



A Look at the Polyphony and Theoretical Heritage of S.I.Taneev

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ABSTRACT

This article discusses the polyphony of the work of Sergei Ivanovich Taneev, a famous composer, who contributed to the world music culture with his unique musical works, and his theoretical heritage.

Keywords:

Polyphony, music, index, composer, fugue, music form

"Neither art nor wisdom can be achieved without studying them"
Democritus

Sergei Ivanovich Taneev (1856 - 1915) left a bright mark in the history of world and Russian music as a unique composer, a well-known scholar in the field of strict counterpoint and fugue theory with his works in various genres. At a time when counterpoint as a theoretical and practical subject in Russia has not yet been fully explored, the study of the most basic appearances and types of counterpoint has solved this problem from the point of view of mathematical science. It is well known that in Western European musicology there was no shortage of theoretical and pedagogical work on the context - they worked in parallel with musical creativity in this area. Taneev was aware of them, but he was not satisfied with the fact that the works were more prone to practical

activity than theoretical. His theory was based on the objective laws of interval changes between vertical and horizontal side sounds when melodies were exchanged and added in different forms. He thus introduced the concepts of Index vertical and Index horizontal, which can be applied in all cases. Taneev describes these concepts in his work *The Moving Counterpoint of Strict Writing and The Doctrine of the Canon*, which emerged as a result of his analysis of many musical works.¹

As for the fugue theory, about the fugue he later wrote that the composer A. V. In his letters to Stanchinsky and in some of his analytical works published after his death. The historical significance of these works is invaluable to the science of world music.

¹ "Канон ҳақида таълимот" китоби ўлимидан кейин 1929 йилда нашр юзини кўради.

Taneev approaches theoretical research through composition lessons: his original goal was to use complex counterpoint forms in his musical works, devoting several years of his life to developing a large number of exercises in a rigorous style.² The first results of the use of counterpoint methods in his work were performed in string ensembles in the second half of the 70s and the first half of the 80s. In them the various appearances and fugue forms of the moving counterpoint are very widely used. In the process of working with them, Taneev refers to a specific type of variation, which is typical of Russian folk and classical music in general. (It was also typical of Glinka's aesthetics). The highest work in this regard was Ioann Damaskin. At the edges of the cantata is a system of polyphonic variations led by vertical and horizontal moving counterpoints (the middle part is written in a homophonic-harmonic texture).

The cantata is dedicated to the memory of N.G. Rubinstein and defines the heroic and sad character of this cantata. In it, the composer reveals a variety of musical images: romance-song (theme B), high-philosophical and zealous-courageous (theme V). The strategy of the musical form (general plan) consists in the polyphonic development of this basic material (in the form of B and V fugues) and its incorporation into the counterpoint:

The general structure of the first part of the cantata shows two themes: A, the imaginative character of the theme, is rigid, serious, heavy (stretta); The B theme, on the other hand, is widely sung from one transition to another, constantly evolving with new and new melodic expansions.

Taneev develops polyphonic composition in close connection with variation at each thematic stage and achieves a strong culmination in the finale.

In the second half of the vocal part, themes A and B are added counterpointedly, forming variants of several combinations.

The final part is called "Fuga" by the author; its structure is unconventional because the previous topic involves the addition of a topic with A. The addition is made six times, according to the number of transitions in the first part of the cantata, the tonic-dominant bonds represent a new variational form.

Subject V is counterintuned with A in the form of a stretch. Their relationships are different. For example, V is followed by three bars in all transitions.

All of these stretch transitions are given at the dominant organ point. Ladotonal density increases, resolution is given only in two voices V / A, two culmination of A / V:

V tot den, kogda truba

Vostru mira prestavlene

(Choir unison on theme V, in orchestra - theme A)

Priymi usopshego raba

V tvoi nebesnye selenya

(Choir unison on theme A, in orchestra - theme V)

The power of these thematic two voices (in orchestral bass - figuration) "crowns" the development of the heroic image of a very good finale, and thus the whole cantata. As can be seen from the description provided, the shape of Ioann Damaskin is unusual.

Taneev preserves the traditions of Fuga's structure, interpreting them in the spirit of variation inherent in Russian music. Variation of counterpoint joints, which plays the most important role in Taneev's method, is of great importance.

Fugue plays a major role in Taneev's works in many of its genres, but not as an independent compositional unit, but serves to further enhance the internal development of the larger form of another genre. "Before Ioann Damaskin, these fugues were from the Re-major string trio and the Do-major string quartet. In recent years, in the form of fugue sonatas and rondo-sonatas (№ 2 Do-major quartet, or. 16 quintet, or. Finale of 20 piano

² Танеевнинг қатъий услубга оид дарс машғулотларининг тарихини батафсил Чайковский билан ўзаро ёзишмаларида кузатиш мумкин. Танеев

ғояси қатъий ёзув полифониясини ўзлаштириш учун рус халқ куйлари ва қўшиқларидан фойдаланишга асосланган эди.

quartet), in the variational category (or 14 quintet, or the fourth part of 28 concert suites, Khoral varie for organ), in the form of a contrast composition (“Prometheus Chorus”), and finally, as an independent part of the cantata (“After the Psalm”, № 3, 4, 9) and prelude-fugues (or.29).³

An analysis of the fugues reveals that most of Taneev’s fugues are composed of large forms, but they are almost independent. Therefore, there is a certain functional significance of the fugue, which is the final combination of different thematic materials of the series or the whole series in a fugue in a counterpoint way. This shows Taneev-style monothematism, or more precisely, the aspiration to a system of musical themes that develops in different sections and parts of the form.

Overcoming the ambiguities of counterpoint, Taneev introduced clear theoretical aspects to the art of polyphony.

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³ С.С.Скребков. Полифонический анализ. М., 1940, с. 179—183