

# From The History Of Formation And Development Of Form Of Music Works

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**Abstract:** This scientific article provides some forms of different countries and times of musical works. In which simple terms are used to easily assimilate the analysis of simple and complex works of various forms. Whatever the musical form - simple or very complex, typical or individual, it performs the most important task of organizing all aspects and properties of the work in such a way as to bring the content of the music to the listener as best as possible. The 20<sup>th</sup> century brought new rhythms to dance music. As before, choreography and music use elements of musical - dance folklore of different nations, especially Latin American and African. Ragtime - Foxtrot - Waltz - Boston - Later, two styles arose: "Rhythm and Blues" and "Rock and Roll", later on forms - dances twist, madison, hali - ghali, Tango - Rumba - Letka - Enka, Sirtaki. Dance music of the XX century had a great influence on all light music. From childhood to old age, a man "walks with a song through life." A huge world of thoughts, feelings, images is enclosed in this simplest and most accessible musical genre.

**Index terms:** Affect, Melody, rhythm, harmony, structure, refrain, episode, Prelude and Fugue, suite, sonata.

## 1. INTRODUCTION

Music is a form of art. Like painting, theater, poetry, it is an artistic (figurative) reflection of life. Music serves the understanding of people, awakens and maintains a sense of kinship in them embodies social ideals, helps everyone find the meaning of life. Each art speaks its own language. Music - the language of sounds and intonations - is distinguished by a special emotional depth and form. The word "form" is understood in relation to music in two senses. In broad terms - as a combination of expressive means of music (melody, rhythm, harmony, etc.), embodying its ideological and artistic content in a musical work. In a narrower - as a plan for the deployment of parts of the work, in a certain way connected with each other (this article is the meaning of the form).

## 2. METHODS

In the simplest case, the form is limited to only one topic, one presentation of thought. Even framed by an introduction and conclusion, this form is defined as single-part. It is found in small plays by many composers. The structure and development process are two inextricably linked sides of a single phenomenon - a musical form. The development process ends with a definite result: when analyzing the work, it is revealed that development led to such and such a structure, with such and such features. But this does not mean that the creative process itself occurs spontaneously. On the contrary, it proceeds in an organized, but definite compositional plan, otherwise a harmonious art form will not work [1], [11]. A single-part form of any kind is used in musical works, both subordinate and in an independent form, in a wide variety of genres, especially in vocal music. Meanwhile, traditional music science does not pay any attention to this form. She does not consider the developed single-particle form at all, and the simplest one is identified with the period.

## 3. RESULTS AND DISCUSSIONS

This issue needs to be clarified. If the period and the one-part form as phenomena actually coincide, then as concepts they are fundamentally different. The first relates to the very structure of musical speech, and the second to the form of the whole work, disassembled from the point of view of dividing it into its component parts. These are two

different sides of the musical form, requiring a different approach to its analysis.

**The simplest one-part form** is sometimes the entry into large works. One of the varieties of the period, which has unlimited possibilities, V. Protopopov called the "moving period" extremely flexible and has the ability to adapt to the most diverse conditions of its environment [2], [47].

**The origin and development of a simple two-part form** is associated primarily with the history of everyday dances and, to a large extent, with the history of various song genres. A simple two-part form as an integral part of more complex musical forms is found mainly in the middle parts of the sonatas of Mozart and Beethoven, as well as in instrumental plays and romances by Schubert, Schumann, Glinka, Tchaikovsky. Especially typical cases are when a theme for variation is presented in a simple two-part form such applications are based on the fact that it has a known incompleteness and for this makes it natural.

**Then a simple three-part form** developed, which took shape in dance household music, marches, songs and romances. To a large extent, the affirmation of three-partness as one of the most common musical structures is associated with the history of the development of the aria - Da Capo of the 17<sup>th</sup> - 18<sup>th</sup> centuries. A simple three-part form with a shortened reprise is sometimes mistaken for a simple two-part form with inclusion. However, it should be remembered that in a three-part form of reprise, a certain harmonic preparation precedes. In simple two and three private forms, the genres of dance march and song took their main origin. Since ancient times, dance has been associated with music. In the dances of different nations reflected various aspects of their life, character and temperament. Over time, based on dance rhythms, musical compositions created specifically for listening appeared.

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These are instrumental plays, suites, individual parts of classical sonatas and symphonies, which have chosen a wealth of national characters, emotional states, rhythmic diversity that distinguished dances of different peoples, countries, eras. Dance music is widely used in opera; ballet is based on it. Ancient dances include a fast three-part Galliard (funny) with a bouncing rhythm, Allemanda (German) is majestic, Allemanda is replaced by the instrumental Suite, also Courant, Sarabanda and Gigue entered.

**Ancient Spanish dance** - a procession is by its nature Passacaglia (pass, street). Gavotte came into fashion around 1660. Bourrée - a four-lobed sweeping, came to the ballrooms from France. The minuet (slow step) is distinguished by a three-part size, usually a moderate pace. The 19<sup>th</sup> century enriches with many new dance rhythms, Tarantella, Hungarian Chardash, Norwegian Haling, Spanish Habanera and Segidilla and Bolero written already in the XX century. Russian composers appealed to folk dances and round dances in many works. In Fantasies, Perky Dances, "Cossack", "Trepak", "Hopak" - Russian round dance melodies sound, authentic or created in a folk spirit. Then came - Waltz - Mazurka - Polonaise - Polka - Gallop. The 20<sup>th</sup> century brought new rhythms to dance music. As before, choreography and music use elements of musical - dance folklore of different nations, especially Latin American and African. Ragtime - Foxtrot - Waltz - Boston - Later, two styles arose: "Rhythm and Blues" and "Rock and Roll", later on forms - dances twist, madison, hali - ghali, Tango - Rumba - Letka - Enka, Sirtaki. Dance music of the XX century had a great influence on all light music. From childhood to old age, a man "walks with a song through life." A huge world of thoughts, feelings, images is enclosed in this simplest and most accessible musical genre [3], [222]. This world is great for one number of songs. If vocal music is an example, but half of all existing musical works, then the song occupies the largest place here. And not only in quantity, but also in prevalence, widespread fame. You can take the character of the songs as a basis: the mass song is intended for the most ordinary singers, as long as they have a hearing. And such songs sound in a variety of settings: on excursions, at a friendly home party. Not necessarily in them and instrument support. The pop song is designed for professional singers, to accompany an orchestra or ensemble, and often to enhance the sound with the help of electro-acoustic equipment.

**Finally, one can classify songs according to their musical structure:** a one-voice song, a choral song, with or without accompaniment. How to find some common feature that unites all this diversity? Compare the song with other vocal genres - romance, aria. In each of them two compulsory elements are combined - music and words, but in each in its own way, the melody of the song expresses the general character, the general mood of the text, without transmitting details, without highlighting individual images, separate speech intonations. That is why the song is so often found couplet form. Thanks to the generalization of the song melody, even different versions of the text are allowed.

**But this is possible only on one condition:** the new text should have the same poetic size (iambic, trochee, etc.) and the same structure of the verse (number of lines, alternating rhymes) as the original. Many songs have always been created, although only a part of them was destined for a long life. But on the other hand, from the best songs, as from folk songs, one can compose a whole chronicle of the life of the country, the life of society. In the song, the melody is repeated with new words, forming a couplet form. A couplet is not one-part, it is more typical for it to have a two-part form, consisting of a refrain and a refrain. At the same time, the first part (solo) always contains a certain topic, and the second part (refrain) can continue it, but it can also introduce a new, contrasting one. The two-part form is found not only in the song couplet, but also in independent vocal and instrumental works. The song is a huge world of thoughts, feelings, images is enclosed in this very simple and accessible musical form. There are many groups of genres, varieties of songs that interact with each other. These are folklore folk songs and couplet songs. Transmitting the general character - sad, lyrical or funny, comic, it agrees equally well with the text of all the verses. The performer of the song emphasizes certain features, brings variety to the verse form.

**Sometimes at the end of the two-part form,** a more or less accurately repeated fragment of part I — a reprise — returns. If, after the continuation, development, or a new topic, the first one returns completely, it should be considered an independent part, and the form becomes three-part. The symmetry of this form (a v a) provided it with an unusually wide application - from small plays and romances to detailed choral and symphonic canvases. The march, along with song and dance, is one of the most common genres of music. It sounds at military ceremonies, in kindergartens and schools. To the sounds of the march, sporting events take place, military - sports games and campaigns can not be imagined without a clear march or march - songs. They rally the guys, create a cheerful, joyful mood. There are several types of marches. In the drill, marching march in the foreground - the organizing rhythm. The meeting march, which is performed during the ceremony, the meeting of guests, is distinguished by solemnity, grandeur. A concert march dedicated to the patriotic theme always carries a festive, high spirits. Finally, the funeral march is full of sorrow and restrained severity. It is impossible to imagine the life of the military without a march. The military march organizes and educates the army. Under its clear dimensional rhythm, soldiers equate a step in a marching or parade formation. In the march the fighting spirit of our soldiers, their courage, heroism, great moral strength, is embodied. The music of the march is very expressive, emotional. And so many composers included it in their larger works - symphonies, operas, ballets for the transmission of heroic or mournful images. On the origin and initial stages of the development of a complex three-part form, we can say that this is a finished play of one genre, mainly dance, and by value - the main and auxiliary; the return of the main play and forms a holistic form. There is no sharp line between the simple and complex form, the difference lies only in the number of thematic deployment stages and is often filled with

intermediate forms. The degree of contrast is very different, ranging from continued development on a single thematic basis to a sharp comparison of opposing affects. In the first parts, the old two-part prevails the middle parts are less defined. The heyday of complex three-partness is most closely associated with the names of Schumann, Chopin, Tchaikovsky, Brahms in the flesh to Glazunov and early Scriabin. The role of complex three-partness under opera conditions turns out to be quite diverse. It is appropriate as a factor of broad unification, which allows to unite the large stages of musical and dramatic development, and, on the other hand, as a technique for creating a separate significant episode, a large aria.

**The variety of trends in modern music can be distinguished two in a certain sense of the opposite directions:**

1) the tendency to improvisation, expressed either in fluidity without clearly defined edges, then in strong and sudden contrasts; 2) a tendency to regulation, discipline, subordination. From the first of these directions it is difficult to expect the emergence of forms similar to complex three-partness; the second, perhaps, opens up somewhat greater prospects for this. It is difficult to doubt that the position of the complex three-partness of related forms is preserved in some genres of household music - march or pop-dance music. The stabilizing influence of this circumstance on the genres of professional music is not ruled out. [4], [45]. A simple form, built on its basis, can repeatedly be repeated with changes - vary, a variation form arises. This word itself sometimes serves to name an essay, but it is not necessary; in the form of variations is written "Ballad" by E. Grieg, "Rhapsody on the theme of Paganini" by S.V. Rachmaninov. Variational development predominates in jazz compositions; after the ensemble performance of a theme, each musician varies it in his own way. Variations (from the Latin "variatio" - "change", "diversity") is one of the oldest musical forms that has long been found in folk songs and dances. The variational principle of development is one of the oldest in music. It originates in folk music. In folk music, the melody of any song is exposed to variation development directly in the process of performance. For a lingering song, the most characteristic are the chanting and variant methods of development. In instrumental folk music, the ornamental development of the melody and the texture development of accompaniment are widely used. Some of the instrumental tunes are examples of textured variations [5], [208]. The most inventive folk singers in every way varied the melody of the repeating verses of the song, enriching it with diverse, intricate echoes. If the singing was accompanied by playing the instrument, then the changes often occurred precisely in accompaniment. In professional music, variations are associated with the development of instrumental genres. The variational cycle is essentially an improvisational form that gives the composer great freedom and at the same time has strict internal laws. No matter how whimsical - their textured pattern is diverse, no matter how captivating the rumor is with the novelty of register and harmonic colors, in each of the variations the listener will surely recognize if not the topic, then its contours. Frequent changes in tempo, fret, character of movement, and, most important, unexpected genre transformations inherent in such variations, can dramatically change the appearance of

the original theme. Such variations sometimes come close to the form of the suite, where thematic kinship unites diverse plays. The range of possibilities of the variation form becomes even wider. The themes of variations seem to travel from one instrument to another, introducing the listener to their timbres and expressive means. Thus, with the prevailing significance of free variation, in the musical heritage of the XIX - XX centuries there are examples of the use of all varieties of the variation form. Rondo's form, like many other musical forms, got its origin in folk song - dance music. With repeated alternation of the main theme (refrain) with various other themes (episodes), a rondo form is formed - a form of independent vocal and instrumental compositions. Rondo is a musical form, which is based on the alternation of the main theme with several episodes, there appears to be a movement in a circle - A - B - A - C - A ... (not without reason its name comes from the French word meaning "Circle"). An unchanging main theme - refrain - is like a refrain, side themes - episodes - are, in the sense, tunes. The number of episodes can be from two or more (as indicated by points in the scheme). Rondo is an old form. It comes from round dance songs with a chorus that was repeated without change, and only the verses were updated in the refrain, but not the melody (A-B-A-B1-A-B2-A ... A). In professional music, this is one of the most common forms. From the 17<sup>th</sup> century Rondo (with the scheme A-B-A-S-A ... ..A) is widely used in opera, ballet, instrumental music. Rondo is a typical form of finale sonata - symphonic cycles, only occasionally - an independent play. Rondo in the works of composers of subsequent generations is characterized by great freedom, in it multiplicity is revived. Separate plays, parts of a sonata - symphonic cycle or suite, romances, opera arias, opera scenes, and ballet music episodes are written in the form of Rondo. The origin of the sonata form dates back to the late 17th and early 18th centuries. Its features were most clearly manifested in the piano works of D. Scarlatti (1685-1757). They found their fuller expression in the work of F.E. Bach (1714 - 1788). The sonata form in the classical style was finally established - in the works of Haydn and Mozart. The pinnacle of this style was the work of Beethoven, who embodied in his works deep, universal ideas. Subsequently, the sonata form was widely developed in the work of romantics - Schubert, Schumann, Chopin, Liszt, Brahms, Tchaikovsky. Borodin, Taneev, Scriabin, Glazunov, Rachmaninov also contributed much to the development of the sonata form. Having retained the basic laws established in the classical style, the sonata form of composers of the 19th and 20th centuries was enriched with new significant features. In the genre of Sonatas and Symphonies, it most often serves as a form of finale. Sonata - a word from the Italian verb "sonara" - "to sound." The sonata form is one of the most developed forms of instrumental music. It is typical for the first parts of the sonata - symphonic cycle (this concept includes sonatas, symphonies, quartets and many other large works). Early sonatas were polyphonic, for example a trio - sonatas for 3 instruments - violins (or flutes), violas and gamba and harpsichord. When the homophonic style replaced the polyphonic style (the main voice with a bright melody began to play a leading role, and the others acquired an accompanying, accompanying character), the sonata for a solo instrument with accompaniment, primarily for the violin, gained priority.

Sonata is one of the main genres of chamber - instrumental music. It exists not only as a genre, but also as a form. The sonata form is one of the most developed forms of instrumental music. It is typical for the first parts of the sonata - symphonic cycle (this concept includes sonatas, symphonies, quartets and many other large works). Most sonatas are written in 3 parts, but there are two-part and four-part sonatas. The first part of the sonata was usually written in sonata form, but sometimes in its place you can find the form of variations. The second part is slow, it was written either in sonata form, but without development, or in a complex three-part form. The third part (Menuet, Scherzo) - in a complex three-part, and the quick finale - in the form of a rondo, rondo - sonatas, less often - variations. The musical language, the principles of construction, and the content become more complex and diverse in them. The sonata form (the sonata allegro form), in which the first parts of the majority of L. Beethoven's sonatas are written, is characterized by intense, dynamic musical action. Usually it consists of three sections; Exposure (display), Developments (a section in which topics undergo various changes), Reprise (repetition); possibly also Coda (the final section). Sometimes in front of them there is still an introduction ("Pathetic Sonata"). The exposition compares two musical thoughts, the main and the secondary. The main theme is usually energetic, courageous; often its beginning sounds like an imperative exclamation or affirmation. Side, on the contrary, is distinguished by a melodious, calm character, in contrast to the main one. In the development of topics more and more persistently collide with each other. Then, in the reprise, both topics are again held in their main form; Often, code is another small development in which the main idea of the first part is finally approved. The sonata form is typical of the first parts, and sometimes the finals of sonatas, instrumental concerts, symphonies, as well as chamber ensembles (trios, quartets, etc.). Impromptu and fantasies, poems and ballads are often written in free forms, where the usual methods of shaping combine unusually and form an individual, unique form. Musical forms in which parts are so independent that each can be performed separately are called Cyclic. In instrumental music, these are Prelude and Fugue, Suite, Sonata, Chamber Ensemble, Concert, Symphony. The sonata as a genre, that is, as a type of composition, is a multi-part - cyclic - work, the so-called sonata cycle, consisting of several parts that are formally independent in form, different in content and forms of movement. More complex ensembles of the sonata type are already named according to the composition of the instruments: trio, quartet, quintet, sextet, octet, nonet. A piece of sanitary type for an orchestra is called a symphony. Hence the more general name for the sonata cycle - the sonata - symphonic cycle.

**The sonata** - symphonic cycle of the classical style is usually three - or four-part. The three-part cycle is for piano music, and the four-part cycle is for symphonies.

**The historical sources of the sonata** - symphonic cycle as a multi-part work are diverse; here is an old suite, the basis of which was four dances, and orchestral overtures, which contrasted relatively independent parts, and various

types of concert and chamber - instrumental music [6], [176].

**In vocal music** - vocal cycles, closely related in meaning, but allowing separate performance of romance and song - choral suites, oratorios and cantatas. Music created for voice or many voices is the earliest form of musical art. Vocal music includes a large number of different genres; - song, romance, works for vocal ensembles, choral music and opera. And everywhere there are two elements: Music and the Word. Vocal works without words, such as Vocalization. There is much in common between word and music. In human speech itself there is a musical element - intonation. It not only gives speech expressiveness, emotionality, but also carries a certain meaning. In music, especially vocal, intonation is the basis of expressiveness. Sometimes a melody of a musical form directly arises from the intonations of speech. In all forms and genres of vocal music, its natural connection with living breath, with the intonations of speech is invariably preserved, which makes vocal music such a natural and sensitive reflection of a person's feelings and experiences. Transmission of words in music can be recitative or cantilean. Recitative allows you to convey the subtlest shades of intonation in music. The opposite of recitative is cantilena, that is, the transmission of the text in a generalized - song melody. In vocal music, a mixture of recitative and cantilena is also possible.

**The main forms of chamber vocal music can be reduced to three main varieties:**

- 1) A couplet (stanza) form is a form of vocal music in which all the stanzas of the text are accompanied by the same unchanging music.
- 2) A couplet-variational form (varied stanza) is called one in which, while maintaining the division into stanzas, each of them or some individual ones may not be an exact repetition of the first, but its variant transformation, sometimes very significant.
- 3) The end-to-end form is the form of vocal music based on free musical deployment.

**The origin and development of opera** - the origin of the individual elements that make up modern opera in the synthesis, should be sought in ancient times. Folk games and ceremonies were a combination of songs, dances, pantomime. Music was an obligatory participant in ancient tragedy, and in the Middle Ages - "sacred" performances. As a special kind of art, opera first took shape at the beginning of the 17<sup>th</sup> century in Italy. Opera is a genre of vocal musical and dramatic art. Its literary and dramatic basis is the libretto (verbal text). Therefore, the same libretto was often used by many composers. Later, the libretto began to be created by the librettist in collaboration with the composer, which more fully ensures the unity of action, words and music.

**Opera is a synthetic genre combining various types of arts in a single theatrical action:** music, drama, choreography (ballet), visual art (sets, costumes). Opera in Russia was formed as a democratic genre; in music, to a large extent, everyday intonations and folk songs were used. Founder of Russian opera classics M.I. Glinka.

Arietta is distinguished by the simplicity and song character of the melody. Arioso is characterized by a free form of presentation and a recitation - song character. Most often the lyrical - narrative character is inherent in Cavatina. Cavatina's are diverse in form; along with simple, and more complex in form. Cabaletta is a type of light aria. It features a rhythmic pattern, a rhythmic figure. Aria is also sometimes called an instrumental piece with a chant melody.

**Recitative** - a peculiar way of singing, close to a melodious recitation. It is built on the ups and downs, voices, based on speech intonations, accents and pauses. The expressiveness of recitative is widely used in classical and modern musical genres - opera, operetta, cantata, oratorio, romance.

#### 4. CONCLUSION

A special place in the history of the development of the opera belongs to the Soviet opera art. In their works, Soviet composers strive to show the truth of life, to reveal the beauty and riches of the spiritual world of man, to faithfully and diversely embody the great themes of the present and historical past.

**Opera as a diverse work includes various performing components** - orchestral episodes, mass scenes, choirs, arias, recitatives, etc [7],[287].

**Whatever the musical form** - simple or very complex, typical or individual, it performs the most important task of organizing all aspects and properties of the work in such a way as to bring the content of the music to the listener as best as possible.

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