

Characteristics of Choir Recording, In the Creation of Composer Mustafó Bafoyev

Abdulazizova Oydinoy Muxamadin qizi

Student of the Faculty of Social Sciences and Arts, Department of Fine Arts and Music Education,
Andijan State Pedagogical Institute

Annotation: The article is dedicated to the analysis of the works of Mustafa Bafoyev, who wrote the subtle aspects of the choir, in various genres, and attention is paid to revealing its musical potential.

Keywords: suite, dramaturgy, ballet extravaganza, poema-cantata, oratorio, a'capella, faktura, chorus.

Introduction: The choir plays an important role in Mustafa Bafoyev's cantata-oratorio and opera works. In almost all of the composer's works in various genres, the choir participates as an important factor of musical drama. These include the suite "Ghazal", the symphony "Bakhoria", the ballet oratorio "Rites of Zoroastrianism", the ballet-faire "Lison ut-tyre" and other works. M. Bafoyev, who is a fine connoisseur of the unique aspects of the choir, always addresses the choir. His 6 oratorios can be called a unique encyclopedia of modern choral methods, a unique school of choral art. In her research, S.Rasuli-Israilova says: in such loyalty to the "choral genre" one of the wonderful features of the composer's work is not only the desire for innovation and research in polyphonic vocal creativity, but also the vitality of the choral genre in the republic, especially the a cappella choir. and the public's doubts about the appropriateness of its further development, as well as the ability to resist national excesses with creativity, also embody civic courage" - he was right. At the beginning of the 80s, the talented composer M. Bafoyev created a series of interesting works for the choir in the a cappella genre. Among these works, the choral poem "Patterns" for unaccompanied choir dedicated to the 1000th anniversary of the great philosopher, scientist and poet Abu Ali ibn Sina is of particular importance.

Literature review: The work is written on Ibn Sina's Rubaiyat translated by J. Kamal. The main idea of the poem is the philosopher's thoughts about the meaning of life, joys and hardships, aspirations, understanding and solving life problems.

The work includes seven miniatures connected by a single artistic idea and performed continuously. The Bukhara Shashmaqom is the melodic and rhythmic basis of the choir series. It should be noted that in the series, choir numbers alternate with mixed numbers with a choir and a soloist. This method is specific to the sections of maqam chants.

The introduction and conclusion of the first miniature are written in a single form. Ibn Sina's leitmotif was taken as the theme of the introduction, and it was presented in a thoughtful, improvisational style.

At the beginning, the theme is performed in alto voices, and the soprano part forms a counter structure (protivoslozhniye). The main melody, built on the intonations of the introductory part, is assigned to the soloist part (tenor).

The rest of the voices serve as a counter structure and the soloist part imitates the end of the verses. The gradual movement of the soloist's part to the upper register in the form of an ascending sequence, the rise of the general dynamics to forte leads to a bright climax.

Then comes a dynamic decline, a return of the soloist's melody to lower points, and small imitations between the soloist and the chorus.

The first miniature is dominated by the use of polyphonic narration, metro-rhythmic variety, fast-paced vocalization method in the chorus, along with strong recitation in the soloist's part.

The second miniature is a contrast to the first. The lyrical text glorifies the beauty of life and its various manifestations. The poet tries to understand the secret of beauty and the balance of the surrounding world.

The chorus is written in a simple three-part form. The main melody of the 1st movement - the opening melody - is unchanged, and the composer uses a two-part statement of the theme in it. In the continuation, the theme is played in high voices against the background of the tonic organ point, imitating the circle method. Part 1 is performed in a register suitable for all voices. The middle part uses a polyphonic development of the theme material of part 1 in the form of imitations between male and female chorus parts. At the end of the piece, the voices form a harmonic structure and flow into a common chorus tutti that sounds on the forte. An even vocal load, a comfortable tessitura helps to achieve the naturalness of the chorus in performance.

The third miniature is distinguished by the deep impact of its music. With the help of bright means of expression and vocal-choral colors, the composer was able to illuminate the greatness of the scientist and the depth of his philosophical thoughts. The chorus is written in simple triplets with a shortened reprise.

The fourth miniature is written in three-part form with rondo elements. The chorus begins with a small introduction. In it, the composer tries to reflect the sound of Uzbek folk instruments using various rhythmic and timbre tools. The rhythmic melody, which alternates with a dynamic method, gives the first part a singing-dance character. The main theme is assigned to the soprano part and is not large according to its size, in the interval of a fifth. It is accompanied by the alto part in intonations of the circle method.

A women's choir sings in a lower register. A recitative (tenor solo) appears in the middle part.

The main theme appears in a different melodic and rhythmic version. For the soprano, it is more difficult to perform, because the part sings in the forte in the upper register. The rest of the choir voices serve as a background, calling out to "xo". The third part is a dynamic reprise.

The fifth miniature (Andante cantabile 2/4) is written for mixed choir and soloist (tenor).

It is distinguished by its philosophical completeness. It reflects the poet's thoughts about the eternal problems of the struggle between Good and Evil, darkness and light. This content determines the basis of music in many ways. As the main theme, the composer uses Ibn Sina's leitmotif, which runs from the beginning to the end of the miniature. It is described as a soprano and alto passing canon in the lower register. In the background of the leitmotif, the declamatory part of the soloist on behalf of the people sounds. Men's voices return it in turn. The chorus is written in two voices.

The sixth miniature has a lyrical character. The poet sings about the girl's beauty and compares it to the precious stones ruby and emerald. The melody is built on the intonations of the second and fourth miniatures.

The finale once again confirms the scientist's loyalty to his ideas and not being satisfied with his achievements. Thematic material has a holistic development. However, a caesura can be defined in the statement of the chorus parts, and it divides the chorus into two parts. The first part has a moody, dramatic character (tempo rubato misterio 2/4). The melody is given to the soloist (tenor).

Discussion: The repetition of one sound many times, the regular maintenance of the triplet rhythm, and the second contributing syncopation give the melody a static character and bring it closer to zikr melodies.

In the transition to the second part, the chorus is written in a strict harmonic texture. Suddenly there are sharp dissonant chords in fortissimo. Against the general dramatic background, these slogans are perceived as a symbol of resistance. The second part is the culmination of the poem.

In the high register, tessitura, dynamics, the unison chorus reaches the peak of its tension.

Thus, the choral poem "Patterns" is an original work with a unique resonance in terms of its compositional idea and dramaturgy. This was Bafojev's creative achievement. The intonation nature of "Patterns" comes from a deep understanding and mastering of the Bukhara Shashmaqomi melodic structure. In general, this principle can be considered as the creative method of the composer. In the composition of the poem, in the structure and relationship of individual parts, in the comparison of choral numbers with soloists and private choral episodes, one can observe the influence of advanced traditional professional music, such as the exchange of branches (soloist) in statuses and taronas performed after them (chorus). The numbers written for the choir have a singing-dance character (like the Ufors).

Wide use of methods in choral numbers gives them a special color. The composer uses them in a variety of ways: an expressive, melodious method as a background and a clear, tense, drum method as an imitation. Choir writing is also distinguished by its richness in colors and various methods. Within the framework of homophone - harmonic structure, the composer uses polyphonic methods (imitation, stretto, joint coordinated voicing of voices - counterpoint).

Results: The composer is also actively working in the cantata-oratorio genre. Among them, "Bukharonoma" oratorio (1977) to the words of O. Khalil for text reader, soloists, mixed choir and orchestra, "Symphonic status" to the words of Hafiz for tenor and orchestra (1978), Babur to the words of soloist and Symphony "Ghazal" (1980) for men's choir, choral poem "Patterns" (1984) dedicated to Ibn Sina's 1000th anniversary, choral poem "Patterns" (1984), vocal-choreographic poem "Friendship" for soloists, mixed choir and orchestra (1981)) works. The unique features of the composer's vocal-choral style were especially vividly manifested in his oratorio "Song about Tashkent" (1983) to the words of J. Kamal for text reader, soloists, mixed choir and orchestra. In the 1990s, M. Bafojev continued his work in large-scale genres, and composed the oratorio "Hajnoma" (1993), the oratorio "Zafarnoma" (1995), the ballet-oratorio "Ancient Rites" (1995) to the words of A. Oripov, " Istiklal Madhiyasi" (1992), "Turkistan March" (1992) and poems "We will build a great state" (1995). M. Bafojev's work "I'm looking for you" is one of the best works created in the genre of chamber vocal lyrics. One of them is the monumental poem-cantata "Alloma". This work, written for soloist and choir, is dedicated to the 1200th anniversary of Al-Khorazmi. The 6 numbers of the series show the great figure of the medieval scholar. The volume of the work is very large. The use of recitatives with different texts and independent melodies at the same time in the choral parts became a characteristic writing style for the work. This shows the composer's desire to cover a large poetic text. The poem is distinguished by the integrity of the subject material.

Conclusion: Bafojev's work "Sozlar Nagma" was solved differently. The name itself defines the content. The chorus texture is divided into two groups: S.A. and T.B. Each of them imitates the sounds of different folk instruments. Circles are used in the syllables "bum - baka - bak", and stringed instruments are used in "dili - dili - din". is displayed.

The composer was able to show an interesting choral texture, in which the chorus performs the function of imagery.

In conclusion, it should be noted that the works written by Mustafi Bafojev for the choir made a great contribution to the development of choral art and are constantly performed by the choir and on concert stages, pleasing their listeners and encouraging the composer to create more new works.

References:

1. Orifjonov Husniddin Sohibjon, U. (2023). The Role of Folklore and Ethnographic Communities of the Uzbek Intangible Cultural Heritage in the Musical Art. *International Journal on Integrated Education*, 6(1), 114-117.

2. Husniddin, O. (2023). Traditions of Teacher and Student, Theoretical and Practical Harmony in Teaching Shashmakom. *International Journal on Orange Technologies*, 5(2), 20-25.
3. Khuraliyeva, M., & Orifjonov Husniddin Sohibjon, U. (2023). Art of Composers of Fergana Valley the Continuity and Endurance of Their Traditions. *International Journal on Integrated Education*, 6(1), 111-113.
4. Orifjonov, H. Operas That Contributed to the Emergence of Uzbek Opera. *International Journal on Orange Technologies*, 4(5), 11-18.
5. консерватория Узбекистана, Г. К ВОПРОСУ О НАЦИОНАЛЬНЫХ ОСОБЕННОСТЯХ НАРОДНОЙ И КЛАССИЧЕСКОЙ МУЗЫКИ УЗБЕКОВ Орифжонов ХС Email: Orifjonov17148@scientifictext.ru.
6. Орифжонов, Х. С. У. (2020). К вопросу о национальных особенностях народной и классической музыки узбеков. *Проблемы современной науки и образования*, (3 (148)), 109-111.

