

QUESTIONS OF THE GENERAL THEORY OF MODE Turgunboyeva M.E.

*Turg'unboyeva Madinaxon Erkinboy qizi – Teacher,
DEPARTMENT MUSIC THEORY
COLLEGE OF MUSIC AND ARTS,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *the problem of mode is one of the topical in modern music theory. The nature and formation of mode, the ways of its historical development in the music of various regions of the globe, the place and role of mode organization in the works of modern composers - all these are questions that need to be resolved. However, some significant issues remain unresolved. First of all, this concerns modern music, where their solution is hampered by both the complexity, novelty and extraordinary variety of material, as well as the lack of development of some general questions of the theory of mode, the methodology of its analysis. This article is devoted to one of the issues of the methodology of mode analysis.*

Keywords: *mode, scale, modal analysis, modal consciousness, modal phenomena, musical organization.*

ВОПРОСЫ ОБЩЕЙ ТЕОРИИ ЛАДА Тургунбоева М.Э.

*Тургунбоева Мадинахон Эркинбой кизи – преподаватель,
кафедра теории музыки,
Колледж музыки и искусств,
г. Ташкент, Республика Узбекистан*

Аннотация: *проблема лада - одна из актуальных в современной теории музыки. Природа и формирование лада, пути его исторического развития в музыке различных районов земного шара, место и роль ладовой организации в сочинениях современных композиторов - все это вопросы, требующие своего разрешения. Вместе с тем некоторые существенные вопросы остаются нерешенными. Прежде всего, это касается современной музыки, где их решению препятствуют как сложность, новизна и необычайное разнообразие материала, так и неразработанность некоторых общих вопросов теории лада, методологии его анализа. Одному из вопросов методологии ладового анализа и посвящена данная статья.*

Ключевые слова: *лад, звукоряд, модал анализ, ладовое сознание, ладовые явления, музыкальной организации.*

Mode is one of the most important aspects of musical organization [1]. It is in it that, first of all, not only the high level and extraordinary complexity of this organization is manifested, but also its specific character. To understand the nature of mode means to understand something extremely essential for musical art, for its specificity. In the domestic theory of music, the study of mode is given very great importance. Along with works devoted to modal organization in folk music, in the work of composers of various ideological and artistic trends, there are a number of in-depth studies that summarize the accumulated diverse and rich material.

What should be the object of modal analysis? Does mode appear as an immanent property of a musical work outside of its relation to the listener, to the subject who perceives it? Or is harmony a property of a person's musical consciousness, which organizes the sound flow according to the laws developed in musical experience, but does not depend on the object directly given to it? Or, finally, does harmony manifest itself in the perception or internal intonation of music, in the interaction of a musical work and a person comprehending it, and is it the result of subjective comprehension of objectively given sound structures? These seemingly abstract questions, which at first glance seem far from the tasks of a concrete analysis of musical works, are in fact essential and important. Their comprehension is necessary to clarify the methods of modal analysis, to solve specific problems.

Defining the foundations of the methodology for analyzing modal phenomena, we must first of all keep in mind that “musical reality is revealed in two forms: on the one hand, there is an area of musical phenomena, as a complex of actually perceived facts, on the other hand, music, being one of the factors human life, causes the appearance of special forms of human activity: a person either creates music, or perceives, or explores” [6, 103]. Really perceived facts are musical works, objects of creativity or perception with a well-defined structure, in particular, pitch. The qualities of this structure, which are of no small importance for modal characteristics, are not modal in the proper sense of the word, since they do not include the other side of musical reality - human activity and its inherent psychological characteristics.

The musical object is opposed by human consciousness. Taken outside of this or that form of activity, it, in essence, does not reveal itself, since in this case it does not have a real or imaginary object, it is not realized in a specific pitch construction. It is also impossible to speak about the manifestation of a mode, a modal consciousness, otherwise we would get a form without content. Real modal structures arise in the process of live musical activity, that is, during the creation, reproduction, perception of a musical work. In this case, a specific sound material (real or imaginary) serves as the content of the musical process, organized by consciousness, controlled by it. Musical consciousness itself, passing from the mode of possibility to the mode of reality, ceases to be an empty, meaningless

form, and receives an internal meaningful content. It is in the unity of a specific sound object (object) and the musical consciousness organizing it (subject) that modal phenomena arise.

A piece of music is a specific object of human activity, relatively independent and independent of the subject. Let us consider how the pitch relations are manifested in it. The pitch side of a musical work is a certain structure formed from various kinds of elements. This structure is hierarchical: it has different levels and aspects of organization. It fits into a certain musical system, into a certain pitch scale, within which various sound elements are formed, various kinds of relationships are manifested. Let us point out the simultaneous and successive combinations of sounds, the interweaving of horizontal and vertical. It is also possible to single out the ratios of heights as such and the natural acoustic relationship or inconsistency of sounds.

Thus, we see that a piece of music as such has many properties that characterize the modal organization in music. But outside of human activity, all these properties determine only its possibility. A musical work has a high-pitched, but not a modal structure. The foregoing is well illustrated by such properties of the mode as stability and instability, gravitation and resolution, harmonic tension, which follow from the properties of a real sound structure, but cannot be directly understood in it and require the involvement of the subject as an active participant in the process of musical perception or creativity. The interconnections of various sounds in monophonic tunes, the pitch structure of polyphonic plexuses, the structure and connections of chords in homophonic-harmonic music cannot be analyzed as something independent, existing according to purely material laws, since they are determined not by reasons internal to the sound material, but by the human psyche. Whatever logical methods we use, the "objectivist" consideration of musical laws will inevitably turn out to be outwardly descriptive, since in this case the actual internal functions of a musical work, which are revealed only in the human auditory experience, cannot be revealed.

The subjective organization of sound material requires a specific musical logic, in particular, modal logic, which is a mechanism for comprehending pitch musical constructions. The functioning of this mechanism allows us to say that the formation, the formation of a modal structure in the process of perceiving music (and, more broadly, the formation of a musical sound image in general) is not a passive process in which only a "wax cast" of a really given sound material is created in our minds. On the contrary, modal perception presupposes the activity of the subject, the functioning of the internal research apparatus, which makes it possible to "understand" the laws of the external sound structure, to formalize the object of his perception or representation for the subject. The subjective modal setting affects the nature of the division and ordering of what is heard. On the same basis, the impression of complicity and harmonization of sounds arises [4], they are combined into an integral sound construction. This should be understood as the transformation of the pitch organization of a musical work into a modal one.

So, the internal sound construction turns out to be in some respects richer than the external sound range, but in other respects it is poorer than the latter, since in the act of perception, in the process of sensory-intellectual analysis of the sound flow, a person is able to catch only some of the really possible connections. A similar picture can be found when comparing the modal construction that arises in the mind of the composer and the material sound construction that corresponds to it. And in this case, we will see that the latter, while losing proper modal properties and relations, at the same time conceals in itself such possibilities of hearing that the composer did not even imagine. This is due to the fact that a piece of music is included in the objective social musical environment, which is a much more complex and rich system than the thesaurus of a composer or a listener who is able to learn only some of its aspects.

Nevertheless, the relative poverty of a specific individual modal hearing in comparison with the diverse possibilities that a piece of music provides should not obscure the fact that by actively perceiving, comprehending a piece of music, forming a specific modal structure in his mind, the listener discovers the creative nature of modal thinking. All of the above allows us to consider that the mode in music is similar to the form in conceptual thinking, mode, modality is that side of musical thinking that controls the perception and awareness of the pitch side of a musical work. The modal consciousness shapes the sound flow, gives it an unambiguous structural certainty.

Modal consciousness is a specific mechanism that allows differentiating different pitch elements of a sound stream, organizing them and thus building an internally dissected structure. It presupposes an organic unity of analysis and synthesis, carried out in a specific form of human activity (musical thinking), aimed at the pitch side of a musical work. Here, first of all, one should point out the ability to distinguish pitches in their successive temporal change (for example, in a melody) and in their simultaneous combination (in chords, in the interweaving of various voices). Next, we need to talk about distinguishing elements of a higher level that have their own internal structure, such as chord, motif [2], harmonic turnover, tonality as an element of a multi-tonal whole, etc.

The ability to structure consists in combining elements of different levels into a single system, in a certain classification of these elements, as well as in establishing various kinds of relationships between them. We note a certain coordination of heights, the ability of the subject to respond to the degree of their acoustic subordination, as well as to the coordination of those elements of a higher level that we spoke about earlier. In other words, we are talking about a hierarchical understanding of the pitch construction, a multi-tiered structure of modal perception, which corresponds to the hierarchy and structure of the expressive means of musical art in general and this work in particular (10, p. 31). Modal consciousness also implies the subordination of various pitch elements, the specific subordination of some elements of the modal structure to others. Coordination and subordination of tones, their multi-tiered hierarchy create a single, but internally dissected modal structure, the elements of which perform a particular function. The temporal nature of musical art determines the direction of modal structuring towards the process unfolding in time. Therefore, the "exploratory action" of the listener is a kind of internal movement, and the formative power of the mode manifests itself as a "feeling of the potentiality of movement". The complex functional structure of

the mode appears in the diverse nuances of gravity and resolution, in their subtle play. This leads to the fact that the mode contributes to "overcoming the discontinuity" of the objective sound range [1, p. 23], the merging of successively sounding elements into a single, internally conditioned process of development. A discretely constructed fabric acquires the features of a continuum, discontinuity turns into continuity.

This is the basis for building a musical whole. Of course, modal patterns, which are only one of the aspects of the organization of the musical process, participate in the construction of the whole, along with other factors of shaping. The role of modal factors in the formation of musical integrity can be different. In some cases, it performs the function of a "structural dominant" and is the leading moment in the construction of a musical whole. In other cases, other factors play a major role. Nevertheless, we can say that the mode as a factor of integrity manifests itself both at the level of a small melodic sequence [3] and in the construction of monumental sound structures, as is the case, for example, in Beethoven's sonatas. Thus, modal consciousness, modal perception presuppose the ability of a person to perceive the pitch side of a musical work in a differentiated way, to shape it into a hierarchically constructed structure, on the basis of which the discontinuity of the musical fabric is overcome and an important prerequisite for a holistic perception of a musical work or individual stages of its development is created. The foregoing allows us to consider modal-clarified perception as a necessary condition, a way of knowing a musical work. But the function of clarification, which we point to, should not obscure from us the complexity of the mechanism of modal perception, the presence in it not only of various possibilities for understanding a musical work, but also of internal contradictions explained by the inconsistency of the formation of modal thinking.

In conclusion, I would like to make a number of remarks concerning the analysis of the modal side of a piece of music. The history of musical-theoretical teachings that consider the problems of mode and harmony shows that researchers have always, in essence, analyzed specific musical works, the living practice of intonation. The approach to a musical work as a musical object independent of consciousness has never been manifested in its pure form. Even those researchers who, it would seem, took such positions, in fact brought into the analyzed phenomena such moments that reflected the position of the listener, the subject. It is also impossible to analyze the mode, the mode consciousness in general outside of its specific manifestations [8]. Even those researchers who believe that mode is an abstraction, an apperceptive system - and nothing more - analyze not this "system", but specific musical works, live music. All the general provisions of the theory of music, its concepts and schemes are nothing but a theoretical generalization of concrete material, living processes of musical intonation. Various kinds of modes and modal systems are found only in musical works, and we can know about them only by analyzing these manifestations.

Hence, music theory analyzes the pitch structure of a musical work as an object given to us in perception or representation, analyzes modal thinking in its concrete manifestations, its implementation in living intonation material. This does not mean that in music theory we must remain at the empirical level. Mode is always concrete, although in cognition of it we make extensive use of theoretical generalization. One should not just transfer these abstractions to the object under study. The modal organization is always individual, but we can analyze it by applying the principles revealed by the theory of music to it.

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