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UZBEK VOCAL CYCLES AT THE CROSSROADS OF CULTURES

Kamil Taxirovich Muhamedziyanov [1]

[1] State Conservatory of Uzbekistan. Tashkent Republic of Uzbekistan

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Abstract

The main purprose of the article is to determine the culture of the musical culture of the Uzbekistan, the study of modern trends and the role of musical arts in the education of youth, exchange of scientific information in the field of composition, musicology art bastacors, as well as history of theory and practice of musical arts. Attraction to philisophical traditional content, text based experimentation of composition, by search for new means of musical expression and compositional solutions.

Keywords: *Genre, music, study, dramaturgiy, eastern melodical, philosophical and traditions content, experimenting*

The relationship between musical and poetic texts in vocal music is a complex system that arises in the creation of a vocal work. The works of musicologists B. Asafyev (Asafiev B., 1977), V. Vasina – Grossman (Vasina-Grossman V., 1978), I. Malmberg (Malmberg I., 2012), and other scientists are devoted to various aspects of the relationship between music and words, and the concept of "musical poetics" appears (Malmberg I., 2012).

The study of the work of Uzbek composers is an urgent area of modern musicology, focusing on the problems that allow us to identify the prospects for the development of creative thinking among young people.

The genre of the vocal cycle, in which the poetic word and music interact, presents rich opportunities in this regard. This union of two types of arts provides a great opportunity to improve creative personalities, form a humanistic position and intellectual self-awareness. This genre has been one of the leading in the work of Uzbek composers for many decades, reflecting the dynamics of the artistic process. Turning to the vocal cycle allows us to comprehend the world of poetic images through their musical equivalents.

The study of the musical poetics of Uzbek vocal cycles allows us to generalize theoretical observations on the uniqueness of their organization, determined by the creative ideas of composers, and the spiritual needs of society. Vocal cycles characterize a wide range of poetic sources from Eastern classical poetry to the poetic creativity of our contemporaries. At the same time, the focus of the composers is on poetic texts of lyrical and philosophical content, touching on the spiritual, moral and ethical problems of human life. "Vocal cycles of precisely this content were chosen for this work." A vocal cycle is a combination of independent songs and romances, complete in

form, subordinated to a single artistic concept" (Analysis of vocal works. 1988. 215).

Musical poetics (Latin musica poetica, semantic translation – created music or created music) is a term in the musical theory of the XVI–XVIII centuries, which denoted musical composition (as an artifact of musical creativity), as well as the technique of musical composition). The author of music in the Baroque era was specifically called musicus poeticus.

In this regard, the concept is explained based on the etymology of the word "poetics", derived from the word "poet" in several linguistic variants. Thus, in Latin, the active principle is emphasized (the poet is an "inventor", "master", "creator"), in Greek the meanings "to stay", "to remain" are added, in Slavic languages there are meanings "to sing", "to sing".

The adjective poetica in the phrase musica poetica did not mean poetry (the art of verse), but other Greek poipais in the literal sense – creativity, creation. The term first appeared in the book by Nikolai Listenius "The Basics of smooth Chanting" (Wittenberg, 1533). The concept of musica poetica has become widespread in the German Baroque music science. Significant works devoted to the theory and technique of musical composition were created by Heinrich Faber (1548), Joachim Burmeister (1606), Joachim of Thuringia (1624) Johann Andreas Herbst (1643) Athanasius Kircher (1650), Wolfgang Kaspar Prinz (1676).

Summarizing observations on the issues of musical poetics, we note that musicologists began to address this concept of poetics from the second half of the twentieth century up to the present time. As follows from the analytical review, in art history it is interpreted from a literary standpoint. In musicology, the concept of poetics has great scientific potential: it is able to reveal the specifics of musical art, reveal the deeper sides of the content of a musical work, the peculiarities of its stylistics and composition, the author's originality of the artistic realization of the idea. Poetics is the essence of the art world, the personification of spiritual human aspirations through a structurally organized system of artistic and aesthetic means.

The considered works are a reflection of the processes of tireless creative search of modern Uzbek composers in the field of the vocal cycle, which is always an experimental innovative laboratory. It should be noted that despite all the originality, the vocal cycles of Uzbek composers are based on the traditionally established principles of construction associated with the drama of contrasting juxtapositions of parts. Musical unity is achieved in the cycle due to the end-to-end development of figurative and intonation spheres, the presence of thematic arches between the parts. On the one hand, the expressive character, on the other – onomatopoeic due to the phonetic feature – the presence of consonant sounds – repeated utterance of the word contribute to the introduction of grotesqueness into the figurative world of the work. The poetics of Uzbek vocal cycles is determined by how composers distribute poetic material, how they imagine the dramatic line of a musical work.

During the research, the process of composing creativity and its effectiveness, which generalizes the musical world with new achievements and the promotion of Uzbek national art into the world cultural space, was important to us. This is especially important and significant, since it is in the vocal cycle that the Uzbek mentality, attitude, worldview and worldview, and artistic intelligence are revealed in many ways. In order to understand the aesthetic, lyrical and philosophical meaning of vocal cycles, it was necessary to immerse ourselves in the musical world of composers and the poetic world of poetry authors, their ideological basis, philosophy, aesthetics of creativity, which helped to come closer to understanding the musical and poetic content of vocal cycles, to reveal the semantics musical text.

In this research process, the fundamental coordinates for me were the following:

- The spiritual value of the heritage of the great thinkers of the East;
- Artistic aesthetics of modern Uzbek poetry;
- Rethinking traditions;
- Innovativeness of searches;
- Dialogue.

Understanding music is a fascinating process in its inexhaustibility of scientific interpretations, interpretation of scientific methodological approaches, and hypothetical concepts. In the study of vocal cycles, this

process is especially complex due to their intellectual essence, high spirituality, lyrical-philosophical and ethical-psychological meanings. That is why musical poetics comes to the fore here. Theoretical analysis of the structure and musical language of Uzbek vocal cycles showed the desire of composers to show the spiritual world of the individual in the context of scientific and public cultural values.

In vocal cycles to poems by the great thinkers of the East, composers creatively refracted the expressive capabilities of the Eastern classical poetic forms of ghazals, rubai, maqom traditions in organic synthesis with modern technologies of musical writing, creating highly artistic, reference images of the musical direction. In vocal texts to poems by modern Uzbek poets, our study focused on the role of the personal beginning of the composer's interpretation of the poetic source. In this creative process, the composer and poet become, as it were, supporting characters.

Dialogue, which manifests itself at different levels, plays an important role in the dramaturgy of Uzbek vocal cycles. The process of intonation, in order to become not speech, but music, merges with speech intonation, and turns into unity, into the rhythmic intonation of a word-tone, into a new quality, rich in new expressive possibilities…" (Asafiev B., 1977. p. 211).

It should be noted that dialogism is one of the most important parameters of modern composer's creativity not only in Uzbek, but also in foreign composer's creativity. It should be noted that Uzbek composers use new technologies of musical writing selectively in accordance with the ideal concept and artistic content of the work.

Based on the study, the following conclusions were made:

1. Vocal cycles in the works of Uzbek composers are an organic part of the general cultural process of evolution of cyclic forms, the aesthetics and compositional features of which have deep roots in Uzbek culture.

2. The specificity of vocal cycles in the work of Uzbek composers is determined by a number of factors: the characteristics of our region, national traditions, the influence of general cultural trends, in particular, the level of professionalism of composers. In the works of different authors, the embodiment of this genre model is determined by the traits of their individuality in the presence of general stylistic parameters.

3. Vocal cycles in the work of Uzbek composers indicate an intensive search within the framework of which highly artistic samples are created that record the level of mastery of this genre model at the turn of the 20th-21st centuries and the continuity of established traditions.

4. The musical poetics of vocal cycles of Uzbek composers reflects the dynamics of growth in the professional skills of the authors, who demonstrate in their vocal-cyclic works a high level of compositional structure and mastery of modern writing techniques aimed at deeply embodying the content of the poetic text.

5. The specificity of the interpretation of the content and form of vocal cycles in the work of Uzbek composers is associated with the embodiment of deep national traditions, the poetry of modern Uzbek authors, with individual approaches to modeling the poetic basis of vocal-cyclic compositions, which predetermine a high degree of musical and dramatic integrity of the composition.

Thanks to the polysemy and versatility, a rethinking of poetry occurs. In some cases, the re-emphasis of the semantic basis can be quite significant – the near and distant semantic series of poems "come to life" and come into "movement" (Malmberg I., 1954. p. 57).

In the lado-tonal and harmonic means of musical language, national traditions and modernity are combined in the implementation of signs of modal modes with a second ratio, which causes a certain dissonance of the vertical sound, which is very characteristic of modern music.

The sophistication and thoughtfulness in the lyrical and philosophical text are conveyed by the composer caesura between the lines of the poem and the instrumental performance of the patterned sinuous melody of the vocal part on the oud.

Concluding the study of the topic, it is necessary to emphasize that it remains open to a broad time perspective. The piano intro in many vocal cycles embodies a polyphonic style of presentation. Using the expressive possibilities of the harmonic vertical, combining chords with the linearity of

the bass voice, based on the monointonal relief seconds intonations characteristic of the national lyrical melos. In the melody, there is a sense of national-traditional techniques – zonality, variability of fret supports. But applying national methods of presenting melodic material, the composers subordinate in vocal cycles the logic of symphonic development, in refraction of texture, to the increase in timbre rhythm, which passes from a dissonant chord cluster to a three-line presentation at the end of the introduction indicating a turn from exposure to development.

Uzbek composers reveal new facets in vocal and expressionist cycles. For the vocal cycle, the composers select those poems that speak of a subtle aesthetic taste in the ability to choose a poetic text, consonant with personal ideals and spiritual demands of modern human society. By combining poetic texts into a single artistic storyline, the composers creatively rethink the complex psychological content. Thus, the composers heard and revealed in the poems of Uzbek poets a reflection of the real world, the pain for the spiritual state of each individual individually. In musical construction, most of the romances are built in the form of a period. The recitative-declamatory vocal part is born in tempo to the chant, supported by musical intonation expressing every syllable, every word in the phrase.

Each vocal phrase ends with a stop on a long sound, which is not perceived as completion, but conveys the next movement of thought to the next phrase. Despite the fact that the instrumental part is based on basso-ostinato, a wise current of thought is indulged in the vocal part.

The composer, selecting poems for his vocal cycle, is guided primarily by his own aesthetic characteristics, creates his own plot. At the same time, a peculiar dialogical structure of the cycle is formed, in which the musical and poetic principles, interacting, form a qualitatively new artistic phenomenon that differs from the original source. Thinking over the composition of the cycle, the composer brings his own individual, often autobiographical, beginning to it. If in the poetic cycle the poet is often the hero or the hero of the second plan, then similar observations are made in the vocal cycle. In other words, the composer, like the poet, illuminates his work with a personal spiritual light. Hence the semantic multidimensionality and the ambiguity of the artistic meaning of vocal cycles.

The study of accumulated scientific experience in the field of analysis of vocal cycles has been of great benefit in the development of analytical approaches to the consideration of specific works on a sound methodological basis. Thus, based on methodological grounds, it should be concluded that on the basis of artistic practice, various models are being formed, which are being developed in the context of the complexity and diversity of interrelations in Uzbek vocal cycles, the potential of which has broad prospects. In this regard, the problem of the relationship between the synthesis of music and poetry is open to both art criticism and philosophical and aesthetic thought.

The appeal to the theoretical analysis of vocal cycles based on the poems of the great thinkers of the East is due to the activation of the creative interests of Uzbek composers to revive the spiritual values of the past. In this process, a particularly important role is played by the attitude to tradition, the preservation of its continuity in the development of culture and the consonance of the ideas of the giants of eastern poetic thought to our time. The poetic word originated in the East and, in particular, among the peoples who inhabited the territory of Central Asia in ancient times. This is reflected in the holy book of Zoroastrianism “Avesta”, where it is indicated that the sermons delivered initially by the founder of the doctrine Zarathustra, and then by the priests, were performed in poetic form, recited for greater understanding, communication to the consciousness and perception of listeners.

Gradually, the tradition of not reading, but singing poetry among the peoples of the East was formed. Therefore, it is not surprising that all the great thinkers of the past were not only scientists, but also poets and musicians, art historians and aestheticians. This is evidenced by their brilliant treatises, which are an enduring spiritual value.

The change of generations of composers, passing on their knowledge and creative experience to subsequent ones, tuned to a high

note of service to art, makes obvious the fact of the inevitable continuation of the life of Uzbek vocal cycles in new interpretations, dimensions and manifestations.

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Contact: navouzbek@mail.ru