



## **IMMORTAL MOTIVATIONS IN THE WORKS OF WORLD COMPOSER D. SHOSTAKOVICH IN THE LIGHT OF TODAY'S YOUNG COMPOSERS(F. NAZAROV)**

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<b>Article history:</b>	<b>Abstract:</b>
<b>Received:</b> November 11 <sup>th</sup> 2021 <b>Accepted:</b> December 11 <sup>th</sup> 2021 <b>Published:</b> January 18 <sup>th</sup> 2022	<p>This article is by world composer d. the immortal motifs in shostakovich's work are about young composers today. Each work has its own style and genre, artistic image, content and drama. Of course, the musical aesthetic taste, strong technical skills and, of course, the musical feeling play an important role in the performance of musical works. Naturally, the performer must have a certain level of knowledge and skills in conveying the musical idea conceived by the composer to the fans.</p> <p>In performing these works, all aspects of the technical skills of the pianists, i.e. the rapid and intense movement of the fingers, have a positive effect and develop it by directing it to the necessary technical resource. We can say that it is completely different from the piano works of Uzbek composers. Currently, our performers are waiting for national innovative works written for the new piano, and sometimes, if our pianists participate in certain international competitions, of course, in the conditions of the competition, the participant must perform the works of the host country composer. A brief look at the analysis of the work is appropriate.</p>
<b>Keywords:</b> : Composer, folk spirituality, creativity, motive, mood, harmony, musical image, philosophical approach, musical form.	

The influence of the world composer D. Shostakovich's multifaceted work on the creative activity of young Uzbek composers is very significant. D. Shostakovich's career dates back to the years of the Second World War. Under the influence of this war, his works have a unique sense of dramatic glory and patriotism. , Moscow) Russian composer, pianist, teacher, public figure[29]. Twentieth-century music classics. People's Artist of Russia (1948), People's Artist (1954), Hero of Labor (1966). He graduated from the Leningrad Conservatory with a degree in piano (1923) and composition (1925). He taught at the Leningrad and Moscow conservatories, among his students are G. Sviridov, K. Karaev, M. Leviev and others. Chairman of the Russian Composers' Union (1960-68)[25].

Covering almost all genres of composition, Shostakovich created works of world importance in the field of symphonic music, vocal music, musical theater, chamber music. In particular, 15 symphonies (1925-71), operas "Nose" (1930) and "Katerina Izmaylova" (1934, 2nd edition 1956), 15 quartets (1938-74), violin (1968), bass (1975), cello (1934). ) sonatas, instrumental concerts (1933-67), 24 preludes and fugues (1951), songs and romances based on the poems of Pushkin, Blok, Burns, Shakespeare,

Michelangelo and others, about 30 films (trilogy about Maxim, 1935-1939; " He contributed significantly to the development of the genre in the 20th century with his music for the Young Guard, 1948; Sona, 1955; and, in particular, Hamlet (1964; King Lear, 1971). Irrigated with deep drama and tragedy, Sh. In his works, deep, vital ideological concepts, the complex world of human experience, his dreams, aspirations for enlightenment and perfection are reflected in his artistic maturity[30].

Shostakovich has been in close contact with Uzbek artists since the 1940s. One of the first performances of the famous 7 symphonies "Leninradnoma", which became a symbol of the war against the Nazis, took place in Tashkent (1942.22.6), and later almost all symphonies, the ballet "Mother and the Hooligan", concerts, chamber music were performed regularly[32]. Sh. He visited Uzbekistan several times (1959, 1960, 1964), was on friendly terms with M. Burhanov, A. Jabborov, F. Yanov-Yanovsky, and supported young Uzbek composers and musicologists. Shostakovich's work has influenced the work of many modern composers (including I. Akbarov, M. Tojiev, T. Kurbanov, M. Mahmudov, N. Giyosov and others in Uzbekistan). T. Vizgo,



N.YanovYanovskaya and T.Gafurbekov have researched this[20].

Laureate of the Russia (1974), Ukraine (1976), Sibelius (1958), State (1941, 1942, 1946, 1950, 1952, 1968), International Peace (1954) awards. The most recognizable feature of a composer's musical language is harmony. Although it was always based on the minor-minor key, the composer used special scales (modalisms) throughout his life, which made the extended key characteristic of the author's implementation. Russian researchers (A. N. Doljansky, Yu. N. Kholopov, and others) described this elevation characteristic in general terms as "Shostakovich's regimes"[35].

Very rarely did the composer resort to a series of techniques (e.g., in the first part of the Fifteenth Symphony), using clusters as a means of coloring (the "image" of a jaw stroke in the romance of "Sincere Confession"). ", op. 121 № 1, volumes 59-64). Thanks to the independence of our country, the art of national music, like all other spheres, is developing in all directions. In this regard, we see that the work of Uzbek composers is becoming one of the leading fields. The results of the reforms directly depend on the potential of the specialists trained in the education system[11].

At the same time, attention is paid to the Uzbek school of composition, creating opportunities for young professionals. spirituality, culture, serves as a source of information about history, tradition and values. The product of the composer's work is to present the spiritual world of the truth to the people in a modern way[37]. Today, composer Nurali Erkaev is one of the young artists who has created works in various genres of music and is constantly searching for them. One of his most important works of the time is DSCH, written for the piano duo. The word DSCH is an abbreviation derived from the name of the great composer D. Shostakovich, who lived and worked in the twentieth century[8].

D- means Dmitry, SCH- Shostakovich. If we copy this abbreviation to note marks, it will appear as D- re, S- mi bemol, C-do, H- si. The tone formed at these second intervals can be conditionally divided into two submotives. The first syllable is "re-mi bemol" and the second syllable is "do-si", which is considered to

be a rotational variant. As can be seen, the DSCH theme itself has variational and polyphonic elements[9]. These features of the thematic structure are the basis for the development of the work through the principles of variant-variation and polyphonic. The composer interprets the subject differently from a semantic, genre perspective[7]. For example, in the slow version of the subject its philosophical, lyrical, lamental character is expressed, in the rapid version of the subject its rhythmic development is activated and changed by rhythmic skerstotsimon, characteristic of Shistakivich's creative pen. which finds its expression in the grotesque character[28].

Musical motif used by DSCH-composer Dimitro Shostakovich to encode his name This is a musical cryptogram in the style of B-A\_C\_H, consisting of the inscriptions D, E plane, C.H (in classical writing), which corresponds to the capital letters of the composer in the German translation: D. Sch. (D mitri Schostakowitsch)[14].

Shostakovich's legend as a great composer was largely created by Soviet mass propaganda, which promoted his work for decades and his credibility is undeniable. Now the name Shostakovich is widely supported, and, as a rule, without much thought. Ustvol'skaya is usually regarded as one of the secondary composers of her circle or in its shadow[6].

We are witnessing an eternal history: those who work for power and write for the people will be honored on earth, and those who acknowledge the importance of the Spiritus Sanctus will be respected by the minority[22].

This work is based on the motif of the great world composer D. Shostakovich. If we look at the given musical fabric in the alphabetical system, the letter D gives the sound (re), the sound eS (mi bemol), the sound C (do), the sound H (si), the general sum of which is DeSCh D. Shostakovich. It is no exaggeration to say that this concept is a monogram of the author's character, motif, combination of tones. This means that the unique combinations and techniques used by the composer in this research will certainly support every creative performer, because in the text of the note it is possible to see the idea of a very intense dramatic war[1]



2.1 The note is in the text sample [2].

*PYESA (DESCH)*

F Nazarov

Thus, the work is a complex form of part III, part I combines sharp dramatic situations, sharp dynamic, sharp application of dissonance chords, consistency of harmony, the use of texture in a wide range, the struggle of the bass. absorbs a revolution[21].

The essence of the artistic content of the work

is depicted with fierce battles of fierce warfare. Part II provides a significantly stronger contrast than Part I, in which the subject moves toward a lyrical retreat[18]. The theme is combined with national and modern tones, and their wavy ornaments give it a classic color. In order to achieve sound interpretations in the performance of the play, it is advisable to strictly



adhere to a number of specific styles. In the middle part of the work, the musical style is clearly felt by

fans and music lovers. can be seen colliding with each other[6].

### 2.2 Note text for example[3]:

Moderato con anima. ♩ = 80

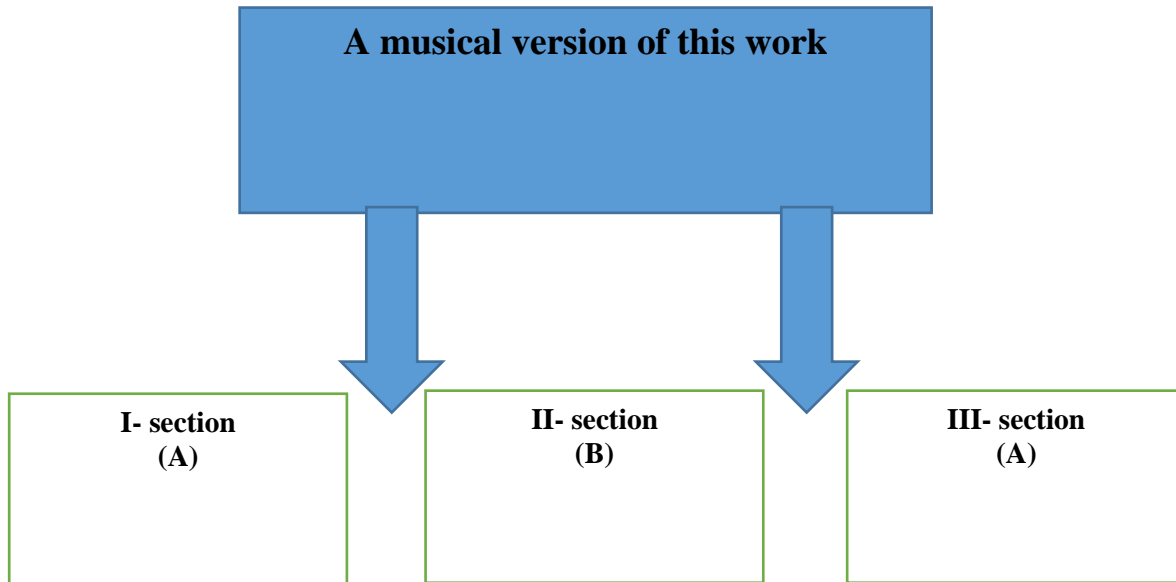
The musical score is presented in three systems. The first system is in bass clef and includes dynamics *fff* and *mp*, along with a sub-octave pedal marking (8<sup>va</sup>). The second system is in treble clef. The third system is in treble clef and includes a *pp* dynamic and a sub-octave pedal marking (8<sup>va</sup>). The tempo is marked 'Moderato con anima' with a quarter note equal to 80 beats per minute.

Because of the correct use of the fingers, directing the movement of the palms to the desired point, strong dynamism and climax with the help of the pedal of the instrument, as well as the emphasis

on the music. The development of the melody belongs to the huge and terrible "Maestoso" Part III, which comes at the dynamic peak of sharp struggles[13].



2.1 picture [4]



The form of the work is a unique modern style to see its interdependence, but also reflects the innovative approaches used in modernity. Every musician who performs a direct musical form is very helpful in the process of performing it on stage. The reason is that

when the performer performs the work, the music clearly feels the text, for example, after the sentences and periods, the first part is completed and the next stage is shown. Figure 2.1 shows the musical form of this work[40].

**Unique styles of composition**

2.1 table[5]

D. Shastakovich's unique musical language is unique to F. Nazarov's	D. Shastakovich's unique musical language is unique to F. Nazarov's
musical language	musical language
Lad	Lad
Lad	Lad
Harmony	Harmony
Modern harmony	Modern harmony
Musical form	Musical form
3-piece form	3-piece form

In this table, we highlight the aspects that we can see in the form of a table, so that each researcher incorporates the unique musical language of this composer, which will be a great impetus for his further musical creativity and research[23]. This work is a musical work that reflects the elements of the Great World War of 1945, the tragic and sometimes

profound philosophical views of the war that took place in it, as well as the extent to which human dignity suffers in some way. At the same time, the use of the work as a reflection of real dramatic situations can take a deep place in the heart. The compositional technique is of course represented by innovative elements.



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**World Bulletin of Social Sciences (WBSS)**

**Available Online at:** <https://www.scholarexpress.net>

Vol. 6, January, 2022

**ISSN:** 2749-361X

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