

Oriental Microchromatics and its Role in the Creativeness of the Uzbekistan Composers

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ABSTRACT

Oriental tunes were represented by western modern music examples. It is to be noted that the composer has met his goal because the listener can feel the oriental spiro in the work. In conclusion, it serves as the facilitator to the prospect of creativity of such Uzbekistan composers as D. Saidaminova, D. Yanov-Yanovskiy, A. Kim, P. Medyulanova, etc.

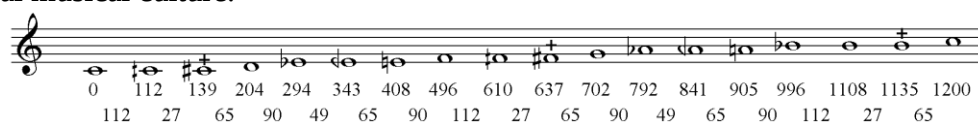
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Introduction

Microchromatics was broadly used in composers' music, is one of the developing trends, and is based on splitting the half tone which is the smallest interval of the equally distributed keyboard tuning into even smaller intervals. This phenomenon called microchromatics includes the study of historical stages of many centuries. This phenomenon was given different terms in the study of oriental and western music. For instance: enharmon, neutral intervals, a complex of ornaments (ornamentation), tender note, ultratonics, microtone. Y.N. Holopov, a scientist, was the first to describe in detail the term microchromatics. The root of microchromatics pertains to the theory of Hellenic music. Quarter-tone microchromatics was widely spread in musics of ancient Greece and Rome, was one of the existing three interval systems. The Greek theoreticians described microchromatics and having reviewed it as an individual quarter-tone interval system called it "enharmonics". In the 9th-10th centuries, the science of music that was added to the sphere of several research, independent sciences, emerged as a result of mixture of various cultures, i.e. saturated with such local musical traditions as Central Asian and Iranian, it synthesized the achievements the musical theoretical mentality of other countries and peoples.

In those times, the Greek science flowed with a broad stream into the cultural centers of Central and Middle Asia. In the 9th century, "The House of Wisdom" was established in Bagdad and one of its tasks was to translate Greek works and supplement with interpretations. The seventeen-step series of sounds was discovered during the times of Forobi and Avicenna, but its latest shape developed in the 13th century and was further reinforced in the works of theoreticians who lived and worked in the following centuries.

One of the important theoretical problems of the series of sounds is microchromatics. This subject was covered in Forobi's work "The Big Book of Music". Forobi studied the colors of various associated tetrachords deeply elaborated by the ancient scientists. Avicenna, the famous encyclopedic scientist and musician, was the first in the history of oriental music who accurately defined the seventeen-step series of sounds. F. Ammar, the Arab musical scientist, transferred the seventeen-step series of music into notations. Beginning from the 15th-17th centuries, oriental music modes continued to develop in the music of each people with notable differences. This situation was reflected in the whole series of sounds and kept developing step-by-step in individual national musical culture.



Modern researchers confirmed different points of view regarding the oriental series of sounds. L.Koval, the musical scientist, studied tuning highpitch and interval organization based on the Uzbek national musical instruments, put down the Uzbek music into graph by using a chromatic stroboscope (analyzer defining pitch level) in a musical acoustic laboratory at the Moscow State Conservatoire. Y. Kon describes his point of view on microchromatics as follows: the width of sound limits enables the series of sounds "to finely differ" in various ways, i. e. it is the transfer of all gradations (from one state into another) of pitches outside the limits. Application of various "fine differences" has its role in the Uzbek folk music, for instance: neutral intervals (3rd, six, second, 7th) were believed to be the result of fine difference of the seventeen-step series of sounds. Musicologist S. Takhalov defined tow extremely important limits of putting to melody and describes them as follows: composition of sound, i.e. the sound is the root, and has a decorative feature, and tuning on a specific basis (a superstructure) [3, 6–9]. At the same time, S. Takhalov studied in his research the melismas used in the Uzbek music, called them a complex of ornaments (ornamentation) and at the same time he marked them with the Western melisma signs: grace note, trill, etc.

Development of the new musical language system in the 20th century arose great interest in the musical micro-world. Particularly, attempts to understand and enhance internal features of a sound have resulted in appealing to the system of microchromatics, overtones. In the 20th century, the composers of the West used the microchromatic phenomenon in their works in two forms: step-like and colour. Of whom I. Vyshnegradskiy, S. Denisov, A. Schnittke, Ch.Ives, A. Haba, K. Penderetskiy, V. Lyutoslavskiy, L. Nono, S. Gubaydulina should be mentioned. In the process of analyzing the composing practice, we tried to theoretically define and describe the step-like and color microchromatic types.

The step-like microchromatics

This is the type of microchromatics that has clear sound pitch and at the same time defined with the mark of microchromatic alteration.

The colour microchromatics

This is the type of microchromatics that is described in a different melismatic (glissando, in particular) version. Another version described in written manner in the 20th century, i. e. the sounds of timbre color is the sonorics.

The sonoric method

This is an experiment in seeking new sound colors and it is the sonoric method that is based on the microchromatic phenomenon. Having appealed to microchromatics, the composers of Uzbekistan have been trying to enhance the national moral values by using this method, i. e. to understand the oriental musical mind. D. Yanov-Yanovskiy has expressed the following ideas regarding this phenomenon: “It is known that the 20th century European music is being enriched by appealing to the oriental music. For example, O. Messian, J. Cage, L. Nono, J. Crumb. Interest in the oriental music was an impetus for study of new genres by performers. Examples like performance of raga by I. Menukhin jointly with Ravi Shankar can be mentioned. So many methods and types of modern composing techniques are not simply the root of the traditional music, but also closely connected to the performing practice, for instance, aleatory music, mini-music, microchromatics have been initially the natural melodiousness of oriental music”.

We can see that the rich expression potentials of the microchromatic means are sensitively used in the step-like and color versions in the works of the Uzbekistan composers. Composer D. Saidaminova’s work “In memory of the friends” was written for symphonic orchestra in 1999 and its first world performance was dedicated to symphonic music which was performed in the second International Festival in Tashkent. The subject of the work was expressed in expressionistic symbols (a human being’s feelings, loneliness) which were presented in music by principles of minimalism [5, 1]. Leit-motifs sound on the basis of minor second and its different types, the step-like and color microchromatic types, in particular, constituting the base of the said work. In this term, the chromatic and leit-motif versions with two types of microchromatic seconds are as follows:

1) glissandolized second ↑



1 a) glissandolized second ↓



2) triol quarter-tone ↑



2 a) quarter-tone- stressed ↑



2b) quarter-tone ↓



3) a sound quarter-tone, a three-quarter tone ↓



Composer D

Saidaminova uses microchromatics in this work as very strong color. Also, second leit-motiff versions serve as the work's centralizing factor, the grounds constituting the unit. We decided to appeal to the work "Rag music" by A. Kim, another skilled Uzbekistan composer. Harmonization of the 20th western music traditions with various oriental musical instruments can be observed in the work "Rag music" by A. Kim. Of Which: Indian organ, sheng, the Chinese organ, erhu, the Chinese violin, Turkish kemenche, qonun, Thai gong, "slide" flute is of flute-type shape, connected to jemba percussion instrument and produces whistle-like sound. European professional instruments: clarinet, bass clarinet, viola, contrabass, vibraphone, tam-tam (performed with a contrabass bow) prepared piano. Microchromatic potentials were used in natural flageolets, glissando as well as three-degree microchromatic microwaves in the works.

As was mentioned above, there was another aspect specific to modern music polythematics in this work, each musical instrument has its melody line. Indian organ was introduced as organ pointed sound and diagonally added or reduced sounds composed as per minor, major seconds produced cluster properties. At the same time, the musical instrument contained clusters which were reduced through diagonal movement. Existence of such melody line across the work was used as specific theme color. When Indian organ sounds, vibrating sound is produced which means that it is a musical instrument that discovers the microchromatic property.



The step-like type of microchromatics is produced only on qonun musical instrument, at the same time, it is one of the themes that is able to obviously present the theme of oriental tunes.



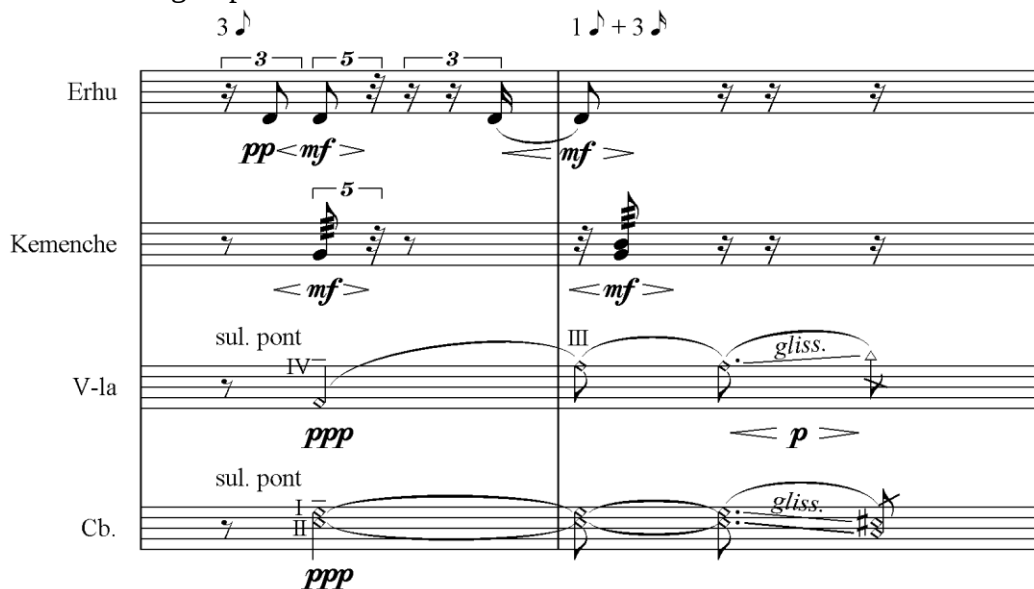
The color type of microchromatics was produced in all other musical instruments that sounded in the work “Rag music”. The part of Sheng musical instrument was represented in a version based on one accord, it also had its position in the work as organ point.



A change in the finger notation in clarinet and bass clarinet B musical instruments is presented through microchromatic three degree micro-waves, i.e. gave an opportunity for listening to three various colors of a quarter-tone.



The color-type microchromatics can be observed on erhu, kemenche, viola, contrabass of the group of bow-instruments.



The sound of erhu musical instrument was introduced as organ point and was developed across the work and enriched with new means used in modern music. Oriental tunes were represented by western modern music examples. It is to be noted that the composer has met his goal because the listener can feel the oriental spiro in the work. In conclusion, it serves as the facilitator to the prospect of creativity of such Uzbekistan composers as D. Saidaminova, D. Yanov-Yanovskiy, A. Kim, P. Medyulanova, etc.

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