

ON THE MUSICAL POETICS OF VOCAL CYCLES

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Abstract: *This article provides information about musical poetics, as it is an exposition of the aesthetic principles of creativity of composers in all periods of their work.*

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Musical poetics (Latin musicapoetica, semantic translation – created music or created music) is a term in the musical theory of the XVI – XVIII centuries, which designated musical composition as an artifact of musical creativity, as well as the technique of musical composition.¹⁹

The concept of poetica, in the phrase musicapoetica, did not mean poetry as the art of verse, creativity, creation. For the first time this term appeared in the book by Nikolai Listenii "Fundamentals of smooth chanting" (Wittenberg, 1533).²⁰

The concept of musicapoetica became widespread in the German musical science of the Baroque era. Significant works on the theory and technique of musical composition were created by Heinrich Faber (1548), Joachim Burmeister(1606), Joachim of Thuringia (1624) Johann Andreas Herbst(1643) Athanasius Kircher(1650), Wolfgang Kaspar Prinz(1676) and other authors.²¹

Musical poetics is divided into sorting (Latin sortisatio) and composition (Latin compositio). While the sorting focuses on a genre already known in history, the composition practically describes the technique of counterpoint. In the treatises of the Baroque period devoted to musical poetics, a large place was given to musical rhetoric. Of particular interest in the context of our research is the study of the French music theorist Bernard Lacedepede (1756-1825). "The Poetics of Music", in which he explores music as a kind of speech, correlating it with poetry. Emphasizing that music has much greater expressiveness than ordinary language and contributes to the creation of much greater diversity, B. Lacedepede wondered: "Are there really different musical sounds that cannot yet change to a much greater extent than articulated sounds, that is, those that have already been given a certain form of words?"²²

¹⁹ Internet resources // [http:// ru. wikipedia. Org.](http://ru.wikipedia.org)

[www. musika. ru](http://www.musika.ru)

²⁰ In the same place

²¹ In the same place

²² Lasedep B. The Poetics of Music // Musical aesthetics of Western Europe of the XVII-XVIII centuries. Moscow, 1971, p. 534.

The functioning of elementary poetic forms thus turned out to be broader than simply reviving the clarity of a word: musical thought introduces new content into it; the semantic element complicates it, and it becomes not only a reflection, but also an actual factor in the movement of thought. Figures of speech do not have this meaning at all, the whole role of which is that they give speech expressiveness. "The image,— says Rudolf Gottschall, —follows from the poet's intuition, the figure from his pathos; this is the scheme into which the finished thought fits."²³

It should be noted that in the works of scientists of the XVI –XVIII centuries, musical poetics was considered mainly in the aesthetic aspect. In the 20th century, due to the increased interest in classical art in the mainstream of neoclassicism, interest in musical poetics was revived, in particular, in the work of Igor Stravinsky, a major representative of musical neoclassicism. Stravinsky began developing the problems of musical poetics in France in 1935 and continued in America as a lecturer at Harvard University in Boston.

Stravinsky's book *Musical Poetics* was published in 1942 in New York in English and in Paris in French. An in-depth analysis of this work was carried out by Nelly Shakhnazarova in her study "Problems of musical poetics in the theoretical works of Stravinsky, Schoenberg, Hindemith," where she emphasizes: "Stravinsky stops only at what is interesting primarily to himself, and from the perspective in which he might personally be concerned about this or that problem."²⁴

She continues: "*Musical Poetics*" summarizes a certain period of Stravinsky's artistic biography until the early 40s."²⁵

In essence, "*Musical Poetics*" is an exposition of the aesthetic principles of Stravinsky's work, which he was guided by in the neoclassical period of his work. At the same time, N. Shakhnazarova noted: "*Musical Poetics*" is not a serious theoretical study – the book is too subjective for this, it is pointedly paradoxical in a number of provisions, it contains elements and narcissistic bravado."²⁶

In this sense, "*Musical Poetics*" is the methodological aesthetic basis of Stravinsky's individual worldview of the creative process, the study of which makes it possible to study vocal cycles imbued with the technology of musical thought of the great composer of the XX century.

The concept of poetics in musicology is most closely interpreted in literary theory. At the same time, it presupposes a deeper understanding, both in the field of musical composition and expressive means. N. Gulyanitskaya's research "*The Poetics of Musical Composition*" is of particular interest in this regard. It is the theoretical aspects

²³ Internet resources // [http:// ru. wikipediya. Org.](http://ru.wikipedia.org)

[www. musika.ru](http://www.musika.ru)

²⁴ Shakhnazarova N. *Problems of musical aesthetics in the theoretical works of Stravinsky, Schoenberg, Hindemith*, Moscow, 1975, p. 19.

²⁵ *Ibid.*, p. 20.

²⁶ *Ibid.*, p. 29.

of Russian sacred music of the twentieth century, which examines the complex processes of rethinking spiritual genres and forms. Musical poetics is understood as a methodical approach that allows us to focus on revealing the deep meaning of music, its spiritual essence, to reveal its semantic, meaningful, semantic space, to reveal the richness of associations with the extra-musical field and to identify the generalizing characteristics of the specifics of its various stylistic spaces.

In the second half of the twentieth century, musical poetics entered the consciousness of theoretical thought aimed at studying the problems of the interaction of music and words. Perhaps this is due to the intensive development of vocal genres, especially vocal cycles, which focus on the spiritual, moral, philosophical and aesthetic aspects of life.

The functional interaction of poetry and music is enriched by various forms of their semantic interrelation in vocal works based on the specific features of these types of art. First of all, these are the expressive possibilities of the poetic word with its ability to reflect the specifics of the subject-ideological understanding of reality and music, the emotionality of which is revealed at the level of broad subject generalizations.

At the same time, one of the main problems is the problem of combining them without diminishing each other, since the polarity of the semantics of the two languages, along with mutual enrichment, also generates contradictions. In this regard, various types of synthesis of music and poetry are displayed.

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