

## NAVOI RUBAI IN MUSTAFA BAFOEV'S VOCAL SERIES "RUBOIY" Makharov N.T.

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**Abstract:** *to show how great the image of Alisher Navoi is, Uzbek composers have also turned to chamber music genres. It should be noted that the composers used mainly the romance genre. After all, the advantage of this genre over other genres is that it has the ability to use a poetic text. In particular, in the works of A. Navoi one can observe a number of poetic forms such as rubai, ghazal, qita, tuyuk, which are found in the classical literature of the East. This creates ample opportunities for the composer to write works in the romance genre. In particular, M.Burkhanov's "You never smiled", D.Zokirov's "I did not see", S.Yudakov's "Basandast", M.Leviev's "Dilistonim sen mening", M.Ashrafi's "My soul" and a number of other romances A.Navoi's ghazals created on the basis of. The form of these works is mainly two-part (with repetition) or a simple three-part. These composers paid special attention to the intonational structure of the romantic artistic fabric, the natural tone of the vocal tone. The musical rhythm of the romances is brought closer to the poetic rhythm. The melody is written on the basis of natural modes and is enriched with the peculiarities of Uzbek music (gradual movement of the melody, development, quartet-quintet jumps) and national color.*

**Keywords:** *music, melody, melody, romance, genre, ghazal, philosophy, color.*

## РУБАИ НАВОИ В ВОКАЛЬНОМ ЦИКЛЕ МУСТАФЫ БАФОЕВА «РУБОИЁТ» Махаров Н.Т.

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**Аннотация:** *чтобы показать, насколько велик имидж Алишера Навои, узбекские композиторы также обратились к жанрам камерной музыки. Следует отметить, что композиторы использовали преимущественно романтический жанр. Ведь преимущество этого жанра перед другими жанрами в том, что в нем есть возможность использовать поэтический текст. В частности, в произведениях А. Навои можно наблюдать ряд поэтических форм, таких как рубай, газель, кита, туюк, которые встречаются в классической литературе Востока. Это открывает перед композитором широкие возможности для написания произведений в жанре романса. В частности, «Ты никогда не улыбался» М. Бурханова, «Я не видел» Д. Зокирова, «Басандаст» С. Юдакова, «Дилистоним сен менинг» М. Левьева, «Моя душа» М. Ашрафи и ряд других. романсы, созданные на основе газелей А. Навои. Форма этих произведений в основном двухчастная (с повторением) или простая трехчастная. Особое внимание эти композиторы уделяли интонационной структуре романтической художественной ткани, естественности тембра вокала. Музыкальный ритм романсов приближен к поэтическому ритму. Мелодия написана на основе естественных ладов и обогащена чертами узбекской музыки (постепенное движение, развитие мелодии, прыжки квартет-квинтет) и национальным колоритом.*

**Ключевые слова:** *музыка, мелодия, мелодия, романс, жанр, газель, философия, колорит.*

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Mustafa Bafoev's vocal and piano vocal series "Ruboiyot" is based on A.Navoi's rubai. This vocal series consists of five rubai: "A stranger in a foreign land ...", "I love you very much, dear life", "If I die, do not make my grave here", "Zahid, you are free, I need janana and meat" and "Years of listening to the sheikh's proverbs".

1. The novel "The Stranger in the West ..." focuses on the philosophical thoughts of the great figure. The romance is based on the status of "Navo", and the composer used some elements of this status.

**I** М.Бафоев

Andante ♩ = 60

Piano *p*

Гурбат да га риб

Гур бат да га риб шод мон бул мас эмиш

Эл ан га ша фи ку мех ри бон бул мас эмиш

Fig. 1. 1st part

The work is written in three parts, the first part contains the first and second verses of the rubai. The musical fabric in this section is a lyrical, vocal part and a piano part with each other in a question-and-answer format.

The musical fabric of the middle part is well developed. The vocal part is recitative. In turn, in the piano part, we can observe the same movement:

$\text{♩} = \text{♩}$  *f rubato*  
 Од тун ка фас ич ра гар ки зил гул бут са  
*f*  
 Бул бул га тикан дек ош ен  
 бул мас э мни  
*poco cresc.*  
 $\text{♩} = \text{♩}$  *p* До дай  
*ff* *p*

Fig. 2. 1st part

The last part of the work uses a slightly modified view of the first part.

2. The novel “I love you dear, dear life” is written in a bright character. In doing so, the composer tried to express A. Navoi’s love for mysticism, that is, for Allah. This romance is very bright in character, and the piano part comes in a wavy motion:

## II

Allegro agitato ♩ = 200

The musical score consists of four systems. The first system shows the piano accompaniment in 3/4 time, marked *f* and *agitato*. The second system introduces the vocal line with the lyrics: "Жон дин се ши кун се пар мен". The third system continues the vocal line with the lyrics: "ай ум рн а нс ай". The fourth system concludes the vocal line with the word "Сон". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with slurs and ties.

Fig. 3. 2st part

3. The novel "If I die, do not make my grave here" is also reflected in the philosophical thoughts of A. Navoi. It shows the great Simon's boundless love and devotion to his country.

### III

Andante molto con passione ♩ = 50

*con passione*

The musical score consists of four systems. The first system shows the piano introduction with a tempo of 'Andante molto con passione' and a metronome marking of ♩ = 50. The piano part is marked 'con passione' and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The second system continues the piano part, with a dynamic marking of 'ff' and a five-measure rest in the right hand. The third system shows the vocal entry with the lyrics 'Ул сам я са мнѣ' and a dynamic marking of 'pp'. The piano part continues with a five-measure rest in the right hand and a dynamic marking of 'ppp'. The fourth system shows the vocal part with the lyrics 'Ул сам я са мнѣ' and a dynamic marking of 'pp'. The piano part continues with a five-measure rest in the right hand and a dynamic marking of 'ppp'.

Fig. 4. 3st part

The rhythmic look of the left hand of the piano part is repeated throughout the work. This situation enhances the dramatic spirit of the work. Romance is the culmination of the whole series.

*f poco a poco cresc.*

Ку йи да кў юнг та ни ни зо рим ни ме нишг О

*f*

*con passione*

*poco a poco accel.*

Fig. 5. 3st part

4. "Zahid, you are free, I need you." In the context of this romance, the attitude of man to religion towards realistic life is reflected in the fact that the religious worldview in man is closely intertwined with the realistic worldview. The composer appealed to the toccata texture to express his attitude to realistic life in the play. This character, in turn, was achieved by imitating the "click" style of the dutar, which is an Uzbek folk instrument.

## IV

Allegro  $\text{♩} = 110$

The musical score consists of four systems. The first system shows the piano accompaniment in 2/2 time, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The second system introduces a vocal line in the bass clef with lyrics: "Зо хнд сен га хур маи га жо но на ке рак". The piano accompaniment continues. The third system features a vocal line in the bass clef with lyrics: "Жан наг сан га бул сун маи га маи хо на ке рак". The piano accompaniment continues. The fourth system shows the piano accompaniment concluding the section.

*Fig. 6. 4st part*

5. In the novel "Years of listening to the sheikh's proverbs" once again comes the main image of A. Navoi. This part is written in the same spirit as the first and third parts, and they are interconnected in content. The work is written in a philosophical spirit and has its own culmination.

**V**

Andante ♩ = 60

*pp* *ff* *pp*

*ff* *pp*

*f*

*pp*

*ff* *pp*

Йил лар ту ту бон

Fig. 7. 5st part

The composer tried to contrast the parts of the play with each other, to determine the character of a particular romance based on the content of the rubai used in it, and to reveal that content more clearly through musical-artistic paints.

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