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## S. MUKHAMEDOV AND A. ABDUGAPPAROV: TWO WAYS OF EMBODIMENT THE TIME THE ME IN CHORAL MUSIC

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### Abstract

The article considers the two new choral works by young composers of Uzbekistan: “Etnos” by A. Abdugapparov and “Time” by S. Mukhamedov. Dedicated to revealing the same imagery – the theme of time – these works differ significantly in style, formation and use of musical and linguistic means. The identification and understanding of these features served as the basis for the comparative analysis undertaken in this article.

**Goal:** to analyze the ways of embodying the theme of time in the choral works of young composers of Uzbekistan using the example of the works “Etnos” by A. Abdugapparov and “Time” by S. Mukhamedov.

**Methods:** comparative analysis affecting the parameters of semantics, stylistics, form, as well as the musical language of the works.

**Results:** The features of the embodiment of the theme of time in terms of formation, style and texture solutions were found out.

**Scientific novelty:** these works are analyzed for the first time.

**Practical application:** the main provisions of the article can be used in performing and teaching activities. The facts from this study can also be used as supporting material for a comprehensive understanding of choral writing techniques in the work of modern composers.

**Keywords:** *choir, young composers, compositional creativeness of Uzbekistan, the theme of time in music, minimalism*

### Introduction

The theme of time, reflection on its transience and, more broadly, an appeal to the meaning of human existence are among the central themes of many composers’ opuses, especially modern ones. The theme is reflected in Western European academic music, where a striking example is “Chronochromie” by O. Messiaen. In it “... the unity of space/

time is achieved and the meaning of the color of time indicated in the name as a synesthetic sign of cosmic unity is embodied” (Starikova, 2016. p. 174). Atmospherically, the semantics of time is presented in the soundtrack “Time” by G. Zimmer from the cult-favorite film “Inception”. In the Uzbekistan composer work, much attention is paid to the theme of time in the work of I. Pinkhasov. On the

electronic music album “Time Helix”, in the piano work “Chasing time” and in his other opuses, the composer “interprets time as something material that you can try to grab, which is physically tangible (understanding the whole convention of this expression), as a regulator of our life, ordering it” (Zakirova, 2021. p. 123).

Young composers – students of the State Conservatory of Uzbekistan – A. Abdugapparov in the composition “Etnos” and S. Mukhamedov in the composition “Time” also presented their vision of the problem of time. Both works were written for choir, have a certain artistic value, and also represent a significantly different approach to the embodiment of the same imagery.

### Main part

In the composition “Etnos” of A. Abdugapparov, written for a mixed six-voice choir, the main idea is conveyed using a Latin proverb with more than two thousand years history: “tempora mutantur, et nos mutamur

in illis”, which means “times change, and we change with them.” The work “Etnos” received its name from the middle of this proverb (“etnos” – “and we”), forming a kind of play on words, and adding an additional “ethnic” shade to the theme of time main for this opus.

The composition begins with singing proverbs in the soprano part. The fact of the presence of a Latin text refers to the ancient, pre-tonal times of the development of music, and the monodic nature of the beginning (1–4 bars), in Adagio tempo, fully corresponds to the character of the chosen text.

Further, after the entrance of the remaining voices of the choir, the texture becomes denser and from conventional antiquity we immediately find ourselves in the context of classical harmony, as evidenced by the pronounced tonality (g-moll), the use of functional harmony (authentic turns prevail), as well as the abundance of tritones and augmented seconds. The general character of the movement is melodious, measured, with a gradual increase in sonority (Example 1):

### Example 1

Adagio

SOPRANO

tem por - ra mu tan tur et nos mu ta mur in il - lis

5

tem po-ra mu tan-tur et nos mu-ta mur in il-lis tem po-ra mu tan-tur et-nos mu-ta mur in il-lis tem po-ra

ppp cresc.

ppp po-ra tan-tur et-nos et - nos tem po-ra mu tan-tur tem po - ra mu - tan po-ra

tem cresc. mu et - nos et - nos tem pppp mu tan tur et - nos tem

m... et-nos mu-ta mur in il - lis

The second movement contrasts with the first – the melodiousness is contrasted with staccato, the slow tempo Adagio is contrasted with a much faster movement corresponding to Allegro or Allegro moderato. The texture is transparent and light. The alternate introduction of voices in this part sequentially from soprano to bass with the same melo-

dy in tonic-dominant relationships forms a small fugal construction (Example 2):

“Etnos” ends solemnly, in two fortes, in D-dur. But then a small addition of code was introduced (in *ppp* and at the tempo of Adagio) which returns to the original tonality and imagery, giving the form the features of integrity.

**Example 2**

Example 2 shows a musical score for a four-voice choir and soloists. The score is in 3/4 time with a tempo of 120. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "mu-ta-mur in - il - lis / mu-tan-tur et - nos et - nos / tem-po-ra mu-tan- tur et no-o-os mu-ta-mur in il - / tur tan-tur / et / nos / po - ra / et - nos / tem po - ra mu-tan- tur et - nos / lis tem-po-ra mu-tan- tur et-no- o - os tem po-ra mu-tan-tur / tem-po-ra / mu-tan- tur / et-no-os / mu-ta-mur in il - lis tem po-ra / tem po-ra". The score includes dynamic markings such as *fff* and *mp*, and a *cresc.* marking in the bass line.

The work “**Time to live**” of **S. Mukhamedov** was written for a four-voice choir and soloists. The basis for the composition was the phrase “time doesn’t spare, it only rushes forward, leaving a mark in the history of moments”, initiating the discussions about the transience of time and the frailty of human’s life. The composer notes that “the main character of the composition is time, which, without stopping, only goes forward. In “Time to live” I tried to make an imitation of a printing press, and also add a recitative of a male and female voice, accompanied by the sound of a clock ticking. The work begins in a whisper, when all performers, at their own pace and changing the order of words, say the main phrase in the work. With this technique I wanted to show an outside view of a crowd, where each of the people has their own rhythm of life, their own views. At the end of the essay the words “Time to live, time to die” are introduced, with which I wanted to say that a man’s life is calculated by the period of time from the first countdown to the last, and you never know how much of it is allotted to you and what you will have time to do. I expressed all these ideas in music in the style of minimalism” (From

a personal conversation between the author and the composer (18.02.2024). Turning to this particular style, in our opinion, made it possible to express the composer’s ideas in modern and relevant musical language: “Minimalism as the music of gradual processes, like static music, the music of euphoria from endless repetitions becomes today the only a response to the informational trauma, the only music possible in the post-traumatic era” (Khrushcheva, 2020. p. 222).

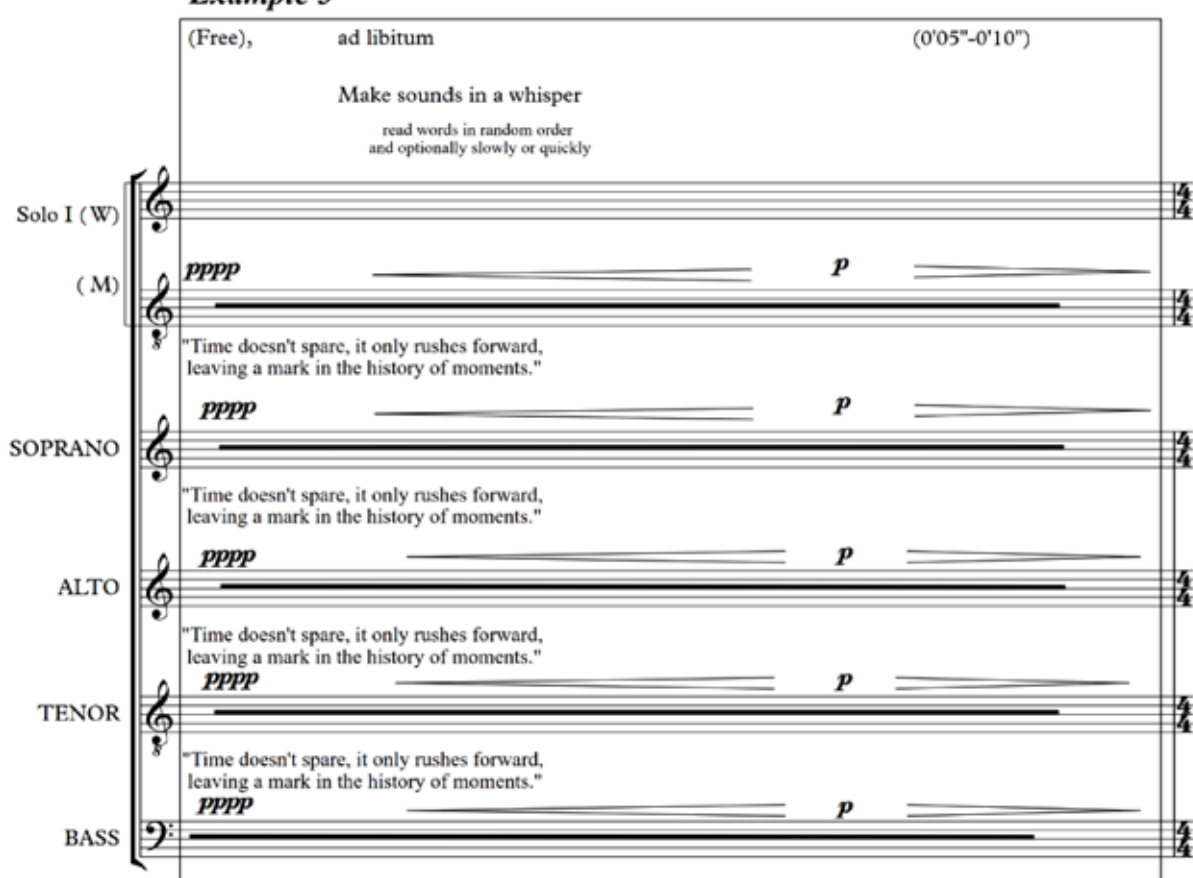
In accordance with the minimalism which assumes the presence of simple cell patterns, the composition “Time to live” is, as it were, combined from several textured elements:

**1. Aleatoric episode**, where the main phrase of the composition is spoken in a whisper. It has copyright indication: “read words in random order and optionally slowly or quickly.” Present at the beginning in all parts, then aleatoric is included in the work episodically, in separate parts (Example 3).

**2. Ostinat movement** imitating the ticking of clock is the main binding factor in the composition. At the beginning (2–15 bars) the clock ticks in quarters, and then, after a short break (17–21 bars) speed up twice and tick in eighths almost till the end (22–80 bars).

**Example 3**  
(Free), ad libitum (0'05"-0'10")

Make sounds in a whisper  
read words in random order  
and optionally slowly or quickly




Solo I (W)  
(M)  
SOPRANO  
ALTO  
TENOR  
BASS

"Time doesn't spare, it only rushes forward,  
leaving a mark in the history of moments."

This rhythmic acceleration, giving a certain dynamic, has an important semantic load – it reinforces the main idea of the transience of time. We also note that imitation of the sound of clock by vocal means can be considered as one of the manifestations of the instrumentalization of the human voice: “One of the main trends in

modern vocal music is its instrumentalization, associated with the introduction of techniques coming from instrumental music into choral writing. Along with this, the role of the recitative and speech principle is great, which determined the emergence of new types of choral texture” (Kadyrova, 2012. p. 102) (Example 4).

**Example 4**



T  
B

Tik - tak tik - tak Tik - tak tik - tak Tik - tak tik - tak Tik - tak tik - tak Tik - tak tik - tak

**3. The recitative line** of two soloists: a man and a woman, remains as the main element throughout the entire work. It is a declamatory melody with a clearly defined rhythm, which is reminiscent of the Sprechgesang speech singing technique, popular in avant-garde music (Example 5).

**4. Chord-interval melodized layer** – performed by vocalization and performs the

function of compacting the texture. Consonances are non-functional, the role of dissonances, including tritones, is great. In general, this layer in the composition is perceived as an accompaniment to the recitative of the soloists (Example 6).

The composition has a climax which occurs in bars 36–43, and is realized by thickening the texture, enhancing sonority and

adding a move on the tritone (um. 5) in the first soprano parts (Example 7).

**Example 5**

Example 5 shows two vocal parts, W (Soprano) and M (Mezzo-soprano). The lyrics are: "rush-es for-ward Time. doesn't spare, it on-ly rush-es for-ward Time." The music features a tritone interval marked with a '3' in a box.

**Example 6**

Example 6 shows two vocal parts, T (Tenor) and B (Bass). The lyrics are: "doesn't spare, doesn't spare, doesn't spare, doesn't spare,". The music features a tritone interval marked with a '3' in a box.

**Example 7**

Example 7 shows a complex vocal arrangement with parts W, M, S I, S II, A, T, and B. The lyrics for W and M are: "doesn't spare, doesn't spare, doesn't spare, doesn't spare,". The lyrics for S I are: "to die time to li ve". The lyrics for S II, A, T, and B are: "Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tik Tak Tak Tak Tak Tak Tak Tak Tak Tik Tak Tak Tak Tak Tak Tak Tak". The music features a tritone interval marked with a '3' in a box.

Despite the presence of a climax zone, a sense of static prevails in the work, which is achieved by the lack of transformation of the main image, the limited verbal text, as well as ostinacy (primarily the image of a ticking clock). However, the static nature in this work is not slow and contemplative, but rather dynamic and intense. J. Kramer in "Time of music" writes of similar composition, calling their composition "moment-form": "Although a moment-form composition is not totally static, moment time does depend on stasis within moments" (Kramer, 1988. p. 210). Similar processes were noted by other scientists: For

example, N. Zeifas, who wrote the essay on dynamic statics G. Kancheli (Zeyfas, 2005), as well as D. Rakhimova, whose article is devoted to identifying the relationship between dynamics and statics in the oriental music of S. Rachmaninov (Rakhimova, 2010).

**Conclusions**

The selected works represent the two most common modern approaches to writing music: (1) the more traditional one, realized in the composition "Etnos" by A. Abdugapparov, and (2) the more modern one, presented in the opus "Time" by

S. Mukhamedov. In the composition “Etnos”, the traditionalism is observed at different levels: from the choice of clear forms and reference to the tonal system to classical harmonization, the absence of modern composition techniques, interpretation of melodic lines, notation, etc. This work, therefore, can be considered created within the framework of neoclassicism. In another composition, “Time” by S. Mukhamedov, on the contrary,

the composer’s desire to master and implement modern compositional techniques and styles, such as aleatorics, minimalism, coloristic non-functional harmony, recitativeness and instrumental interpretation of the human voice, prevails. In relation to time, two works also demonstrate an opposition – this is classical linearity (“Etnos”) and the presence in a moment, a certain static (“Time”).

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