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Harmonic and Fret Features of "Tanovar" Processing by A. F. Kozlovsky and A. Nabiev

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The practice of using Uzbek folk melodies in various works began with the very beginning of the school of composition in Uzbekistan. This was actively promoted by such bright and original musicians as M. Ashrafi, V. Uspensky, R. Glier, A. Kozlovsky, S. Yudakov and their followers. Most often, composers quoted Uzbek folk and classical melodies by inserting a new text corresponding to the musical genre of the work (romance, song, aria in the opera). The quote has a special energy, its expressive possibilities are very ambiguous. In the works of Uzbek composers, the quote has always occupied a prominent place. But even here a certain logic of the process reveals itself: the historical dynamics of the semantic functions assigned to the quote is obvious. If earlier (the middle of the twentieth century) it was a sign that cemented belonging to one's own, native national tradition (it is known that Uzbek compositional work went through whole stages of quoting national sources), then later a quote is a sign that marks an exit to "foreign" cultural spaces (although the localizing function of a quote is also preserved in Uzbek music). In short, there is a noticeable expansion of the semantic and dramatic role of quoting. It is no secret that in every newly emerged republic of the former Soviet Union (the 30-40s of the twentieth century), a professional composer's school was built by representatives of the Moscow or Leningrad Conservatoire. And it was a matter of course that only on the basis of folklore could a new, young composer's workshop be built. This was the way to create a national professional composer's creative laboratory, which was used even earlier in many European countries. For example, the Czech, Norwegian school with excellent samples of Grieg, Smetana, Dvorjak. Thus, it can be argued that the use of a rich palette of folk music in the creation of various musical works is the main creative criterion in the formation of a distinctive image of the composition school of a particular country. That is why the appeal to folklore to this day remains the surest way to reflect the national identity in the means of musical expression in the context of a musical work.

The pearl of Uzbek folk music, the song "Tanovar" as a magnet attracted the attention of composers of the last century. Alexey Fyodorovich Kozlovsky, impressed by this music, wrote a treatment of "Tanovar" for voice and symphony

orchestra, back in 1937, later it developed into a symphonic poem (1951). A few decades later, Abdusaid Safievich Nabiyeu created his own interpretation of "Tanovar" for solo piano. Both works attract the attention of the listener with their unique beauty and originality of sound, and beckons the listener to the beautiful world of Uzbek folk song. In each of these works, the manifestation of the composer's embodiment of the figurative world of "Tanovar" occurs with the peculiar stylistic methods inherent in the authors.

To understand the composer's idea and its implementation in a particular piece of music, it is necessary to refer to some facts from the author's life history. Alexey Fedorovich Kozlovsky was born in 1905 in Kiev. His life path and creative heritage is of great importance for the musical culture of modern Uzbekistan. As well as the creative principles and personal position of the composer, conductor, poet, teacher and sculptor Kozlovsky in many ways serves as an example for the creative youth of the XX and XXI centuries. In 1935, he moved (due to exile) from Moscow to Tashkent. He continued his life together with his wife in the mahalla "Egarchi", which was located in a part of the old city. Upon arrival in Tashkent, Kozlovsky and his wife went to a small adobe house allocated to his family. From one of the houses, an Uzbek girl ran out to meet them in a traditional Uzbek outfit, with her hair braided in forty braids, in a skullcap, and with a red rose in her hands. With a smile on her face, she handed this rose to a Russian couple. This moment shocked Alexey Fedorovich with its poetry and deep meaning. His move to a foreign land, with a different culture and a different way of life, this red rose in the hands of a young creature was imprinted in the artist's soul as a "gentle welcome of the East".

Only this memory of the composer opens the door to his world of musical and poetic images. From his first steps in a foreign land, the composer was deeply imbued with love and respect for the people of this land, its culture and history. During long morning walks, Alexey Fyodorovich listened to and memorized various melodies from the streets of the old city, the calls of merchants in the bazaar, the sounds of "surnay" coming from behind the "duval" its courtyard, and even the singing of birds at dawn.

In those years, Kozlovsky made the greatest contribution to the development of the national Uzbek school of composition. In a short period of time, he created a number of stage lyrical works, including the opera "Ulugbek", musical dramas "Davron ota", "Sherali", music for the films "Tahir Zuhra", "Khoja Nasreddin", "Daughter of Ferghana". In 1937, he arranged "Tanovar" for voice and orchestra, which was later transformed into a symphonic poem in 1951.

"Tanovar" Kozlovsky's version of this song is common in the Ferghana Valley. After the composer's treatment, her national color even more flourished and enriched in the performance of Halima Nosirova. The melody of the song has retained its form and processing. It does not show any constructive changes. In fact, European composers living in Tashkent, to a greater extent approached the creation of works based on national musical material as a harmonization and instrumentation of the melody. Therefore, in the scores of the authors of that historical period, the homophonic-harmonic texture largely prevails. The fret organization of the Uzbek national melos was identified with the European "folk" frets. There was a certain absurd situation when for centuries the modal organization established in the Uzbek folk music oral tradition was called folk (in other words, church) frets. But with the development of musicology in Uzbekistan, historical justice was established, and the monodic character of the sound organization, and the modal fret organization peculiar to them, were clarified. Returning to the score of "Tanovar", we should also note the characteristic feature of Uzbek songs, the presence of an instrumental introduction. The instrumental intro adjusts the performer to the desired mood and rhythms, which was preserved by the composer in his processing. The fret character of the song was also preserved, the composer only supported it in the orchestral texture in the sound of the harmonic vertical.

Pic. 1.

In the given example, the harmonic sequence of the seventh and fourth-stage septuaccords, on the tonic organ point, increases the downward attraction to the tonic supports. The appearance of the “c sharp ” sound in the middle voice (in the third bar of this example) can be perceived as a harmonic gravitation of the introductory tone. However, further consideration of this sound in the context of texture explains it as an imitation of the “kochirim ” method in the Uzbek national melody. This technique also applies to further sections of the work. With this method, Kozlovsky brings the sound of a symphony orchestra much closer to the characteristic sound of Uzbek folk instruments. The harmony of “Tanovar” is dominated by the accentuation of the II, III, VI, VII stages, which is characteristic of the support in the Uzbek melos. The following two bars given below are interesting in this respect:

Pic. 2.

The melodic movement in the texture reveals the change in the sound of e-flat in different ways; when moving up, the sound rises, respectively, down, it decreases. In the same order, the sounds of the seventh (to sharp, to bekar), and the third stage

(fa sharp, fa bekar) change. Thus, a kind of “neutral intervals ” appear in the listener's perception. This method of fret expansion enriches and pushes the boundaries of fret. From the first example, we can also distinguish a characteristic feature of Uzbek melodies – the fifth variability of the foundation. This changeability of the fret support is characteristic of most melodic constructions of Uzbek folklore. Changing the fret support to a fifth up gives a further expansion of the range, by linking the fret cells together. The melodic movement is directed upward, reaching the climax ("auj") and returns to the main foundation of the fret. In Kozlovsky's treatment, the moment of changing the abutment determines the fret deviation, with a sustained tonic organ point on the sound "re".

Pic. 3.

The organ point in "Tanovar" has not only a constructive (tonally centralizing), but also a coloristic meaning. Complex chord verticals on a subdominant basis strung on a tonic organ point create polyfunctional connections. The rich and multi-faceted orchestral sound is enhanced by chromaticism and an alteration of the harmonic texture. This sound layering is explained by the artist's desire to convey the true fret richness of Uzbek melos by using the characteristic "neutral intervals “and”kochirim".

The composer introduces a small instrumental insert before each verse, which is one of the methods of organizing the musical form “Tanovar”. These inserts have an interlude character in the presentation of the musical material, they contribute to the strengthening of the dramatic effect of the work.

The score of "Tanovar" is extremely attractive with the methods of orchestration. The instrumentation of the vocal line opens up possibilities for

polyphonic development hidden in the monodic texture of the folk melody. Thus, the texture becomes lively, multi-voiced, and there are elements of sub-vocal and imitation polyphony. In the example below, the main theme is carried out in the soloist's part (in the orchestral texture, it takes place in an altered version) in the bassoon's stretch presentation, which forms a kind of duet of voice and wind instrument.

Andante Con moto

Pic. 4.

It should be noted that the intonation basis laid down in the initial sounds of the song is the main material for the instrumental conclusions of the work:

In the orchestration of “Tanovar” from the Uzbek national musical instruments, only “nogora” is used. “Nogora” - a percussion instrument, consists of two ceramic pots stretched with leather, one of the pots extracts low, the other high sounds. This instrument is used in folk life in wedding events, previously its invocation sounds together with “karnai” served to notify about any significant event. The composer uses the sound capabilities of various groups of a symphony orchestra to simulate the sound of folk musical instruments. For example, the pizzicato of the strings is clearly similar to the sound of the plucked rubab and chang. In the parts of the first and second violins, there is an imitation of the manner of “nola” in glissando from one instrument to another.

Pic. 6.

The figurative content of the work is conveyed in the palette of the voice and orchestra through the strengthening of the internal dynamics of the sound, the gradual emotional rise, culmination and decline at the end of the song. The transparent texture in the opening bars becomes dense towards the middle and especially at the climax of the piece. It is in these moments that the composer uses the "tutti" of the orchestra. In the main parts, the score abounds in the refinement of timbre coloristic in the sound of the instruments, the subtlety of the musical image. In "Tanovar", the melodic music (mostly original folk or makom melodies), which is not typical for the composition school of Uzbekistan of that historical period (40-50 years), is played together. and accompanying lines. The composer approached the processing of the song in a truly innovative way - in the active application of the polyphonic principles of the organization of texture, and sound representation by

means of a symphony orchestra (imitation of the sounds of Uzbek folk instruments, ornaments of the Uzbek melos "kochirim", "nola"), resulting in the appearance of multifunctional harmonic sequences. Despite the complexity of the musical language "Tanovar" Kozlovsky is warmly welcomed by the audience to this day. The composer's use of seemingly complex means of expression did not create obstacles to the perception of a folk song, but rather enriched its inner content by giving it an even deeper meaning.

In the 80s, a new creative interpretation of the song "Tanovar" appeared. The author is a wonderful Uzbek composer Abdusaid Nabiyeu. During these years, he was already the creator of many interesting works, including songs without words for piano, two preludes, dances, toccata, lullaby, rondo, variations, miniature waltz and others. His "Tanovar" in the sounds of the piano, it conveys the almost authentic sound of the Uzbek folk musical instrument "dutar". It should be noted that the song "Tanovar" in the Uzbek folk music heritage has eight sound options. One of them is implemented in the instrumental "dutar" version. Nabiyeu used as the original sound of the song is the version of the dutar performance. The piano texture masterfully conveys the dutar originality of sounds with a sustained "third" of chord sequences.

The play has a three-part structure. The first part and the reprise are based on the intonation material of the interval "la-mi". That is, the quart interval that divides the two dutar strings. In the middle part of the piece, before the climax, the interval is shifted up a fifth by the sounds of "E-B". In the piano texture of the sound image of the dutar (when the game is played on two strings), there is a simultaneous sound of two frets. This combination of textures leads to the appearance of polymodal ratios of sounds. In addition, for the image of the characteristic "nola" and "kochirim" the composer uses simultaneously sounding sounds in the interval of a small second, for example, "to and to sharp", which give the harmonic palette a special charm of the fret sound that conveys the melismatic of the dutar performance. The tonal organization in the harmony of the piece is more subordinated to the ratio of the foundation and the lack of foundation in Uzbek folk music.

The striking harmonic accent of the piece is the moment of sounding the second lowered and seventh raised fret steps. Appearing at the beginning as a sequence of sounds, these steps are then played as part of a single chord. Another equally striking harmonic accent contains an altered seventh chord, which appears at the end of the first motif unit of the piece. These seventh chord are found throughout the work. The parallel fifths have the sound characteristics of a dutar sound, and also create a sharp dramatic sound in the piano performance itself. Two lines of the fret scale display – the upper one is twice harmonic “e”, the lower one is twice harmonic “A” major. Together, they create a complex interweaving of sounds of the diatonic scale with foundations on the sounds of "la" and "mi".

Pic. 7.

Upon close examination, this scale can be divided into three sections of tetrachords. This concatenation of tetrachords is the basis for the construction of the fret in the Uzbek folk song. It is the concatenation of small fret cells, and the upward trend as the melodic line develops, that provides Uzbek folk songs with a wide range.

In the considered two treatments of the Uzbek folk song "Tanovar", it is possible to distinguish some ways in creating an artistic image. This is the saturation of the texture with harmonic and polyphonic methods of development, thanks to which the fret color closest to the sound of Uzbek folk melodies is achieved. The sound representation of the characteristic melismatic is achieved by means of a symphony orchestra, in a piano piece, the effect of the sound of "dutar" occurs through the use of harmonically complex chord constructions characteristic of the piano presentation.

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