

## SYMPHONIC POEM BY A.KOZLOVSKY "AFTER READING AINI"

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**Abstract:** *the symphonic poem "After reading Aini" (1952) was created by the composer after reading the book "Bukhara" by the famous poet and writer Sadriiddin Aini. This book widely covers the economic and political situation of the city of Bukhara at that time, the way of life of ordinary people, the difficulties and injustices, experiences and impressions of the author of the work. As the main theme of the poem, the motif "Nasrulloi" was chosen, recorded by the composer himself in Bukhara from great ustozes. The general mood of the work is lyrical, but at the same time sad. The poem clearly reflects the continuity, all events seem to pass in a "wave". At the beginning of the work, as an introduction (epigraph), the melody "Nasrulloi" from the composition of the prose section of the maqam "Buzruk" is given. At the end of the work, this topic is given again.*

**Keywords:** *music, orchestra, poem, maqom, theme, culmination, composer, poet.*

## СИМФОНИЧЕСКАЯ ПОЭМА А. КОЗЛОВСКОГО «ПО ПРОЧТЕНИИ АЙНИ»

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**Аннотация:** *симфоническая поэма «По прочтении Айни» (1952) создана композитором после прочтения книги «Бухара» известного поэта и писателя Садриддина Айни. В этой книге широко освещается экономическое и политическое положение города Бухары того времени, образ жизни простых людей, трудности и несправедливости, переживания и впечатления автора произведения. В качестве основной темы поэмы был выбран мотив «Насруллои», записанный самим композитором в Бухаре от великих устозов. Общее настроение произведения лирическое, но в то же время и грустное. В стихотворении ярко отражена непрерывность, все события как бы проходят «волной». В начале произведения в качестве вступления (эпиграфа) дается мелодия «Насруллои» из композиции прозаического раздела макама «Бузрук». В конце работы эта тема дается повторно.*

**Ключевые слова:** *музыка, оркестр, поэма, маком, тема, кульминация, композитор, поэт.*

The structure of the poem "Po prochtenii Aini", the rules of writing, orchestration, theme and the general spirit of the work are slightly different compared to other poems. The first notable feature is that the orchestra of the poem includes one of the Uzbek national instruments, the circle instrument. In the symphonic poems "Tanovar", "Doston", "Prazdnestvo (Holiday)", "Sogdiyskaya Fresco", instead of a circle, a drum instrument is used.

A. Kozlovsky often relies on statuses regarding the themes of his symphonic poems. During his trips to Bukhara, he made extensive use of the ancient Uzbek maqam tunes he recorded from mature maqam performers, khafiz and musicians of that time. For example: in the symphonic poem "Dastan" the theme "Sarakhbori Navo" was selected from the "Navo" status, while in the symphonic poem "Po prochtenii Aini" the tune "Nasrullai" from the first group of branches of the "Buzruk" status was included as the main theme.

The following example shows the original appearance of the theme of the "Nasrullai" melody in the status:

Pa - ri - zo - de ki mush-kin zul - fi jo - nim. mus  
 ta - mand et- mish, ma - lo - yik\_ qush - la -  
 rin ul hal - qa mo' lar bir - - - la  
 band et-mish, o'

Fig. 1. Example 1. Excerpt from Nasrullai's tune

This example is taken from the collection of "Shashmaqom" re-notated by Yu.Rajabi. In this, the revenue part of the tune "Nasrullai" from the first group of branches of the "Buzruk" status is given in words. "Nasrullai" is written in the Ionic style. In modal music, each measure can act as a support through its strong contribution, a large extension or repetition. However, the final decision determines the main "Tonic" of the curtain. Here, too, the main support is the sound do, but re has served as a temporary support. At the end it ended again in the sound of do.

At this point, let's consider how A. Kozlovsky expressed the melody of "Nasrulloi" in the work "Po prochtenii Aini":

Sostenuto solo  
 Piccolo  
 mp rubato e semlice  
 Picc.  
 Picc.  
 p poco a poco smorzando

Fig. 2. Example 2. "Nasrulloi" by A. Kozlovsky

Both of these themes have the same points of reference, interval, melodic form and path. The original theme has not changed much. Although there is a difference between the scale, scale, and notation, the "Nasrullai" melody is clearly noticeable when listening. The composer described the theme of "Nasrullai" in the e-dory style.

This theme is the opening theme of the poem, making a total of 8 measures (the first measure is zatak). In the work, this theme is played by a flute-like piccolo instrument. This topic can be divided into four parts.

The initial tonic is shown (re-mi duchord for 1.5 measures).

It is designed to cover the tonic on both sides (mi-fa-mi-re-mi trichord for 1.5 measures), the fa sound acts as a temporary support. A jump to third and fourth intervals is made, and the pitch expands to a pentachord (for 2 measures). This can be called the development of the topic. Rhythmic quintols and triols are included in the example of 32 note extensions in order to resemble Uzbek laments.

Mi-si comes as a climax by leaping to the interval of a fifth. si note acts as a temporary support. Here, as a result of the addition of do diez, dory ladi is expressed. Then, step by step, the main base is filled up to the E note (for a

total of 4 half measures). At the end, the main tonic mi is kept in league position for three measures throughout the note.

We divided the one-voice monotheme presented above into a total of 8 measures and 4 sentences. This can be seen as a period with a non-quadratic structure. Divided into zatak + 1|2 + 1|5 + 5 takts. If we look at it in terms of Lad, the following content is formed:

- 1 – du chord (re, mi)
- 2 – tri chord (re, mi, fa)
- 3 – pentachord (mi, fa, sol, lya, si) –
- 4 – septachord (re, mi, fa, sol, lya, si, do sharp)

During the work, this theme appeared several times as a whole in the performance of various instruments. First the flute piccolo, then the clarinet and the poem, followed by the bassoon, is given the theme of "Nasrulloi". In general, this theme covers the entire work. While percussion instruments express the theme as a whole several times, string instruments play an acquired form of the main theme. In the development part, the theme is broken down and developed through polyphonic methods.

It was written by the composer based on the general spirit of the "Nasrullai" melody and the aspects of the second interval relationship. It covers a wide range in itself (sol3). If we look at the si - fa - si sounds in the whole musical note as a border, it can be seen that they are divided into three common "breaths" (phrase, sentence). It can be said that this theme was the basis for introducing the acquired form of the main theme in the development and climax sections of the work.

After this theme, the main theme of the "Nasrullai" melody is repeated on the clarinet instrument accompanied by the circle method:

The image shows a musical score for three systems of instruments. The first system consists of a Clarinet (Cl) and a Doira. The Clarinet part is marked 'I solo' and 'mp'. The Doira part is marked 'pp'. The second system consists of a Cor (Cornet) and Perc (Percussion). The Cor part has triplet markings (3). The third system consists of a Cor and Perc. The Cor part has triplet markings (3). The Perc part has a rhythmic pattern of eighth and sixteenth notes.

Fig. 3. Example 3. From clarinet and circle interpretation of "Nasrullai" tune

The presentation of the main theme in different instruments (mainly woodwind sounds) is very characteristic of Kozlovsky's style, and the images and the general spirit of the work are expressed through this. The composer's originality is clearly demonstrated in this style.

The opening theme of the symphonic poem "Po prochtenii Aini" and the theme of the "Nasrulloi" tune at the end of the work are generally the same. Although there is a difference in timbre and rhythmic aspects, it is presented almost unchanged. The coming of this theme at the beginning and at the end was thought out by the composer based on a clear idea. This can be called an "arch" that connects the two edges of the work. This theme is developed through polyphonic methods throughout the work. For example, in the development part of the work, we can find imitations, counterpoint and acquired views of the theme. Lyrical strong theme covers the whole work.

The symphonic poem "Po prochtenii Aini" differs from other poems in terms of structure, writing rules, orchestration, theme and general spirit of the work. The poem, unlike other works, was written based on the principles of polyphonic development. Imitative development of the theme, description in a rhythmically acquired state is one of the most important principles of this poem.

The double transition of the climax creates a mutual equality between the parts. In the reprise, the main theme is presented in a rhythmically acquired state. Between the reprise and the coda, a harmonic structure typical of the composer's musical language is introduced for two measures. Between the climax and the reprise, three bars of connecting musical structures are used.

The symphonic poem "Po prochtenii Aini" is written in a large one-part form and embodies three parts. There are no clear boundaries between the parts. The "Nasrullai" theme, which comes at the beginning and end of the work,

connects the two ends of the poem with a musical rationale. The principles of polyphonic development are widely used in the work, and the rhythmic images of the theme determine the peak and middle parts of the poem.

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