

# PROCESSES OF REALIZATION OF KARAKALPAK FOLKLORE IN SYMPHONIC MUSIC OF 30-80 YEARS OF XX- 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 features of the direction.

**Keywords:** Symphony, symphonic music, symphonietta, composer, orchestra, genre, melody, zhyrau, folklore.

## Introduction

It should be emphasized that for the Karakalpak national school folklore serves as one of the main sources of creativity, the representatives of the school belong to the artistic direction that declares its reliance on folk art.

In this sense, Karakalpak composer's creativity, including symphonic creativity, in its formation and development relied on a specific national basis. As the researcher of Uzbek symphonic music, Doctor of Art History Professor N.S. Yanov-Yanovskaya rightly notes: "The native musical folklore also served as a soil for Uzbek symphonism". Continuing the Uzbek scholar's thought, we can affirm that the native folklore in all the richness and diversity of its forms also served as a soil for Karakalpak symphonism. The leading role in the formation of Karakalpak symphonism belongs to epic genres, narrative and historical songs, meditations, and especially to developed genres of lyrical and epic songs. The latter are represented by two varieties-zhyrau and bakhsy-genres belonging to the traditional professional culture, which imposes a number of high requirements to performers.

It is natural that in the complex process of interaction between folk music and professional art there are different stages of folklore realization, which contain a higher level of approach to the embodiment of elements of folk art in comparison with the previous one. In the works of composers who have turned to the use of folklore, different principles and methods of its realization are observed. Along with the direct quotation of folk samples, more complex mediated forms of using individual elements of folk musical language are widely used.

The search for new expressive means on the basis of folk music leads Karakalpak authors to various artistic results. The most successful result is an organic synthesis of traditional and non-traditional, indigenous folk and modern, professional beginnings, archaic and everyday,



which in turn becomes a fundamental factor in the formation of Karakalpak national style in professional art.

To date, Karakalpak symphonic creativity is represented by a variety of genres. These are program suites, overtures, pieces, symphonies, symphoniettes, instrumental concertos. In Karakalpak instrumental creativity there are various types of symphonism-genre, lyrical-dramatic, lyrical-psychological, pictorial, each of which has a certain area of application and its own merits. In this complex and diverse way of Karakalpak symphonism development, three types of symphonic thinking caused by the Karakalpak man's worldview should be distinguished. Their consideration is important for the topic of our study, as it helps to understand the development of Karakalpak symphonism in general and the role of folklore in the formation of Karakalpak national style.

The first type of symphonic thinking is monological, conditioned by the very nature of Karakalpak musical thinking. It contributes to the disclosure of the dramaturgical concept of the work through a clearly expressed, lyrical perspective, it has a particularly important role of the author's statements, thoughts are developed sequentially and recorded in detail, the declamatory melodic line prevails, with frequent introduction of instrumental solos as a commentary or summarizing element, imitating the manner of performance zhyrau or bakhsha. The form in such symphonies is characterized by an abundance of extended structures and unhurried movement. Symphonies by N. Mukhameddinov and G. Demesinov embodying big dramatic ideas, philosophical and moral problems can be attributed to the monologic type of thinking.

The second type of symphonic thinking-epic is based on the principle of polythematic contrasting juxtapositions and is characterized by an abundance of extended multi-thematic forms. It absorbed the deep traditions of Karakalpak dastans and the specificity of their narrations by zhyrau narrators. Reflecting the most important historical events in the life of the people, the epic symphonies absorbed features of pathetic and heroic symphonism, as well as lyrical and genre symphonism. This was most harmoniously embodied in N. Mukhameddinov's First Karakalpak Symphony and G. Demesinov's Second Symphony, which enriched the genre with significant modifications of form, forming a new type of symphony-drama. It should also be noted that the musical language of this type of symphonic works is updated with oratorio-operatic techniques that expand the possibilities of the large epic form.

The third type of symphonic thinking can be conditionally called orchestral-concert symphonic thinking, dating back to the national traditions of instrumental art of playing the kobyz and dutar. Orchestral-concert symphonism is based on the virtuoso interpretation of orchestra instruments and the variety of their use, approaching the timbres of Karakalpak folk instruments. Psychological and philosophical problems give way here to purely playful moments, the musical fabric is dominated by linearity, the development of material prevails over presentation, impulsiveness becomes the basis for the change of emotional states and determines the dramaturgical rhythm of the work. This type of symphonic thinking is clearly manifested in one-movement program works, instrumental concertos and suites.

It should be noted that the above-mentioned types of symphonic thinking are in close unity and interaction. It is interesting, in particular, to note the dialectical relationship between the



monologic and concerto types: the strengthening of the monologic beginning in contemporary symphonism is balanced by elements of concertization. The subjective orientation of the personal, monological beginning is objectivized by the extra-personal playing factor. Thus, the opposites of each type balance each other and create a slender and harmonious overall picture of symphonic thinking.

Naturally, the formation and formation of Karakalpak symphonism took place taking into account the rich experience, stylistic diversity and achievements of the largest national schools of the world, including the Uzbek one. Moreover, a number of composers of Karakalpakstan received training at the State Conservatory of Uzbekistan from such venerable masters of composition as G. Mushel. B.Gienko, as well as in the Alma-Ata State Conservatory named after Kurmangazy in the classes of professors. Kurmangazy in the classes of Professors E. Brusilovsky and K. Kuzhamyarov. The symphonic works of Karakalpak composers are influenced by the aesthetic principles of D. Zakirov. A.Kozlovsky, B.Bartok, A.Khachaturian, D.Shostakovich. It affects not only the factor of folklore transformation that interests us, but also the factor of the aesthetics of scientific thinking and the increased role of intellectualism as a general tendency of contemporary symphonism. Emotional restraint, which is inherent in a number of Karakalpak symphonies, and the beauty of the logical unfolding of thought contribute to the strengthening of the role of intellectualism. Symphonic works by Karakalpak composers testify to numerous cross-connections with works by Russian and Caucasian authors of the twentieth century. The works of N. Myaskovsky, K. Karayev, A. Terteryan, N. Peiko, G. Kancheli are approximately on the same plane of contemporary musical art. Relying on various traditional moments, Karakalpak symphonists strive to comprehend the world in a new way, choosing from the arsenal of the latest inventions not what is fashionable, but what corresponds to their musical thinking and helps to realize the idea of this or that composition. The creative stages of development of Karakalpak symphonism clearly confirm this. In the proposed periodization and brief characterization of each of the stages we have outlined, the main attention is paid to the role of folklore and the principles of its implementation in accordance with the purpose of the study.

The 30-50s of the twentieth century mark the initial stage of mastering Karakalpak folklore and transforming it into professional art. During this period, composers V.Shafrannikov, S.Tumanyan, Z.Kompanets, A.Halimov, who came to Nukus from Moscow, Kiev, Tashkent to assist and establish professional musical culture, were engaged in collecting, recording and systematizing Karakalpak folk music. In 1959, the first collection of Karakalpak folk songs compiled by V.Shafrannikov under the general editorship of V.Belyaev was published in Moscow. In the same year, the second collection "Karakalpak Folk Songs" compiled by A. Halimov under the general editorship of I. Akbarov was published in Tashkent. This collection was included in the extensive series "Uzbek Folk Music"

The 60s-70s of the XX century were marked by intensive development of Karakalpak folklore. In these years, a number of collections of folk music records and, above all, two volumes of collections of Karakalpak folk music, painstakingly collected, recorded and published by A.Halimov in the 60s, appeared. The result of many years of study, recording and systematization of Karakalpak folklore was the collection "Folk Songs of Karakalpakstan"



arranged by V. Shafrannikov, published in 1973 in Moscow. It classifies songs and instrumental pieces by genres.

The folk music of the Karakalpak people increasingly attracted composers as a fertile material for creating works in various genres of symphonic music. It is in these years in Karakalpakstan appear highly artistic examples of symphonic music in such genres as overture, symphonic poem, associated with the reflection of deep epic tales, dastans. A special role here belongs to N. Muhammeddinov, who actively worked 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.

Karakalpak symphonic music has been developing in historical stages over the years. Along the way, many symphonic works of various genres have been written. We believe that our composers will write such symphonic music in the future.

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