

ABOUT THE WORK OF THE MATURE COMPOSER MUSTAFO BAFOEV Turaev Yu.Sh. Email: Turaev17154@scientifictext.ru

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Abstract: *Mustafo Bafoev (1946) – a unique performer-gijakist, a great composer, constantly engaged in creativity. He graduated from the conservatory twice. First of all, in the specialty “gijak”, and the second time as a “composer”. M. Bafoev has a wide range of works: conductor of national and modern genres, conductor of folk instruments and a symphony orchestra, composer of many melodies and songs, author of a number of major concerts, symphonies, operas, oratorios and ballets. A wide range of forms and content of his work, which is important for the development of the industry in accordance with modern requirements.*

Keywords: *music, art, creativity, composer, conductor, orchestra, form, piece, musical instrument.*

О ТВОРЧЕСТВЕ ЗРЕЛОГО КОМПОЗИТОРА МУСТАФО БАФОВЕВА Тураев Ю.Ш.

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Аннотация: *Мустафо Бафоев (1946) – уникальный исполнитель-гиджакист, великий композитор, постоянно занимающийся творчеством. Дважды окончил консерваторию. Прежде всего, по специальности «гиджак», а второй раз как «композитор». М. Бафоев имеет широкий спектр произведений: дирижёр национальных и современных жанров, дирижёр народных инструментов и симфонического оркестра, композитор многих мелодий и песен, автор ряда крупных концертов, симфоний, опер, ораторий и балетов. Широкий спектр форм и содержания его творчества, что важно для развития отрасли в соответствии с современными требованиями.*

Ключевые слова: *музыка, искусство, творчество, композитор, дирижёр, оркестр, форма, произведение, музыкальный инструмент.*

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The composer is the author of dozens of works in small forms, romances, duets, trios, quartets, quintets and sextets for solo national instruments. He also has concerts accompanied by tanbur, nai, gijak, chang and folk instruments or a symphony orchestra. At the same time, the main stage productions of Mustafo Bafoev in ancient forms, performed with the accompaniment of the orchestra of national instruments, were show balet (“The Great Silk Road”), television balet (“Nodira”), television opera doston (“Bukhoroi Sharif”), oratorio (“Haj daftari”). The main purpose of such a comprehensive view of the landscape is to draw attention to the role and importance of national musical performance and creativity in contemporary processes.

Understanding the identity of a nation is a great achievement of independence. One of the natural ways to spread the spirit of the nation in the world is to demonstrate the characteristics of our national musical instruments in modern forms. It became clear that concerts of a mature artistic level, created for national instruments and symphony orchestras, would be very useful for revealing these qualities. At the same time, the composer created a number of works that reveal the inner world of our national instruments.

The cultural values of the people, their spiritual heritage for thousands of years have served as a powerful source of spirituality for the development of society and the people of Uzbekistan have managed to preserve their historical and cultural values and original traditions, which are carefully passed on from generation to generation, which was created by our ancestors for many centuries [1, 74].

Spectators want not only to hear ancient sounds, but also to observe the strange actions of the performers, to get into the appropriate situations and get charm out of it. Expressing these ideas at the proper level requires a fine taste, great knowledge and skills from the composer. It is impossible to attract the attention of fans, who have seen and know the wonders of the world, with superficial things.

In any case, the playful techniques of the Bukhara “Mavrigi” and the weight load intertwined with them in combination with the sounds of the cello of national instruments did not leave the audience indifferent, embodied in the work. According to information published in the media, the presentation of the work was successful. Renowned performers and specialists in this field met with the composer and expressed their satisfaction. This is a high assessment of the talent and artistic level of Uzbek artists abroad.

In “The Great Silk Road” M. Bafoev set an aesthetic goal for himself - to use visual images as sound images, to stimulate holistic perception through non-musical factors. The composer elevated the usual visual conditions of music performance to the status of an independent component of musical composition. An interesting attempt to highlight multisensory processes, to create a kind of environmental music. The image of a smoothly moving caravan crossing the borders of states immerses the listener-viewer in new sound spaces, accompanied by visuals: changing

scenery and choreographic pictures. An important dramatic function here is played by the interstyle contrast used by the composer in many of his works. The unifying factor is a block based on Uzbek dance melodies. Resorting to interstyle contrast, M. Bafoev pursues polar goals: either he separates the images to the utmost, or, on the contrary, merges them into a single discordant world that appears before the viewer in a variety of faces, complementing each other with various features [2, 88].

The biggest problem directly related to the work of Mustafo Bafoev is the development of the Uzbek orchestra of folk instruments. In accordance with the requirements of the times, in 1957, another “orchestra of folk instruments” was created at Radio Uzbekistan. The ensemble was led by the famous composer and composer Doni Zokirov (1914–1985). He began his primary musical education at the Samarkand Research Institute of Music and Dance under Tolibjon Sodikov, Mukhtor Ashrafi and Mutal Burkhanov, and then graduated from the composition department of the Tashkent Conservatory.

The ingenious Doni Zokirov worked as a conductor and then as a conductor of the Music and Drama Theater under the direction of Tokhtasin Dzhililov. He began to take an active part in the turbulent musical life of the 40s and 50s as a performer, conductor, composer and composer. The composer's romances “Ey Sabo”, “Kurmadi” performed by Sattor Yarashev, songs for performances and films, as well as musical and vocal works from the orchestra's repertoire have become popular, and the performer's name has become one of the most famous composers of the republic.

After Doni Zokirov, Mustafo Bafoev directed the orchestra. There is an inextricable life relationship between these two people. Both creative personalities and composers in the national spirit, trained in conducting an orchestra of folk instruments. But children from different eras. Although their faith and dedication to national music is similar, their creative style and aspirations are different.

In recent years, Mustafo Bafoev has created a number of concerts for tanbur, nai, dutar, gidzhak, chang, ruboba and other national instruments. It is not only a matter of their quantity or variety of forms. Firstly, artistically, most of the concerts written for national instruments and orchestras attract attention in our country and abroad. Meanwhile, on the one hand, the roots of the national foundation are healthy, deep and alive. On the other hand, at the height of composer's skill and creativity.

“Concert” as a specific genre began to enter Uzbek music at the end of the 20th century. The main reason for this is the emergence of world-class performers on national instruments. In the same way, orchestras of national musical instruments appeared that meet modern requirements. Most importantly, composers were selected who really think at the national and universal level and have the appropriate knowledge and skills.

In the concert genre, the rules for expressing historically marked features are formed. Concerts are often in three parts, and usually the first, main one, has the form of a “sonata allegro”.

Mustafo Bafoev's concerts are held in ancient forms, in which the composer shows himself in the world of national and European musical ideologies, as an artist who feels free and at ease. Even in the choice of form, the meaning of the piece depends on the capabilities of the solo instrument.

The “Concerto for Tanbour and Orchestra” also presented unexpected and extremely interesting styles and compositions. First of all, it should be noted that it was published in two versions, identical in musical content (in musical language this is called “two editions” – “two editions”). It was first performed in the form of “Concerto for Tanbur and Folk Orchestra”. It was performed for the second time in Japan as “Concerto for Tanbura and Symphony Orchestra”.

In this regard, I would like to note the level of creativity of Mustafa Bafoev in two “national” and “universal” styles. Expressing one musical idea in “two styles” is a rare phenomenon in musical practice. In addition, the “two edits” were well received by fans and experts alike, providing practical evidence of how far ahead Uzbek music has come today.

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