

WORKS FOR PIANO IN THE WORK OF COMPOSER RUSTAM ABDULLAYEV*Nozima Otamurodova**Student of Jizzakh State pedagogical university Departments of Music Education**Scientific supervisor: Teacher of the Department of Music**Muhamedziyanov Kamil Tahirovich**Education of Jizzakh State pedagogical university*

Аннотация:Музыкальные произведения бывают для различных музыкальных инструментов. Композиторы часто обращаются к фортепиано, особенно это актуально сейчас, в наше время, когда красоту ценят в миниатюрах. В этой статье будут рассматриваться произведения малой формы для фортепиано Рустама Абдуллаева - пьесы «Алла», «Страница из жизни» и «Скерцо».

Ключевые слова:Рустам Абдуллаев, творчество, миниатюры, циклы, народная музыка, ритмы, усульность.

Annotatsiya:Turli musiqa asboblari uchun musiqa asarlari mavjud. Bastakorlar ko'pincha pianinoga murojaat qilishadi, bu, ayniqsa, miniatyuralarda go'zallik qadrlanadigan bizning davrimizda. Ushbu maqolada Rustam Abdullaevning fortepiano uchun mo'ljallangan kichik shakldagi asarlari - "Alla", "Hayotdan sahifa" va "Scherzo" pyesalari ko'rib chiqiladi.

Kalit so'zlar: Rustam Abdullaev, ijod, miniatyura, sikl, xalq musiqasi, ritm, an'ana. **Annotation:** There are musical works for various musical instruments. Composers often turn to the piano, this is especially true now, in our time, when beauty is valued in miniatures. This article will examine the works of small form for piano by Rustam Abdullaev - the plays "Alla", "Page from Life" and "Scherzo".

Keywords: Rustam Abdullayev, creativity, miniatures, cycles, folk music, rhythms, obsolete.

Rustam Abdullaev was born on February 12, 1947 in the city of Khiva. In 1972 he graduated from the composition department of the Tashkent State Conservatory in the class of Professor B.F. Gienko, and in 1976 - in the class of Professor B.I. Zaidman. Currently he is the Chairman of the Union of Composers and Bastakors of Uzbekistan (since 1995). Honored Artist of the Republic of Uzbekistan, professor of the Department of Composition and Instrumentation, leading composer

working in all genres of music. Each of the composer's works is characterized by national identity, the idea of contrast, the comparison of images of ideas and thoughts with artistic style, which gives the whole work a certain originality.

Considering his chamber-instrumental work "Alla" (Des major), it should be noted that he writes mainly for vocals and piano, which is noticeable in the unique style of the work. The work is written in a simple three-part form with an expanded middle. The first part represents the period which in turn consists of 2 parts.

The melody as a whole is melodic, with an interesting meter structure that alternates with the structure of the phrase, moving from three beats at once to two and vice versa. The main theme develops from G-dur to D-dur in the fourth interval. Full development occurs in the violin part, gradually the melody moves to the piano part and approaches the middle, where there is a relatively bright contrast with the first. Interestingly, in the middle part - the violin part - there is a cadenza, and in general it can be divided into three wonderful virtuoso elements. To perform these passages, the musical instrument uses many technical techniques and features.

At the beginning of the cadence, the tonality changes (G minor), the element of the first movement develops with double notes - in the first technical device, the melody turns into a pulsation of sixteenth-note ostinatos, the repeated low note G creates a hidden double-voice and adds nervous tension to the movement, creates dynamics and climax of the middle part. The next 3 techniques introduce new shades of trill into the new thematic material, based in part on the rhythmic imitation of the first part, and pizzicato adds breath between phrases. The movement of the melody then moves in waves across the eighth notes, creating an internal acceleration and approaching repetition. The theme in the first movement is performed by the piano in an octave, and the violin trills in the upper register are replaced by glissando, and the continuation of the melody rises. The piece ends with a faux harmonica, a very unusual move that also demonstrates knowledge of violin technique.

The violin part imitates singing, with the exception of the middle part. The instrumental nature of the violin is clearly visible here. This allows for melody to emerge in the first and third movements, as well as rapid flight and virtuosity in the middle movement, where virtuosity emerges in the violin part, and repetition at the end.

"Scherzo" (E-minor) 2019. The word "Scherzo" itself is translated from Italian as "joke" and was originally a small instrumental piece that took a strong place in the sonata; at the same time, it began to develop as an independent genre. Scherzos demonstrate all possible shades of musical humor. Often three-lobed in size. Rustam Abdullaev's "Scherzo" opens with a violin solo, followed by a piano solo that immediately pulsates and gives the entire piece an energetic tone. From bar 6, the theme begins to emerge in the violin part and takes the form of a repeated construction of a cycle of two phrases: the first phrase is in the second octave, and the second is an octave below, showing both the upper and middle parts of the violin. The piano has a chord structure that supports harmony. From the 14th measure, a new technical and virtuosic element is introduced, the movement along eighth notes passes through two octaves and returns to the first, a difficult technique to perform. The thematic material is developed by a flow of sixteenth passages on the element of the main theme, then the main theme is given a colorful form in the piano part and harmoniously supported by a violin chord, in turn the melody is modeled on the piano. transitions to a small, smooth middle section. The main theme continues to emerge in development and is now fully integrated into the modulating key. From the 32-bar, the violin part develops in sixteenth notes, and decorates it with melismas, introducing rhythmic and transitional changes, after which the piano part further develops, holding the long C note in a "trill". The

pinnacle of the entire
Scherzo is 44 bars long.

It gradually descends and turns into a partial repetition of the first and middle movements, first in a major key (E-minor), alternating with the motives of the middle part, pitch and rhythmic repetition of the material of the main theme. And from bar 93 modulation in F minor, partial repetition of the middle part, from bar 106 virtuoso passages are replaced by double notes.

The scherzo ends with a dynamic transition to the tonic in F and confirms the tonic through the function of the dominant. And on such a decisive note, Rustam Abdullaev's Scherzo ends. Filled with a whole set of techniques: playful motifs moving from register to register and from one instrument to another, various unexpected turns, comparison of tones, bright dynamics of the work - all this is combined in such a bright work by Rustam Abdullaev - "Scherzo" for violin and piano. Fragment "A Page from Life" (D minor) for violin and piano.

The composer wrote this work in 2019, his new work is "Vivid Memories from the Past", and the composer commented on this work. Essentially, the violinist's theme at the beginning tells of a sacred event, the melody begins with the tonic of D major and gradually moves to the note F, sung repeatedly and decorated with melismas. From the 5th bar, the development of thematic material begins with increasing passages in the sixteenth note, increasing in the eighth note and adding triplets. The texture of the piano has a contrapuntal theme, in contrast to that of the violin, and there is a sense of dialogue between the violin and piano. In measure 19, the violin and piano colorfully alternate themes, the accompanying harmony feeling rich and slowly approaching a climax. From the 29th measure, the violin parts increase tension and rise upward, the harmony also changes, a modulation is prepared in the key of G major for the middle part, and on the highest note of the fourth, G of the octave, tonality, texture and change in character.

The violin and piano parts are filled with small figures and wild dynamics. The most striking contrast and tension of the entire work is its middle part. Skillful passages in double notes, accompanying dissonances, all this evokes the image of a person struggling with his thoughts, memories, arguments and denials. But at the end, remaining in the key of G major (the key of the middle part), there is an abbreviated repetition of the opening theme on a lighter note. Based on the comparison and dramaturgy of the work, the image of human thinking appears as an independent and unique flow, expressed through such a small (three-part form with reduced repetition), in which everyone can find themselves. story.

All three presented works are distinguished by well-thought-out dramaturgy, compositional logic, and interesting harmonic and rhythmic solutions. Composer Rustam Abdullaev knows how to reveal the inner world of a person, express mental and emotional experiences, convey thoughts, and reach the listener's heart even in such a small form, as well as in such a small work as a "performance."

References

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