

MUSICAL AND PSYCHOLOGICAL CHARACTERISTICS OF IMAGES IN THE VOCAL CYCLE “HIROSHIMA FARODI” (“THE SCREAM OF HIROSHIMA”) BY COMPOSER RUSTAM ABDULLAEV

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Abstract: *vocal-chamber works by composers are written, first of all, based on the essence of the poem. If the poetic text is written in a cheerful, bright mood, then, naturally, the music will be composed accordingly. When describing the psychological characteristics of images, composers, of course, attach great importance to the content of the text. Vocal-chamber works can be found in the works of many composers, such as M.Burkhonov, S.Yudakov, B.Umidjonov, I.Akbarov, M.Bafoev, R.Abdullaev, D.Omonullaeva. In their works it is clear that the images are fully reflected through music. Our opinion regarding the depiction of a psychological image in musical art can be confirmed by the vocal and chamber works of the composer R.Abdullaev.*

This article examines the question of how, from a psychological point of view, the images of the vocal cycle of composer Rustam Abdullaev “The Scream of Hiroshima” are shown through the means of musical expressiveness. This vocal category is also analyzed in musical notation and poetic examples.

Keywords: *music, art, composer, vocals, art, cycle, image, theme.*

МУЗЫКАЛЬНО-ПСИХОЛОГИЧЕСКАЯ ХАРАКТЕРИСТИКА ОБРАЗОВ В ВОКАЛЬНОМ ЦИКЛЕ «ХИРОСИМА ФАРЁДИ» («КРИК ХИРОСИМЫ») КОМПОЗИТОРА РУСТАМА АБДУЛЛАЕВА

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Аннотация: *вокально-камерные произведения композиторов пишутся, прежде всего, исходя из сути стихотворения. Если стихотворный текст написан в весёлом, светлом настроении, то, естественно, и музыка будет составлена соответственно. Описывая психологические характеристики образов, композиторы, безусловно, придают большое значение содержанию текста. Вокально-камерные произведения можно встретить в творчестве многих композиторов, таких как М.Бурхонов, С.Юдаков, Б.Умиджонов, И.Акбаров, М.Бафоев, Р.Абдуллаев, Д.Омонуллаева. В их работах видно, что образы полностью отражаются через музыку. Подтверждением нашего мнения относительно изображения психологического образа в музыкальном искусстве могут служить вокально-камерные произведения композитора Р.Абдуллаева.*

В данной статье рассматривается вопрос о том, как с психологической точки зрения через средства музыкальной выразительности показаны образы вокального цикла композитора Рустама Абдуллаева «Крик Хиросимы». Также данная вокальная категория анализируется в нотных нотах и поэтических примерах.

Ключевые слова: *музыка, искусство, композитор, вокал, искусство, цикл, образ, тема.*

Rustam Abdullaev is one of the experienced composers of Uzbekistan. His work is aimed at depicting topical issues of the time in a special way, and is distinguished from the work of other composers by his ability to use a series of exaggerated symbols.

He managed to show the secrets of the artistic effect of modern realistic art more convincingly and versatile in his works. One of such works is the vocal series “Cry of Hiroshima”. The piece was written for solo singer (baritone) and piano. The author decided to describe the tragic reality that happened in Japan through music, and collected the poems of Japanese poets dedicated to this topic. The theme of the Japanese tragedy, which is of universal importance, is expressed in the composer's work through the truthful depiction of images and situations. The composer showed people's pain and people's discontent in this work. The composer emphasized the spiritual aspect of the events and drew attention to a certain image of people, those dying in the fire and begging for salvation. As if the poet opens the veil of the past, the faces of the victims appear before our eyes.

In order to fully cover this terrible scene, R.Abdullaev turns to the poems of Japanese poets and finds in them the literary images necessary for his point of view. The composer tries to describe the terrible tragedy that happened in Japan through various means of musical expression. As a result, selected scenes from the poems of various poets form a whole artistic unity. The most used poems in this regard are “Give me water” by Tamina Hara, “Hands

outstretched to the blue” by Sosyun Fukagawa. These poems have a deep meaning and meaning. They could reflect the tragedy that happened.

The form of the work can be conditionally divided into three zones:

I	II	III
Мукаддима	“Қиз ёнида...”	“Сув беринг...”
“Хиросима”	“Тикансим олдида...”	Хотима (Мукаддима матосида)
“Сув беринг...”	“О, қандай...”	

The first zone is the introduction, consisting of sections such as “Hiroshima – this atomic city”, “Water!... Water!... The cry of water is heard from all sides...”. The musical material represented in the first zone is mainly aimed at describing the exposition of the series. The scene of the tragedy is shown on a large scale.

The prelude (Adagio) describes the terrible silence after the tragedy. At first the sounds are collected one by one, then one after the other. As the number of voices increases, so does the horror of the tragedy. Even the dynamics of the piano express literal horror. The composer used the interval of seconds a lot to describe the terrible tragedy and sadness. This interval of a second first appears in the melodic fabric, and later it occupies a large place in the harmony.

Under the sound of chords, a joyful recitative begins: “Hiroshima is the atomic city”. The composer effectively used the method of recitative and declamatory singing in this work. Because this method of singing is suitable for describing the tragic cry and exclamation that erupts like a volcano from the human heart. The cry "Hiroshima is an atomic city" is like a terrible bong emanating from a radio speaker. Various dissonant chords, *sf* dynamics are focused on making the tragedy feel more intense. These chords appear in clusters, toccata, triplets, sextols, and organ points with uneven movement that expresses anxiety and panic.

The recitative that starts with “Water!... Water!... The cry of water is heard from all sides...” describes the sad fate of people who are suffering and looking for salvation in the desire to survive. Tight tremolo, chromatic moving passages in it served to express this tragic situation.

The second zone consists of sections such as “Jeep flew past the girl and the dust blew up...”, “Innocent children in front of the barbed wire”, “Oh, how blue and blue this quiet sky is”. The musical material in the second zone represents the individual destinies affected by this tragedy.

A new texture expressed in thirty-two syllables appears in the next sentence, which starts with “A jeep flew past the girl, and dust flew behind it...”. It depicts the scene of a girl lying dead on the ground with a heart-wrenching sadness.

In this recitative “Innocent children in front of the barbed wire”, the fate of children who did not get enough of life and died as a result of a terrible tragedy is described. As if they were rendered speechless by the unexpected tragedy... the strong dissonant chords and uneven movement patterns also express pity for the child victims of the terrible tragedy. The appearance of chromatic progressions, duets and trios at the same time in the piano part influenced the character of the work.

The declamatory recitative “Oh, how blue and blue is this quiet sky” begins under the sound of the organ. It depicts the image of a girl dying as a result of the horror of the tragedy, lamenting “If I don't see the sky attack”. The piano part has a long chord. This chord acts as a harmonic background. In this background, the vocal part sings alone. This episode occupies a special place in the psychological depiction of the series.

The third zone shows a replay of the series. “Give me water! Give me water! Pour it into my mouth!” The recitative and the finale of the work will be played. This recitative expresses the fate of the people who perished due to the tragedy. The music clearly reflects the situation of people begging “Give me water”, hoping that there is a living soul around, and wanting to be saved. Dense tremolo and treble served to fully reveal the image. The dynamic contrast used in the work increases the impressive nature of the situation in it. From a harmonic point of view, various dissonant chords were used. Especially, intervals of seconds, fourths and sevenths, as well as clusters created a more lively image. After that, the conclusion of this work will be given. The conclusion is written based on the musical fabric of the introduction. The organ point in it represents the heavy silence after the tragedy. The plea for “water” is heard in a solo voice until the last moment. This shows how precious a person's soul is, how much hope he has to live.

This work contains philosophical elements typical of Japanese poetry. The music and development of each poem are connected to each other. They resemble tree branches growing from each other. In “Cry of Hiroshima” the psychological state of the characters is clearly shown. The composer deeply felt this sad tragedy and vividly reflected it in his work through the means of musical expression. Phrygiy and Mixolidy scales were used in the work. In this work, different cluster chords are effectively used to describe the tragedy. The composer was able to convey this tragic situation to the listener through music.

In particular, in all three zones of the work, the traditional methods of choosing the means of expression helped the composer to create a situation of terrible images, including tremolo, melodic movements on the chromatic scale, and jumps that describe the tragedy that happened in the extreme. This work can have a strong psychological effect on the listener. The cries of the Japanese people, the mental state of the characters are fully reflected through poetry

and music. Because of this, the listener gets a deep impression of the complications of the terrible tragedy that happened in Japan. This is certainly a great achievement of the composer.

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