
THEME IN UZBEK CLASSICAL MUSIC

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Аннотация. В данной статье анализируются понятия тема и тематизм. В узбекской музыке обсуждаются роль, значение и образные особенности темы и тематизм. Статья может стать основой для изучения тематических аспектов узбекской классической музыки.

Ключевые слова: Маком, метод, аруз, нимпарда, интервал, традиционное исполнение, намуд.

Annotation. This article analyzes the concepts of theme and thematism. In Uzbek music, the role, meaning, and figurative features of the theme and thematics are discussed. The article can become the basis for studying the thematic aspects of Uzbek classical music.

Keywords: Makom, method, aruz, nimparda, interval, traditional performance, namud.

Just as the concept of the theme was the leading concept of world music, sadness is central to Uzbek music. Theme and thematism are at the heart of Uzbek classical music, and our main goal is to study it. The concepts of theme and thematism are mainly analyzed in the scientific works of foreign musicologists:

“The theme is what the work is about, the main problem posed and considered by the author in the work, uniting its content into a single whole”; these are typical events and cases of real life reflected in the work.

The term "subject" is interpreted differently in educational literature, reference books and even scientific literature. “Some understand the plot as the life material taken for the image, others understand the main social problem posed in the work,” writes G. L. Abramovich.

Sometimes the theme is even identified with the idea of the work, and the beginning of such terminological uncertainty belongs to M. Gorky: “The theme is an idea born in the course of the author’s experience, suggested to him by life, but this idea is based only on his impressions and has not yet been officially formalized.” - describes.

“The theme is a bright, smart creative thought, an idea rich in conclusions, which is the driving force of the conflict” - B.V. Asafiev. The concept of the subject has a deep philosophy. “The theme is a clear image that permeates the entire work, and an element that can be dynamically “explosive”. The theme is the motivation and confirmation of all the work. It concentrates the energy of movement and determines its character and direction. A theme is a bright, chosen creative thought, an idea rich in conclusions, possessing the power to move the opposite musical word.

“A theme is a musical idea (expressed in some structure) that is of paramount importance for a work or part of it, usually developed in the later stages of a work and characterized by sufficient structure and integrity.”

Among the researchers who conducted research on this issue, V. P. Bobrovsky, E. A. Ruchyevskaya, V. N. Kholopova, M. D. Tits, V. B. Volkova, E. I. Chigaeva the works of the Chigaevs. One of them is E. In Ruchyevskaya's book "Functions of a Musical Theme" we can get acquainted with the opinions expressed by a number of Russian musicologists regarding the definition of a theme.

So, the theme is a musical melody, a melody based on a certain idea, complete and capable of expressing a whole image. Another meaning can also be used: the theme is the "core tone" of the piece. Therefore, in any work, a melodic theme is created that reflects the image of the described work. The work is developed on the basis of this theme.

Example 1:

O'rtacha tez

Qal-dir-g'och qo-ra e-kan, qa-no-ti o-
 la e-kan, yosh-lik-da-gi o'r-toq-lar bir u-mr-ga
 Naqarot:
 do'st e-kan. Yal-la-ma yo-rim, yal-lo-la, yal-lo-la-
 shay-lik, o'r-toq-la-shay-lik, uch-ta-to'rt-ta
 bir bo'-lib, suh-bat-la-shay-lik.

After presenting the scientific foundations and definitions of the surrounding topic, we want to talk about thematism. “Each phenomenon of the world around us, of life, is a separate theme, and the totality of themes is thematism.”

"Thematism is the leading concept in the theory of musical composition and the main category of musical form." In the description of a melody, the thematizer is theoretically manifested as a concept, and the proposed idea is expressed as a set of themes.

“Thematism is the principle of compositional thinking, which consists in separating semantic parts in the structure of a musical work, dividing them into a presentation of thought and its development, in other words, into a theme and a theme; off topic, on topic and on topic; a set of elements of ideological significance. That is, it is possible to single out the internal divisions of the entire musical narrative, the main theme and its ideological continuation, as well as the theme, which is combined according to the rules of the opposite mentality.

“Thematism is a community that includes the main functions of the entire work, figurative individuality and a number of altered musical characters.” It can be said that the theme is that part of a short melody that performs an important task, its individual figurative aspects, and that part that embodies the changed musical psyche.

Thematism is one of the categories of theoretical musicology and one of the leading concepts in musical composition. Also, structurally, it is realized as a system of repetition of the ideological particles of the theme. This shows the connection between theme and musical logic, theme and symmetry. This is the result of introducing themes that create contrasts of color, i.e. tone, in a piece of music, and this happens in several ways.

We believe that the study of these views in our national music, especially in the interpretation of statuses, will be the right way. In makam, tone, movement, texture, method, pattern, tone and timbre can be seen as the basis of subjectivity. It is not only analyzed with an emphasis on the thematic direction, but also studied and analyzed on the basis of timbre changes, pitch, meter rhythms, i.e. variety of receptions, relations of patterns.

Another quality of the theme is its multi-level functionality. Layered functionality is created as a result of combining themes. Each item has its own functionality, which, when combined into an item, leads to the formation of the concept of multi-level functionality. Some aspects of the study of subjectivity in scientific works are presented from different research points of view. However, many questions about the relationship between thematics and musical semantics, syntax and form require further study.

V. According to Kholopova's definition: “In classical music, a change in the means of musical expression (or elements of the musical language) leads to the emergence of a “multi-element subjectivity”. Thus, the dominant type of subjectivity, based on special expressive means, such as melody, harmony, tone, is being replaced by other types. In such subjectivity, non-special means of musical expression, such as texture, timbre, articulation, dynamics, register, begin to perform the main specification function, which emphasizes the leading role of timbre diversity.

Thematics in maqams is highlighted with the help of special expressive means, such as tone, movement, texture, technique, pattern, the coloring of rhythm, correlation of sounds and intervals, pitch, timbre, articulation, dynamics, and register.

Example 2:

m. m. ♩ = 63 - 66 † Segoh saraxbori

Bag' - rim - ni
 ti - g' i hajr i - la yuz po - ra qil - di - lar, o
 to yo - ri ko' - yi - din me - ni o - vo - ra
 qil - di - lar. o o o o
 But - ku - dek er - di

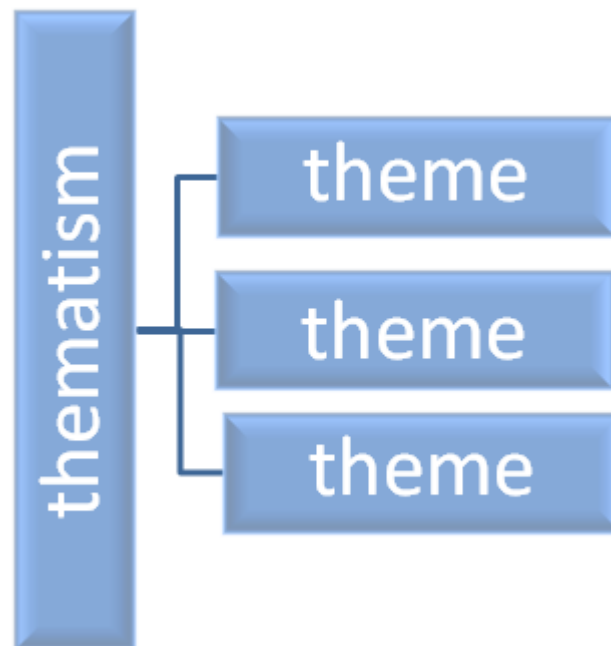
Also, the thematic aspects of maqams are enriched with kochirims and nimpards, in contrast to the work of classical composers. In particular, maqam's work is not limited to musical notes and theoretical aspects, but is also a rich heritage that creates originality in terms of performance and performance interpretation.

In the musical art of the Eastern countries, the musical theme has a rich rhythm and philosophy. That's why rhythm and method play an important role in their music. Since the general concept of the foundations of Eastern musical theory is the method, the composition of thematicism consists of a sequence of colorful techniques. Due to the fact that in classical music there is a connection with the weight of aruz, sometimes the technique itself sounds like a theme and expresses a commonality with weight. At the same time, the monophonic melody and rhythm create a clear, vivid theme in harmony.

In classical music, the concept of theme and thematism is understood as the essence and true color of the work. If his philosophy is comparable to the

boundless ocean, then you can understand the theme of the work, comprehending its essence. Thematism serves to spread the theme throughout the work. That is, how the subject appears in classical music, in what forms it appears in the process of composition, and the product of the changes that have occurred as a result of the exchange of expressive means, demonstrates subjectivity. In other words, the central idea and set of several themes is subjectivity.

Example 3:



The richer the theme, the richer the theme of makam works, which were performed with the skill of a musician for several centuries, accompanied by tanbur. The first maqam melody has a warm feeling that embraces the entire body of the listener, which draws the listener in like a melody with a strong development of the theme. The theme is what ensures the continuity of the work, sometimes makes you think deeply, sometimes pleases the heart. Sometimes he makes you cry, and sometimes he involuntarily invites you to dance.

Basharti, statuses are such a rich heritage, a huge treasure, the issue of scientific study and analysis in order to preserve it is a hot topic. Our task is to make this path sustainable.

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