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TONAL AND MODAL HARMONY

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Abstract

The transition of tonal harmony to modal harmony directly affected the phenomenon of phonism. The change of lads is the basis for building the lad dramaturgy of the work. For harmony, not only the functional structure of the lad (horizontal, vertical, tonal plan, dramaturgy, form), but also its coloring and coloristic aspects are important. The unit of measurement of the chord becomes the acoustic-sound “scale” and the duration of its phonic-combinations. The sound range includes the lad vocal range in a vertical and horizontal sense. The measure of harmonic (functional) kinship becomes the tembrophonic similarity of neighboring groups. **Keywords:** *Tonality, modality, phonism, sonorism, coloristics, harmony, enharmonism, ellipsis*

The development of harmony in Western music is a complex and multifaceted process involving several factors. In particular, the principles of the origin of sound from nature, the characteristics of human hearing and psyche, the social purpose of music, the national characteristics of folk art and the specific aspects of its impact on professional art, its interaction with other national cultures, etc. One of the highest peaks in the development of music was the confirmation of tonal systems, whose active manifestation is still observed today. However, over the centuries, there was another principle of both monophonic and polyphonic formation – this is the modality that gave birth to classical tonality and is used in musical compositions to this day. Music of different nations – folk and professional, ecclesiastical and secular, vo-

cal and choral, ensemble and orchestra – revealed many possibilities of modal and tonal tones and harmony. Tonality reflects the essence of the musical system in such a way that it centers the means of harmony and melody around a single sound complex. Various forms of tonality with this basic feature began to appear in the professional music of Western countries. Modality also had its own development process.

It should be said that two aspects of modern harmony are seen in modern music, i.e. modal and tonal harmony (Musical encyclopedia 1978). Modality – (French modality; English modality; German modality) is based on the tone principle, unlike the tonality system based on the major and minor modes, which is subject to the central tone or melodiousness (Musical encyclopedia. 1978).

Modality – (French modality; English modality; German modality) is a system based on the tone principle, in contrast to the tonality system based on major and minor scales, which obeys the central tone or melodiousness in the theory of chords. That is, it is understood as a tone-sounding system that acts on the basis of the melodic principles of the organization of the sound texture. If in classical tonality the main point of development is the chord, then in the modal system the main point of development becomes the cad. Due to the melodic properties of lads, the colorful properties of harmony are revealed, the timbre-phonic brightness of the sounds is increased. And tonality – (French tonalite, German Tonalitat as well as Tonart) is a hierarchical centralized system of functionally different pitch relationships. (Tonality (from the word tone) – the state of pitch of the lad 2) the system of lad with a certain pitch – lad-tonality) (“Uzbekistan National Encyclopedia” State Scientific Publishing House).

The historical development of harmony since the Renaissance is a process of interplay of modal and tonal systems based on a continuous expansion of the range of harmonies. In the 16th and 17th centuries, it was a transition from seven-step diatonic polyphony to diatonic functional harmonic tonality. The Viennese classics complicate this process by involving chromatic non-chord sounds and active use of tonal shifts (including enharmonism and ellipsis). Modal plates do not take the lead in their harmony. The Romantics of the first half of the 19th century revitalized the field of modality based on a new level of tonal organization. But Wagner takes the classical methods of tonal writing to the extreme. Impressionism again turns to modal harmony and becomes a new stage of tonality development. In the 20th century, many aspects of tonality become increasingly active. Individualized forms of tonality manifest themselves, for example, the tonalities of K. Debussy, S. Prokofiev, D. Shostakovich, F. Poulenc, A. Onegger. At the same time, in music theory, the doctrine of harmonic styles, in particular, the study of harmony with regard to the individual interpretation of tonality, appears. Classical tonality also appears as a certain center where all the rays of the past converge and lead to the harmony

of the future. Along with the manifestation of modality in various forms, it is considered a clearly visible phenomenon in the compositional creativity of the 20th–21st centuries.

The 20th century caused the active formation of new chords and methods of communication between harmonies. This led to a reexamination of the criteria of tonality and, in some cases, the relationship between tonal and modal organization. While tonality and modality were previously seen as phenomena located in a coherent developmental chain, now tonality includes different interpretations: the possibilities of using this term are expanding. For some authors, tonality remains a part of classical music, and for new music terms such as “system”, “row” (“series”) are used. Other musicologists adopt new qualities of the term tonality and apply it to the most complex phenomena of 20th century harmony: twelve-step tonality, chromatic tonality, extended, scattered tonality, directing, etc.

The methods of application of modal and tonal systems were developed by musicologists from the second half of the 20th century, including E. V. Nazaykinsky, N. S. Gulyanitskaya, Yu. N. Kholopov, Yu. G. Kon, S. A. Zakrzhevskaya, L. S. Dyachkova, T. .attracted the attention of B. Baranova. For the first time in Russian musicology, M. A. Etinger wrote mainly about ancient modal harmony on the example of I. S. Bach’s harmony. According to him: “The introduction of the definition of modal harmony is necessary not only to compare it with tonal harmony, but also to determine the difference between it and natural-toned harmony. These concepts belong to distant periods: modal harmony was the only harmony style for its time for several centuries, and natural harmonic harmony was considered a “flow” of tonal harmony in the professional music of the XIX–XX centuries. Despite its similarities to modal harmony, natural-tuned harmony is based on functionality” (Etinger M., 1979).

It is not without reason that the study of the processes occurring in the field of cadence and harmonic means of expression in the works of Central Asian composers attracts the special attention of musicologists. Individual observations related to the work of various authors are collected in a number of mono-

graphs, articles and textbooks. Among them, works specially developed from the theory of harmony, especially the problems of cadence in the works of Uzbek composers are of special value. In this regard, Yu. G. Kon's monograph entitled "Nekotorye voprosy ladovogo stroeniya uzbekskoy narodnoy pesni i ee harmonizatsii" considered a wide range of issues related to the structure of Uzbek vocal monody and its polyphonic image. In it, the laws of the formation of Uzbek music culture are theoretically based, and the problems of harmonizing Uzbek folk singing are highlighted. "It is necessary to look for a key to solving a number of practical problems faced by composers in the field of music," says the author (Kon Yu. G., 1979).

Analyzing the works related to harmony in musical theoretical thinking in Uzbekistan, it should be noted that musicologists of our country have discovered new directions based on a broad approach to the study of harmony in national and world music culture. In this, our scientists focused on determining the national independent features of the harmony of Uzbek composers, its beauty, coloristics, timbre, acoustics and modal functionality. Here, first of all, it is appropriate to mention the fundamental works of O. Azimova, who developed the methodology of studying the harmony of Uzbek composers. The laws of harmony are widely covered in the author's textbooks, which are considered to be ground-breaking sources (Azimova O. N., 2004).

Modal harmony does not have sharp pulls, which increase the dynamic potential of chords and force activity, as in tonal harmony. The task of creating tension is transferred from harmony to other means of expression: timbre, key, register. Harmonic tempo (consonance – degree of dissonance and their distribution in form) is supplemented by other types of tempo: pitch, texture, background (sonorous). Sparseness of functional shifts is characteristic of modal harmony. The selected harmony is subjected to melodic, textural development and changes in pitch, usually accompanied by a change in texture. In some cases, the alternation of sounds (textural device) corresponds to the alternation of sections of the composition, that is, it is observed that the formation reaches a higher level.

The colorful potential of modal music is due to the weakening of harmonic tension, rotation and variability of relationships between chords. With the help of modality, it is possible to convey the state of movement and stillness, to embody spatial emotions, to reveal the colorful characteristics of sounds, their coloristic effect, and the interplay of light and shadow. Modality is embodied by the use of weakly centered scales: octave diatonic, minor diatonic. In addition, chord segments with different interval compositions (dichords, trichords, pentachords, etc.) can be used. Local lade formations are joined horizontally or vertically. Weakly expressed centralization leads to weakening of tonal weight. There is a process of creating tonicity, which relies on:

a) quantitative (ostinatal);

b) metro-rhythmic;

c) structural-syntactic methods of tone or sound confirmation. The principle of variability, which is valid for the center (base) of the Lad system, as well as for the vocal cord and its structure, operates. The principle of variability refers to the change of its two components relative to the center:

1) height position of the support;

2) structure of the support.

At the modern stage of the development of compositional art of Uzbekistan, significant changes have occurred in the field of form, content and, accordingly, the fundamentals of musical subjectivity. The elements of natural-lad harmony are often used in a specific "diatonic" form, sometimes included in the general system of major-minor lad instruments. The vertical structure is also complicated, the harmonic functionality and phonism phenomena are renewed. All this makes the problem of studying various issues of modern harmony of Uzbek composers urgent.

The above theoretical factors show that tonal elements have permanent and conditional changes to modal elements. The coexistence of tonal and modal systems, which differ in their characteristics – in one style and even in one work – is connected with the capabilities of the twelve-step tempered system, which the composer uses in different ways. The review and analysis of the literature and various works on music theory testify to the existence of a unique national school.

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