

THE FIGURATIVE AND EXPRESSIVE FUNCTIONS OF THE CHORAL TEXTURE IN THE WORK OF MUSTAFO BAFOEVA

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ABSTRACT

In modern choral literature, the use of various types of textures gives the composer more opportunities and freedom to convey his attitude, vision and reading of a poetic text. In this article, using the analysis of the poem-cantata "Alloma" by M. Bafoev as an example, the use of the techniques of choral texture as one of the components of figurative and artistic reading is clearly demonstrated.

Keywords: Image, texture, timbre, genre, choral art.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

The texture is involved in the formation of a musical work, it is she who acts as a system for organizing the artistic space in music. The artistic possibilities of the texture are able to convey various figurative content, shades of musical fabric, character, and individuality.

“The texture, which has reached the greatest development and significance in the music of the twentieth century, in its objective properties - like the real fabric of a musical work - and in other stylistic conditions, with less development and a smaller“ specific gravity ”in the general complex of musical means, always remains the most specific expressive an element admitting enormous individual diversity ”[1, 269].

Poem - cantata "Alloma" ("Scientist")

The poem - cantata "Alloma" ("Scientist") in memory of Al-Khwarizmi for the soloist and a capella choir to verses by Jamal Kamol Mustafo Bafoev testifies to the composer's original choral thinking, his bright talent in the field of choral writing. The significance of this composition lies in updating the genre-stylistic sphere of Uzbek choral music, in enriching the choral writing with textural diversity, and timbre-coloristic expressive means. Bafoev's creativity in this sense is very indicative from the point of view of the development of choral art in the domestic musical culture.

M. Bafoev's appeal to the genre synthesis of the cantata poem was caused by the desire to embody the melodic-intonational and rhythmic features of the national melos, to combine the monodial basis of traditional music with a polyphonic culture, and also to emphasize the characteristic methods of intonation and sound production by means of choral sounding.

The cantata poem is written in the form of a six-part cycle, the integrity of which is determined by a common plan for all parts - the life of the great scientist and thinker of the 9th century, who made a great contribution to the development of arithmetic and algebra, astronomical and mathematical geography. The work of M. Bafoev surprisingly organically combines internal and external spaces, the rich spiritual life of Al-Khwarizmi, his thoughts, thoughts. The

expressive possibilities of choral art allowed the composer to clearly capture the personality of the great scientist and propagandist of mathematical knowledge against the background of the colorful nature of the world. The composer gave a title to each piece, revealing its specific content.

Part 1 Deboch (Preface), Part 2 Zhaihun (Amu-Daria), Part 3 Baghdad, Part 4 Taffakur (Thinking), Part 5 Shom (Evening), Part 6 - "Abadiyat" (Immortality).

The first part of the cycle "Deboch" (Andante molto) performs the function of a prologue, an introduction to the figurative world of a work, to its poetics. Content No. 1 is filled with deep philosophical meaning, the semantic polysemy of images, universal questions of being, the spiritual light of the personality of a scientist. In this part of the cycle, the composer uses a mixed writing warehouse. Here M. Bafoev organically combines monodic texture with polyphonic, achieving a lively movement of musical fabric, as well as a combination of laconic motive formations with sustained pedal sounds in bass.

From the very beginning, M. Bafoev has been using a linear harmonic writing repository — chromatinized elements, soft grayscale glides in the form of vocalization to the vowel "A". This technique gives the impression of a picture of the world's oceans, of space, in which the bird of the soul of Al Khorezmi hovers. The presentation of choral parts within the middle and low registers contribute to the creation of a certain unity of votes.

With the introduction of a soloist with a freely developing melody of a recitative-recitation character, the choral texture acquires a background function, long-sustained pedal sounds in parts B, T and IA symbolize the image of eternity, memory from the ancestors. Further, the vocalization in the sixteenth near S depicts the flow of the river, the image of which gradually materializes and becomes denser in the textual presentation, from the sound of a female choir with divisi to a four-voice texture with divisi in part T, where the voices move towards each other, first between S and A, and then between male and female parties. All this reaches a bright climax in the middle part, where the composer embodies the movement of the water element with the help of the chorus.

The choral fabric, formed from the interweaving of the ostinate sound of the S, A, T, B parts, gives the impression of a rapid river flow, and at the same time an emotional uplift of the hero's emotional experiences. The use of rhythmic speech in the solo part enhances the dramatic tension.

In the culmination phase of development M. Bofoev applies the technique of thickening the texture, divisi in all parties, here the melodic horizontal texture elements are assembled in a vertical. The use of a chord warehouse turning into the unison sound of all parts leads, as it were, to a general agreement. This technique is also used in the Baghdad and Tafakkur units.

The textured elements presented in the first part of the cycle are very important for further development and ensure the internal unity of the poem - the cantata.

The combination of various types of textures within the same section allows us to talk about such a concept as the poly-texture of modern choral writing. This phenomenon is the result of the sound incarnation by means of choral art of a multidimensional picture of the modern world with its wealth of the information field, many real and virtual connections [2,84].

№. 2 "Zhayhun" (Allegretto) translates the plot development of the cycle into the genre-everyday world of landscape lyrics. This is an image of a river flowing smoothly along the steppe plain and giving people life. In this part of the cycle, M. Bafoev uses a variety of types of connection of voices, achieving a wealth of impressionistic colors and expressive means. Each choral part performs its function in the general ensemble.

Initially, the polymelodic texture is divided into three layers: a polyphonic two-voice, consisting of the ostinate "Doom .." on a note for a large octave in part B, and melodic-harmonic figures in part T; the lead part S and monographic vocalization in the form of a melodic "tape", which contributes to the completeness of the chorus sounding to the vowel "A" in the part of the violas. Such a presentation allows the composer to achieve vivid timbre and color of the sound, the relief of the S sound, the ease and openwork of the tenor part, the depth of the bass part, and the plasticity of the sound of the viola part. When transmitting the theme of the tenor part, which is condensed by *divisi* in the bass part and instrumentalization in female voices, which contributes to the creation of colorful timbre fullness of the middle and low registers, two layers sound already.

In the climax phase of the first section, the composer uses the harmonious warehouse of choral writing, allowing a vivid and voluminous display of the climax.

The use of *divisi* in all parts, the consonance of the choral massif is subordinated to the transmission of the figurative content of this part: a boy named Muhammad leaves his native land, traveling along distant caravan roads to reach the great Baghdad - the temple of science.

The third part of the poem-cantata "Baghdad" (Allegro). The action is transferred to the capital of the Arab caliphate Baghdad, which in the 9th century was an important center of trade, science, culture. Caliph Al-Mayun, who ruled from 813 to 833, founded the famous "House of Wisdom" - an institution that served as the Academy of Sciences. At the "House of Wisdom" was a rich library of ancient manuscripts and an astronomical observatory. Young Muhammad, once in Baghdad, was surrounded by talented people and his stay in Baghdad contributed to the powerful development of Al-Khwarizmi's talent.

In this part, music creates the image of a majestic city, shining in a vast sky. M. Bafoev creates a bright, dynamically saturated sound canvas. The composer uses a mixed warehouse of textures, a combination of polyphonic and harmonic functions. Simulation exercises are gathered in dense chords, forming a harmonious vertical.

This part can be divided into three sections, where in two of them the full sonority of the choir alternates with the sound of individual groups of voices. In the first section, female voices sound very colorful, in the second section, in the new timbre lighting, the same textured technique is used in male voices, and the roll-calls between male and female voices that appear during the development process contribute to dynamization and colorfulness.

The last section ends with the use of a chord warehouse, turning into a unified sound of all parts, and then with the gradual inclusion of choral voices.

The linear-harmonic warehouse of choral writing, which manifested itself in the first part, appears in different parts in the subsequent parts of the cycle, performing a figurative and artistic purpose. To a greater extent, the role of linear-harmonic texture increases in the fourth part of "Tafakkur" (Adagio). It contrasts sharply with the previous one, not only at a slow pace,

but also with a figurative system. In this part, the composer introduces a soloist (scientist-thinker), who, having measured the universe, breathed consciousness into cold numbers. The ostinate harmonic complex, from the rigid harmony of the pure quarta into the divisi of tenors and the bass part, which forms the fifth between them and the I tenors, serves the composer as a homophonic means for transmitting the state. The repeating harmonies seem to embody the scientist's persistently pursuing scientific thought.

In the second section of this part, the mixed bass type is used in the bass, tenor and viola parts, as in the third part. Against the background of the rhythmically ostinate energetic sound of these parts, the soprano party enters, it in its rhythmic organization echoes the theme of male voices in the first section. But the part does not sound static, but rather, due to the received movement, it gives a more intense sound and helps to bring to a climax.

The climax used a chord warehouse of letters with divisi, turning into an octave - unison sound of all parts. The octave-unison texture is associated with M. Bafoev with the main thesis of the artistic image and the culmination of the form.

The fifth part of the cycle "Shom" (Andante molto). In this part of the cycle, the composer especially freely applies melodic, rhythmic and harmonic figures. By changing the texture M. Bafoev conveys the psychological nuances of feelings and moods of Al-Khwarizmi, wise by life experience.

The octave-unison texture of the entry between the S, A and T parts against the background of the sustained octave unison of the bass-divisi is of great expressive importance, emphasizing the scientist's nostalgia for the city of Khorezm, the Zhaykhun River.

The harmonic texture replacing it is based on recitative intonations. Soprano divisi, alts and tenors form choral "tutti" against the background of a sustained octave unison of basses. To increase the tension of sound, leading to a climax, the composer condenses female voices, and distributes an octave-unison background between tenors and basses.

The subsequent change in texture is aimed at deepening the psychological state of the scientist. The alternation of choral and vocal, song elements create a special expressive effect. Singing in the vowel "U" in alto and bass parts takes on a special gloomy evening tone, and the soprano and tenor parts that replace them, repeating the first voices of the parts in unison to the soloist, convey internal expression.

The sixth part of the "Abadiyat" (Allegro) is directed towards the future. The ideas of Al-Khwarizmi, turned to the world, wise calculus - an invaluable ocean, which the country is proud of. The finale of the poem - cantatas is full of vitality, impulsiveness. M. Bafoev uses a mixed texture: monodial, homophonic-harmonic, imitation writing. The composer's application of duplication — octave and unison doublings, both partial and all textured functions, is due to the desire to affirm the humanistic idea of the work. But if the author in the previous parts used this technique mainly in climaxes to highlight them more clearly, then in the finale octave and unison duplication is used in the first measures. The bass begins the finale, to which the violas join in the fourth measure, in the eighth bass, and in the twelfth measure the soprano. The choir sings to the vowel "U", imitating the Khorezm usul with characteristic quart and quint moves, which creates a bright national flavor.

Duplication is used by the composer throughout the final, both full and partial, in which only part of the votes is doubled, and the rest maintain an independent line. The presence of division in the parts helps, leads to a rich polyphonic sound, alternating in unison and leads to a change in the composer's textured decisions - to imitations. Imitations based on melodic vocalized figures also merge in an octave unison. First, they take place in men's parties, then in women's ones. Simulation is included by the composer at the moments of climax.

Octave-unison, homophonic-harmonic sections, alternating with imitation, linear-patterned, colored by timbre variation, are organically brought to a saturated homophonic-harmonic layer, enhances the musical form, emphasizing not only the poetic content, but also affirming the key idea with extreme intensity works.

The results of the analysis of the Alloma choral score by M. Bafoev show that the most characteristic features of modern choral thinking are combined in this composition, and various methods of choral writing are used in a variety of ways. The cantata poem used many characteristic textured techniques aimed at revealing the artistic content of music, the embodiment of imaginative design. The versatility of the texture: the complex layering of the parties, the role of monodial and imitation types of presentation, the interpretation of climaxes, as the concentration of horizontal folding and vertical transformation into horizontal, stereo effects - all this confirms the importance of the cantata poem as the brightest example of modern choral music, a promising achievement of Uzbek choral music.

“The emphasis in the composition “on texture”, having actively declared itself in the second half of the 20th century, up to the present, finds more and more new forms of existence, without ceasing to amaze the musical world with new sounds and bizarre patterns of fabric decor.” ... “In modern in musical practice, texture not only comes to the fore in the general system of means of expression, but sometimes it also conquers the right to be the leading force organizing shaping” [3, 91].

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