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ON SOME ASPECTS OF THE PERCEPTION OF CHORAL MUSIC BY THE EXAMPLE OF THE WORKS OF M. BAFOEV AND N. SHARAFIEVA

Abstract

Purpose: to identify the ways to influence on a listener by using the modern methods of textural solutions in choral works.

Methods: structural-functional, genre-style and intonation-dramaturgical analysis

Results: the features of textural solutions aimed at enhancing the perception of choral sonority are revealed by the example of the works of M. Bafoev and N. Sharafieva

Novelty: these works are analyzed for the first time in the chosen perspective

Practical implementation: the main provisions of the article can be used in the performing activities, and can also be used as auxiliary material for the comprehensive understanding of the methods of choral texture in the works of modern composers.

Keywords: chorus, semantics, sonorism, intonation, perception.

For citation: S. P. Kadirova. On some aspects of the perception of choral music by the example of the works of M. Bafoev and N. Sharafieva // European Journal of Arts, 2022, № 3–4.– P. 7–11.

DOI: <https://doi.org/10.29013/EJA-22-3.4-7-11>

Preamble

Modern choral music is characterized by a variety of genres, forms and styles, the search for new sound images. In this regard, the problem of its perception is relevant. To build an artistic image in music, as well as an image of objective reality, various associations are used, belonging to different kinds of sensations, which (continuously excited) become sharpened in the process of music perception.

The content of music is the content of our artistic perception. Music is the art of intonation, which has such a strong emotional factor that it makes a listener empathize, completely immerse in the “image of music”, and the very concept of musical intonation “is the most important modern scientific concept that reflects the essence of musical expressiveness, the nature of musical influence, the specifics of music as the form of art” [1, 23].

Main part

Choral singing is the art that combines music and poetry, vocal sound and a lively expressive word. Voice is the most fragile, but at the same time the most pow-

erful instrument of influence. Word helps the listener to quickly perceive the information and understand the meaning, and in choral performance, due to the large number of voices of different timbre quality that contribute to the density of the choral texture and the intense power of sonority, the synthesis of music and word has the greatest impact, acquires a deeper emotional coloring. B. Astafiev argued that “speech and often musical intonation are the branches of one sound stream.” The affinity of musical and speech intonation is the most important basis for the expressiveness of choral music, capable of influencing a listener, the combination of many textural lines, parties with special articulation capabilities, gives the variability in solving the composer’s creative concept. The change in the imaginative world of choral music is interconnected with the new approach to sound, as well as the features of sound in its existence with the word, “<> it is difficult to find, among the names of significant composers of the 20th century, who, in one way or another, would not use timbre as the main means of expression” [2, 546].

The clearest ideas in the field of semantics are associated with the genre, and where the genre is associated with everyday life, rituals, the connection between musical and extra-musical functions is especially strong. This was very accurately noted by B. Asafiev “It is necessary to evoke the performer’s instinct in a listener. It is necessary that the largest possible number of people actively, albeit to the smallest extent, but participate in reproduction of the music. Only when such a person feels from the inside the material the music operates with, he will more clearly feel the flow of music outside” [3, 150]. Musical and auditory activity is carried out at two levels: at the level of perception of music and at the level associated with its presentation. Almost all scientists involved in the study of the problem of musical perception consider the emotional side of comprehending the content of music as the prevailing one. The fertile ground for composers here is reliance on different layers of folklore, its everyday genres.

“Rhythmic-intonational structure of folk music is undoubtedly of great interest to musician specialists as a multiform expression and reflection of human energy in melodic formulas and forms tested by a number of generations, closely related to life, and as a complex of the richest materials, tunes and themes for processing, peculiar in terms of sound relationships and convenient for experiments with them due to their elasticity” [3, 173]. Many modern composers, appealing to folklore, synthesize in their original opuses the various stylistic

manners, various methods of choral sonority (noise effects, glissando, exclamations, rhythmic whisper, etc.), to display the artistic content, the semantic idea of the work. “Innovations in sonorism have determined a special individualization of all compositional parameters, including timbre, rhythm, pitch, articulation, dynamics, texture types” [4, 53]. All this affects the associative perception of a listener, which helps to find a connecting thread between the performer and the viewer.

Interesting and original are the searches in the field of modern choral writing by M. Bafoev, the author of a number of large-scale poems and cyclic choral pictures. So, in the choral suite “Bakhoriya” for soloists, choir, oboe and percussion on folk verses (1986), it is characterized by the importance of the speech channel associated with folklore as an essential intonational source in order to recreate the emotional state, the atmosphere of the traditional Navruz holiday. On the background of choral remarks, sliding exclamations, roll calls sound between different groups of the choir. Presented as a game element, polyphonic interspersions recreate a vivid genre picture of the festivities. The principle of polyphonization is also used, which is reflected in the differentiation of all choral parts: tenors with baritones and soloist have their own individualized musical material with different poetic texts, A and C perform the expressive pictorial function of a vibrating glissando, and the bass part – the function of an organ point.

Example 1

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S. *p* Ох Ох

A. *p* Ох Ох Ох

T. Solo *mf*
Ман бул - бу-ла-му ба-хо - радўст ме - до - рам се бар - га-ву ло -

T. B *mf*
Дар ло-ло-зор им-рўз Со-ки-май би ёр им-рўз Пур-кун ха-ма-ёр

B. *mf*
Хо Хо Хо

60 Aks-sado effekti. Tovustring tehranishi

in - ti - zor ZOR(ZO...ZO...ZO...)

in - ti - zor ZOR(ZO...ZO...ZO...)

in - ti - zor ZOR(ZO...ZO...ZO...)

in - ti - zor ZOR(ZO...ZO...ZO...)

“The perception of sonorous music is multi-channel due to the activity of musical and extra-musical factors, and this opens up new possibilities for emotional impact on a listener” [6, 385].

The basis of the work “Faryod” (Scream, Cry of the Soul) by Naira Sharafiyeva was the well-known melody Munojad – a prayer, an appeal to the Almighty for help and support. The semantic line of the dramatic concept of the work is connected with the embodiment of the power and significance of its spiritual principle. In the introductory section of this opus, the choir performs an instrumental function. It sounds like stretched strings, conveying the feeling of an internal breakdown. The then following gliding moves are perceived as a groan, an anguish of the soul. The part of reader, full of inner excitement, sounding against the background of choral voices conveying spiritual lamentations, contributes to the creation of a special emotional drama. It is here, in the climax zone, the composer uses the sonoristic technique: the gradual inclusion of choral parts, turning into a common choral sound with the words – I’m waiting, I’m waiting it impatiently!

The inclusion of various instrument timbres into the performance concept by the composer also contributes to the enrichment of sound imagery. Sometimes the choir itself can serve as an instrumental ensemble.

In the composition “Sozlar Nagmasi” M. Bafoev uses the technique of instrumentalization of choral writing. The pictorial effect is to create the sound of national instruments by vocal-choral means, the interpretation of voices of choir in terms of instrumental texture (doira¹ – bum baka bum baka, a group of plectrum instruments (for example – rubab²) – di-ri di-ri di-ri din di-ri din). In the work of E. Sharafiyeva “Uygurcha raks” (Uyghur dance), an imitation of the folk instrument safail³ sounds fragmentarily in the women’s choir. All this evokes not only vivid musical, but also imaginative associations.

“Studying the effect of the associative method, the scientists came to the conclusion about its ability to develop artistic and imaginative thinking, visual, auditory, tactile and emotional memory, which allows to connect the elements of a musical composition with specific phenomena and processes” [7, 78].

¹ Doira, दौरا – a kind of tambourine used to perform traditional music in the countries that have experienced the Arab-Persian influence: in Northern India, Turkey, Tajikistan, Uzbekistan, Karakalpakstan, among the Uighurs, Georgia, Albania, Serbia, Macedonia, Bulgaria, Romania, Moldova.

² Rubab (from Arabic rabab) is a bowed string instrument of Arabic origin. The rubab has a wooden convex body (round or oval), a leather soundboard, 4–6 gut, silk or metal strings, usually tuned in fourths, and resonating strings.

³ Safail, сапай, сабай – Uzbek and Tajik self-sounding folk instrument. Kind of rattle. Consists of 2 wooden rods (length approx. 400 mm), on each of which 1–2 wire hoops of large diameter are loosely fastened with rattling rings strung on each hoop. The ringing sound occurs when the shafts are rhythmically shaken or when the thumb hits the shaft and when the shafts themselves strike the performer’s shoulder while simultaneously moving the hand forward. Wandering magicians, singers, dervishes, animal trainers (goats, bears, monkeys) performed usuli on safail. In the 20th century, it is rarely used – only in the Uzbek orchestra of folk instruments (on a par with cajrak). Safail is known to the Chinese as “sabai”.

Conclusion:

Understanding a work of art means, first of all, to feel, to experience it emotionally. The perception of art must begin with feeling, it must go through it, and the end result of perception must be the realization of its ideas. This can rightfully be also attributed to the perception of modern choral music, especially if it comes into con-

tact with the origins of national traditions. The appeal of modern composers to the phonic side of speech, sonoric speech effects, coloristic performance techniques – all this evokes associative emotions in a listener. “The increased interest of creators in the timbre side of choir once again proves the attractiveness of the inexhaustible artistic possibilities of human voices” [8, 213].

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