

**THE ROLE AND SIGNIFICANCE OF THE CHAMBER MUSIC GENRE IN THE WORKS
OF YOUNG UZBEK COMPOSERS
(ON THE EXAMPLE OF "SONATA" BY COMPOSER DILBAR FAKHRIDINOVA FOR
VIOLIN, CELLO AND PIANO)
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Abstract: today the genre of chamber music plays a special role in the work of young Uzbek composers. Chamber music (Latin camera-room) is a piece of music intended to be performed in a small room for a small audience. It differs from the symphonic, concert, opera and ballet genres performed at special venues such as the Philharmonic and the theater building. Chamber music consists of such samples as sonatas, suites, miniatures, romances written for a soloist or chamber ensemble (duet, trio, quartet).

This article contains the author's reflections on the work of Uzbek composers today, in particular, on the work of the young composer Dilbar Fakhridinova "Sonata" for violin, cello and piano.

Keywords: composer, chamber music, sonata, violin, cello, piano, performance.

**РОЛЬ И ЗНАЧЕНИЕ ЖАНРА КАМЕРНОЙ МУЗЫКИ В ТВОРЧЕСТВЕ МОЛОДЫХ
УЗБЕКСКИХ КОМПОЗИТОРОВ (НА ПРИМЕРЕ «СОНАТЫ» КОМПОЗИТОРА
ДИЛЬБАР ФАХРИДИНОВОЙ ДЛЯ СКРИПКИ, ВИОЛОНЧЕЛИ И ФОРТЕПИАНО)
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Аннотация: сегодня жанр камерной музыки играет особую роль в творчестве молодых узбекских композиторов. Камерная музыка (лат. camera-room) — музыкальное произведение, предназначенное для исполнения в небольшой комнате для небольшой аудитории. Она отличается от симфонических, концертных, оперных и балетных жанров, исполняемых на специальных площадках, таких как филармония и здание театра. Камерная музыка состоит из таких образцов, как сонаты, сюиты, миниатюры, романсы, написанные для солиста или камерного ансамбля (дуэт, трио, квартет).

Данная статья содержит размышления автора о творчестве узбекских композиторов сегодня, в частности, о произведении молодого композитора Дильбар Фахридиновой «Соната» для скрипки, виолончели и фортепиано.

Ключевые слова: композитор, камерная музыка, соната, скрипка, виолончель, фортепиано, исполнение.

The term "chamber music" was first used in Italy in the 16th and 17th centuries to refer to secular vocal and instrumental music to distinguish it from church music. By the 19th century, Kamer music was also performed in concert halls. In the 19th and 20th centuries, the genre of chamber music developed in the works of composers from many countries. Composers of Uzbekistan G.Mushel, M.Burhanov, S.Yudakov, B.Gienko, I.Akbarov, S.Jalil, F.Yanov-Yanovsky, T.Kurbanov and others have created various chamber works.

Sonata (Italian: sonata, Latin: sonare) is one of the main genres of chamber music. A 3-part series is sometimes found in 1,4,5 parts. Part 1 and 3 of the 3-part classical sonata are fast-paced, part 2 is slow-paced. Part 1 (sonata allegro) consists of 3 major sections: section), then combine the main melodies by reproducing them.

Fakhridinova Dilbar Lazizovna was born on November 25, 2002 in Gazalkent. In 2012-2018, he studied in the violin class at the 17th Children's School of Music and Arts. In 2018, after graduating from the 9th grade of high school, he entered the Academic Lyceum for Gifted Children at the State Conservatory of Uzbekistan in the field of "Stringed instruments". In 2020, he graduated from the lyceum with honors and was admitted to the State Conservatory of Uzbekistan, majoring in "The Art of Composing" (composer Sherzod Sobirov's class). He is currently a second-year student at the Department of Composing and Instrumentation of the State Conservatory of Uzbekistan.

Student-composer Dilbar Fakhridinova's "Sonata" was written for violin, cello and piano. The main part of the exposition is written in the left frigid lad, dramatic character. The violin was the main theme, the cello was both rhythm and harmony, the piano was harmony. Cello pizz. the method of execution was used as a rhythm.

Example № 1. Home party.

Соната

Дилбар Фахридинова

Allegro
♩=175

Musical score for Violin, Violoncello, and Piano. The score is in 4/4 time and B-flat major. The Violin part begins with a rest, followed by a melodic line starting on the second measure with a forte (*ff*) dynamic. The Violoncello and Piano parts provide harmonic accompaniment with chords and moving lines. The Piano part features a prominent bass line with an 8^{va} (8va) marking. The score includes dynamic markings such as *ff* and *pizz.* (pizzicato).

The accompanying part is written in lya frigiyy lad, cello, melodious, lyrical character. The piano reflects harmony. Example № 2. Side party.

Musical score for Violin and Piano. The Violin part is marked *arco* and features a melodic line with a long slur. The Piano part is marked *mf espress.* and features a rhythmic accompaniment with chords. The score is in 4/4 time and B-flat major.

The main party in the development is written in frigid lyd. The main part is preceded by an introductory part on the piano. The main theme sounds on the violin. Then the subject is played on the cello in a changed state, i.e. the process is the exchange of the subject between the instruments.

Example № 3. Development part.

The musical score for Example № 3, Development part, consists of four systems. The first system shows a piano introduction with a sustained chord in the right hand and a single note in the left hand. The second system shows the main theme starting in the violin (treble clef) with a forte (f) dynamic, while the piano accompaniment continues. The third system shows the theme moving to the cello (bass clef) with a forte (f) dynamic, while the piano accompaniment continues. The fourth system shows the theme in the violin (treble clef) with a mezzo-forte (mf) dynamic, while the piano accompaniment continues.

The side party reflects some lyrical character, without contrast to the main party. It is in this part that the question-and-answer form occurs between the instruments.

In the reprise, the adjoining pariah in the exposition comes in the main left phrygian lyd, i.e. the theme sounds like an alternation between the instruments.

Example № 4. Reprise.

The main batch is given and the work ends with a small code at the end.
 Example № 5. Code.

Despite the use of academic instruments in the play, in terms of melody and rhythm, the national color of Uzbek music is vividly reflected in the instruments.

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