

NEW VIENNA SCHOOL
YANGI VENA MAKTABI

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musiqa ta'limi va san'at yo'nalishi o'qituvchisi

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Annotation

In this article, the role of modern music in the art of music, representatives of the new Vienna school, modern music and its aesthetic education in human psychology, the development of all types of creativity, increasing self-confidence, the main aesthetic directions, currents of neoclassicism, modernism, dodecophonism, invaluable works of composers during the analysis of their views on the role and problems of music development in this direction, the views of our scientists, the enthusiasm of historical processes also influenced the development of art.

Keywords: Motif, symbolist-socialist, expressionism, neorealism, atonality, serialism, realism, modernist, tonal chromatization, therapy, baroque, dodecophony, classicism, minimalism, destructive tendency.

Anotatsiya

Ushbu maqolada Zamonaviy musiqaning musiqa san'atida tutgan o'rni, yangi Vena maktabi namoyondalari, zamonaviy musiqa va uning inson psixologiyasidagi estetik tarbiya, ijodning barcha turlarini taraqqiy ettirish o'ziga bo'lgan ishonch xissini oshirish, asosiy estetik yo'nalishlar, oqimlar neoklassizm, modernizm, dodekofonizm, davrlaridagi kompozitorlarning bebaho asarlari, ushbu yo'nalishda musiqa rivojida o'rni va muammolariga doir fikrlarini tahlil etishda kompozitorlarning bebaho asarlari, olimlarimiz qarashlari, tarixiy jarayonlar jo'shqinligi san'atning rivojlanishiga ham ta'sir qildi.

Kalit so'zlar

Motiv, simvolistik-socialistik, ekspressionizm, neorealizm, atonallik, serializm, realizm, modernistik, tonal xromatsizatsiya, terapiya, borokko, dodekofoniya, klasicizm, minimalizm, destruktiv tendensiya.

Biz yashab turgan jamiyat taraqqiyotida musiqa va san'atning o'rni beqiyosdir. Har bir millat va elatlarni birlashtiradigan an'analarimizni mustaxkamlaydigan ham mana shu hisoblanadi. Har qanday ko'ngilni o'ziga rom eta oladigan, insonlarni qalbiga ezgulik urug'ini ekib boshqa yomon illatlarga qarshi kurashadigan ham musiqa desak mubolag'a emas. Shu o'rinda o'z-

o'zidan sezilib turibdiki musiqa san'ati qanchalik beqiyosligi hamda tarbiyaviy jihatdan ham katta ahamiyatga ega ekanligini aytib o'tishimiz joiz.

Musiqaning inson ruhiyatiga ta'sir qilish borasida keng imkoniyatlar qadimdan oq musiqashunoslar, mutafakkirlar va olimlar diqqatini o'ziga jalb qilgan. Ular musiqa san'atining insonlarni shaxs sifatida shakllanishiga ta'sir qiladigan xususiyatlarini aniqlashga urunishgan. Darxaqiqat jahon fani ravnaqiga ulkan hissa qo'shgan buyuk ajdodlarimiz komil insonni tarbiyalashda musiqaning o'rnini chuqur anglab, shaxs kamolotidagi ahamiyatini o'z asarlarida, pedagogik qarashlarida tadqiq qilib bizga beqiyos manbalar qoldirganlar. O'ylashimcha musiqa tarbiyasini avvalo oiladan boshlash eng maqul yo'l sanaladi. Sababi shundaki musiqaga qiziqish oiladagi muhitga juda bog'liq. Agar oilada o'zaro san'atga bo'lgan munosabat yuqori ruhda, baland ishtiyoq hamda hurmatda bo'lsa bolada o'z-o'zidan qiziqish, ijtimoiy- psixologik muhit paydo bo'ladi.

Yangi Vena maktabi. 20-asr boshlarida Vena shahrida Arnold Shyonberg (shuning uchun Schyonberg maktabi nomi) atrofida shakllangan bastakorlar doirasi musiqa tarixida Vena zamonaviy maktabi (ba'zan Ikkinchi Vena maktabi , Yangi Vena maktabi yoki Vena deb ham ataladi) deb ataladi. Atonal maktabi), yangi musiqaning rivojlanishiga hal qiluvchi ta'sir ko'rsatdi .

Shyonbergdan tashqari uning atrofiga uning ikki shogirdi - Alban Berg va Anton Vebern ham kirdi , ular 1904 yildan saboq oldilar (ularning shogirdlari va boshqa Shyonberg talabalari keyinchalik ularga qo'shilishdi). Erkin atonallik bosqichidan so'ng (1908 yildan) Shyonberg 1920-yillarning boshlarida o'n ikki tonli texnikani ishlab chiqdi , uning shogirdlari uni mustaqil ravishda qabul qildilar, o'zgartirdilar va rivojlantirdilar. Shyonberg, u faqat o'n ikki ohangli musiqani topdim va uni ixtiro qilmadi, deb hisobladi, chunki uning fikricha, u har doim mavjud bo'lgan, lekin birinchi marta u tomonidan kashf etilgan.

Ayniqsa, musiqa ommasi uchun radikal bo'lib ko'ringan bu yangilikka qaramay, Vena maktabi o'zini Vena klassitsizmi bastakorlaridan Iogannes Bramsdan Gustav Mahlergacha bo'lgan an'analar yo'nalishining bir qismi sifatida ko'rdi . Musiqiy motivlar va mavzularni variatsiyalar shaklida qayta ishlash nazariy jihatdan bog'langan ushbu o'tmishdoshlarning umumiy kompozitsion printsiplari sifatida qaraldi . An'ananing bu ongli davomi Vena maktabini ajratib turadigan 1920-yillar musiqasining boshqa muhim oqimi — neoklassitsizm , bunda o'zini oldingi romantizm davridan ajratib ko'rsatishga yaqqol harakat qilgan .

Vena maktabi 1930-yillarda parchalanib ketdi. Hal qiluvchi sabablar, ehtimol, Germaniyada natsistlar hokimiyatni qo'lga kiritganidan keyin Shyonbergning AQShga majburiy emigratsiyasi va Alban Bergning o'limi (1935). Shunga qaramay, Ikkinchi Jahon urushidan keyin u ko'plab bastakorlarga katta ta'sir ko'rsatdi.

Yangi vena maktabi yoki ikkinchi vena maktabi — A. Shyonberg va uning shogirdlari A.Berg, A.Vebern, E.Velles, X.Eysler va boshqalarning hamkorligi natijasida Venada qaror topgan

ijodiy yo'nalish, musiqiy modernizm ko'rinishlaridan biri. 20-asrning 1-yarmida G'arbiy Yevropada yuz bergan ijtimoiy va madaniy inqiroz (1 va 2-jahon urushlari, fashizm, ma'naviy-madaniy qiymatlarning qadrsizlanishi va boshqalar) Yangi vena maktabi kompozitorlari ijodida o'z aksini topib, asarlarida "kichik odam"ning fojiasi, insonga achinish hissi, fashizmga qarshi norozilik kabi badiiy mavzu va obrazlar, musiqiy ekspressionizm tamoyillari orqali namoyon bo'ldi. Badiiy yangilanish, o'z navbatida, Yangi vena maktabi vakillari ijodidagi musiqiy uslub, ifoda vositalarining tubdan o'zgarishiga, atonallik, Dodekafoniya kabi musiqa tizimlarining qaror topishiga olib keldi. 20-asrning qator (I.Stravinskiy, D.Shostakovich, Q.Qoraev va boshqalar) yirik kompozitorlari mazkur maktab an'alaridan foydalangan.

XX asrning 10-20-yillarida an'anaviy tarkib – ovoz va fortepianodan chetlashish kuzatiladi, Ko'p hollarda ovoz cholg'uli jo'rnavozlik ila qo'llanadi, bunda vokal partiya teng huquqli ansambl ishtirokchisiga aylandi Shyonbergning "Oydin Pero"si, Ravelning Madagaskar qo'shiqlari, Pulenkning "Bestiariy" va "Kokardalari" bunga misol bo'la oladi. Ovozni orkestr bilan birlashtirish g'oyasi Malerdan olingan va Shyonberg tomonidan "Oydin Pero" da rivojlantirilib, Berg va Vebern tomonidan davom ettirilgan. "Oydin Pero" ning novatorlik va yorqin yechimi turli maktablar kompozitorlari – Ravel, Stravinskiy, Kazella, Miyolarni qiziqtirib qo'ydi. Yangi venaliklar ko'pincha ramzchi-shoirlar – Traklyu, George, Rilke, Bodler, Jiro, Yone matnlariga murojat etishar edi. Bu borada ular romantiklarning sevimli shoirlari bo'lgan Ryukker va Eyxendorfn ham esdan chiqarmas edilar. Apolliner, Kokto, Aragon, Elyuar; Renessans shoirlari Viyonu, Maro, Ronsarular ham juda mashhur edilar. Pulenkning "tarabar" matniga yozilgan Negrityancha rapsodiyasi singari adabiy mistifikasiya misollarini ham keltirish mumkin.

XX asr boshi Avstriya musiqa hayoti, shubhasiz G.Maler nomi bilan bog'liqdir. U o'z ijodi bilan xuddi Betxoven kabi ikki davr uchun chegara yasadi va modernizm yo'nalashini boshlab berdi. Uning zamonaviylik bilan barcha aloqalari Betxoven simfonizmi an'analari, romantik musiqiy madaniyat falsafasi orqali olib borilgan. Vena operettasi tarixi "kumush era" deb nomlanuvchi 1900-yillar ommabop musiqasida turli janrlarning rivojlanishi bilan bog'liqdir. XX asr boshidagi adabiyot va musiqiy san'atning uzviy bog'liqligi Avstriya kompozitorlari yangi avlodining aniq bir turdagi dunyoqarashini shakllantirdi. Yangi Vena maktabi kompozitorlari – A. Shyonberg, A. Vebern va A. Berglar orasida yaqin do'stona munosabatlar mavjud edi. G. fon Gofmanstal nafaqat opera dramaturgi R. Shtrausning ko'p yillar davomidagi hammuallifi, balki E. Vellesning (Shyonberg shogird-laridan biri) o'ziga xos maslakdoshi edi. Rilke, Altenberg, Kraus she'riyatiga Vebern va Berg o'z ijodiyotida murojaat qilgan edilar. Yangi Vena maktabi kompozitorlari uchun zamo-naviy nemis adabiyoti – Rixard Demelning simvolistik-naturalistik she'riyati (uning she'ri asosida Shyonbergning ilk asarlaridan biri bo'lgan "yorishgan tun" torli seksteti yozilgan), ekspressionizmning darakchisi Frank Vedekindning dramaturgiyasi (uning dilogiyasi Bergning "Lulu" operasi uchun asos

bo'lib xizmat qilgan) va nihoyat nemis tanazzuli (dekadansi)ning yirik namoyondasi, XX asr Germaniya she'riya tidagi simvolistik-estetlik yo'nalishining yetakchisi Stefan George (uning she'rlariga Shyonbergning or.15 vokal turkumi yozilgan, bir necha bor Vebern ham murojaat qilgan) bilan bog'liqlikning ham ahamiyati juda kattadir.

Ekspressionizm to'la qonli yangi Vena maktabi kompozitorlarining musiqasida namoyon bo'ldi. Uning zaminida qisqa kechkiromantik davrdan so'ng Shyonberg, Berg va Vebernlarning ijodiy evolyusiyasi rivojlandi. 1910-yillarda yangi Vena maktabi yo'l boshchisi musiqasida o'rnatilgan erkin atonallik tamoyili, 20-yillarning boshida dodekafoniya bilan Alma-shadi: kompozitor "o'zaro munosabatda bo'lgan o'n ikki tonlar asosida musiqa yaratish uslubini" (Shyonberg tushunchasi) yaratadi. Shunga o'xshash davrlarni (atonal va dodekafon) Berg va Vebernlar ham o'z ijodiy rivojlanishlarida boshlaridan kechiradilar. Ekspressionistik yo'nalishning yana bir o'ziga xos xususiyati qandaydir abstrak umumiylikdir. Ekspressionist yo'nalishning yana bir o'ziga xos xususiyati abstrak umumilikdir. Ekspressionistlar mehnat shaxssiz, o'z individualligini yo'qotgandada, uning real olam bilan hamkorlik qiladi va abstrakt o'rinida edi. Masalan, dramaturgiyada ekspressionizm, ismlari yo'qdir, ular ota, o'g'il, ayol, erkak deb nomlangandir. Shunday qilib, romantiklar tomonidan "men" (individual) tomon amalga oshirilgan burilish, ekspressionizmga uni bilvosita chetdan kuzatishga aйлatgandir. Romantiklar adovati ekspressionistlar asarlaridada tartibsizlikka, tasodiflar ketma-ketligiga yo'liqdi, shaxsning ichki dunyosi esa yagona turgun reallikka aylanadi. Aynan reallikning subyektiv tasavvuri borliqqa aylanadi, bu yerdan ekspressionist-rassomlarning ongli tasavvur mahallasiga ega bo'lish kelib chiqadi. Bularning barcha yangi til va ifoda vositalarini izlash muammosini oldinga olib chiqadi.

Shonberg va uning shogirdlari ijodid musi-ekspressionizm aniq bir uslubiy taraqqiyotni boshidan kechiradi. 1910 yil-yillarda yangisi Vena maktabi yo'l boshchisi musiqasida o'rnatilgan erkin atonallik tamoyili, 20 yillarining boshi dodekafoniya bilan almashadi: bastakor "o'zaro munosabatda bo'lgan o'n ikki tonlar asosida musiqada yaratish uslubini" (Shonberg tushunchasi) yaratadi. Shunga o'z yashash davrlarini (atonal va dodekafon) Berg va Vebernlar ham o'z ijodiy rivojlanishlarida boshlaridan kechiradilar. Ko'rilayotgan davr Avstriyada ekspressionizm yagona rivojlanayotgan yo'nalish emas edi. Balki, yangi musiqaning boshqa oqimlari ham shakllana boshlagan. Bu yo'nalishlar namoyandalari bo'lgan bastakorlar Shonberg yaqin-atrofiga tegishli bo'lib, ular yangi Venaliklar bilan ijod yo'li va do'stona munosabatda bo'lishgan, Shonberg va uning shogirdlari bo'lishgan. Zamonaviy yo'nalishlar yetarli darajada kengdir, chegaralangan novatorlikdan to yangi lavozimlarni keskin o'rnatishgacha boradi. Bunday yo'nalishning namoyondalari sifatida E. Kshenek, E. Velles, M. Brand, F. Petirek, E. Tox, I. M. Hauer, F. Shreker va A.Tsemlinskiyni keltirish mumkin. Vakillari sifatida neoromantizmi V. Kintsl, E. N. fon Reznichuk, F. Shmidt, Y. Bittner, Y. Marks, E. V. Korngold, I. N. Davidni ko'rsatish o'rinlidir, ularning ijodida neobarok tamoyillari Judah yorqin namoyon bo'ldi.

Xulosa qilib shuni aytish mumkinki, ikkita urush orasidagi davrda musiqiy san'at sohasida keskin burilish yuz berdi. Jahon tarixi, u bilan birga musiqa tarixining yo'li tezlashdi. Ijtimoiy-siyosiy, iqtisodiy, umummadaniy jarayonlar yuz berishining ziddiyati, portlash xususiyati musiqada, uning estetik-uslubiy oqimlarida, janrlarida, ifoda vositalarida o'z aksini topdi. Kompozitor-novatorlar juda murakkab izlanishlar yo'lidan borib, kechki romantizm, neoklassisizm, "yangi dinamizm", neofolklorizm kabi oqimlarni, eksperimental yechimlarni yengib o'tdilar. Bu izlanishlarning oliy maqsadi yangi klassikani, ya'ni XX asr klassikasini yaratish edi.

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