

REFLECTION OF MONODIC TRADITIONS IN COMPOSERS CREATIVITY OF UZBEKISTAN (ON THE EXAMPLE OF OSTINATO FORMS)

Boysinova M.F.

*Boysinova Mushtariy Farkhadovna - Independent PhD applicant, Lecturer;
DEPARTMENT OF MUSIC THEORY
STATE CONSERVATORY OF UZBEKISTAN,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *this article discusses ostinato forms in the modern work of composers of Uzbekistan. The purpose of the article is to highlight these forms from the standpoint of reflecting monodic traditions in them. In accordance with this some prerequisites for metro-rhythmic, textural, formative and figurative-semantic ostinato, contained in the musical traditional heritage of the Uzbek people are described at the beginning, and then their embodiment in composers' opuses. At the same time, considerable attention is paid to impact of new current trends. Based on the analysis, a conclusion is made about the synthesis of modern and monodic traditions in the sphere of ostinato forms.*

Keywords: *polyphony, ostinato, monody, rhythm formula, usul, texture, metrorhythm, thematism, form formation.*

ОТРАЖЕНИЕ МОНОДИЙНЫХ ТРАДИЦИЙ В КОМПОЗИТОРСКОМ ТВОРЧЕСТВЕ УЗБЕКИСТАНА (НА ПРИМЕРЕ ОСТИНАТНЫХ ФОРМ)

Бойсинова М.Ф.

*¹Бойсинова Муштарий Фархадовна - самостоятельный соискатель PhD, преподаватель,
кафедра теории музыки,
Государственная консерватория Узбекистан,
г. Ташкент, Республика Узбекистан*

Аннотация: *в данной статье рассматриваются формы остинато в современном творчестве композиторов Узбекистана. Цель статьи - выделить эти формы с точки зрения отражения в них монодических традиций. В соответствии с этим вначале описываются некоторые предпосылки метроритмического, фактурного, формообразующего и образно-смыслового остинато, содержащиеся в музыкальном традиционном наследии узбекского народа, а затем их воплощение в композиторских опусах. При этом значительное внимание уделяется влиянию новых современных тенденций. На основе анализа делается вывод о синтезе современной и монодической традиций в сфере форм остинато.*

Ключевые слова: *полифония, остинато, монодия, ритмическая формула, усул, фактура, метроритм, тематизм, формообразование.*

UDC 781

The second half of the 20th - the beginning of the 21st century appears in the history of musical culture as an era characterized by a variety of trends, directions, styles. This period is distinguished by opposite trends: on the one hand, it is the search for new expressive means, composition techniques, the desire to establish novelty and originality. On the other hand, in its constant, eternal striving for renewal, modern composer practice never ceases to turn to the experience of the masters of past centuries - to the music of the Middle Ages and the Renaissance.

These trends are directly reflected in the practice of composing, in which, along with the use of ancient genres and forms, such as passacaille, chaconne, non-traditional, new, individual forms are also used, due to the emergence of new composition techniques and accordingly new types of thematism, texture, development principles and forms [6, с.414].

The processes taking place in modern music are also characteristic of the composer's creativity in Uzbekistan. Mastering and quite actively using modern techniques of composition and form, the composers of Uzbekistan, at the same time, deeply, consciously, "analytically" implement the features of the traditional heritage of the Uzbek people.

It is known that variation and variant, and ostinato development principles occupy a very important place in Uzbek traditional music. The rhythmic ostinato manifests itself most clearly and directly in it, which is revealed through "usuls" (patterns), i.e. certain rhythmic formulas that persist throughout the work.

It should be noted that the role of usuls in different genres is divers: they act either as an accompaniment to a melody, or are equal with it and are important in the process of form formation [2, 150].

In composer's opuses, the combination of melodic and rhythmic ostinato lines is embodied in the form of polyphonic layers, widely used not only in ostinato polyphonic variations, but also in almost all forms.

Another manifestation of ostinato in traditional music is such a form of two-voice as bourdon + melody, where bourdon performs the function of ostinato. In this case, we can talk about textur ostinato.

Ostinata principles in traditional music can also be seen in some features of form formation. Thus, many vocal and instrumental compositions are divided into constructions, separated from each other by repeated and

periodically returning instrumental performances. The periodicity and invariance of their appearance allows us to speak of them as a kind of discrete ostinato [4,106].

I would like to note that ostinato in traditional music is manifested not only in rhythm, texture, principles of development, but also in the figurative and emotional sphere. So, monointonation, monotony in the formation of monodic samples contribute to the transfer of deep concentration, reflection, staying in one emotional state for a very long time.

All of the above reasons stimulated the composers of Uzbekistan to create a large number of works that use a variety of ostinato techniques and forms. Let's emphasize that at the present stage, the approach of composers to the traditional heritage is becoming more thoughtful, conscious, and purposeful. In it, composers find such sides associated with figurative-semantic, intonation, metro-rhythmic, compositional-structural, phonic, performing features that not only inspire, but also push them to search for new solutions - in the field of semantics, thematics, composition techniques, textures and form formation.

In the second half of the 20th century. - At the beginning of the 21st century, composers of Uzbekistan created a considerable number of works using various ostinato techniques and forms. Among them are traditional and various non-traditional ostinato forms.

These are works by Uzbek composers of different generations. Among them are B.Gienko, G.Mushel, M.Tadzhiev, T.Kurbanov, F.Yanov-Yanovsky, A.Khoshimov, M.Bafoev, D.Saidaminova, N.Giyasov, R.Abdullaev, Kh.Rakhimov, A. Mansurov, I. Pinkhasov, D. Yanov-Yanovsky, O. Abdullaeva, N. Erkaev, F. Akramov, A. Safarov, Sh. Sobirov, V. Khandamyan, and others.

I would especially like to note that non-traditional - new, individual, author's forms arise on the basis of the synthesis of modern and, to a large extent, monodic traditions [5, 36], an analysis of a considerable number of works by composers of Uzbekistan indicates that interest in ostinato forms not only does not weaken, but even intensifies, which indicates the prospects for their development.

References / Список литературы

1. *Levando M.* Ob ostinatnosti v muzyke KHKH veka. // V kn.: Analiz, kontseptsiya, kritika. Stat'i molodykh muzykovedov // M., 1977. S. 66-78.
2. *Karomatov F.* Uzbekskaia instrumental'naya muzyka (naslediye). T., 1972. 360 s.
3. *Kyuregyan T.* Novyye individual'nyye formy. Glava KHKH // Teoriya sovremennoy kompozitsii (pod redaktsiyey V. Tsenovoy). M., 2007. S. 576-617.
4. *Mukhtarova F.SH.* O predposylkakh k ostinatnosti v uzbekskom fol'klore i ikh pretvoreniye v sochineniyakh kompozitorov Uzbekistana. V kn.: Voprosy sovremennogo muzykoznaneya. T., 1979. 104-117 s.
5. *Mukhtarova F.* Polifoniya v tvorchestve kompozitorov Uzbekistana, Tadzhikistana, Turkmenii. T., 1993.
6. *Muxtorova F.* Polifoniya. T., 2007. 240 b.
7. *Kholopova V.* Formy muzykal'nykh proizvedeniy. S-Pb, 2001. 496 s.