MUSICAL HARMONY IN THE MODERN WORLD

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Summary. The article examines the main directions of musical harmony development in the 20th and early 21st centuries. It examines the historical prerequisites for the change in harmonic thinking, the crisis of functional tonalness, the emergence of atonal, dodekaphonic, modal, jazz, minimalism, and electronic music. Particular attention is paid to the influence of technology, film music, mass culture, and globalization processes on the modern harmonious language. Harmony is analyzed not only as a system of chords but also as a way of organizing musical space, time, timbre, and expressiveness.

Keywords: musical harmony, tonality, atonality, modality, jazz, minimalism, electronic music, polyphony, chord, modern music.

Musical harmony is one of the most important categories of musical art. In a broad sense, harmony is understood as a system of relationships between sounds, consonances, chords, and musical structures. Throughout history, harmony has reflected the aesthetic ideals of society, the peculiarities of musical thinking, and the level of development of performance and compositional technologies.

In the 18th–19th centuries, the functional tonal system dominated classical European music. It was based on the interaction of stable and unstable degrees, as well as on the opposition of the main harmonic functions: tonic, subdominant, and dominant. At the end of the 19th and the beginning of the 20th century, this system began to change gradually. Composers began to develop the interconnection of tonality in their works, strengthen chromaticism, and use polytonality, modality, and new types of chords. In the modern world, the concept of harmony has become significantly broader. It includes not only traditional chord movement but also sound clusters, microtonality, and timbre combinations. Modern harmony exists simultaneously in academic, jazz, popular, cinematic, and electronic music. [1.P.67-68] At the beginning of the 20th century, some composers abandoned tonal music. This is how atonal music emerged.

Atonal music (from Greek *a* — a negative particle and *tonos* — tone) — musical works written outside the logic of modal and harmonic connections that organize the language of tonal music. Atonality does not mean the absence of any organization; on the contrary, composers sought to create new principles for connecting sounds. In the works of Arnold Schoenberg, Alban Berg, and Anton Webern, musical material is organized through interval relationships, motivic structures, the repetition of certain sound complexes, and timbre logic.

One of the options for organizing atonal music became dodecaphony, developed by A.Schoenberg. Its basis is a series — a specific order of the twelve sounds of the chromatic scale. Until all the sounds of the series have been played, the repetition of any one of them is not allowed. In parallel with the development of atonality in the 20th century, interest in modality increased (modality from Lat. *modus* — way, measure, kind). Modal harmony turns to modes other than the traditional major and minor: Dorian, Phrygian, Lydian, Mixolydian, and others. Claude Debussy played a major role in the development of modal thinking. His works use whole-tone scales, pentatonics, church modes, and parallel chord movement. The composer often abandons traditional functional resolution, treating chords as independent sound colors. [2.P.104]

Besides C.Debussy, other composers turned to modality: M.Ravel, I.Stravinsky, B.Bartók, O.Messiaen, S.Prokofiev, and R.Shchedrin. In modern popular music, modality is widely used in rock, folklore, jazz, and film music. The Dorian and Mixolydian modes are especially common.

Jazz has had a huge influence on the development of musical harmony in the 20th and 21st centuries. Its harmonic language was formed on the basis of the European functional system, African American musical tradition, blues, and improvisation. If in classical harmony the triad is often the basic unit, then in jazz, the fournote seventh chord plays a significant role. Jazz brought into modern music the idea that a harmonic sequence can be simultaneously a structure for improvisation and an independent expressive material. In the second half of the 20th century, the movement of minimalism emerged, associated with the names of Steve Reich, Philip Glass, Terry Riley, and La Monte Young. Minimalist harmony is built on the repetition of short sequences, gradual changes, and the long-term preservation of a single harmonic state. Its main features are: repetition of short chord patterns; gradual change of texture; prolonged sounding of one mode or tonal center; phase shifts; rhythmic organization of harmonic material; convergence with electronic and computer music. Minimalism has influenced film music, popular music, and the electronic scene. [3.P.89] The functions of harmony in cinematography are significantly expanded. In a film, music interacts with the

image, plot, editing, and speech. The harmonic language of film music is often subject to dramaturgical tasks. Cinematic harmony can anticipate an event, create a sense of danger, emphasize the psychological state of a character, connect different plot lines, form historical or national color, etc. In cinema, pedal tones, ostinato, incomplete chords and open fifths, dissonant clusters, modal and chromatic sequences, and the mixing of acoustic and electronic timbres are widely used. In modern mass music, harmony is often based on repeating four- or eightbar cycles. Such sequences allow the listener's attention to be focused on the melody, rhythm, vocals, and timbre design. At the same time, the simplicity of a harmonic scheme does not necessarily mean the primitiveness of a work. Expressiveness can be achieved through arrangement, vocal intonation, rhythmic pattern, dynamics, and gradual changes in texture. [4.P.132]

In electronic music, sound can be created, processed, and transformed with virtually no limitations. This has led to harmony interacting closely with timbre. In some works, it is impossible to draw a strict line between a chord and a sound spectrum. Electronic music often uses clusters—collections of adjacent sounds—as well as extended sound fields in which harmonic movement occurs very slowly. A special direction is represented by algorithmic music, in which part of the musical material is created according to specified rules or with the help of computer programs. In such conditions, the composer works not only with individual sounds and chords, but also with a system capable of independently generating musical combinations. Globalization has led to active interaction between various musical traditions. European harmony is increasingly combined with Indian ragas, Arabic maqams, African rhythmic systems, East Asian modes, and Latin American musical models.

This interaction manifests itself in several forms: the use of non-European modes, the inclusion of non-tempered intervals, the combination of different types of polyphony, the use of traditional instruments in modern arrangements, and the blending of national intonations with jazz and pop harmony. At the same time, it is important to consider that the musical systems of different cultures cannot always be fully described by the means of European theory. For example, in some traditions, the basis of musical thinking is not chord sequences, but melodic formulas, ornamentation, rhythmic cycles, and a special tuning system.

The development of modern harmony in Uzbek music represents a complex evolutionary process of synthesizing traditional Eastern monody with European principles of polyphony and the latest compositional techniques. This process relies on the modal richness of folk melodies and maqams, refracted through the prism of modern academic and avant-garde trends of the 20th–21st centuries. The work of composers in Uzbekistan in the 20th–21st centuries has followed a path from rethinking the monodic-modal nature of traditional Eastern music (including the Shashmaqam system) and adapting European classical forms to the active use of modern composition techniques (aleatoric, sonoristic, and the synthesis of arts). [5.P.42]

The first half of the 20th century saw the combination of folk and classical music (maqams) with European genres—symphony, opera, romance—become the basis of professional compositional work, especially in the works of composers such as Talib Sadykov, Mutal Burkhanov, Mukhtar Ashrafi, and Suleyman Yudakov. The harmonic language relied on an expanded major-minor system with active use of the modal scales of Uzbek folklore (navo, dugoh, segoh, etc.). The European vertical (chordal harmony) was adapted to the intonational specifics of Eastern melody, giving birth to a special national color in romances and choral music. The second half of the 20th century saw a significant contribution to the understanding of symphonic thinking and modal structure made by musicologist Nataliya Solomonovna Yanov-Yanovskaya, who developed concepts for refracting traditions in large-scale forms. Composers moved away from simple "melody harmonization" in the spirit of the 19th century. Harmony became more polyphonic and variant-developing. There was a fusion of European functionalism with the heterophonic and modal principles of the Eastern oral tradition. Thus, modern harmony is becoming multicultural. It develops not only within a single historical tradition but also as a result of constant exchange between different musical cultures.

The development of musical harmony in the modern world is a complex and multifaceted process. It does not boil down to a simple rejection of classical tonality. On the contrary, modern music preserves and rethinks various historical systems: functional tonality, modality, chromaticism, polyphony, and jazz harmony. In the 20th century, musical harmony went from the expansion of tonality to atonality, dodecaphony, serialism, and new forms of sound organization. At the same time, interest in modality, folk scales, repetitive structures, and timbral thinking increased. In the 21st century, harmony is particularly strongly influenced by electronic technologies, cinema, mass culture, and the global interaction of musical traditions. [6.P.99-101] Modern harmony is becoming an open system. It can be functional or nonfunctional, tonal or atonal, simple or complex, written in notes, or created in a digital environment. Its main feature lies in the diversity of musical expressive means.

Harmony today acts not only as a study of chords and their connection but also as a universal way of organizing musical space. It unites pitch, timbre, rhythm, form, technology, and the cultural context of a work.

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Rezyume. Maqola XX asr va XXI asr boshlarida musiqiy garmoniya rivojlanishining asosiy yo‘nalishlariga bag‘ishlangan. Garmonik tafakkur o‘zgarishining tarixiy shart-sharoitlari, funksional tonallikning inqirozi, atonallik, dodekafoniya, modallik, jaz, minimalizm va elektron musiqaning shakllanishi ko‘rib chiqiladi. Texnologiya, kino musiqasi, ommaviy madaniyat va globallashuv jarayonlarining zamonaviy garmonik tilga ta’siriga alohida e’tibor qaratilgan. Garmoniya nafaqat akkordlar tizimi sifatida, balki musiqiy makon, vaqt, tembr va ifodalilikni tashkil etish usuli sifatida ham tahlil qilinadi.

Резюме. Статья посвящена основным направлениям развития музыкальной гармонии в XX - начале XXI века. Рассматриваются исторические предпосылки изменения гармонического мышления, кризис функциональной тональности, становление атональности, додекафонии, модальности, джаза, минимализма и электронной музыки. Особое внимание уделяется влиянию технологий, киномузыки, массовой культуры и процессов глобализации на современный гармонический язык. Гармония анализируется не только как система аккордов, но и как способ организации музыкального пространства, времени, тембра и выразительности.

Kalit so‘zlar: musiqiy uyg‘unlik, tonallik, atonallik, modallik, jaz, minimalizm, elektron musiqa, polifoniya, akkord, zamonaviy musiqa.

Ключевые слова: музыкальная гармония, тональность, атональность, модальность, джаз, минимализм, электронная музыка, полифония, аккорд, современная музыка.