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## Dedication to Tagore by Mustafo Bafoev (on the problem of studying composer's creativity in the context of monodial thinking)

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## **Introduction**

Mustafo Bafoyev is one of the brightest and professional, unique and talented representatives of the modern composer school of Uzbekistan, whose creativity is known not only in our country but also abroad. It is marked by its versatility and peculiarity, manifested primarily in the choice of genres and forms, the metaphorical and thematic spheres, musical plots and paintings.

The composer's creative assets today include symphonic and vocal-symphonic compositions, works for the orchestra of Uzbek folk instruments and chamber-instrumental tumors, compositions for choir a capella and theatrical-stage works. Suffice it to call such his well-known creations as the symphonic poem "The Legend of Chirac", the symphony "The Memory of Avicenna", the symphonic opus "Anecdotes of Nasreddin Afandi", -ballet "Great Silk Road", oratoriy-ballet "Rituals of Zoroastrians", concerts "Waves of the Mediterranean Sea" and "Zikr al-hak", operas "Omar Hayam" and "love, the poem "Macoma's Ears" and the poem-cantata "Alloma", the piano cycles of 5 musical paintings, reading "Alpamysh" and "The Dedication of Tagor" is not the whole list of composer's works.

M. Bafoyev's music, inextricably connected with the rich cultural traditions of the Uzbek and Tajik peoples, has absorbed the understanding, world perception and worldview of the Eastern cultures.

## **Materials and Methods**

The piano cycle "Dedication of Tagora", Uzbek composer, Mustafo Bafoev, dedicated to the outstanding Indian writer, poet, artist, composer and public figure – Rabindranat Tagor was chosen as the material for this article. This cycle is a chamber-instrumental composition, in which there is an introduction, which is called "Peshrav-Prélude", followed by 4 parts and conclusion "Suporish-Postludya". The introduction and conclusion constitute a kind of arch, creating a border and giving the cycle completion (closure). The cycle differs not only by its name, composition, laconic, but also by the unusual nature of the four contrasting parts called "Fasl".

Compositional and harmony logic of writing, rising up to monodian thinking, allows to speak about unity of the figurative and stylish fundamentals, forming the content of each of the four parts and the cycle as a whole.

The article applies analytical, comparatively typological and holistic methods of research. The analytical method has been reflected in the understanding of this writing in the context of monodies thinking, as the chosen tumor is based on monodies principles of building sound-height, harmony, metro-rhythm, factures and forms, like the Indian and Uzbek spoken-professional musical genres. The comparative and typological method is applied to comparison of two musical cultures, Uzbek and Indian, in which there is common in many phenomena. Along with analytical and comparatively-typological methods, the article uses a holistic method of analysis, which involves the understanding of this tumor from the point of view of all theoretical parameters of musical language.

## **Results**

The result of this article is the understanding of the place and significance of composer Mustafo Bafoyev in the musical culture of Uzbekistan, the leading tendencies of his creativity, as well as the holistic analysis of this essay, which had not previously received its light from the point of view of the problem.

Assessing and characterizing the creativity of composer M. Bafoyev, it is important to highlight the following leading trends: - recreation of ancient religious rituals in musical opuses (Sufi Zykras, Islamic spiritual songs, Zoroastrian rituals); - use of specific traditional instruments, as well as the simulation of the sound of Uzbek and (wider eastern) tembura instruments European peace; - synthesis of traditional music with modern techniques and techniques of writing music of 20th century (aleatoric, sonoric, minimalism); - Seeking a continuous dialog with world cultures, which has created a new understanding of the two opposite worlds - East and West; - reflecting the theme of the Great Silk Road, which was passed through China, India, Kashgar, Sughd, Iran and Asia Minor; Images of great historical figures - Borbad, Avicenna, Ahmad Al-Fergani, Omar Hayyam, Ulugbek, Al Khorezmi, Tagora; - a new attitude to traditional music based on the principle of

"injecting" monodic art, in particular folklore and also vocally professional genres (Makomas and Katta Ashula) into the composer's music, penetrating all structural levels of his compositions: style, thematic, facture, metro - rhythm, form; - synthesizing of monodic and multi-vocal thinking systems (national - Eastern, European - Western); - update, synthesize and combine styles, genres and forms.

One of the leading tendencies of M. Bafoyev's creativity is the search for continuous dialog with world cultures, which has formed a new understanding of the two polar worlds - East and West, as well as the embodiment of images of great historical personalities. In this regard, the piano cycle "Tagoru Dedication", created by the composer to reflect the image of India, as well as the approximation and recreation of the soundscape of the outstanding Indian writer, poet, artist, composer and public figure - Rabindranath Tagore (1861-1941).

Sources on the study of R. Tagore's creativity indicate that one of the fruitful areas of his activity was composer creativity. His legacy includes about 2,230 songs written in the Rabindra Sangit style (beng. রবীন্দ্রসংগীত - "Tagore's Song") is an integral part of Bengal's musical culture. As is known, Tagore's musical creativity is inextricably linked to literary works. Some of his poems, novels, or stories were literary sources for musical tones, in particular songs. One of the traditional and popular music styles of Hindustani - Thumri, had a huge impact on them. "Thumri style differs from Dhrupad style by a greater coloring of sound (many glissando)" [10, 62]. This has been shown in the frequent playing of the palate sound of classical raga, a leading genre from the oral and professional music art of India in different melodiko-rhythmic variations.

It should be noted that Uzbek composers are not accidentally showing great interest in Indian music, and in particular, in such a complex oral - professional genre as - raga. According to the scientist V. Vinogradov: "Indian raga is an original and deeply national artistic phenomenon. It has become intimately integrated with the whole spiritual culture of India. However, when determining the unique features of the art of raga, as well as the makoma, mugham, destgah, makama and other similar genres, it is necessary to keep in mind that all of them are branches of a single tree

of music of the East" [10, 5]. It follows that the Indian raga, along with the Uzbek macoma, the Azerbaijani mugham, the Turkish makam, the Iranian dastgyach, the Kazakh kuy, is a bright and highest example of monodistic professional thinking. It is possible to speak about the common artistic traditions of these genres, manifested, first of all, in harmony formation, typological relation, improvisation of structure, compositional features and the manner of execution.

The music of the cycle is very special and original, distinctive and contrast. The cycle is based on the comparison of two opposite visual spheres: song-dance, motor, dynamic, dynamic (song and dance theme) and lyrical-narrative, philosophical, in-depth, meditative (thinking and thinking theme). In this composition the composer managed to create a bright theme, fully characterizing and reflecting the national spirit of India, its millennia-old and centuries-old musical culture, with an abundance of nice systems, melisms and emulating the bright timbre of string traditional Indian instruments: it's Saraswati's and sitara's vines.

The leading principles of the creation of the musical material of the cycle are monotonicity and variability, improvisability and meditateness connected with the nature of the spoken-and-professional (vocal and instrumental) genres of Indian and Uzbek traditional music, in particular raga and makom. Deeply researching the essay, it should be noted that at the base of the opus there is a monoacorde, which is the leit-theme of the whole cycle, which intonation is realized as: gis-a-cis- d-e-gis - a-gis. The melodic origins of this topic genetically go back to the famous song "Wanda Mataram", which became the national song of India, written in Sanskrit by Bonkimchandra Chatterjee and inspired the Indian people to fight against colonizers" [7 1-8, 73-76, 90-99].



*Pic. 1.*

The first singing of this song was recorded in 1896 at the session of the Indian National Congress, and some information about the song "Wanda Mataram" is linked to the name of composer Jadunath Bhattacharya, who taught music lessons to R. Tagora and B. Chatterji.

In the study of the whole cycle, it is also necessary to note the specific features of this tumor that characterize the individual musical language of the composer, as shown in the following: Introduction and maintenance of melodic cells; Chromatizing steps at a distance; Using sound-set variability; Applying the acceptance of harmony variability, the basic principle of the modality mode, which is characteristic of both Uzbek and Indian traditional music; The intonationality, based on quarto-quintile coordination of tones, primarily derived from an overtone soundbar and the customization of Eastern instruments by quarts or quintubs; the forming value of metro-rhythm (use of rhythm – formulas (usuls), including Indian rhythms) and factures (octave duplicates, organ point, multiple layers); The cycle of the most important principle of the formation of the arrangement - the soft coloring of the modal palms with one common modus (the peculiar game of sound-series A - Ionian, a-eolic "Eolian palm or natural minor, in Azeris and Iranians is called "Shur" the Uzbeks and Tajiks are called "Segoh", the Turkish "Puselik", the Indians are called Asavari, the Arabs are called Bayati, etc." [10,4]. and the creation of a drama with the help of palms; the combination of "blossoming" and "blinking" sound-tall lines, like the Thumri style; The principle of the golden ratio of the cycle (the climbing of the tumor is in the third quarter of the form); Simulation by Tembra piano Sitara and vine (reception of "cross" strings): Glyssanding and sequencing techniques; The dominance of the vocal beginning over the instrumental, primarily related to the principles of diapers and fluidity in the lyrical sections; Melismatic decorations that create a peculiar Indian color.

## Conclusion

Uzbek and Indian traditional music are two independent monodies professional branches of the East. The phenomenon of monodia as a type of thinking can be considered not only within the framework of the Uzbek and Indian musical culture, but also as a universal world phenomenon - international, as there is not only Eastern monodia, but also Western monodia, the characteristic features of which are also "unilinearity" [2,120-180], and "monomelody" [2,120-180].

From this point of view, Bafoyev's creative experience - the implementation of professional monodious ways of thinking with composers - is of interest.

The composer was able to create music that conveys a dialog between the two cultures - Indian and Uzbek. The musical opus "Dedication of Tagoru" is a vivid finding of synthesis of monodious and composer receptions, it is the creation of a full image by means of rethinking basic theoretical parameters – like fret, metro-rhythm, themes, factures, forms, the characteristic features of which are derived from Indian and Uzbek traditional music.

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