

THE INTERRELATION OF MUSICAL STYLES IN THE SYMPHONIC CREATION OF COMPOSER TOLKIN KURBONOV

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ABSTRACT

In this article, the importance of forms, texture, musical means of expression in the symphonic work of the Uzbek composer Tulqin Kurbanov, as well as the issues of interaction of musical styles are highlighted. (in the example of symphony #6)

Keywords: Symphony, form, texture, style, theme, macrotheme, sonata, variation, fugue, ostinato, stretta, synthesis, status, polyphony, monody, rhythm, traditionalism, modernity, meditateness, intertextuality.

Looking at the work of Tulqin Umarovich Kurbanov, an honored culture worker, professor, composer in Uzbekistan, we can see that the artist managed to find his own creative path with his constant search in the musical world, striving for excellence, and professional growth. We will be a clear witness. The composer mastered the complex technical methods of musical trends, used them positively, used them in national music, and continuously worked on connecting them. For this reason, he created large musical works using new tools in his compositions for symphonic, chamber symphonic and Uzbek folk instruments. Among them, the composer's sixth symphony is of particular importance, and it is distinguished by such features as its form, the interrelationship of different musical styles, its texture, and the means of musical expression. The sixth symphony of T. Kurbanov consists of three parts, the parts of which are connected with each other. The first part (Andante) is lyrical, has characters expressing human thoughts, life difficulties, sufferings, and is based on the synthesis of a sonata and two melodic-rhythmic themes.

2 The second part (Allegro assai) contrasts with the first part in terms of tempo and character, and is in variant-ostinato form. The final part of the symphony is the Finale (Allegro vivace) in the form of a sonata, which synthesizes the development of the previous parts and is the culminating part of the series. The final part synthesizes such forms as finished, sonata, variation, ostinato. In this part, we observe not only the relationships of the forms in the work, but also the various textures and form-forming features used throughout the work. The auxiliary part of the finale is tonally connected with the theme of the first part, and the rhythm of the main part is formed based on the variant of the rhythmic formula of the second part. . The entire finale is based on the leirhythmic intonation of the first movement, presented in different textural layers. In a symphony, connections between parts are reflected in ladotonal relationships and active polytonal development. The initial tone of the first part remains relevant throughout the entire work. From the point of view of texture, the finale directly continued the previous parts and preserved the relationship between the parts. The variational and imitative developed theme of the first part is reflected in the auxiliary part in the finale. The principle of imitative development was demonstrated in the main part of the final. The

main part was first introduced in the heterophone texture, and later in several stages, i.e. imitative of the theme, and stretta canonical statement. It is here that we notice that the principle of canonical development of the part is strengthened. All parts of the symphony are based on the same textural principles: a step-by-step transition from monophonic to polyphonic in an imitative polyphonic development, and then back to a monophonic appearance. From the first part of the symphony, the rhythm is of great importance and shows important pictorial and formative.

3 Features for the further development of the whole work. The rhythm clearly shows the nature of subjectivity in the work. Timbro-rhythmic or textured rhythmic counterpoints are an inseparable structural element of texture throughout the symphony. In addition, ostinato polyrhythmic layers reflect the main content structure of the work. It is the thematic intonation and texture synthesis that is observed in the joint statement of the main and auxiliary parts, as well as the themes of the second part, introduced in triple counterpoint in the reprise of the finale. The final of the symphony is based on the representation of two types of contrasting themes according to its figurative structure. In the piece, the general dramatic characters are reflected in the form of a sonata. Despite the lyrical, thoughtful character of the first part, the initial dramatic sounds in it indicate the intensification of the development of the next stage of the narrative and at the same time gradually create a contrast. The relationship between the first and second parts made this contradiction even stronger. Such contradictions predetermined the form of the finale (sonata form). The principle of variant-variational and imitative development in the first part of the symphony, as well as the ostinato variation of the second part, certainly did not fail to influence the finale. Imitation led to the fugue development of the main and supporting parts of the finale. But it is difficult to notice a clear fugue in it. The fact that the boundaries between the sections of the finale are not noticeable made it create sections like the first part of a symphony. In the course of the development of each theme, we can notice that strong intonation variability is widely used not only polyphonically, but also in the finale from the principles of variant development. From the beginning of the finale, its polyphonic development reveals sections of sonata form. The departments themselves, in turn, consist of internal divisions and stages. Despite the fact that the finale is in the form of a sonata, it is difficult to perceive the boundaries of the sections from the point of view of functionality, which gives rise to the concept of phasicity.

4 Tulqin Kurbanov used a number of methods to express symphonic thinking in his music, and he tried to reflect them along with the features characteristic of national music statuses. In this piece, the modern symphonic style is inextricably linked with status music. Lyrical imagery, status-specific meditateness, "metadramaturgy: meditation-action" can be cited as examples. The first part of the symphony has a lyrical character (beginning with a slow tempo part) as in maqam music, which created a combination of symphony and national music. In the work, the composer paid attention to the ways of giving the texture a national tone, expressed various types of imitation of folk instruments in different ways. As a conclusion, it is worth mentioning that in the analysis of the entire series, the first part of the work can be accepted as a macro theme. This part is developed in a variational and imitative form. The second part is contrasted with the character of the first part, which is reflected as the second macrotheme and is based on the ostinato principle. The third part represents the development and reprise

of this work. It has been performing the task of thematic unifying, synthesizing and shaping department of the previous parts. The role of polyphony in the formation process of the symphony is very important, which confirms the wider development of polyphonic styles in the music of the 20th century. In addition, the fact that this sixth symphony of T. Kurbanov has a modern structure and form indicates that it is typical of the traditions of the 20th century. The composer used a number of forms in the symphony and expressed them in different ways. The lyrical beginning of the first part of the work is not typical for this symphony genre, which means that the composer tried to reflect traditional music. The widespread use of the principles of polyphonic style in the work indicates that it is characteristic of the composer's style. In this symphony, Tolqin Kurbanov combined a number of characteristics of composer skill, nationalism, that is, traditional music, and at the same time the laws and regulations characteristic of European musical traditions. It is this combination that creates the basis for speaking about intertextuality in the work. 5 The theory of intertextuality strengthened the dialogic basis of the work and reflected the composer's task of combining traditional culture and new (appropriated) traditions in a monodic style.

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