

## PIANO TRIO BY COMPOSER OYDIN ABDULLAYEVA Mukhamedjanova Z.S.

*Mukhamedjanova Zakhro Satvaldievna - Associate Professor,  
DEPARTMENT "CHAMBER MUSIC",  
STATE CONSERVATORY OF UZBEKISTAN,  
TASHKENT, REPUBLIC OF UZBEKISTAN*

**Abstract:** *the chamber-instrumental ensemble is one of the oldest and most important musical genres. Like the genre of symphonic music, chamber music ranges from simple everyday symbols to complex philosophical realms. In the ensemble, the parties reveal unlimited possibilities in expressing the emotional and spiritual sides of a particular character. This can more subtly and deeply reflect the musical image. Huge dynamic sound, limited expressive means, such as the colorful timbre of orchestral instruments, require deep knowledge and skill from the author. Chamber music is a creative school, a tool for expressing new ideas.*

**Keywords:** *chamber music, genre of trio, creativity of composers, work, history.*

## ФОРТЕПИАННОЕ ТРИО КОМПОЗИТОРА ОЙДИН АБДУЛЛАЕВОЙ Мухамеджанова З.С.

*Мухамеджанова Захро Сатвалдиевна – доцент,  
кафедра "Камерной музыки",  
Государственная консерватория Узбекистана,  
г. Ташкент, Республика Узбекистан*

**Аннотация:** *камерно-инструментальный ансамбль – один из древнейших и важнейших музыкальных жанров. Как и жанр симфонической музыки, камерная музыка варьируется от простых бытовых символов до сложной философской сферы.*

*В ансамбле партии раскрывают неограниченные возможности в выражении эмоциональных и духовных сторон того или иного персонажа. В этом можно более тонко и глубоко отразить музыкальный образ. Огромное динамичное звучание, ограниченность выразительных средств, таких как колоритный тембр оркестровых инструментов, требуют от автора глубоких знаний и мастерства. Камерная музыка – это творческая школа, инструмент выражения новых идей.*

**Ключевые слова:** *камерная музыка, жанр трио, творчество композиторов, произведение, история.*

One of the chamber-instrumental works created by Uzbek composers is the Trio for violin, cello and piano by composer Aydin Abdullaeva. This work was created in 1994 and is one of the composer's first works.

O.Abdullaeva's Trio consists of four parts, each part is different in terms of character and thought. At the same time, although each part is embodied as an independent work, the continuity of the development of symbols, the general dynamics of the performance requires the performance of the work in its entirety.

The tonal plan of the piece is unique: I – a-minor, II – b-minor, III – b-minor, IV – A-major.

**Part I** begins with a dramatic Prelude in 6/8 time, which is expressed in the piano part:

**Allegretto**

The image shows a musical score for three instruments: Violin, Violoncello, and Piano. The tempo is marked 'Allegretto' and the time signature is 6/8. The Piano part starts with a piano accompaniment of eighth notes, beginning at a piano (*p*) dynamic and moving to mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The Violin and Violoncello parts are initially silent, with the Violin beginning a melodic theme in the final measure shown.

*Fig. 1. Introduction.*

After the introduction, the measure changes to 3/4. The piano also begins this section as an accompaniment. Against this backdrop, the violin begins the theme. Its melodious, oriental theme sounds extremely attractive in the high tones:

The image displays a musical score for three instruments: Violin, Violoncello, and Piano. The score is written in 3/4 time. The top system shows the Violin and Violoncello parts with rests, and the Piano part with a piano (*p*) dynamic. The bottom system shows the Violoncello part with a mezzo-forte (*mf*) dynamic and a melodic line, and the Piano part with a sixteenth-note accompaniment.

Fig. 2. Violin theme.

As the theme comes to a close, the melody shifts to the cello part. At the same time, the violin joins the melodic path of the cello polyphonically.

The further development of the theme takes place mainly in the violin. The cello is accompanied by sixteenth note extensions. The piano is decorated with various ornamental paints. This structure develops and breaks off at a single climax. In such a break, the cello plays a solo in **Rubato** tempo. This solo can be called a special minor cadenza of Part I:

**Rubato**

Fig. 3. Part I.

The cadence leads to Tempo I. At this tempo, the piano concludes the piece with the opening texture of its opening introduction, with the violin and cello sustaining the same note.

**II – Andantino.** Music in the style of Uzbek folk tunes with a tragic character in mournful tones. This part can be conditionally divided into three sections. The first part does not include the piano. In this, the interaction of violin and cello is observed:

**Andantino**

Fig. 4. Part II.

In the second part, the piano is added to the musical fabric, and it finds its expression as an analogy to the "boom-boom" method of the circle, which is a percussion instrument considered necessary in the performance of Uzbek folk tunes. The violin also accompanies the cello with its own "crying" part.

**Part III – Allegro.** A scherzo that represents the conflicts in human life. This part of the trio, due to its character, is rich in different chromaticisms, dissonant chords, and the performance of this part, unlike the previous parts, requires great attention, because there are technical complications in it.

In the III part of the piece, the performance capabilities of the instruments are used productively. This part contains small chromatic progressions with sixteenth-note extensions, especially the toccata style:

**Allegro**

The image shows a musical score for three instruments: Violin, Violoncello, and Piano. The tempo is marked 'Allegro' and the time signature is 2/4. The Piano part is marked 'p' and features sixteenth-note patterns with '6' fingerings. The Violin and Violoncello parts have rests followed by chords.

*Fig. 5. Part III.*

Part IV – Vivo. This part is made in the form of a rondo, and its refrain part is made in the form of a period. The symbolic character of the musical fabric represents the determination of goodness.

All parts of the series are built in contrast to each other, and the final part unites and summarizes them all. This series of works is fully worthy of the educational repertoire for training young performers in the field of chamber ensemble.

**References / Список литературы**

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