

# PROCESSES OF REALIZATION OF KARAKALPAK FOLKLORE IN SYMPHONIC MUSIC OF 1990-2010 OF XX-XXI CENTURY.

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**Abstract:** The aim of this article is to reveal the originality of Karakalpak composers' approaches to folklore, comparing their methods and techniques with those of their predecessors and contemporaries in other national schools, separating individuality from the typological features of the school and species traits of the direction.

**Key words:** Symphony, symphonic music, symphonietta, composer, orchestra, genre, melody, zhyrau, bakhshi, folklore.

Karakalpak folk music increasingly attracted composers as a fertile material for creating works in various genres of symphonic music. It was in these years that highly artistic examples of symphonic music appeared in Karakalpakstan in such genres as overture, symphonic poem, associated with the reflection of deep epic tales and dastans. A special role here belongs to N. Muhammeddinov, who worked actively in the sphere of symphonic genres. His work "The First Karakalpak Symphony" opened the direction connected with the composers' appeal to the deep layers of the Karakalpak national heritage, with the desire to comprehend the national heritage and create a unique monument of Karakalpak culture. It is in this work that the author's desire to embody the Soviet understanding of nationality in music is palpable.

The composer's appeal to the epic content and the choice of the epic type of symphonic dramaturgy is indicative. As the researcher A. Jabbarov noted very correctly and deeply: "The Karakalpak epic expresses the cherished dreams of the Karakalpak people for freedom and independence, and also reflects their struggle against external invaders, the Kalmyks, who often raided the Karakalpak lands"<sup>1</sup>.

"The First Karakalpak Symphony is a large-scale epic canvas in which the type of epic symphonism as the most prone to revealing the national-characteristic is clearly marked. Such works by N. Mukhameddinov as the Symphonic Poem and Concerto for Violin and Orchestra, as well as the Second Symphony, are in the line of epic symphonism in interaction with lyrical and dramatic symphonism.

A new stage in the development of Karakalpak symphonism was marked in the 80-90s of the twentieth century. It is associated with a qualitative renewal of expressive means and the

<sup>1</sup> Dzhabbarov A.H. Uzbek dastan (epic) Voprosy muzikoznaniya. Issue 2 T.Fan 1971,p.16.



discovery of new possibilities of folklore. In the national musical folklore composers searched for something constant, stable and at the same time special, which would express the psychological essence of the Karakalpak people, its spiritual qualities. This stable, constant constant was the richness of the national epic, the art of zhyrau and bakhsa. A significant event was the publication of the collection "Kobyz Namalari" in Nukus in 1986, containing unique material collected and systematized by A. Khairatdinov. The publication in Nukus in 1991 of the collection "Zhyrau namalary" under the editorship of T. Adambaeva captured the artistic heritage of the Karakalpak people in a variety of genres. The four parts of this fundamental work reflect the main types of Karakalpak national creativity.

In 1995, another major work was published in Nukus by the famous Bakhsi Zhapak Shamuratov. The tunes of the famous narrator were published under the editorship of N. Mukhameddinov, a composer who has been deeply studying the art of Karakalpak people in a complex for several decades: folk poetry, folk music techniques and applied art.

At the same time, N. Mukhameddinov is far from narrow ethnographic views on folk music, rightly believing that the appeal to folklore, by no means the only source of renewal and development of professional music art. In his work is very great role of historical and social factors, the internal dependence of the creative personality on the properties of the nation N. Mukhameddinov, G. Demesinov, Sh. Pakhratdinov, K. Zaretdinov went to create a modern national musical style, combining the national character of musical expression with new methods of expression. They studied in the most detailed way both harmony formation, organization of form, manner of folk performance, and the technique of modern composition, the experience of work with folklore of the greatest masters of the twentieth century-B. Bartok, I. Stravinsky, K. Orff.

This period saw the appearance of very interesting works and, above all, the Second Symphony by G. Demesinov, which was an extremely important milestone in the development of Karakalpak symphonism, a stage of a new approach to the cycle and the use of the richest possibilities of national folklore.

The beginning of the XXI century in the history of Karakalpak musical culture is marked by the active growth of professional composer school. Representatives of the older generation J. Shamuratov, A. Halimov, H. Turdykulov, A. Khairatdinov pass on their experience and traditions to the composers of the younger generation. M. Zhiemuratov, S. Jientaliev, K. Zaretdinov, R. Sultanov, Sh. Pakhratdinov, T. Esirkepov are at the height of their creative powers today, paying great attention to the realization of national folklore in their works. Along with quoting, widely used by composers, reintonation and more complex mediated forms of work with folklore are developing. The reliance on the traditions of national culture, the search for an individual style, undoubtedly bring in new things, declare themselves as a distinctive branch of the modern state of the Karakalpak composer's school. This path leads to the creation of art capable of enriching universal culture.

The new historical conditions opened up broad prospects for the revival of the nation's spiritual heritage, which led to the emergence of new works, publications of folk art materials,



and the organization and holding of festivals of national culture. In 2002, the collection "Karakalpak khalyk sazlar" by D. Allanazarov, edited by K. Zaretidinov, was published in Nukus. This collection of unique samples of Karakalpak folk art captured in pristine condition has an enduring artistic and scientific value.

N. Mukhameddinov's symphonic works occupy a special place in the formation of the national musical style. The influence of folklore tradition and reliance on folk art are combined in his compositions with constructivist thinking, logical organization of sound space and geometrization of forms. Relying on the aesthetics of Bartók and Stravinsky, N. Mukhameddinov turns to archaic layers of the national heritage, realizing in his own way such musical qualities as straightforwardness and clarity of rhythm effect, primordial power of orchestral sound, philosophical meditation replaced by rapid motoric movement, rigidity of harmonic language, and abundance of ostinato layers. N. Mukhameddinov combines the principle of ostinato with its opposite, namely, the instability of thematic structures in the sense of their constant changeability, variation. Both techniques of folklore origin are widespread in composer's practice. The sound of complex polytonal and polyadic complexes used by N. Mukhameddinov also has a folkloric foundation. Widely applying the phenomenon of pitch variability, zonality, the composer relies on the national folklore tradition. As the researcher of Karakalpak monody S. Khisamova rightly notes: "The sound systems of Karakalpak folk songs are diverse: they include a number of diatonic and chromatic sounds. The Phrygian sound order is predominant in them"<sup>1</sup>. In N. Mukhameddinov's polyladism is closely connected with the folk harmony basis.

The influence of folklore principles is also noticeable in the sphere of formation: melodic unfolding in the works of the Karakalpak composer appears as a successive alternation of variants of a folklore theme or themes, often glorified with intermediate material. Researcher Y. Nasyrova, studying the principles of folklore realization in Uzbek opera, makes a valuable observation: "One of the most important elements of form formation in Uzbek monody is variation"<sup>2</sup>. This can be applied to Karakalpak monody as well. The types of variation identified by Y. Nasyrova, conventionally called by her variation of the first, second and third order<sup>3</sup>, are also present in the symphonic music of Karakalpak authors.

Karakalpak folklore is included in many of T.Esirkepov's compositions. The composer manages to discover "the unknown in the known", to make the folklore material fresh and original, to discover new expressive means in it. Among T.Esirkepov's "folklore" opuses are a cycle of dances for symphony orchestra, a cycle of pieces for chamber orchestra, a cycle of dances for folk instruments ensemble, fantasy "Iosh" for alamoynal dutar and folk instruments

<sup>1</sup> Khisamova S.R. About the harmony structure of Karakalpak monody// Problems of theoretical musicology in Uzbekistan T.1976. p.45

<sup>2</sup> Nasyrova Y.M. Uzbek song in operas by R.Glier and T.Sadykov //Problems of history and theory of Uzbek Soviet music T. "Fan". "Fan".1976, p.40.

<sup>3</sup> Насырова Ю.М. Узбекская песня в операх Р.Глиэра и Т.Садыхова //Вопросы истории и теории узбекской советской музыки Т. «Фан».1976, с.40



orchestra, fantasy on Karakalpak theme "Shernazar" for violin and orchestra. Despite the remoteness of genres, these works are united by the romantic tone of expression, the dominant role of lyrics and dance genres.

The Fantasia is a lively, temperamental piece with dynamically developed sections, episode, soloist's cadenza and coda. From the very first bars of the work, the theme "Shernazar" engages the listener in the active creative process of the composer's musical thought. Bright, elastic, scherzo and dance-like, it evokes associations with festivities in the town square and the picturesque bustle of an oriental bazaar. The composer reinterprets folklore, giving the epic theme an actively elevated, festively jubilant character. This is facilitated by the use of a faster tempo than in the original source and a reduction in the volume of the chant.

Summarizing the observations on the processes and realization of national folklore in the symphonic music of composers of Karakalpakstan it is necessary to make the following conclusions:

1 throughout the whole history of development of composer's creativity in Karakalpakstan, folklore is one of the main style-forming factors in practice in all genres of symphonic creativity: suite, symphony, instrumental concerto, fantasy, concert piece:

2- in the symphonic works of composers of Karakalpakstan various genres of song heritage, individually perceived and comprehended by the authors, were realized. The quotation of folk songs was an organic component of the work and contributed to a more vivid manifestation of national specificity:

3-The most significant place in the work of Karakalpak composers was occupied by epic genres, tales, dastans, and the use of material from these large-scale canvases was carried out partially, giving the author the opportunity to manifest an individual understanding of the source material. As Y. Nasyrova has quite rightly noted, "Folklore is a system from which composers found the desired unit in its various levels and then used it in the necessary context" <sup>1</sup> Characteristically, using fragments of large-scale epic tunes, composers sought to convey the specifics of the structure of the tune as a whole, reflecting the dynamics of melodic grain development, climactic phases and repetitions of the original structure. Along with recitative vocal chants of zhyrau and bakhsa, composers widely use instrumental tunes.

4-unrepeatably bright national originality of symphonic works of Karakalpak composers is achieved by the method of indirect use of folklore, application of characteristic elements (intonation, harmony, rhythm and texture) of the musical folk heritage. As the researcher of Uzbek music T. Gafurbekov very subtly and perceptively remarked: "Individualized folklore is the most important element of Uzbek music. Gafurbekov: "The individual creative initiative of each composer, as well as of each true artist in the realization of the national tradition is clearly manifested (and in the absence of such initiative is proportionally inactive) especially when the author's "building material" is not in direct (quotation) dependence on the intonation structure of specific layers of the heritage"<sup>1</sup>

<sup>1</sup> Gafurbekov T.B. Creative resources of national monody and their refraction in Uzbek Soviet music. T Publishing House "Fan", 1987, p.96



The study by composers of Karakalpakstan of the creative experience in the realization of folklore by composers of Uzbekistan, Azerbaijan, European and American countries allowed them to approach the solution of the problem of national style from broader aesthetic positions and, thanks to this, to achieve certain positive results in this complex process of artistic creation, although the main creative achievements, of course, are still to come.

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