

**THE ISSUE OF INTERPRETATION IN THE CREATION OF COMPOSER AND  
PERFORMER VALERY SAPAROV**

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**Abstract:** This article is on the topic "The issue of interpretation in the works of the composer and master performer Valery Saparov", in which the composer's works, looking at the colorful colors that express pop-jazz melodies, musical analysis of his works, elucidating the specific aspects of the jazz genre, the topic discussed It consists of expressing the essence in different ways, as well as studying the features of the jazz style in the works of the composer.

**Keywords:** Uzbek music, Composer, Music, Art, Musical work, Instrumental performance, Musical form, Subjectivity, Creativity.

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Valery Saparov Ibragimovich, a great creator, famous composer, skilled performer, pedagogue, played an incomparable role in the development of pop art in Uzbekistan.

Valery Ibragimovich Saparov was born on August 26, 1947 in the city of Mari, Turkmenistan in a family of musicians. From the age of 6, he began to study in a general school and at the same time in the piano class of a music school. Due to Valery Saparov's high interest in music since his childhood, in 1961 - D. He is admitted to the piano class of the Avezov Turkmenistan State Music Academy. Here he studied in the class of Viktor Grigorevich Hiruntsev, a skilled performer and pedagogue. In 1966, after graduating from the school, he started working as a teacher and accompanist in a music school.

In 1967 Valery Saparov came to Tashkent and was accepted to study piano at the Tashkent State Conservatory. This situation serves as the first step to connect the artist's life and creative views with Tashkent. Here, associate professor Yu. A. Studied in Kenzer's class and successfully graduated in 1973 with a degree in piano performance.

During these years, Valery Saparov has been giving piano lessons to students at the Qibray Children's School of Music and Art. When he is working, he is interested in composing music and creating new works. 1979 V. Saparov, in order to thoroughly study the secrets of composition, to thoroughly acquire knowledge, for the second time. He entered the composition department of the Ashrafiy Tashkent State Conservatory. Here he studies in the class of famous Uzbek composer and pedagogue Tolqin Kurbanov. In 1983, he submitted the "Pages of History" symphony written for symphony orchestra to the graduation exam of the university and successfully completed it. It can be said that during his studies, Valery Saparov created works not only in classical genres, but also in the fields of pop performance and singing.

In this work, let's think about the processes that take place in the creativity of the composer, the problem and its solutions, and the processes that can be observed in the work of our hero. The independent creative thinking of the artist is formed when the personal, human aspects reach maturity. Perfect is a creator with his own thoughts and character, a composer - an independent thinker and owner of success. The author's independent thinking is reflected in the creative style he regularly uses in his works. In the process of creation, the composer repeatedly refers to the rhythms and directions typical of the pop direction (swing, bossa-nova, jazz, cool-jazz), or three-tone, national cadences and their characteristic harmonies, diatonic cadence, cluster, acquired

interval, complex chords. gives originality and inspiration to the writing style. The process of writing a musical piece is complex and interesting, in which the idea, that is, the theme (the text of the melody) serves as an important foundation. Before the work is created, the idea is expressed through written or spoken ideas. An idea can occur suddenly in different situations, circumstances and times. In some cases, the idea of the work occupies the composer's imagination for several years.

Due to the complexity of the process of transferring the theme, idea, musical text to paper, its life span is uncertain. The result really depends on the idea and its execution. In the work of our hero Valery Saparov, many of his works achieved such recognition. During his career, his works are constantly performed on the radio, in concert programs, in musical comedy theaters, and puppet theaters. It can be said that Valery Saparov from the very beginning of his career not only created works in classical genres, but also made a productive creation on the roads of Variety Performance and singing. The reproaches of the creator's teachers in his memoirs that it is necessary to write in more serious genres are not an exaggeration if the young student was brought closer to the variety genre by those years. As a result, the creator to this day has written more than a hundred pop songs, works for the pop orchestra, for children, musical comedy theater and chamber instrumental ensembles.

Valery Saparov has created works in various genres of instrumental and vocal music since his student days. Of these, the Concertino for flute, string instruments, piano and percussion instruments of 1980, the piano and Symphony Orchestra concerto of 1981, the 6 pipes written in 1985, the 2 Pianos, the holiday celebration for string instruments and percussion instruments, The Bassoon and Symphony Orchestra of 1986, the concerto for Flute and Symphony Orchestra of 1987, the concerto for flute and Symphony Orchestra i, the 1997 score for 4 saxophones and symphony orchestra, such as "kaprichchio", is notable for representing lyrical and dramatic cases. It is a sign that their skill is growing and the author is able to find his own creative style.

The artist has also produced many works in the chamber instrument genre. Among them: "Prelude and Fugue" for chamber orchestra, 1981 - "Ragtime" dedicated to the memory of the famous American composer George Gershwin, 1984 - pesa based on the Uzbek folk song "Kilpillama" and "Gozal Yor" for two alto saxophones and chamber orchestra. "Ayajon" pop medley and others were recorded for pop symphony orchestra. Valery Saparov created many works not only in the pop genre, but also in academic genres. "Waltz-scherzo" for two pianos, three-part "Prelude" suite, "Humoreska", five preludes, three-part sonatina, seven small peso-variations, dance and toccata, three pesas: Toccato, Humoresque, Rondo-dance works serve to improve the skills of young performers. Five light pesas for piano published in 1981 by the same publisher, 4 of 10 pesas written in 2- and 3-voice polyphonic style are included in the above collection. D. Shostakovich's three-part sonata, three pieces for violin and piano: Prelude, Waltz, Dance, sonata for cello, "Tune" for oboe, "Humoreska" for bassoon and piano, "Improvisation and Allegro" for vibraphone and piano, clarinet and three preludes for piano, suite for string quartet, variations for flute, cello and piano, "Toccata" and "Pastoral" for flute and piano, three pesos for brass quintet, concert waltz for tenor saxophone and piano, etc. serves as a clear example of his prolific creation.

Valery Saparov paid great attention to composing music for the republican puppet theater. 1984 "The sun is my friend", 1987 "Pakhtaoy" opera-tales, based on the story of writer O. Henry V. The performance "Karindoshlik Qalb" with Borisov's libretto, "Olovuddin's magic lamp" written in 1991 for the Chelyabinsk Puppet Theater are still part of the repertoire of puppet theaters.

The prolific composer has created more than a hundred pop songs. Among them are "Joyful names", "Elegy", "Memory of love", "Songs of my country", "Carousel", "For a cocktail and peace", "Uzbekistan is waiting for guests", "We are the youth of the world", "Return", "Christopher Columbus", "Beryozalar yaltiraydi", "All for us", ballad "Boy's heart", "I will build this city", "I would like" are among the repertoires of young pop singers.

Composer Valery Saparov, considered one of the pillars of pop art of Uzbekistan, has more than 100 songs. Among the works of the composer, who works in various genres, his reference to the jazz genre is reflected in many of his works. Among the composer's works in the jazz style are the "Lyric monologue" series written by S. Kaputikyan for soloist and pop-symphonic orchestra, "View of Atoms" for baritone, trumpet, two pianos and percussion instruments, written in 1984 by N. It is not an exaggeration to say that Farkhadi's rock oratorio "Voice of Centuries", "Turkistanlikman" cantata for men's choir and symphony orchestra have enough fans.

Today's multiplicity of genres means that the interest in pop art among young people is increasing. The emergence of various regional groups is making the name of our young independent Uzbekistan known on a global scale and increasing its reputation. If we look at the development of pop performance art in the last period, in a short period of time, many pop musicians have appeared in Uzbekistan. Valery Ibragimovich Saparov, who has been making great contributions to the development of pop art of Uzbekistan, has received acclaim and is a recipient of the "Dostlik" Order. For several years, he has been creating with great success at the Department of Pop Performance of the State Conservatory of Uzbekistan and imparting his knowledge to young student performers.

Analyzing the work of composer Valery Saparov, the artist was able to create both pop music and academic style. Examples of notes selected from the composer's works below are a clear proof of this.

**ТРИО № 2**  
*для кларнета, контрабаса и фортепиано*

*Валерий САПАРОВ*

**ПРЕЛЮДИЯ**

The image displays a musical score for a Trio No. 2, Prelude, composed by Valery Saparov. The score is written for three instruments: Clarinet in Bb, Piano, and Contrabass. The tempo is marked 'Moderato swing (♩=98-100)' and the key signature is G#m. The piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The clarinet and contrabass parts provide harmonic support with sustained notes and some melodic lines. The score is presented in a standard musical notation format with staves and clefs.

The form, structure of this work is written in a classical manner. But during the performance of the ensemble composed by the composer, we can observe the manifestations characteristic of the jazz genre.

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**РЭГТАЙМ**  
для камерного оркестра  
(Воспоминание о Дж. Гершвине) Валерий САПАРОВ

♩ = 128-132

The piece was written in memory of the famous American composer George Gershwin. In this work, the composer was able to combine pop jazz elements with academic music.

The sonata form, which is considered one of the leading forms of music in the classical genre, did not escape the work of the composer.

The composer's sonata, written in memory of D. Shostakovich, has a classical form, and we can observe modern jazz styles in its harmonic structures. The three-part series of the sonata is filled with a bright melody, in which the author's admiration for the greatness of D. Shostakovich's personality is expressed. V. Saparov does not set himself the task of stylistically "copying" D. Shostakovich's music. Perhaps he expresses his attitude towards the music of one of the great composers of the 20th century. In the 3rd part of the sonata, a quote from D. Shostakovich's 5th symphony appears in a concise way.

**"ГУЗАЛЬ ЁР"**  
пьеса для 2-х альт - саксофонов и камерного оркестра  
на тему узбекской народной мелодии Валерий САПАРОВ

Sostenuto, scerzando (♩ = 72-76)



This work has a special significance in Valery Saparov's work. In this work, the composer combined the performance of saxophones, circle and string orchestra using the Uzbek folk song "Go'zal yor".

**ВЕСЁЛЫЙ КОВБОЙ**  
(кантри)

Allegretto scherzando (♩=104-108)

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

This work by the composer is from a series of five pesas written in a jazz style for Chamber Orchestra. The series is called "djazovi albom".

Even today, our old-fashioned pop performers remember how in the tense problematic situations of the 20th century they hid in the genre of pop-jazz and performed improvisations and jemseishins in closed spaces. Uzbekistan has a pillar of urgent and extremely problematic tasks and special achievements in the art of pop music than in the modern day. Scientific research in the field of pop performance at the Uzbek State Conservatory is at a small level, scientific research in this regard is finding its way over time.

Currently, Valery Ibragimovich Saparov has been training young students in piano performance in the Department of "variety Instrumental Performance" of the Uzbek State Conservatory.

Valery Saparov was awarded an honorable place at the 1990 international composers ' review in Gavre, France. The composer's works have been performed in the republics of France, Germany, Israel, Russia, Italy, Armenia, Turkman.

Among the student-performers that the composer is developing, the number of people who participate in Republican competitions and occupy high positions is only. Master creator Valery Ibragimovich Saparov is massively growing in the development of the art of our country variety.

In conclusion, it can be noted that in the middle of the 20th century, the development of the pop-jazz genre in world music creativity rose to its heights. To this day, among the genres written for pop performance, relying on the traditions of artistry, and with large forms, major works such as jazz, myuzikl can be found in large numbers in the work of composers from the East and West.

While this article focused on the interpretation of the work of the master artist, composer Valery Saparov khayoti and his creative path and his works written for pop-jazz performance, the figure issue of works for pop chamber instrumental ensembles observed in European and world music creativity was touched upon. From a scientific and creative point of view, it was analyzed by examining the processes within the framework of its cross section, the scientific principles of the genre, related genres, notes and writing tapes of performers who created in this genre, explaining the history, ways of origin, general form of the genre.

To date, the composer's works, written for pop performance and following the traditions of artistry, have been performed on stage by student performers and taught to young student students.

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