oboe

p

Andante

Piano

The musical score for the first part of 'Sado' is written for Oboe and Piano. The Oboe part is in the treble clef, 4/4 time, and begins with a melodic line in the key of B-flat major (s-moll tones). The Piano part is in the bass clef, 4/4 time, and provides a dark chordal accompaniment. The tempo is marked 'Andante' and the dynamic is 'p' (piano). The score includes a metronome marking of MM♩ = 58.

In turn, this melody is accompanied and complemented by a dark chord part of the piano. In this section, various rhythmic expressions: triol, sextols are used effectively.

It should be noted that there are a number of modes in this play, which created an oriental color.

Example 2 Lad change.

10

13

The musical score for the second part of 'Sado' is written for Oboe and Piano. The Oboe part is in the treble clef, 6/8 time, and begins with a melodic line. The Piano part is in the bass clef, 6/8 time, and provides a rhythmic accompaniment. The score includes a metronome marking of 10 and a measure number of 13.

The second part is structured in a special contrast to the first part. It evokes playfulness and cheerfulness, reminiscent of Uzbek (ufor) dances (6/8 scale).

Example 3 The second part.

- - Allegro MM.♩. =90

The musical score is written in 6/8 time with a tempo marking of Allegro MM.♩. =90. The first system is in the treble clef with a key signature of one flat (B-flat) and a forte (f) dynamic. The second system is in the bass clef with a key signature of one flat (B-flat) and a mezzo-forte (mf) dynamic. The music features dotted rhythms and syncopation, characteristic of dance elements.

This section is written in e-moll (Phrygian ladi) and a number of modulations also occur. The dotted (broken) and syncopal rhythms of the part form dance elements in it. The second and fifth jumps, the peculiar sequential walks, as well as the upward gamma-like movements, infuse the oriental elements into the work and make it attractive.

When beginning to study the works, the teacher should choose the most convenient and appropriate appliqué and ask the student to follow it, which will be the basis for the development of rational techniques in the student in the future.

The teacher must achieve the harmonious development of the student's artistic and technical skills. The development of technique is carried out in the process of working on all the works studied by the student, the development of techniques in the narrow sense (fast and precise movement of fingers, etc.) occurs on the basis of regular playing of gamma arpeggios, etudes and exercises. A key factor in a student's effectiveness in working on an exercise is to be able to clearly imagine what the purpose of the exercise is, so that it is possible to determine which technical difficulties can be overcome with which exercise.

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