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## THE FIGURE OF ORIENTAL SCIENTISTS IN THE CHORAL WORKS OF MUSTAFA BAFOEV

G.A. Xaydarova <sup>1</sup>

<sup>1</sup> The state conservatory of Uzbekistan, Tashkent, Uzbekistan

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### Abstract

**Objective:** The article talks about the choral work of Mustafa Bafoev, especially about works dedicated to the life and work of historical scientists.

**Methods:** analysis, consideration of the use of Uzbek melodies and rhythms in this work

**Results:** The article talks about the work of composer M. Bafoev “Frescoes”, dedicated to the life and work of the great thinker, scientist Abu Ali ibn Sina. The work describes the difficult life of a scientist and his incomparable service to science. In addition, the musical material of the work is described on the basis of Uzbek melodies and rhythms.

**Scientific novelty:** M. Bafoev’s choral works are analyzed from the point of view of their composition, harmony, choral texture, harmony of voice and orchestra, embodiment of national melodies, manifestation of status, embodiment of our national traditions and values in the work, as well as its use in performance.

**Practical significance:** It can be used for studying oriental music, studying the history of Uzbek music, educational presentations, conferences, scientific conferences.

**Keywords:** choir, composer, poem, cantata, uzbek national music, “Shashmakom”

### Introduction

The emergence of choral music in Uzbekistan is associated with the work of composers of the 20<sup>th</sup> century. In particular, the activities of M. Burkhanov, M. Ashrafiy, S. Boboev, S. Jalil, I. Akbarov, S. Yudakov, B. Umidjonov, M. Bafoev, N. Nokhodzhaev, B. Lutfullaev, D. Omonullaev, A. Mansurov paid special attention to this area. Among them, Mustafa Bafoev devoted a large place to choral music in his work.

The contribution of Mustafa Bafoev, a composer, conductor, and teacher of the Re-

public of Uzbekistan to choral art, deserves recognition, and the fact that he continues this activity today. Mustafa Bafoev (1946) is one of the most prolific and versatile composers of the middle generation. In his work, he turned to many genres that exist in the composer’s work. Among them are opera, oratorio, symphony, and chamber music. Among these genres, the composer paid special attention to choral music. We can see his works on various topics: poem “Frescoes” (1980), poem “Makom sadolari” (words by Uvaisiya, 1982), “Sozlar nagmasi” – imitation of

instruments(1983), “I am looking for you” (poem by B. Boykabilov), cantata poems “Alloma”, “Surprisingly tender” (words by J. Kamal), poems “Tashkent – the torch of the East” (words by B. Boykabilova, 1984); Series “Yurak nidosi” (words by Y. Kurban, 1985); Opera “Umar Khayyom” (libretto by O. Uzokov, 1987), television opera “Bukhoroi Sharif” – epic (libretto by H. Davron, 1997), opera “Ahmad al-Fargani” (libretto by J. Jabbarov, 1998), choral and symphonic cantata for orchestra “The Poem of Hayajonli” (lyrics by T. Tol), 5th choral symphony “Kholati by Alisher Navoi” (lyrics by A. Navoi, 1991), opera “Khamsa”; “Bukharonoma” in the oratorio genre (words by O. Khalil); “Song about Tashkent” (for solo, choir and orchestra to the words of J. Kamal for the year 2000 of the city); “Tears of Roxanne” (poem by H. Olimjon, 1987); 6-part oratorio-ballet “Khajnomma” (poem by A. Oripov), “Zafaronoma” (Z. Obidov), “Zoroastrian Rite”; The well-known works are “Etti Pir” (for soloist, soloist, choir and symphony orchestra, based on the poems of Sh. Suleiman, 2017).

The themes of Mustafa Bafoev’s works are extensive, in which the composer tries to illuminate natural landscapes, the inner experiences of man, and the activities of scientists of the past. Among the figures of Abu Ali ibn Sina, Muhammad al-Khwarizmi, Alisher Navai, Ahmad al-Fargani and other scientists are “Frescoes”, cantatas of the poem “Allo-ma”, opera “Khamsa”, “Ahmad al-Fargani”.

In 1980, M. Bafoev wrote the work “**Frescoes**” (FRESCO (Italian fresco – new) – a method of creating painting; The works are painted with water-based or lime-water paints, which, when dried on fresh wet plaster, form a thin transparent layer of calcium carbonate. M. Bafoev used this term to refer to many miniatures in his musical work), dedicated to the 1000<sup>th</sup> anniversary of the birth of Abu Ali ibn Sina, who occupied a special place among the scientists of Central Asia. This work was written for solo and a cappella choir based on the Rubaiyat of Ibn Sina and highlights the scientist’s philosophical views on life, his search for worldly knowledge, the world of imagination and thought. It is known that Ibn Sina became famous as a great scientist, doctor and musician. He lived in Central

Asia and Iran, and was a doctor and minister under various rulers. Ibn Sina’s treatises are very popular in the East and West. “The Laws of Medicine,” an encyclopedia of theoretical and clinical medicine, a compilation of the views of Greek, Roman, Indian and Central Asian doctors, served as an indispensable reference for several centuries, even in Europe.” (National Encyclopedia of Uzbekistan, 2000–2006).

M. Bafoev describes the artist’s work in the form of a series divided into 7 parts in the work “Frescoes”. In the musical presentation, the composer mainly turns to the technique of using quartet intervals suitable for the Uzbek melody, using instead lamentations that reveal the main content and artistic image of the work.

We see that the intonation expressiveness of the work “Frescoes” is taken from the tunes of the Bukhara shashmakom, which is the national treasure of the Uzbeks. “It should be noted that the cycle consists of solo and separate choral numbers. A similar compositional technique follows from statuses that include individual and ensemble numbers (Djumayeva L., Baxritdinova N., 1987). The musical theme, which constitutes the most important role of the soloist, has a more complex and unique melodic-rhythmic pattern, in contrast to the choral part. Choral structure, division into parts, echo, homophonic-harmonic and polyphonic imitation, dissonant chord texture, recitative, oral recitation, cluster textures served to reveal the artistic text. Each part uses different tempos and rhythms. To illuminate the content of this work, the composer skillfully used the forms of lapar, dialogue (aytishuv), tarons and prose in the structure of “Shashmakom”, characteristic of Uzbek national music. We can see the texture change from a horizontal to a vertical view of the chorus part (3 miniature).

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The choral texture of the **first miniature** is polyphonic and has a varied metro-rhythmic structure. First, the women's choir goes through a melodic theme. The theme is linear and serves to reveal the artistic image. Thanks to this, the listener penetrates into the content of the work. The solo part is followed by the main melody, based on the theme of the introduction. The remaining sounds serve as background and

imitate the theme of the solo at the end of the theme with phrases that reinforce and confirm the musical idea.

**The second miniature** is written in a more lyrical manner than the first. The shape is a simple tripartite, the size is 6/4. The main melody of the first part was formed on the basis of the initial miniature. While the main theme is associated with the T part, the B part represents the rhythm (usul):

Additionally, at the top of the theme, the tonic organ is an imitation of the circle method against a dot background. The theme is narrated by a male and female choir. In the middle movement, the polyphonic development of the thematic material of the first movement uses imitation between male and female choirs.

**The third miniature** musical theme is distinguished by deep philosophical penetration, its own character and texture. The composer also manages to convey the greatness and philosophical views of the scientist through the melodic theme. Sizes vary: 2/4–3/4–4/4–2/4. The opening theme begins with an imitation of the parts (B–T–A–S, moving up from the lower register):

The main theme is heard in the soloist's part. Here the choir is given several tasks: both background and confirmation in the form of a request sound, and the main theme.

The theme of the **fourth miniature** is revealed in a completely different way. The form is simple, three-part, at a fast (allegro) tempo. Uzbek musical instruments are used

to imitate circles and trumpets. Party T is an imitation trumpet with a second interval and has a division. And for part B, the circular tool and method are retained in the interval of the fourth step. The main theme is written in c moll and is performed at intervals of one fifth. At the end, the initial reception is heard under the fading speaker.

The **fifth miniature** has a deep philosophical idea and a heavy, restrained character. It is distinguished by the intensity of the musical theme. The scientist's theme formed the basis of the musical theme. This theme is presented as a canonical imitation of the S and A parts of the female choir. The soloist's declamatory speech sounds against the background of Leittema. The male choir repeats after the soloist in a row. In this case, the composer was able to show the pain of the people through the soloist's part. A simple two-part form, the details are similar, but contrasting.

The **sixth miniature** is lyrical in nature. The main theme reflects the tone of the themes of the second and fourth miniatures. It has a simple shape consisting of three parts. The theme has the character of a dynamic dance. As a result of the voices imitating the circle and the speaker, the melody sounded with a more vibrant character. In the first part there is a dialogue between male and female choirs. When recording the middle part, polyphonic imitation was used. The composer was able to show that one theme passes through different timbres and gives it different colors.

At the same time, he took as a basis the form of *lapar*, unique for Uzbek music.

**The seventh miniature** is the final part of the series. The scientist's philosophical view of life and unfinished scientific ideas are described. The opening theme begins with the A part, then the C part imitates the third. It is against this background that the solo theme sounds. The male choir repeats the soloist's theme. The background theme then transitions into a male chorus. In the first part it is written in imitation, and in the second part the chorus takes on a harmonic form. Dissonant chords appear. This is brought to a climax. The climax is when the choir sings in unison in a high register tessitura, the dynamics are high. In this final part, the main image, that is,

the leitmotif of the first, third and fifth miniatures of Ibn Sina, is confirmed.

### Conclusion

One of the remarkable aspects of Mustafa Bafoev's choral music is the revival of national values in his works. Through these works we study past scientists, their lives and work, and their contributions to education. No less important is the work analyzed above, in which at the same time we feel the high attention paid to the figure of Abu Ali ibn Sina, who occupies a special place among the scientists of the East, and his work. At the same time, you can gain experience in using national melodies in choral music and the ability to use important styles of choral music.

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© Xaydarova G. A.  
Contact: gavhar.abdujabborova1996@gmail.com