

THE ROLE OF CHORAL MUSIC IN THE WORK OF MUSTAFO BAFOEV

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Abstract: *this article describes the role of choral music in the work of the composer of the Republic of Uzbekistan Mustafu Bafoev and his contribution to the Uzbek choral art.*

A special recognition in the development of choral art today is the conductor, teacher, who made a special contribution to the choral art of Uzbekistan with his works, this is Mustafu Bafoev. He is one of the famous and multifaceted creators among composers of the middle generation. Since his student years, the composer has been creating attractive, melodic pieces of music in various musical forms and genres. He was formed as a composer, creating unique works, distinguished by their sophistication.

Keywords: *choral performance, genres, a capella, oratorio, cantata, opera.*

РОЛЬ ХОРОВОЙ МУЗЫКИ В ТВОРЧЕСТВЕ МУСТАФО БАФОВЕВА

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Аннотация: *в данной статье рассказывается о роли хоровой музыки в творчестве композитора Республики Узбекистан М. Бафоева и его вкладе в узбекское хоровое искусство. Особым признанием в развитии хорового искусства на сегодняшний день пользуется дирижер, педагог, внесший своими произведениями особый вклад в хоровое искусство Узбекистана, - это Мустафо Бафоев. Он является один из известных и многогранных творцов среди композиторов среднего поколения. Со студенческих лет композитор создает привлекательные, мелодичные музыкальные произведения в различных музыкальных формах и жанрах. Он сформировался как композитор, творящий неповторимые произведения, отличающиеся своей изысканностью.*

Ключевые слова: *хоровое творчество, жанр, а capella, оратория, кантата, опера.*

Musical works of Mustafu Bafoev were played in our republic at festivals and symposia concert programs. His creativity is prolific, and a number of symphonic, vocal-symphonic, chamber, choral and musical-stage works are included in his work. Since the composer also chose the poetic text well, almost half of his work is related to the poet Jamal Kamal. An example of this is a series of joint works. In the concert programs dedicated to the 1000th anniversary of the birth of Abu Ali Ibn Sina, the composer composed the Rubaiyat of Ibn Sina in 7 parts "Freski" for solo and a cappella choir (Tashkent and Moscow in 1980), the vocal-symphonic poem "Friendship" in the concert program of the Uzbek literature and art decade held in Tajikistan. (1981), poem-cantata "Alloma" for soloist and a cappella choir (1982), choral piece "Ajab jonon", master of artistic words to the words of the poet J. Kamal, "Song about Tashkent" for soloist, choir and symphony orchestra (for soloist, choir and orchestra, dedicated to the city's 2000 year) works and others. In addition, the concert dedicated to the 1200th anniversary of Musa al-Khorazmi's birth "The Star of Al-Khorazmi" choreographic miniature (1983 in Moscow); vocal-symphonic poems: "Symphony-gazal" (Poem by Babur; for men's choir, string and percussion instruments, 1980), "Tashkent-Sharq mash'ali" (B. Bobaykulov, for soloist, choir and orchestra, 1984), "Holati Alisher Navoi" (choral symphony No. 5, 1991), "Zikr al-Haq" choral concert (for soloist, mixed choir and orchestra, 1980), "Sounds of status" (Uvaisiy's ghazal, 1983, Samarkand) in the concert program of the Second International Musicology Symposium) choral poem, suite "Bahoriya" (folk song, solo, for choir and percussion instruments, 1986) at the concert program of the festival of choral art held in Armenia, "Ceremony Poem" composed to the words of T. Tola at the concert program of the Uzbek Literature and Art Decade (1987 1996), in the concert program dedicated to the 650th anniversary of the birth of Mirzo Ulugbek "A series of tunes and songs" (1996, Samarkand); "Concert for the choir" (poem by M. Sheikhzoda, 2000), choir series "Cry of the Heart" (poem by Y. Kurban, 1985); choirs: "Sozlar nag'masi" (1983), "I'm looking for you" (poem by B.Boyqobulov) etc. Mustafu Bafoev's opera "Umar Khayyom" (1987), teleopera "Buhoroi Sharif" (libretto by Kh. Davron, 1997), "Ahmad al-Fargani" (libretto by J. Jabborov, 1998) are among them [1].

Among his vocal-symphonic works, 1983 cantata for choir and symphony orchestra "Hayajonli poema" (words by T. Tola); 1984 Poem "Tashkent – Torch of the East" for soloist choir and symphony orchestra to the words of B. Boyqabilova; 1987 H. "Tears of Roksana" oratorio for soloist, women's choir, percussion, piano, stringed instruments to Olimjon's words; 1993 Oratorio "Hajnoma" in 6 parts for soloist, choir, drum, percussion, strings, piano, national instruments to the words of A.Oripov. 1995 "Zoroastrian ceremony" oratorio-ballet for soloist, choir

and symphony orchestra (libretto by Y. Ismatova). The poem “Maqom sadolari” (1982) to the words of Uvaysi in choral works; “Yurak nidiso” series (1985) for solo and chorus to the words of Y. Qurban; 5th choral symphony “Holati Alisher Navoi” to the words of Navoi (1991). “Bukhoronoma” (words by O. Halil) in the oratorio genre; “Zafarnoma” (Z. Obidov), oratorio-ballet “Zoroastrian Ceremony”; “Etti pir” (for soloist, soloist, choir and symphony orchestra, poem by Sh. Sulayman, 2017) is an oratorio.

Looking at the cited works, we can see that the composer mastered choral writing styles and skillfully applied them in his works. In addition, we would not be wrong to say that the introduction of rhythm, cadence, fourth-fifth intervals, laments characteristic of Uzbek music is another achievement of the author. The uniqueness of the works mentioned above is that they are composed on the basis of Uzbek music and use all elements. The composer paid attention not only to his music, but also to his artistic image. Narration of historical figures through music served to enrich the listener's spiritual outlook.

For example, in the writing of the oratorio “Seven Pirs”, the composer M. Bafoev used many national melodies, milimatics, laments, and methods. Through this, they managed to further nationalize the work and show Uzbek classical melodies. We can witness this while analyzing the oratory. Each part (from solo to orchestral parts) is given special emphasis. From the beginning to the end of the piece, we can listen to only national music in the orchestra part. In choral writing, he mainly used polyphonic imitation and homophonic-harmonic, mixed writing methods. The composer used musical and artistic means of expression, metrical and rhythmic methods, variations characteristic of Uzbek classical music for this issue.

In addition, the multi-planned texture of the poem cantata “Alloma” – the complex multi-layeredness of the parties, the monodic and imitative types of narration, that is, the interpretation of climaxes, stereophonic elements – all this confirms the importance of the poem-cantata as a bright example of modern choral music, its great achievements in Uzbek choral music⁸. In this piece, the chorus is assigned the main party and background duties. Means of artistic expression, elements of dynamic growth and fading for the development of a melodic line, polyphonic and harmonic and chord writing, recitative (solo part), symmetric and asymmetric measures, rhythm (method), diversity of lad-tonal plan are the basic meaning and main meaning of the work. illuminated the inner experiences of the hero.

In another of his works, the cantata of the poem “Freski”, he used melodies, methods, and unique laments based on the tunes of the Bukhara maqam Shashmaqom. Choral structure, divisions in parts, echo, homophone - harmonic and polyphonic imitation, dissonant chord texture, recitative, spoken declamations, cluster textures served to reveal the artistic text. He used different tempos and rhythms for each part. In order to clarify the content of this work, the composer skillfully used the forms of lapar, zashuvu, tarona and prose in the structure of Shashmaqom, characteristic of Uzbek national music. We can see in the process of analysis of the work that the change of textures is brought about from the horizontal view to the vertical view of the choral part.

In conclusion, it can be said that M. Bafoev has one of the leading positions in the development of Uzbek choral music. The composer, who works successfully and efficiently in the choral genre, has enriched the national choral culture with many interesting works. As a continuation of the attention and recognitions given to the development of national music in Uzbekistan, we would not be wrong to say that the above-mentioned works are one of the bold steps taken towards this goal. The basis of our opinion is that through these works, Mustafa Bafoev was able to show our national music and national values based on the genres of foreign music art. When taken by choral writing, it should be unique in terms of tone, intonation, sound, harmony, the alternation of textures (homophonic harmonic, imitative polyphonic), declarative speech, use of recitative, cluster, not avoiding national melodies in each piece, i.e. nola, kochirim, as a result of the correct use of chords, intervals (four-fifths), and chromaticism, he was able to bring innovation.

One of the notable aspects of Mustafa Bafoev's choral music is the revival of national values in his works, and through this, we learn about our past scholars, their lives and works, and their contributions to education and upbringing in the whole world. teaching choral music through works is also one of the most important and noteworthy aspects. There is no doubt that these works of the composer's choral work are among the mature works of modern Uzbek compositional art.

After all, the basis of our opinion is that the artist was able to show our national music and national values together in these works.

Nowadays, choral music, choral genres and styles are a type of musical art that is wide-ranging and developing all over the world, and this is one of the important tasks of the science of choral studies. In this, Mustafa Bafoev's creativity, especially his works written for the choir, his unique styles and ideas have an incomparable role.

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