

## STYLISTIC FEATURES OF CHAMBER-VOCAL CREATIVITY OF M.ATAJANOV (USING THE EXAMPLE OF THE CYCLE “MEN YARATGAN DUNYO”)

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<https://doi.org/10.5281/zenodo.10228548>

**Abstract.** *The article examines the romance work of the famous Uzbek composer Mukhammadjan Atajanov, analyzes the vocal cycle "Men yaratgan doone".*

**Keywords:** *art, vocal cycle, creativity, vocal recitation.*

An amazing combination of three outstanding representatives of the art of Uzbekistan, three glorious names, perhaps not so well known to the ordinary person who is not interested in art, but well known to true connoisseurs of beauty, professionals in different fields: poetry, fine arts, music, this congenial unity has given an incredibly interesting creative result the vocal cycle “Men yaratgan dunyo”!

These three names: artist, sculptor and set designer Otakhon Ollaberganov, poet Matnazar Abdulkhakim, composer Muhammadjon Atadjanov.

They will all be united by a “small homeland” - the region of Khorezm-Urgench, all of them come from this land, with their history, their atmosphere permeated with the sun, their unique national traditions inspiring people born on it, endowing them with a special kind of creative opportunities.

People so different in education and type of activity are united by spiritual foundations, philosophical depth and wisdom in the perception of modernity, as if absorbed with mother’s milk.

The paths of different types of art crossed at one point - this is how a new work appeared - the vocal cycle of Muhammadjon Atajanov “Men yaratgan dunyo” based on the text of a short poem by Matnazar Abdulkhakim, in turn dedicated to Otakhon Ollaberganov. To identify the logic that united these remarkable creators, we need to say a few words about each, identifying the points of contact between their aesthetic concepts.

The eldest in this intangible community is O.Ollaberganov. He was born in 1947, after graduating from the Tashkent Theater and Art Institute, he worked as a set designer, designing many performances in Tashkent and Khorezm, painted a lot in oils, recreating images of his native land on his canvases, and taught.

As Nodir Normatov noted, “A peculiar feature of the creative style of the Khorezm artist, academician of the Academy of Arts of Uzbekistan Atakhan Allaberganov, is the depiction in painting of the history of ancient architectural structures, streets, dwellings, antiques, and bizarre hidden corners of nature. Working as an artist in the theater, he created beautiful watercolor works, paintings and graphics, to which he remains firmly faithful. Not every painter is able to grasp the fine line in the palette of colors.

For A.Allaberganov, there is no opportunistic concept of “plot relevance.” His works are characterized by professional artistic interpretation, brightness and vibrancy of colors, and non-standard use of forms. Creativity for him is, first of all, a dictate of the soul, comprehension,

awareness of the world around him through the prism of his “I”. This is evidenced by the artist’s personal exhibition, held in the Central Exhibition Hall of the Academy of Arts in 2000, at which many of his works were presented, where the leading theme of his creativity was his Soul”.

The work of Matnazar Abdulhakim can be characterized by the same words. He was born a year later - in 1948, also on Khorezm soil - in the village of Karavul, Urgench district. He studied in Taganrog, but following the call of his soul, he also returned to his homeland, where he taught a lot, and eventually headed the local branch of the Writers' Union (from 1982 to 1997).

“The poetry of Matnazar Abdulhakim is distinguished by its folk style, smooth style, variety of forms and melodiousness. Part of the imagery in his works is visible in the interpretation of personality, and they are notable for their expressiveness and deep philosophical and psychological content. The idea of perfection of character and image and spiritual perfection in a person is deeply reflected by the artist.

Each poem created by Matnazar Abdulhakim is distinguished by high artistic thinking, a unique stylistic interpretation, artistic brilliance, a vivid depiction of the experiences of the human soul, mature creative skill and deep poetic observation, compatibility of philosophical thoughts and glimpses of the mind, writes researcher of the work of M. Abdulhakim Mohichehra Rustamova.

Unfortunately, he passed away in 2010, and in 2021 O. Ollaberganov also passed away.

Muhammadjon Atajanov seems to be picking up the baton of spiritual quests of his older contemporaries. He was born on September 16, 1959 in Urgench, Khorezm region, in the family of a musician and composer. In 1982 he graduated from the Tashkent State Conservatory. M. Ashrafi in the piano class of N.B. Gienko, and a little later, in 1989, in composition with Professor B.F. Gienko. From that moment on, he combines work in various groups with the search for his own compositional language, his style and genre preferences.

As the composer himself said in an interview with Zarina Khodieva (by the way, also a talented and bright composer): “Our musical dynasty began with our great-grandfather. He was an excellent performer of the surnai in the ensemble at the court of the Khiva Khan. Grandfather was an accordion player, mother was a People's Actress of Uzbekistan, and father was an Honored Artist of Uzbekistan. From an early age, my father saw talent in me - perfect pitch; from the age of 5, my father began to introduce me to music. For me, music is the meaning of my whole life, through it I convey my impressions. It’s like a symbiosis - when I write music, I can’t live without a piano, the music is in my head, and my hands immediately fall on the keys. I generally cannot understand when a composer writes music and at the same time he does not master the instrument, this is incompatible in my opinion”.

An important stage in his creative path was his work in France. He also noted that “the trip turned out to be very eventful. I made many friends in the field of art, a lot was published about me, because... I gave many original concerts there, organized 5 musical groups, for which I specially wrote music and conducted a small jazz orchestra. He gave lessons to children and participated with them in many children's events. The French Academy of Music has released CDs of my performances, which are used as an example of how to perform a piano piece for competitors. Participated in events such as Music Day, various French folk festivals, film festivals and many others. I have written quite a few works for various instruments. Commissioned by the Melizevo Orchestra, I wrote 3 works - “Panorama”, “Fon Aquatic” and “Soldier’s Song” (dedicated to the First World War)”.

A short poem by Matnazar Abdulkhakim was embodied by M. Atajanov in the form of a cycle of four miniatures. Each is maintained in its own key; they contrast with each other primarily tonally and texturedly.

But the closeness of the melodic pattern of the vocal part in all parts makes the presentation almost end-to-end, serving as an element of musical language that holds the entire cycle together. At the same time, the composer avoids monotony in the solo part, which is especially dangerous, in our opinion, for the baritone, saturating the arioso motifs with declamatory, free intonations close to colloquial speech, and in some episodes resorting to dry recitative like *sprechstimme* (a type of melodeclamation when the words pronounced in a conversational voice, but at a certain height). The wealth of expressive shades, generously scattered in the vocal part, brings all parts together, thereby the entire cycle resembles an unfolded end-to-end monologue. This feeling of end-to-end development is enhanced by the harmonic turns common to all parts, as well as by the transition of the third part into the fourth *attacca*.

The whimsicality and some capricious variability of the melody of the solo vocal part in rhythmic terms is compensated by the regularity and stability of the rhythm in the piano part. Here we can note the absence of syncopation or avoidance of the downbeat, that is, the metrical accents are constant and repeated over several measures. The texture is also marked by the same repeatability - as a rule, it changes no more often than once in a four-bar construction, even in the most changeable in terms of this parameter of the Second Movement. And, for example, in the First Movement, throughout its entire length, the general pattern of arpeggiated figuration is preserved.

The deep philosophical content of the poetic text interprets the high purpose of the Artist in the contradictory and changeable modern world, the importance of remaining faithful to the highest ideals and following one's creative purpose.

These principles are close to all three masters: the artist to whom the poem is dedicated, the poet himself, and, of course, the composer. Hence the soulful psychology and confessional tone of the statement.

The first part sets the tone for the entire cycle. Throughout its entire length, one can feel the support of *Fis-dur*, despite the key signs (four sharps). The shape is simple two-part with clearly defined edges and a square structure. A short introduction (two bars) of a prelude nature. It gives a kind of tuning in tone. Looking ahead, we can note the special place of this color - the tonic *Fis-dur*, which sometimes appears in an enharmonically equal tonality - *Ges-dur*, but more often it is colorfully compared with other triads, for example, with the tonic *D-dur*, in a major third ratio. The form is built in two eight-bar periods. Each of the four-bars is divided into two two-bar constructions with almost the same rhythm, and the initial chant is similar, common to 1,2,3,7 and 8 sentences. She is very natural, reproducing the intonations of a calm, thoughtful conversation. I will encounter similar intonations in subsequent parts of the series. This is a gradual upward movement from the *Cis-major* tonic, which is emphasized in the accompaniment part by showing this key. With four sharps in the key, this key can be interpreted as a majorized version of the *cis-minor* tonic. The first and second sentences are repeated constructions, but with different endings. The end of this period looks logical - another ending also expands the initial range from a minor sixth to an octave. The second period also repeats the initial chant, but from the *fis* sound, and the ending of this sentence also resembles the first, with a slight rhythmic variation. And only the fourth sentence of the first period gives something new - a progressive movement, but not up, but

down, from the sound *cis* of the first octave. This creates a feeling of some kind of conclusion, a middle cadence, especially since in the end the harmonic development will come to the establishment of *Fis-dur* as the main tonality, and stopping at *cis* creates a feeling of a wide plagal D-T revolution, which is typical for two-part.

The second part begins with the *F* nuance, on the tonic of *Fis-major* and again with a descending movement. This is, as it were, an antithesis to the main idea. The 5th and 6th sentences are repeated, and from the 7th the reprise begins. The opening chant returns, although not in the first key. This is where the bright color is introduced - *G-dur* - which sounds like the 2nd low step to *Fis-dur*. Repeating the material of the 7th sentence leads to the upper sound *fis*. And a two-bar coda establishes this sound as a tonic sound. The last bars without words, the final melodic formula sings this, as if found in long thoughts, the main tone - *fis*. This is how tonic definiteness is finally established. The accompaniment part produces a feeling of regularity, since in the right hand throughout the entire movement there are chords of even half durations, and in the left hand there are smooth figurations of the same chord sounds, only in an expanded form. This orderliness creates the feeling of a preamble, an introduction to the entire cycle as a whole.

The second part is the most “variegated” in texture and vocalization techniques. After a two-bar introduction, from colorful, swaying, as if vibrating chords of *D-dur* and *Fis-dur*. For some reason, this evokes associations with the flickering of reflections in water, perhaps by analogy with C. Debussy’s prelude “*Ondine*,” which ends with a comparison of the same tonalities, like two versions of the final tonic. But M. Atadjanov introduces this color from the very first bars, declaring freedom of harmonic development, determined mainly by phonic tasks. The form can be defined as a complex three-part with an abbreviated reprise, despite the small size of the whole. This is determined by the contrasting nature of the middle section, where the usual even rhythm changes sharply and triplets appear, the internal tempo becomes more frequent - that is, instead of half durations, quarter notes appear.

The initial construction also resembles a simple three-part form, thanks to the change in texture from simple chords to tremulous chords, separating the previous construction with an echoing motif of the vocal part, accompanied by three octaves higher. After a three-bar phrase, material appears that resembles the main theme of the first movement, but in a truncated form. The similarity is enhanced by the accompaniment figure in the form of smooth figuration of eighth notes, as in the first movement, only without the underlining chords in the right hand. The final construction of this section also replaces the ascending movement with a descending one in the vocal part, while in the piano part there are repeated, as if frozen, chords of a small minor non-chord of the second degree (if we consider the tonality according to the key signs as *D-dur*).

The subsequent construction begins with the same harmony, only in triplet movement, as noted above. In the vocal part, the technique of melodeclamation is introduced, that is, pronouncing the text without singing. This sounds especially expressive thanks to the very colorful sound of the piano part in the form of ringing harmonies of *Fis-dur* with a “stuck” second *g*.

The restoration of the usual type of vocal sound production emphasizes the reprisal nature of the following construction. The same thing happens with the piano part, in which the already familiar and familiar texture from the first movement is restored, consisting of chords sustained in halves in the right hand and soft figurations of eighth notes in the left. The harmonic variability remains, which is the special charm of the completion of this movement. It is impossible to predict in which direction the harmony will lead us; each subsequent chord appears impressionistically

unexpectedly and at the same time subtly and elegantly. This play of colors nevertheless leads again to a stop on Fis-dur in the right hand (in the form of a sustained chord) and D-dur (arpeggiated). This preserves the duality with which Part Two began. Instead of a coda, there is a verbal summary of the soloist. This part is indicative of the state of dialogue, or refocusing of vision - from external to internal, a dispute between the hero and the whole world.

The third part - can be considered as a simple two-part form.

Only the ratio of partition sizes is unusual. The first part is divided into three square periods, and the second consists of one 6-beat. This interpretation is supported, first of all, by the character of the piano part. In it we see a new type of texture, not previously seen in the cycle. It is reminiscent of the climax of some of Rachmaninov's romances: the bass harmonic basis in the left hand is voiced by an octave-chord duplication of the vocal part in the right hand. This is the dramatic climax of the entire work. The images of Shakespeare's tragic heroes serve as a reflection of the author's difficult thoughts, identifying himself either with Hamlet or with Othello.

The final construction gives another level of dynamization through the rhythmic pattern; here, for the first time, figurations in sixteenth notes appear, although similar to the same, but in eighth notes in the first and second movements. The tragic sound of a "black" key – h-moll – against the backdrop of stormy figurations completes the third movement.

But unexpectedly, like the sun that has scattered the clouds, enlightenment comes - attacca the fourth part of the cycle begins.

It is immediately illuminated by the major of the same name – H-dur. The colorfulness generally inherent in the style of Muhammadjon Atajanov is fully manifested here in tonal terms in the tertian comparison of tonal centers.

The structure of this part is also very logical and organized, based on clear square sections. Introduction (4 volumes), then two four bars as the first section of a simple two-bar form and two more as the second section. The final extension is treated as code.

The opening four-bar is in H major. Against the background of arpeggiato chords in both hands, the soloist's part sounds intonations close to the melody of the first part: measured, often stepped or softly chanted motifs. From the fifth bar there comes a tonal shift in D-dur, but as soon as it has established itself, already at the beginning of the next sentence there follows an unexpected deviation in Ges-dur, a tonality enharmonically equal to Fis-dur. As we see, it is she who plays a special role in the entire cycle. The vocal part retains the already familiar arioso-declamatory turns. And although the ear is waiting for the fixation of D-dur, in the last four-bar, which acts as an afterword, the codes of the entire cycle, a transparent light G-dur is suddenly established, although with the already familiar and familiar "stuck" second - on the second step, that is, the sound a.

This is how this cycle ends in an enlightened and transparent way.

The expressiveness and brightness of both parts, the rich and sonorous harmonic language, the well-structured dramaturgy of the whole, as well as the closeness to the intonation vocabulary of our era, characteristic of the new work of the famous master of Uzbek music, will undoubtedly make it an adornment of both concert programs and educational programs.

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