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VARIABILITY IN MODAL MODES (USING THE EXAMPLE OF MUSIC BY COMPOSERS OF UZBEKISTAN)

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Abstract

The article discusses the types of variability in modes using the example of music by composers of Uzbekistan. Variability, as one of the main properties of modality, is a source for diverse variable changes and a means of developing musical material. Particular attention in the work is paid to the analysis of two types of variability, as often observed in the works of Uzbek composers.

Keywords: *mode, variability, scale, reference tone, variation, composer*

Introduction

Variability is one of the main and important properties of modal modes (especially natural scales). The essence of variability is moving and changing the center or reference point. Constantly changing the reference points reduces the static properties and is an important factor in the dynamization of the fret material. Also, the expressive value of variability increases even more in conditions of a modal basis, especially when the number of sounds is limited. We can say that the fewer sounds in a mode, the greater the chance that each of them can become the main one. Its manifestation can be observed in the musical texts of the simplest and most ancient examples of folklore. Variability, along with monodic music, is one of the distinctive features of the modal organization of composer's works. Yu. Kholopov systematizes various types of variability as follows:

1. Variability of the reference tone while maintaining the scale.

2. Variability of the scale while maintaining the reference tone.

3. Decentralization in conditions of closure of the main tones (initial and final) of the same height, in which any stop is considered as a support.

4. Decentralization of the scale with an open reference tone.

5. Theoretically possible change of both scale and stable support (Kholopov, Yu.N. 1988).

The first three variants of this classification are clear and understandable, and are also observed in the works of Uzbek composers. But the formulation given in the last paragraph of the scientist's classification, reflecting the possible variability of both the scale line and the stable support, raises doubts. In our opinion, changes in any component

cause modulation in a modal mode. It should be emphasized once again that variability is a phenomenon associated with the interaction (relationships) of the scale and stable reference tones. Based on these relationships, two main types of variability are observed in the works of Uzbek composers:

- 1) change of stable reference tones while maintaining the scale and vice versa,
- 2) changing the scale while maintaining a stable reference tone.

In many cases, the balance (oscillation) between several basic tones “decorates” the originality of the scale basis.

Beshtau children’s miniature

P. Abdulaev

If you pay attention to the melody of the above example, then the change of reference points a (la), d (re), g (sol), c (do), f (fa) shows the independence and equality of all degrees of the pentatonic scale.

Changing and comparing multiple scales based on a single reference tone is another common variation. This type of variability is associ-

ated with the variation of degrees and changes in the elements of natural modes. Composers turn to different modal scales, modifying the steps in different ways. This variation gives the work a special look. On the one hand, an unchanging main reference tone creates unique statics, and a consistent change in the scale-scale basis becomes a means of development.

Sonatina III-qism F.

Yanov-Yanovskiy

The image shows a piano score for measures 10 through 22. The right hand (treble clef) plays a melodic line with various ornaments and accents, including a 'marcato' marking at measure 10. The left hand (bass clef) provides a chromatic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). The score concludes with a 'cresc.' (crescendo) marking.

In the III movement of F. Yanov-Yanovsky's Sonatina, g (sol) acts as the main unchanging center. The main one is the Mixolydian scale, based on white keys. By enriching the steps with different variants, g (sol) Dorian (from the 11th bar), g (sol) Eolian (from the 14th bar) and g-Phrygian (from the 18th bar) are formed. As N. Gulyanitskaya notes, comparison and interchangeability of fragments of different modes can lead to modal variability. The expressive meaning of this technique lies in the unique intonation dramaturgy that arises due to the variation of steps and harmonious effects (Gulyanitskaya, N., 1977). Additionally, updating scales based on a common reference tone is a powerful development tool, as suggested in the example below.

The melody theme in the first bars is accompanied by a chromatic step-by-step ascending movement of quarter chords in C-Ionian. The repetition of the theme in the left hand part in the 3rd and 4th volumes seems to once again confirm the priority of the main reference tone. At the end of the fourth measure, the emphasis of the "B" sound through

the accent prepares the way for the C-Mixolydian mode in 5 and 6 volumes, based on the variation of this degree. In the following bars, the theme is given at a new height from the sound "sol", but according to the same principle (i.e., presenting different scales while maintaining a common reference tone), and this serves as an important factor in the development of the melodic line of the entire work.

Observation of the phenomenon of variability and analysis of numerous (considering the scope of the article, we have given here only a few examples) works by composers of Uzbekistan allow us to conclude that each type embodies a certain content. Namely, a temporary or permanent change in a stable reference tone (1) is caused by the peculiarities of the Uzbek national musical intonation, and composers turn to this type of variability in order to emphasize national originality. The variability of scales on a single stable support (2), the alternation of different modal elements is often a coloristic principle in a musical text and serves to increase expressiveness in music.

An etude

Abdulaziz Hasanov

Allegro ♩=105

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Piano' and begins with a forte (*f*) dynamic. The second system is labeled 'Pno.' and features a sforzando (*sf*) dynamic. The third system is also labeled 'Pno.' and includes a fortissimo (*ff*) dynamic. The fourth system is labeled 'Pno.' and shows a transition from piano (*p*) to mezzo-forte (*mf*) dynamics. Pedal markings are present throughout the score, indicating sustained notes.

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