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The Question Of The Instrument Concerto In Uzbek Composing And Of Form In Instrumental Ensembles

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Abstract: This article describes the problems and successes of the instrument concert and chamber instruments in Uzbek compositional creativity, interprets their scientific and creative principles, describes author's works, proves them from a scientific point of view, studies of the form issues of the instrument concert and its musical expressive means, comparative analysis of concerts for piano and orchestra on world music history, interprets the, their structure and innovations are covered and analyzed scientifically and creatively.

Keywords: music, art, instrumental performance, musical training, composer, musical work, concert, genre

In the history of Uzbek music at the beginning of the 20th century, the instrumental concert genre Ham began to take its place, among all musical forms. To date, major works such as opera, symphony, musical drama have been followed in the work of Central Asian and Western composers, among genres with chamber instruments and major forms. Along with this, the instrumental concert genre also found its scope in the work of Uzbek composers.

In particular, it is precisely in the history of the instrumental concert genre of Uzbek composer creativity that the famous creators G.Mushel, B.Zeidman, M.Ashrafi, A.Kozlovsky, Ik.Akbarov, R.Khamroev, A.Malakhov, R.Vildanov, S.Jalil, B.Gienko, M.Tajiev. We know well from the history of Uzbek music that they left a mark on the history of Uzbek music with the works of such great dargahs as Gurbanov. Also, from the creators who are currently conducting productive creativity, R.Abdullaev, H.Rahimov, F.Alimov, M.Bafoev, A.Varelas, M.Mahmudov, A.Mansurov, A.Khoshimov, O.Abdullaeva, H.Hasanova (Tursunova), A.Hasanov, D.Zokirovas are gaining a place in Uzbek music from the jewels of history with their examples of creativity.

This scientific article will be devoted to the question of the instrument concerto and the form of works for instrumental ensembles in the work of Uzbek composer. From a scientific and creative point of view, it is analyzed by interpreting the general form of a work and studying its exposition, main theme, auxiliary theme, connecting theme, cadence and reprises.

This article is based on the primary theme of the instrumental concert g.Let's start with an analysis of mushel's concerts for piano and orchestra, which were written in the second half of the 20th century and received the recognition of the audience.

G.Mushel's second concerto, written for piano and orchestra, is well acquainted through the history of music. This work is distinguished from the first examples of Uzbek instrumental concerts. It can be said that until the 60s of the 20th century, only g on this genre.Mushel did the work. From a performance point of view, the piece is intricately carved out of piano invoice and form quotient.



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It is known that the theme of the instrumental concerto is unique, multifaceted, and usually the soloist's party is placed opposite the orchestra.

In the 40-50s of the XX century, the instrument was known as a bright exponent of the concert genre. While Mushel enriched his second concerto for piano and orchestra using Uzbek national musical principles and Europe musical instruments in his works, he continued this principle later in his concertos under number No. 3-4-5-6, followed by his concerto for violin and symphony orchestra. It can be said that of the works below, the fourth concerto, written for piano and symphony orchestra, was a success. Below is a reflection on this work. Written in the 50s of the 20th century, the work was well received by audiences and musical figures, concentrating folk songs and melodies, lyric-epic images within it.

The first part of the exposition will be built on the basis of three themes. The structure of the work, the character and the sequence of the themes are evidence of a thorough thought out of dramaturgical humor. The first of these sounds in the unison style of the introductory theme in a strong dramatic character in the syncopation and national tones typical of Uzbek music are similar to the enema of story.

Throughout the work, the main and auxiliary theme is highlighted by the position of the general melody, the lively playfulness of the auxiliary theme with respect to the main theme.

The activity of the introductory theme is felt throughout the work. Consequently, the subject of the introduction not only forms integrity in the exposition, but also combines in itself three important niches. These are, storytelling, poetry, and from dramaturgical humor to locality. The main theme is characterized by originality. At its base is a melody with deep meaning. The lad chosen by Mushel interpreted the function of showing expressiveness through the sixth instar of aeolius ladus. Under the orchestral echoes, however, the right-handed dual, as if hovering the lyrical singularity, forms a polymetric state with the left-handed triols.

Despite the fact that the melody is very free, the dynamics, the invoice have developed very well from the quixote. Other manifestations of the melody characteristic of Uzbek music can be found in the work. Opposing melody directions, deviations-rich lad melodies play an important role in the development of the melody.

In this work of the composer, the indispensable part of the instrument concerto is that the solo instrument departs with bright chords to the theme, Giving place to the orchestra. But rightfully developing and filling the binding function with different ways of melody. One of them indicates the duration of the main theme, while the coming theme preempts the melody that is now played. The connecting part is distinguished from the previously sounded melody fabric and is not repeated anywhere. It should be noted that this part is not limited to attributing it to an auxiliary subject, but is the culmination of its bright expressiveness, exuberance, dynamically colorful, the duration of the melody that has been developing up to this time. In the process of analysis, when we dwell on the thematic of the work, it was successfully achieved that the thematism formed a holistic unit using rhythmic-tone, while applying the introductory theme at the peak.

At the base of the auxiliary theme party one can find a quiet, dance-inspired melody. This party is distinguished by its character in relation to the lyrical melody of the main theme, as it is in a high spirit.

A party of auxiliary subject can be observed again on the topic of development, but it looks like a dramaturgical development from lyrical singing. After the first part of the development is



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shown during the work, a lyric sheet based on the main theme comes. In terms of tonality, this plaque is close to dramatism.

The artist's prolific use of percussion instruments in this plate makes the listener alert by exaggerating dramatism. The invoice is diverse-the plethora of tonal variations with hexadecimal notes from the composer's major examiners. The unique dramaturgical aspect is further enhanced by methods that have been modified for a while.

It is from development that the conflict, which gradually develops, reaches a bright climax - that is, to reriza. The vibrant, moving ending illuminates the main theme with its full musical content. G.The second part of mushel's fourth Concerto for piano and orchestra is the Andante, which begins with lyrical juxtaposition and restraint. On the basis of the second part, an expressive melody is sounded, which calmly develops.

Looking back on history, this work is based on classical traditions. On the one hand one can observe the calmness inherent in the second parts of Sonata-symphonic music, and on the other hand the lad and tonality to Uzbek melodies. Its melodiousness was close to melody, which many music critics compared to the songs of the ring. The theme returns to the primary theme, which is in a spirit opposite itself in the developmental part. This work, consisting of three parts and a finale with elements of Rondo, concludes with a celebration call or a ostentatious spirit Coda. The composer's Concerto for piano and orchestra, analyzed above, is distinguished from all his examples of creation. In mushel's work, the instrumental concert genre found its interpreters, observations.

In the instrumental concert genre, it is known from his works that the composer mastered the rules of the law of this direction, seriously reacted to the issue of form, set himself the goal of such complex tasks as the purity of themes and the preservation of thematism. In the work of G. Mushel, who studied the works of S. Rachmaninov and S. Prokofiev, the uniqueness of Uzbek music was embodied with instrumental music.

He was influenced by S. Rachmaninov's lyrical power, their structure, sequence of themes, and S. Prokofiev's original dramatic rhythms, enthusiasm (based on the traditions of Uzbek music), the use of bass-ostinato, and creativity in toccato. In the process of writing the article was analyzed not only from the work of the first exponents of the instrumental concert genre, but also the works of composers living and creating today. Among them, the fifth concert of the artist for piano and orchestra by The artist of the republic of Uzbekistan, the chairman of the Union of composers of Uzbekistan, professor Rustam Abdullaev is considered to be a representative work of the artist.

This work of the composer was performed on stage after the independence of the Republic of Uzbekistan. At the time of independence, special attention was paid to the art of music, music performers and composers international festivals, began to participate in competitions.

As a result, R.Abdullaev worked closely with many foreign musicians, conductors in countries such as Belarus, Thailand, Azerbaijan. The fifth piano and orchestra concert was written using modern compositional-musical means, which was successful in its Oriental tonality. The composer performed this work with foreign orchestras. Since R.Abdullaev was a skilled pianist, he always tried to perform his works on his own. Its artistic-expressive brilliance in the work is due to Uzbek national music, its fertile use of Tajik ring songs (in Part III), Thai folklore, polyphonic methods, rhythmic-melodies and complex passages in improvisational rave typical of the jazz genre.

The fifth Piano Concerto consists of a three-movement symphonic cycle. In it, the sonata Allegro form is enriched in a lyric-melodic way, but also leads to cadence, passing through a final -



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dance dramaturgical tone. The first part of the work is colorful, with different rhythms and the development of the theme observed. The second movement, in contrast to the first, is rich in philosophical, lyric-melodic, deeply reflective musical tones.

The first part of the concerto is a Maestoso Sonata that echoes the vigor of the Allegro form at a tempo of three fffs.

Concert introduction theme for piano and orchestra:

Maestoso

Piano

fff

z

The theme of the introduction is not only sounded in the first part, it develops in other parts of the concert. This musical melody, taken as a Leith theme, indicates that the three parts of the concerto are seamlessly connected to each other. The second movement is at the Andante pace and acts as the lyrical part of the work. This part reflects human emotions. Concert auxiliary theme for piano and orchestra:

solo

3

3

The third part of the fifth concert is at the pace of Allegro moderato and is written in a lively and festive mood. Written according to his Rondo-specific compositional principles, this part inadvertently brings the audience to the eyes of various holidays. When the orchestra pays attention to the sound of the main theme, then the image of the trumpet and the sounds of the Horn characteristic of the beginning of the Uzbek national holidays is depicted calling the population to the holiday. The main theme of the finale is in Lya - minor tonality reminiscent of youth with dance-paced melodies typical of the oasis of Khwarazm.

Concert final theme for piano and orchestra:



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R.Abdullaev's fifth Concerto for piano and orchestra is considered complex from a performance perspective. The soloist is required to know that he is well versed in Uzbek national rhythms, knows how to sing syncopations with strength and Chorasmic melodies with inner feelings. In all the instrumental concertos considered above, the dominant Sonata form is observed. After all, it is obvious that the composers of Uzbekistan in this regard worked by removing the template from instrumental concerts of the creators of the era of classicism and romanticism. The main reason for the use of the Sonata form is that the Sonata form assumes a strong dramatic-lyrical development at its base. This provides an opportunity for general compositional dramaturgy to be made interesting.

In the history of Central Asian Music, G.Mushel was not only the first to create works based on Uzbek melodies with instrumental pieces, such as "Aria", "Tokkato", "Fuga", "syuita", "ballada", but also to create complex works written for instruments of different composition, instrumental ensembles, especially the piano. Among them, he composed works such as "syuita" for violin and Piano, Sonata for cello and piano, two syuitas for string instrument quintet, a series of "24 Preludes and fugues" for piano.

In his day, his works interacted with the music of other nationalities and were formally subject to simple one-piece or Sonata-Allegro forms. His works for chamber instruments in his work are based on a strict theme and are considered rich in polyphonic, harmonic expressive means. G.Mushel is certainly rich in our national music, his works, characteristic of our mentality, strictly adhered to the relationship of form. During his education at the Moscow State Conservatory, he wrote and performed a number of chamber works. Not a man who does not know about the violin and piano instrument at present, who has not heard of its expressive timbre (tone), the richness of its elegant voice. Performers recognize how unique the rich performance possibilities of the violin instrument are, both in symphony orchestra and chamber works, in the variety genre, in local circles, in solo performance.

In place of the conclusion, it should be said that until the 20th century, folklore and traditional music existed in our country. It was in the 20th century that the academic direction entered Uzbekistan, many outstanding scientists contributed to its development. In the aesthetic education of students, samples of instrumental music, the content of music lessons and the knowledge given in it can be a kind of important resource.

Through instrumental music, students were able to get acquainted with the history of music, musical knowledge, musical instruments, traditional music. The purposeful use of effective forms, tools and methods of teaching in music lessons is one of the factors that allow students to form an interest in music. It is extremely important to systematically establish the teaching of instrumental music in music lessons, to generate the skill of performing them in students, and alternatively, to



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carry out aesthetic education for students in music lessons. The implementation of these activities will increase the interest of students in national music and contribute to the thorough mastery of the studied song or melody.

In our opinion, Music has a special place in the aesthetic education of students in music lessons, their cultivation as a harmonious personality. It is advisable for the authors to pay attention to the above-mentioned considerations in the process of improving the textbook.

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