

ANALYSIS OF THE ROMANCE "KASHMIRDA" BY M.ASHRAFI

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Abstract

This article presents a theoretical analysis of the novel "Kashmirda" by the famous composer Mukhtar Ashrafi. Also, the article examines the application of the styles of this work belonging to the modern composer's creativity.

Key words: romance, poem, ghazal, song, aruz, recitative, sonorism, coloristics, harmony.

It is known that vocal music has certain characteristics as a type of synthetic art, and the text (poetry) that forms its basis is important for the perfection of this genre. The internal laws of the musical form, maintaining their importance in vocal works, come into contact with the laws of the poetic text and create their own characteristics. Words, vocal melody and instrumental accompaniment form a three-way synthesis and bring to light multifaceted issues of vocal music. They are in their place, interdependent with each other.

At the same time, in this article, we want to discuss one of the important genres of vocal music - romance. The Spanish term "romance" means a musical poetic work, which is considered a specific genre of chamber music related to the Romance language, and is intended for the performance of a solo singer accompanied by an instrument. [1,266 b] An artistic song that is complex in terms of musical texture, comes after the text parts, is close to them, and is developed to the smallest parts is called a romance. It is difficult to draw a clear line between a song and a romance. Romance texts mainly focus on love themes. In terms of form, romances are similar to songs, mostly in small forms - from the cycle to the simple three-part form. Sometimes there are more complicated forms. Repeating stanzas clearly over and over again is usually not a feature of romance. Accordingly, romance can be divided into the following types:

1. Words and vocal melody. (The vocal melody is usually recitative, aria-like, song-like.)
2. Vocal and instrumental accompaniment.
3. Vocal melody and instrumental accompaniment.

In general, the first of the means of expression forming a vocal work is a poetic text. For any vocals, first of all, you need a meaningful and professionally written poem. When choosing a poem, it is appropriate to browse the masterpieces of world literature and Uzbek literature. For romance, usually a lyrical genre typical of the work of poets is chosen. The content and character of such

samples may be related to some memory, natural scenery, human feelings and forgiveness. It should be noted separately that when creating a romance, based on the content of the poem, it is necessary to pay attention to the combination of musical means of expression, melodic and harmonic musical layers. In this work, it is necessary to present a musical image based on the content of the poem. This musical genre has a strong place in the art of composition and has become one of its important branches.

The romance genre entered the compositional creativity of Uzbekistan in the 40s and 50s of the last century under the influence of European and Russian romances. At first, the creative research of T. Sodikov, M. Ashrafiy, M. Leviyev, S. Yudakov played a special role in the development of the romance genre in our country. Especially, all the musical works created by M. Burhonov and S. Yudakov, who belong to the generation of composers of the older generation, made a significant contribution to the development of romance. The competition of romances, held in 1948 in connection with the 500th anniversary of the birth of Alisher Navoi and in 1949 in connection with the 150th anniversary of the birth of A.S. Pushkin, made a great contribution to the development of the romance genre.

This competition showed that the romance genre is close to Uzbek music and is directly related to folk art. One of the rarest romances of its time is the romance "Basandast" (1949), written by S. Yudakov and written by Navoi. The novel was created in the form of a stanza, based on folklore traditions.

In fact, Mutal Burkhanov, who was one of the first to introduce the genre of romance to the musical life of our country and paved the way for this trend, is considered the father of our music. Among the composer's works in this genre are "Tabassum qilmading" (1946) composed to Navoi's ghazal and "Namedonam chi nom dorad" (1949) ("I don't know your name") for soloist and symphony orchestra with Hafiz's ghazal. The romance-poem "Ishqida" (1955) has a special place.

Composer S. Yudakov, who is considered to be a connoisseur of our music in the development of the romance genre, who made a special contribution to the musical atmosphere of our country with his original works, has taken a worthy place in the performance repertoire of vocal music performers. The romance "Kuylama sahibjamol mein oldda" composed by the artist to Pushkin's poem is one of the first musical works created. The novel attracts the listener with its unique lyrical-epic character and fluency and clarity of musical speech. Even today, students and young people who are engaged in vocal art skillfully perform this work in performance practice and concert programs.

Thus, the romance genre gradually began to appear in the works of Uzbek composers. By the 1950s, romances with a high musical quality were written for the ghazals of Alisher Navoi, Hafiz, Fuzuli, and Muqimi. Music written for poems by M. Burhonov, C. Yudakov, M. Leviyev, I. Akbarov, Oybek, Uygun, H. Olimjon, Zulfiya, T. Tola are among the best examples of romance.

At this point, "Kashmirda" by Mukhtar Ashrafi, considered one of the first Uzbek romances, stands out for its romance-ghazal-uniqueness. This musical piece, written to Furqat's ghazal, is based on the combination of romance-ghazal forms. The ghazal is on a romantic theme, and the music is composed harmoniously, without breaking the rules of the ghazal. Romance-ghazal is written in fa#-phrygian mode, 6/8 measure, Andante con amore tempo, lyric-epic character.

In our opinion, the composer Mukhtar Ashrafiy deeply studied and researched Bukhara Shashmaqomi and the musical heritage of the Uzbek people, so the music has an Uzbek melody.

The fact that the ufor method typical of the statuses, the vocal part is in a unique national style, is undoubtedly proof of the fact that the artist has mastered our folk art and classical music heritage, and at the same time expressed it in his original works.

If we pay attention to the poetic text of the novel, the poetic weight written in aruz weight, in the form of failotun-failotun-failotun-failoun, is reflected.

*Bir qamar siymoni ko 'rdim baldai Kashmirda,
Ko 'zlari mashuru yuz jodu erur tashirda.
Zarra-zarra zar sochar boshimg 'a hark un oftob,
Subh kelgach, kecha yotib chashmai iksirda.
Forig ' ermas hech kim ul dilraboning ishqidin,
Zulfig 'a dilbastalig ' har bir juvonu pirda.
Aytdim: "Ey, jon ofati, zulfigga bo 'lmishman asir!"
Aytdi: "Bu savdoni qo 'y, umring o 'tar zanjirda!"
"Nuqta lab ustida bejodur", - dedim, aytdi kulib:
"Sahv qilmish kotibi qudrat magar tahrirda".
Aytdi: "Ey bechora, qilding na uchun tarki Vatan?"
Men dedim "G 'urbatda bor ekan taqdirda!" [2,5 b]*

All the verses of the ghazal were taken for the romance, and the presence of rhyming words at the end of the verse makes it easier to write the musical text. The musical-theoretical analysis of the musical piece is reflected in the following table:

GENERAL CHARACTERISTICS OF THE ROMANCE

N ^o	Musical means of expression	Explanation	The number of beats
1.	Subject	<i>Lyrical-epic character</i>	<i>From the beginning to the end of the work.</i>
2.	Tonality	<i>Fa# -in Phrygian cadence</i>	<i>From the beginning to the end of the work.</i>
3.	Fig	<i>Written in the form of A+B+A Romance-ghazal with a simple two-part reprise</i>	<i>From the beginning to the end of the work.</i>
4.	Invoice	<i>Homophonic-harmonic texture</i>	<i>From the beginning to the end of the work.</i>
5.	Tonally	<i>One tonality</i>	<i>Internal deviation II^b –G dur VI – D dur</i>
6.	In terms of structure	<i>The structure of the novel consists of two parts. Each part consists of a non-squared line.</i>	Exposure: <i>Introduction:</i> <i>I sentence (6t.fis -fr.)</i> <i>II sentence (6t.fis-frdanA-dur deviation)</i> <i>(4t. Extended plagal cadence fis- fr)</i> <i>A [5 t.fis- fr.]</i> <i>A [5t.fis- fr.]</i> <i>B [5t.G -dur,(II^b deviation)]</i> <i>A [5t.fis fr.] : +1 tact</i>

			<i>conjunction:</i> [4t.D-dur,(VI deviation)] Development: C [5t. D-dur] C [5t.D- dur,] A [5t. fis- fr.] A (4t.fis -fr.) Reprise: [12t.fis- moll.]
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The novel begins with a 6-bar instrumental prelude, that is, an introduction. The 6/8 measure in the harmonic layer gives it a unique oriental flavor. It should be noted that in this work there are also styles typical of modern composer's creativity. Before moving to the poetic text of the novel, the vocal part is reflected in the musical score. This situation can closely support the formation of a unique lyrical mood, as well as laments and fumes characteristic of our national musical art.

5

O - - - -

sf *sf* *sf pp*

t VI₇ t II₇ S_{6/4} VI II₂ VII₇ t

The harmonic harmony in the 8th bar is composed of extra-tone chords. Considered one of the basic principles of modern harmony, these chords are found in alternate and included types. Such tones include second, fourth, and skesta sounds. They can be used diatonically and chromatically, and there can be several. [3, p.12]

In the works of Uzbek composers, especially in the works of Mukhtar Ashrafi, the use of additional tones included in the composition of T, S, D and other functions is widespread. The appearance of these tones requires that the variability characteristic of natural chords be reflected vertically.

It should be mentioned that in this romance, the harmonies of the modern harmony are mainly used in the example of harmonies composed of fourths and fifths. This situation is reflected in the form of the right hand quintachord that comes in the 17th measure of the piece. Due to the fact that these chords are characteristic of Uzbek national music, the chords based on them are used as an independent harmony in the works of Uzbek composers. Nowadays, it is one of the main elements of polyphonic music.

15

- na

1. Bir ka - mar siy - mo - ni ko'r dim
2. Ay - dim: "Ey jon o - fa - ti zul

sf *sf* *pp*

t VI t VI₉ t VI II₇ S_{6/4} II₂ d₇ III₇ d₉ d_{6/4} II₂

19 t t₆ t_{6/4} t VI₇

In this work, the features of sonorism and coloristics typical of Uzbek composers are embodied in the musical text. Sonorism or sonoris is used in the sense of sonorous and noisy as a specific historical process. In the 5th-6th bars of the novel, signs of sonoristic-coloristic coloring are found.

The climax is similar to the vocal part of the intro, with a slight twist. In this part, which has polytonal characteristics, the variation of the key is also clearly noticeable. Chords moving towards the tonality of D major serve to reveal the essence of the image.

The development part is also a variation of the original theme. That is, the melody line is reflected one octave higher. Analogous to the structure of the statuses, the melody gradually moves towards the climax and slowly returns to the initial steady state. The replay will be repeated unchanged.

In conclusion, it can be said that Mukhtar Ashrafi's romance "Kashmirda" has a strong place in the performance repertoire as a work written in a special style and Uzbek spirit. Also, the findings specific to the creative work of the modern composer are significant because they are based on the breadth of the composer's thinking and the deep conceptual idea.

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