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SOME ASPECTS OF MUSICAL SUBJECTIVITY IN THE SYMPHONIC POEMS OF ALEXEY KOZLOVSKY

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Abstract

The concept of musical thematism is, in a word, the basis of musical creativity. It can be accepted as one of the most important categories of musical existence. The totality or totality of all themes appearing in a musical work forms a musical theme. Its role in a musical work and its functions are very broad and complex. A number of musicologists have conducted research on this concept. Among them are V. Bobrovsky, L. Mazel and V. Zuckerman, Yu. Tyulin, E. Ruchevskaya, V. Valkova, E. Chigareva, V. N. Kholopova, M. Aranovsky and others. It is with the help of their scientific research that we are looking for solutions to some problems in our scientific work.

Keywords: *music, theme, opera, ballet, work, criteria, symphony, poem*

Thought about music is an integral part of it. In fact, it itself is a mysterious world in the connection of reason and feelings. So, thought about music is not just words, but an integral part of this process. In order to extract meaning from them, it is necessary to first place the melodies and tones being spoken in the heart, and then verify the considerations with reason and perception.

The fundamental laws and rules of the art of music are described in scientific and theoretical views related to other sciences and arts, in precise measurements of the ratio of numbers. Most importantly, these scientific principles are proven by the order and systems that have matured in practice, the pitch units that have settled in the sound lines of musical instruments, which have been thoroughly worked out theoretically and are proven by stable melodic and harmonic structures in practice. Such a high musical ideology that is harmonious in scientific and practical aspects is a rare reality in the world heritage.

Music is a product of divine power. Its true foundations are theoretical precision, that is, the embodiment of mathematical sciences. It begins with strictly defined detailed mathematical concepts. Therefore, in science, especially in research, it is very important and of primary importance to consistently define the meaning of phrases and terms.

"The work of Alexei Fedorovich Kozlovsky, with its meaning and content, scope, and depth of roots, occupies a special place not only in the history of music of Uzbekistan, but also in Central Asia. His large

symphonic works, operas and ballets, and rare examples of reworking of folk heritage have entered a new page in the musical culture of the region. A. Kozlovsky's work in Uzbekistan lasted more than forty years. This period was remembered as a time of sharp turns, losses, injustices, and relentless struggles. In our opinion, the artist's happiness is that he did not fall into the whirlpool of politics and became a victim of false ideas. For him, the main criterion was his focus on tireless creative research and, as much as possible, on enriching the hearts of listeners with pure feelings" (Kozlovskiy Aleksey. 2023).

Musical theme is a factor of musical form, a figurative characterization of individualized material, a relatively complete structure that conveys the essence of the work, a compositional fragment of musical form, etc.

"Musical theme" is an element of text structure, an object of development and the basis of the process of forming a given work 1. Briefly, musical theme can be defined in different ways:

Musical theme:

– Factor of musical form;

– Figurative characterization of individualized material;

– Relief material;

– Melody;

– Relatively complete structure;

– Compositional fragment of musical form;

– Musical idea conveying the essence of the work;

Musical theme, like other musical terms, was historically formed. This term dates back to the 15th–16th centuries. D. Tsarlino called the melodic layer "passagio" (cantus-firmus). Sogetto – voice.

The coordination of thematic elements – rhythm, timbre, articulation, dynamics, etc., of individual expressive means (components) that form the dialectics of thematic structures. The expositional or invariant forms of the theme, their mutual relationships, and functional significance are considered in the analysis process.

The types of thematic structures arise from the principles of the predominance of these or those elements in both vertical and horizontal composition:

– Melodic theme – the general direction of the melody movement, the contour of the tonality; (these types of themes include turns, rekahodli and similar methods);

– Rhythmic theme – the basis of the main elements is rhythm;

– Harmonic theme – the theme can change its appearance as a result of harmonic structures; (more often observed in the sequences, comparisons and chords characteristic of the themes of the variational family);

– Timbre theme – various melodic, harmonic and textural materials are expressed in the theme, while retaining their image and formative role, while timbre elements are expressed in the theme. Timbre thematicity and all its types are interconnected by rhythm, pitch, register. (lead timbre theme Glinka, Tchaikovsky, Shostakovich, Prokofiev).

Subjectivity includes monomotive, polymotive and rhythmic monomotive themes:

– Monomotive thematicity – the theme is formed from one type of motifs;

– Polymotivic thematicity – thematic motifs are distinguished by contrasting and non-contrasting materials;

– Rhythmic monomotivic thematicity – ..... (Kozlovsky "Feast, Dastan").

M. Aranovsky in his book "Prokofiev's Melodics" gives the following forms of thematicity:

- Melodic thematicity;
- Rhythmic (textural-rhythmic, timbre-rhythmic);
- Harmonic;
- Complex.

Various musical elements, depending on the role they play in the work and on the figurative level, can be considered as complex thematicity.

Having independent structures within the framework of the main form of the work, thematics are divided into three groups:

a) The main function of the work;

b) figurative individualization;

c) relatively free architectural.

It should be noted that in the 20th century, traditional musical forms were preserved. Only the role of musical means of expression expanded. All musical innovations were embodied and modernized precisely in their image.

By this time, the concept of thematics was defined as a polyphony that not only reflected

the main melodic melody, but also included other layers of texture, that is, counterpoint, bass, chords.

In the 20th century, complex forms of musical themes are common. V. Kholopova divides them into horizontal, vertical and diagonal types.

Horizontal complex theme – the occurrence of two or more themes in a connected (connected) form in a periodic form.

Vertical complex theme – the simultaneous counterpoint of independent themes.

Diagonal complex theme – imitation or a pen-layered form of counterpoint.

In the second half of the 20th century, textured-timbre thematicism is more common in the works of composers. In this case, within the framework of the form of the work, only the essence of the form with a clear melody, timbre character is expressed. Timbre and texture are embodied as one of the main criteria of the work (in the works of Y. Xenakis and W. Lutosławski). This results in the expansion of the sound range between different timbres and improvisational development.

As a result of the concepts and information given above, we will continue our thinking on the example of A. Kozlovsky's symphonic poems.

A. Kozlovsky's place in the history of Uzbek symphonic music is unparalleled. His nearly twenty symphonic poems stand out from the works of other composers in their form, thematic development, and compositional organization.

Looking at A. Kozlovsky's symphonic poems, we observe his symphonic thinking, the distinctions of timbre and texture in the process of melodic layering, the unique role of the method, its adaptation to the melody of the vertical organization, the abolition of the usual monodic methods, multi-planar structures subject to the principle of formation, and the polyphonic development of themes, which are very characteristic of his style.

In his symphonic poems, the composer often turned to folklore and maqom themes that he himself listened to and wrote down.

Many more works can be cited in the table above.

The concept of thematics, its roots and methods of application in a musical work are very broad and are one of the most relevant problems today. In this short article, we have discussed some aspects of thematics. General information on the symphonic poems of A. Kozlovsky has been provided. We aim to cover this relevant topic, as well as comprehensive and complete analyses of Kozlovsky's symphonic poems, in our further scientific research.

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