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POLYPHONIC CYCLES “PRELUDE AND FUGUE” IN UZBEK COMPOSER’S WORKS

Abstract

Purpose: to give a brief description of the polyphonic cycle “Prelude – Fugue” in the composer’s work of Uzbekistan. Based on a comparison of the cycles of different composers, to identify and justify the innovative interpretation of this genre in the cycles of T. Kurbanov.

Methods: comparative, theoretical-analytical, generalization.

Results: The analysis of the cycles “Prelude-fugue” by different authors made it possible to establish common (typological) and various principles in the interpretation of the genre, and to single out the cycles of T. Kurbanov as the most innovative type.

Scientific novelty: in this article, for the first time, on the basis of shown methods, an original, individually creative interpretation of the old polyphonic cycle by the Uzbek composer T. Kurbanov was identified and substantiated.

Practical significance: the theoretical and analytical materials contained in the article can be used in scientific and pedagogical practice in musical and theoretical courses of music universities.

Keywords: form, polyphonic cycle, form formation, texture, composition, dramaturgy, monody, principles of thought, thematism.

For citation: F. Sh. Mukhtarov. Polyphonic Cycles “Prelude And Fugue” In Uzbek Composer’s Works // European Journal of Arts, 2022, №1. – C. 16–18. DOI: <https://doi.org/10.29013/EJA-22-1-16-18>

Introduction

One of the important and complex tasks of theoretical musicology at the present stage is the study of the work of contemporary composers. The complexity is manifested in the fact that the music of the second half of the 20th and early 21st centuries is distinguished by a variety of trends, styles, composition techniques, genres and forms. Unlike previous epochs, various composition techniques acquire a special status in contemporary composer’s work. Moreover, the technique becomes individual not only for a particular author’s style, but also for a single work [8; 9]. Composers boldly experiment in their opuses, and practically all parameters of music become the sphere of experiments – sound, sound production, timbre, rhythm, texture, pitch organization, dynamics, loudness, etc., which undoubtedly affects the composition of the work as a whole. In other words, one may say that for each specific work, depending on the task, their own, individual “rules” of composition are chosen [4; 6].

The Main part

Under the influence of modern trends, previously established musical forms and genres are modified, rethought and significantly updated. While retaining typical features, they undergo changes, sometimes significant transformations. New genres and forms appear, based on modern composition techniques and distinguished by their individuality in the sphere of content, thematism, means of expression, texture, and forms [8; 9].

These settings are updated for a variety of reasons. It seems that the creative mindset of the composers, the composition techniques they use, the choice of thematism, which in modern music are brought to the fore by rhythm, timbre, and texture, seem to be of great importance here. In turn, thematism largely determines the principles of development and organization of the form as a whole.

As a characteristic trend in the organization of modern composition, one should, in our opinion, name the interaction of different, sometimes opposite in nature,

principles of thinking and, accordingly, forms. Another important reason for the transformation and renewal of genres and forms was the close, analytical attention of the authors to the national heritage, its origins. The modern stage is characterized by a deeper, more comprehensive approach of Uzbek composers to their own heritage, from which they take not only individual techniques, intonational basis, instrumentation. It can be said without exaggeration that the compositional opuses reflect the features, the specific features of national thought. This manifests itself at the content-semantic, thematic and compositional-dramatic levels in general [4].

All this causes the need for understanding, deep analysis and lighting of ongoing processes. Moreover, it requires finding the development of new methods of analysis corresponding to each specific opus. Without claiming to disclose all the identified trends in modern music, let us dwell on one of the genres – the microcycle “Prelude-Fugue”. Having reached the top in the work of J. S. Bach, this genre becomes one of the most important and interesting phenomena of the musical art of the Baroque [1]. In subsequent eras, either moving to the fore as an independent work, or “going into the shadows”, this genre continues to exist, making certain changes, updating in different ways.

In the second half of the twentieth century, a kind of “renaissance” of the genre begins, evidence of which is the creation of many polyphonic cycles. These are “24 Preludes and Fugues” by D. Shostakovich, R. Shchedrin, I. Elcheva, K. Sorokin, S. Slonimsky, “Recitatives and Fugues” by A. Khachaturian, “Ludustonalis” by P. Hindemith and others [5].

In the 70s of the last century, works of this genre appeared in Uzbekistan. Among them are “24 Preludes and Fugues” by G. Muschel, Preludes and Fugues by V. Saporov, F. Yanov-Yanovsky, Kh. Rakhimov, T. Kurbanov. Being different in thematism, design, relying on the traditions of Bach, as well as Western European and Russian composers, the composers of Uzbekistan bring their vision, understanding to the interpretation of the genre, primarily due to the desire to translate specific national features through thematism, principles of development, correlation parts [4].

In our opinion, T. Kurbanov introduced the “new word” to the interpretation of the microcycle to the greatest extent. Three cycles created by him for various types of the orchestra – “Wedding” prelude and fugue, Prelude and fugue dedicated to the memory of Abu Ali

ibn Sino, Prelude and fugue “Pages of History” demonstrate a new, extraordinary approach to the interpretation of the cycle.

The first thing that attracts attention is the presence of plot programming, which is a kind of “guide to action”, predetermines musical “events”, that is, the choice of thematism, instrumentation, texture, principles of development, composition of the parts and the cycle as a whole. This gives the basis for the possibility of introducing into the classification proposed by us (contrast, contrast-composite, through cycles) another type – program [2].

Our analysis of T. Kurbanov’s cycles allows us to come to the conclusion about the innovative interpretation of the polyphonic cycle “Prelude-fugue”.

What are these innovations? Let’s try to present them in sequence from a general, conceptual level to particular manifestations: – very detailed, not typical of the traditional cycle, scales;

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– program design and a unified dramatic logic of deployment from the initial bars of the prelude to the final bars of the fugue;

– the interaction of different, sometimes opposite in nature, types of thoughts – monodic, polyphonic, sonata-symphonic;

– the presence of synthetic forms, both at the level of each part, and at the level of the cycle as a whole: fugue-sonata; ostinato – fugue; ostinato-fugue-variant; cyclically-variant-fuged [4].

Let us emphasize that with any combination and interaction of forms, monodic principles of formation often act as fundamental ones;

– the crescendo logic of the process of unfolding the form to the climax, highlighting the climax by special means, and after it a fairly rapid diminutive decline, ending with a brief reprise. We note that the phase logic of compositional formation, which is characteristic of monodic samples, is clearly traced here; [7]

– combining in contrapuntal sounding at the end of the cycle of all the previous material, which indicates the presence of a contrapuntal reprise or reprise-code;

– openness, openness of forms;

– wide use of timbre-rhythmic and texture-rhythmic thematism;

– the huge role of rhythm as one of the main expressive and formative means; the use of the richest poly-rhythmic textural layers;

- the leading value (besides polyphonic) of the principles of variation and ostinato;
- the use of modern harmonic and textural means: polytonality, cluster harmonies, modern types of polyphonic texture – imaginary polyphony – micropolyphony, variant improvisational polyphony, quasi-polyphonic types (classification by T. Frantova [3];
- the use of modern composition techniques – aleatorics, sonorics;
- the use of national instruments – doira, nagora, etc. in direct form or imitation of the sound of Uzbek folk instruments (karnai, surnai) by means of an orchestra.

Conclusion

So, consideration of the polyphonic cycles “Prelude and Fugue” by Uzbek composers allows us to draw certain conclusions. Belonged to different (G. Mushel, F. Yanov-Yanovsky, V. Safarov, T. Kurbanov) composers, the cycles have both common and distinctive fea-

tures. The commonality is associated with the presence of typological features of the genre – the number of parts – 2; genre basis – prelude and fugue; general tone. In addition, they are united by reliance on a pronounced, nationally characteristic thematism. The difference affects many parameters: the means of expression, the genre, the nature of the parts, the principles of form formation, the structure of the parts and their correlation, the organization of the cycle as a whole, the composition techniques used, the compositional and dramatic processes of formation.

A comparative analysis of the cycles made it possible to single out Tulkun Kurbanov’s program cycles among them. A consistent, comprehensive, in-depth study and coverage of these cycles and the conclusions drawn on its basis give reason to assert that these cycles demonstrate a new approach, an innovative interpretation of the traditional polyphonic cycle “Prelude and Fugue”.

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