

## THE SYSTEM OF APPLYING STYLIZATION TECHNIQUES IN MUSICAL CULTURE AND ITS EFFECTIVENESS.

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**Abstract:** *Stylization in modern music is a relatively young phenomenon that has been developed since the era of romanticism. Until that time, composers spoke different musical languages or dialects, based on strict compliance with the conditions of etiquette, as well as the cultural life of the era and period in which it was located, not a single musical language of this period was for composers the language of individual worldview, revealing the personality of the author. In the classical period in the era of the Middle Ages and the revival of the author's individuality and interpretation of a musical work did not exist.*

**Key words:** *composer, classical, music, epoch, stylistics, attributes of musical stylization, suites, fugue, motifs, analysis, romanticism, neoclassicism, fragments and plot style.*

In the work of I.S. Bach, choral adaptations appear, which are a combination of an archaic tradition with interpretive features of the author's language. This can be traced, for example, in the choral adaptation called "Durch Adams Fall ist ganz verderbt." bel canto.

Attributes of musical stylization are borrowed by European authors from their environment, as well as historical rethinking of the experience of music. In the era of romanticism, an individual style is formed, which also develops the color of the work and the author's style of the composer. Composers who lived and worked in the era of romanticism created outstanding musical monuments of the era. Turning to the problems of personal conflict, composers explore the issues of personal growth, the influence of external attributes on the reading of a particular work.

An example of the search for stylization and the use of appropriate forms in the art of music is the piano cycle called "Carnival", created by the German composer Robert Schumann. In this time period, Russian composers also deal with issues of stylization, among which P.I. Tchaikovsky and his work "The Queen of Spades", in which the female duet of Lisa and Polina is of particular interest. Russian composer N.A. Rimsky-Korsakov also uses the techniques of stylization of musical forms in his work called "Sadko".

It was a retrospective analysis of the historical context of past eras during the period of romanticism that allowed composers to approach new forms of understanding musical art, which manifested themselves in an interest in folklore, which caused many interpretations. Interest in stylization fully took shape in the period of the late XIX - early XX century. Exploring the historical features of European folklore, composers interpret the original aesthetics and intonational element of the work, supplementing them with new author's elements and forms.

Stylization also became the basis of the musical art of the neoclassical era. The Russian composer I.F. Stravinsky, who is one of the largest representatives of the world musical culture of the 20th century, refers to stylization in his works “Eight Easy Pieces for Piano Four Hands”, “Pulcinelle”, “Fairy's Kiss”. I. F. Stravinsky creates new expressive possibilities of musical forms of works, which were presented by the composer in a virtuoso solution of practical application<sup>1</sup>.

The middle of the 20th century is characterized by the transformation of stylization forms, which in the period of the 1960s and 1970s began to represent a retrospective and imitation of other historical styles, as well as the compilation of collages from fragments of other musical works. In this period of time, representatives of the avant-garde direction also turn to stylization techniques, among which are K. Penderecki, L. Berio, K. Stockhausen, H. V. Henze.

In the domestic musical culture of the Soviet period, the traditions of the use of stylization continue in the author's musical art of the Soviet composer A.A. Davidenko, piano concertos by D.D. Shostakovich, reproduction of the style of Russian, Belarusian and Ukrainian ritual songs in the works of G. Sviridov, S. Slonimsky, R. Shchedrin, V. Gavrilin. In the works of A. Schnittke (“4 hymns”, “Mozart a la Haydn”, Concerto grosso etc.), A. Petrov (“Peter the Great”), the principles of stylization are also traced<sup>2</sup>.

The first technique of stylization is the consistent pairing of different styles of musical speech. Here you can apply, match and switch styles, as well as smooth transitions and transformation of modulations. Stylistic pairings, created in a certain sequence, differ from eclecticism. Among the combinations of different stylistic expressive means, sequential conjugation is usually used in music of interacting genres, for example, in opera, ballet, choral play, and also in program music. This method can also be expressed in a theatrical way, for example, in the work “Petrushka”. A. Sokolov considers the classification bases of stylization techniques in his works.

<sup>1</sup> Савенко С.И. К вопросу о единстве стиля Стравинского // И.Ф. Стравинский. - М.: Советский композитор, 1973. - С. 276-301.

<sup>2</sup> Музыкальные культуры народов: Традиции и современность. - М., 1973. С. 289– 291. Полный текст сообщения опубликован в кн.: Холопова В., Чигарева Е. Альфред Шнитке. - М., 1990. С. 327–331

Among other examples of stylization in works, one can also single out the identification of the dynamic properties of the composition of the work. This technique can be traced in the choral work of A. Shtogarenko "Our otaman Gamalia". A. Shtogarenko uses the flexibility of the transition, as well as the identification of common intonational denominators of fragments of different styles, which create an interesting effect of the dual time of this historical-genre sketch, in which a retrospective analysis of past historical events comes to the fore.

The second stylization technique is determined by the simultaneous pairing of expressive means that belong to different styles. To do this, it is necessary to present the organization of the musical form in the form of a system that has a certain number of levels and is located in an ascending order, namely, in sound and intonation-speech. Each of these equations has its own sublevels, such as intonation-speech, pitch line, articulation, modal rhythm. At the identified levels and sublevels, the simultaneous manifestation of signs of different styles is possible. Choral and instrumental arrangements of folk melodies can serve as examples of this type of stylization. This technique is widely expressed in the practice of Ukrainian professional music. In the period of the XVIII - XIX centuries, this technique is also found in the works of D. Shostakovich, G. Sviridov, I. Shamo, as well as other composers.

The third stylization technique consists of the interaction of monostyle musical means, as well as musical and formal components of the works, among which we can single out the title and programs that are oriented towards other stylistic phenomena and are expressed in the interaction of musical languages of different styles. The third method includes the aria "Rondo Farlaf" from the work of M. Glinka, "Raik" by M. Mussorgsky, "The Golden Cockerel" by N.A. Rimsky-Korsakov, "Moor" by I.F. Stravinsky, ballets, piano preludes and concertos by D. Shostakovich and A. Schnittke.

The above three methods combine and complement each other, being directly related to the figurative and meaningful meaning of the form, as well as the necessary goals and objectives that the composer faces. In musical works of cyclic form, the style is based on a number of canonized prototypes. For example, ancient suites are based on the sequence of national dances, while suite cycles are freer in style. In these forms there is also some kind of prototype, expressed, for example, in the combination of dance and fine art.

The plot style can be associated with any prototype. For example, it may be a fugue from the first suite of the composer Pyotr Ilyich Tchaikovsky. In this work by Tchaikovsky, the plot is built on the sounds of a high-pitched structure, as well as an instrumental timbre, which creates a certain instrumental timbre throughout the sound of the fugue. The style of a musical work is created in the process of composing music and is the result of the active work of composers with depicted and imitated structures.

The historical selection of various techniques and principles of stylistics became the basis for the formation of a number of canonized forms and types, as well as genre linkages of the forms of the suite, sonata, symphony, as well as their variations. A great development in program and non-program instrumental music was received by plot and plot style. In orchestral compositions, it unfolds on a particularly favorable ground of instrumental-timbre personification of musical themes. In works for one concert instrument, it acts as a kind of story in faces, like a one-man theater.

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