

## PERFORMANCE OF UZBEK NATIONAL MELODIES IN CHORAL MUSIC

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**Abstract:** oratorio (Italian oratorio, Latin oratorium, from the word oro - to speak, to beg) is a great piece of music created for soloists, choir and orchestra, sometimes for a reader (suhandon), usually intended for concert performance, but there are also mixed types. The oratorio consists of a vocal ensemble, an aria, a recitative, choirs, full orchestral numbers. The oratorio appeared in Italy at the turn of the 16th-17th centuries almost simultaneously with the opera and the cantata.

This article analyzes analytically the use of national melodies in creating musical images of great figures who lived and worked in the past, the appeal to their personality on the example of the work «Yeti Pir» («Seven saints»).

**Keywords:** oratorio, character, national melody, choral music, genre, analysis, music.

## ИСПОЛНЕНИЕ УЗБЕКСКИХ НАЦИОНАЛЬНЫХ МЕЛОДИЙ В ХОРОВОЙ МУЗЫКЕ

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**Аннотация:** оратория (итал. oratorio, лат. oratorium, от слова oro – говорить, умолять) – большое музыкальное произведение, созданное для солистов, хора и оркестра, иногда для чтеца (сухандон), обычно предназначенное для концертного исполнения, но бывают и смешанного типа. Оратория состоит из вокального ансамбля, арии, речитатива, хоров, полных оркестровых номеров. Оратория появилась в Италии на рубеже XVI - XVII веков почти одновременно с оперой и кантатой.

В данной статье аналитически анализируется использование национальных мелодий в создании музыкальных образов великих деятелей, живших и творивших в прошлом, обращение к их личности на примере произведения «Етти пир» («Семь Святых»).

**Ключевые слова:** оратория, образ, национальная мелодия, хоровая музыка, жанр, анализ, музыка.

The stage of historical development of the oratorio genre G.F. Handel, I.S. Bach, Y. Haydn, L. Beethoven, F. Mendelssohn, R. Schumann, F. List, G. Berlioz, S. Dyaterev, A. Rubenstein, A. Onegger, I. Stravinsky, M. Koval, D. Shostakovich, and S. Prokofyev developed in connection with their works. B. Arapov, A. Kozlovsky, I. Akbarov, M. Ashrafiy, S. Yudakov, F. Yanov-Yanovsky also addressed this genre in their creative ways [1].

Artist of the Republic of Uzbekistan, composer, conductor, pedagogue Mustafa Bafoev paid special attention to the oratorio genre in his work. His "Bukharonoma" written in this genre (words by O. Halil); "Song about Tashkent" (for soloist, choir and orchestra, to the words of J. Kamal for the year 2000 of the city); "Tears of Roksana" (poem by H. Olimjon, 1987); 6-part oratorio-ballet "Hajnoma" (A. Oripov), "Zafarnoma" (Z. Obidov), "Zoroastrian ceremony"; The oratorios "Yeti pir" (for soloist, soloist, choir and symphony orchestra, poem by Sh. Sulayman, 2018) are of particular importance.

The oratorio "Yeti Pir" is an example of the high human qualities of the Etti Pirs of the Naqshbandi sect, who are recognized not only in our country, but also as great spiritual centers in the world, and who occupy an incomparable place in the golden chain of Sufism with their spiritual and spiritual potential and strength. The oratorio was written in 2018 and consists of a prologue, 7 parts and an epilogue. In each part, the scholars of Sufism are revealed in detail.

In the first part of the oratorio, the creation of the Universe and Adam, the initial sufferings of man, his worries and joys in the way of understanding and purifying the existence, his inner world, as well as a reference to the divine essence of the number seven, respect for the seven pirs, and their high level and status in the teachings of Sufism are recognized.

In the first part, the spiritual and spiritual world of Khoja Abdulhaliq G'ijduvani (1103-1179), the first priest of the Khojagan-Naqshbandiya sect, his teachings on purifying humanity and achieving the blessing of the Truth, his wisdom in developing the rules of the Khojagan sect and spreading them widely among the people, and raising good students are glorified.

In the second part, the great sheikh, the second leader of the Khojagan-Naqshbandiya order, Khoja Arif Revgari, who gained fame under the name of "Mohitoban" due to his qualities such as modest way of life, modesty and hard work, showing kindness to people, alleviating their burdens and encouraging them to the right path. (mid-12th century, Revgar village, Shafirkon district - 1259) one of his spiritual teachers is shown.

In the third part, Khoja Mahmud Anjirfag‘navi, the next link of the Khojagan series, the third of the seven pirs, is described. Known among the people as a simple person, a kind teacher to his students, and the possessor of great mystical knowledge and potential, this breed is known for his qualities such as receiving information from the poor, meeting their needs, modesty and modesty, generosity and hospitality, encouraging honest work, including gardening and gardening. education and virtues are shown as an example.

In the fourth part, the place and influence of Khwaja Ali Romitani (middle of the 13th century – Korgan village, Romitan district – 1316/1321), the fourth of the seven pirs who spread the Bukharai Sharif throughout the entire Islamic world, known as "Hazrat Azizan" in the world of Sufism, in the chain of tariqat, moral- his educational virtues, gifts of discovery, the respect of discipleship and the status of a teacher, his level in worship and zikr, the potential of a skilled craftsman, i.e. weaver, consequently, his high skill in the process of directly converting the love of the Truth into the heart of the disciple is glorified.

In the fifth part, high respect for the honor of Khwaja Muhammad Baba Samosi, the optimist who predicted the birth of Khwaja Bahauddin Naqshband and becoming the leader of the great order, was expressed.

In the sixth part, he was a respected pir from the sixth generation of the Khojagan sect, who directly taught Bahauddin Naqshband and helped him grow, earned a decent living from the profession of potter, and was known as "Mir Kulol" for this reason, lived a simple and modest life, and because of these qualities is dedicated to Khoja Sayyid Amir Kulol, who has reached the level of the great dargah of enlightenment.

In the seventh part, the entire Islamic world is a manifestation of the saintly order, glorifying it as a symbol of purity and honesty, combining the order with everyday life, instilling the love of God in the hearts of the poor through the bonds of charity, "Dil ba yoru, dast ba kor", i.e., "always" High faith and respect was expressed in the image of Khwaja Bakhouddin Naqshband, who was honored with such titles as "Bahouddin" and "Balogardon" (i.e. the one who repels calamity with prayer), who used the slogan "Let your heart be in Allah, and your hand is in work".

In the last part of Khatima Asar, there are seven great elders who settled forever in the land of Bukhara, and thanks to their teachers and students, this ancient city has been receiving honor and respect as a place of knowledge and enlightenment all over the world. The spiritual lamp lit in the heart of a child by noble people will burn forever, the happiness of being proud of one's ancestors is expressed in high curtains, in the harmony of words and music.

### **The first part**

*Chorladi ul mo‘tabar zotlar sasi,  
Tutti manzilni ziyorat orzusi,  
Har qadamda yuz ochib bog‘u bahor  
Har muborak to‘shada bir lolazor.  
Porlag‘ay har lahza tole kavkabi,  
Abduholiq G‘ijduvoni matlabi.  
Xojagon tariqi birla rost erur,  
E‘tiqod daryosida g‘avvos erur.*

A variation with a couplet, time signature 4/4, tonality starting from C minor. A 2-bar orchestral part is given an introductory theme. Unlike the prelude, the melodic appearance has changed. Then the theme moves to S Solo, the opening theme. Vocalization is used. The main topic is given to sukhandon. His task is to reveal the theme under this musical background. S Solo's part uses more nola (forshlag). This is typical of Uzbek music. The legato line is mainly used here. After the soloist's sentence, there is a tutti in the choral parts in p dynamics, and it is sung in unison style in S-T, A-B parts. Here, the choir comes in the role of echoing and accentuating. Then the theme continues in the soloist party. If it is important, there is a question and answer between the soloist and the chorus.

The image shows a musical score for an orchestra part. It includes a Tenor solo part and vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a Piano (Pno.) accompaniment. The lyrics are in Cyrillic: "Хо жа Жа хон Хо жа Жа хон". The score is written in 7/8 time and features a dynamic marking of *p* (piano) for the vocal parts. The piano accompaniment consists of chords and arpeggiated figures.

Fig. 1. Example 1. Orchestra part

№ 4 has a deviation to the tonality of h minor. The scale will not change until the end of this section. The main theme is given more to the solo, and thus artistic means of expression are used to reveal the image.

In conclusion, it is an exaggeration to say that Mustafa Bafoev's oratorio "Yeti pir", which shows our national music and national values together, serves the development of the oratorio genre in our republic, remembering the memories of our past scholars, and promoting their teachings today. It won't be.

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