Characteristics of the structure of quartet cycles and their interpretation (on the example of the works of the Vienna classics)

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The Vienna classics approved the quartet as a genre of extremely serious, with sublime spiritual content, able to express a deep flow of thoughts with all their complex and unexpected aspects, of course in the classical quartet there was a place and genre-everyday images, but here they play far not the main role. And also, they're represented differently than in a symphony, or more subtly, or more acutely, distinctly, or more lyrically. In the quartet, there is much less connection to the opera than in the symphony, that is, with what gives the listener more or less specific associations.

The meaning of the content, its departure from the lightness of the home, is determined in the quartet, as in the symphony, the appearance and approval of the development in sonata allegro and the crystallization of the sonata cycle with a natural sequence of parts. It elevates the quartet above all kinds of domestic music, gives its appearance classical. On the technical-musical side, the quartet cemented the role of a new polyphony, which arose on the basis of the then established classical harmony. Such polyphony was based on a harmonic pattern and this distinguished it from an ancient polyphony. The combination of individualized voices and the strict logic of classical harmony is a distinctive feature of the Viennese classics, but in the quartet, its obligatory four-vote was especially clear.

**Materials and methods**

The apartments of Viennese classics in their style are very complex, although in fact they are very convenient for execution and do not present a technical difficulty compared to the works of composers of later time. The slightest inaccuracy of the metric, rate, intonation distorts the style and character of music. Classic quartets require a particularly careful, filigree finishing of all the smallest details of the note.

As in symphonies in string quartets of Viennese classics, there is a leading evolution, enrichment of expressive means, deepening of content and increasing complexity of composite structures.
There is also a tendency towards crystallization, increasing importance of each individual quartet in the composer's works. So, if Gaydon has 83 string quartets, Mozart has 23 of them, and Beethoven has only 16.

If there are bright, serene quartets in Gaydon's art, which gave the composer's biographer Stendal the opportunity to call them a "conversation of four nice people," the quartet is filled with complex psychological content, contradictions of musical images in Mozart's work. A sophisticated polyphonic technique of writing. The Beethoven quartets have new features in the north, new features of the passionate chillericks of the "storm and onslaught" era, where conversations turn into sharp dramatic clashes. Beethoven's recent quartets represent the kind of peaks of wise philosophical consternation in which violent outbursts of angry rebellious protests break through.

**Results**

The world of quartets is exceptionally diverse. Among them there are vivid quartets, which foreshadow romantiques, and there are strict, melodically restrained and galantous patterns, and folklore, and motor, intonation smoothed. Many of the quartets, like symphonies, began to receive titles, such as the quartet or.33- "Bird", or. 50 No. 6 - "Liagushachiy", Or.64 No. 5 - "Zhavoronok", Or. 74 No. 3 - "Horsemam" or "Cavalryisky", Or. 76 No. 4 - "Sunrise". These names should not pass the performers of quartets, which reflect the figurative content of Haydon's music. The musical world of the Gaidno quartets is a field of creativity rich in thought and inventive discoveries, providing performers with exceptionally fertile material for the manifestation of their capabilities.

Mozart's quartet art is extremely rich and varied. Of Mozart's 23 quartets, 10 relate to the Viennese period of the composer's life and creativity. Mozart's first quartets appeared during his Italian travels and are connected with musical impressions in 1770-1772. Music reveals live expression, especially in slow parts, and attracts singers with many themes, impressive contrast parts. Cycles in the first quarters are triple.
Mozart's Viennese quartets are particularly colorful of the specific features of the quartet genre, the concentration of thoughts on a small soundscape. The apartment is marked by tension, passion, special stubbornness and emotion, open expression of feelings. The first part of the quartet, written in sonar form, is dramatically expressive and tragic. The theme of the main party is entrusted to the first violin. It should sound very bright, impressive and dramatic. The upward octave move, the thrill and the dotted rhythm, the subsequent intonation rise to the small decimas and the melodic descent require the plasticity and intonation sensitivity of the performer, nobility and the sublime pathos. In the second sentence, the subject is on the octave above and in the nuance f. Here, the first violinist requires a great expression and ability to convey a fine psychological change of emotional shades, a transition to nuance R in 7th. The intersection of dynamic layers creates a sound light:

In the second violin and alta, which act as an accompaniment, it is necessary to achieve a feeling of unity of strokes, in the cello party to show smoothly the descending melodic line legato.
Special attention is required to develop, in which the main theme gets polyphonic development, passing in the parties of all instruments and forming sharp harmonics. The beginning of development in the key of my-bemol Major harmonically anticipates the chuberk chamber ensembles according to the romantic dark emotional tone of sound. The rapid dynamic changes, the replicas of individual voices, the abundance of strokes require careful preparation, thoughtful and serious work, and the education of the anthamblists' sensitivity to such a fine gradation of sound is associated with a long preparatory process.

The second part of Andante, written in a complex three-private form, resembles a lyrical romance full of profound soulfulness. The subject entrusted to the first violin is transparently tender. And it's related to the short sounds that are interrupted by pauses. The sound character is especially fragile, the strokes of the Ansamblists should be distinguished by the finest finishes, the lively feeling of motives, phrases, pause:
In the middle, the sharp dynamic contrasts p and f, as well as switching the theme to the minor of the same name, dramatize the bright lyric Andante. The performers must achieve here explosive dynamics from p to bright f in octave takeoff:

Pic. 2.

The central episode in the pitch of La Bemol Major should sound very gentle and make a romantic impression. The music has a soft, elegant color here. You have to have timbreed coherence, unity of sound, exquisite transparency, and refinement of the expression of the emotion.

Menuette is a dramatic and active musical expression, echoing the first part of the cycle. Moreover, it reinforces the dramatic line of development, taking it to brutal tenacity. The dotted rhythm and chromatic intonations exacerbate the dynamics of intense musical development. The free simulation of the main motive forms the extension of the period to ten cycles:
When transferring the main melodic image of Menuet, it is necessary to precisely execute the rhythmic drawing. By carefully defining the rhythmic exposition, the Ansamblists will be able to achieve expressiveness in the sequential movement of the motifs in a greater coherence of sound.

The sharp contrast is the trio of the menuette, which is a typical household Vienna lendler. How a bright light sounded like a single-name major. Mozart, with his inherent psychological skill, creates a lovely idyllic genre drawing, a blooming landscape. Against the backdrop of a light, transparent accompaniment, the charming melody of the first violin reigns inseparably, the expressiveness of which is truly limitless.
In the performance of it is necessary to achieve the brown lightness of the stroke, the thin distribution of the joint, the sensation of the temporal diversity of sound on the whole range, the accuracy of the rhythmic drawing. Maintenance is also not easy to execute, because it requires perfect coherence and sound balance from the Ansamblists. All attention of the participants of the quartet must be attached to the party of the first violinist.

The final quartet is a subject with variations. At the core of the final is a song theme in the character of the Sicilian, a surprisingly immediate and complete lyrical feeling. The alarm element introduces a pulsing rhythm in the first violin batch in 2 and 3 ticks and in 6 and 7 taps of the subject:
Like a refrain, this motive is repeatedly returned, bringing something thorny and disturbing into the lyrical image.

In the last variation, the disturbing motive is developed not only in the first violin batch, but also in the other parties, with both the sixteenth sharpened in triple, powerfully asserting in the final stages of the finale, leaving behind the last word. The apartment ends on a high dramatic note, very bright and dynamic, covering a wide sound range, sound space.

**Conclusions**

When considering the executive concept of the quartet as a whole, it is necessary to show the multi-dimensional nature of its drama, to reveal dramatic conflicts, the complex psychological world of lyrical and dramatic images, their interaction. The carefully studied party in which each sound is polished is a prerequisite for successful work on Mozart's quartet.

Thus, the content of the quartets is perceived as a departure from the complexity of spiritual truths to the world created by a sensible creative act. This is, of course,
the classic concept of composition, reflecting the aesthetic principles of the art of
the Enlightenment. The assertion of objective reality, the beauty of the surrounding
world in its complete harmony of man and nature in the final receives its classic
expression that must be taken into account by the ansamblists who reveal the
complex and multi-dimensional world.

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