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WORKS OF ALISHER NAVAI IN THE CREATIVE WORKS OF UZBEK COMPOSERS

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Abstract. Among the spiritual riches created by humankind, the treasure of philosophical wisdom, the legacy of the great poet and statesman Alisher Navai, one of the famous scholars who created the science of music and art, also plays an important role in educating the younger generation. The founder of the Uzbek literary language, thinker, scientist, sultan of poetic property, statesman, unique linguist, incomparable philosopher, unique historian, mature jurist, teacher, Navai was also the sultan of the music world.

Keywords: Khamsa, epic, musicology, music education, composer, musicology, songwriting, opera, choir.

抽象的。在人类创造的精神财富中，哲学智慧的宝藏，伟大的诗人和政治家阿利舍尔·纳瓦伊（Alisher Navai）的遗产，他是创造音乐和艺术科学的著名学者之一，在教育年轻一代方面也发挥着重要作用。乌兹别克文学语言的创始人、思想家、科学家、诗意苏丹、政治家、独特的语言学家、无与伦比的哲学家、独特的历史学家、成熟的法学家、教师，纳瓦伊也是音乐界的苏丹。

关键词：康萨、史诗、音乐学、音乐教育、作曲家、音乐学、歌曲创作、歌剧、合唱团。

Today, the glorious history of Uzbekistan is reviving and entering a new revival, the 3rd Renaissance. In terms of scientific importance, this region is not inferior to India, China, Europe or the Middle East. In this regard, the Address of President Shavkat Mirziyoyev to the Oliy Majlis on January 24, 2020 emphasizes: As the wisdoms

of the East say, "The greatest wealth is intelligence and knowledge, the greatest inheritance is good upbringing, and the greatest poverty is ignorance." [1.3.]. This shows that the East has always been the land of knowledge, the source of spirituality and enlightenment.

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The encyclopedic scholars who inhabited this land were in fact geniuses of world thinking. In their time, their scientific work has linked scientific achievements between the past and the present.

The only observatory in Central Asia, built on this land by Mirzo Ulughbek, the scientific work on the sphere of space carried out in the observatory, and especially the establishment of a university for women at the Ulughbek Academy at that time, will introduce Uzbekistan to the world for more than a thousand years.

The sphere of medicine cannot be imagined without Ibn Sina. Being one of the most famous philosophers and encyclopedic scholars of the Islamic world and one of the greatest thinkers of humankind he created his scientific work thousands of years before the advent of modern technology. He devoted his research to medicine and philosophy, as well as geography, logic, chemistry, physics, astronomy, mathematics, music, literature and linguistics, and it should be noted that, such world famous scientists Leonardo da Vinci, Michelangelo, Francis Bacon and many other generations of scientists were amazed by his works.

In the East, Uzbekistan is called the Homeland of the Hadithists, because the scholars, who grew up in this holy land, in their time, went to Islamic countries to learn the Arabic language and taught it to the Arabs. They developed the science of Islam by creating the teachings of Sufism. Today, the libraries of the East have more than 6,000 scientific heritages of scholars who grew up in this sacred land. Scientific researchers have been amazed by the fact that six copies of the ancient Arabic script had survived on this land. The fact that the ancient city of Samarkand has a history of more

than 2,750 years, as well as the fact that scholars have grown up in this country, always demonstrates its role in the development of world civilization.

In the tenth - fifteenth centuries, known as the Renaissance, the art of musicology and singing developed gradually and acquired a theoretical and scientific basis. The science of music has been formed and developed in each historical period within its stages of development.

By the second half of the 15th century, literature and art, architecture, painting and music were highly developed in Herat. The leaders of Herat culture, Sheikh Abdurakhman Jami (Navai called his teacher Jami as "Nuri Millat" ("the light of the nation"), Vaziri a`zam (Minister) Alisher Navai and the head of the state Sultan Hussein Baykara with their creative work were the brightest stars of the true revival. At the time, when Abdurahman Jami aspired to the Persian-Tajik language, and Navai and Baykara to the Turkish language, at the same time they could develop the classic poetry in the Zullissonayn (bilingual) environment. The development of classical music during that period became one of the brightest pages in the history of world civilization.

Oriental classical music culture emerged and took shape on the basis of specific traditions. In a very large area, the spiritual heritage of talented musicologists, songwriters, scientists, thinkers who grew up among different peoples was not accidental, the works created due to their excellent scientific, theoretical and practical work were rather naturally grounded and essential, and were considered the basis of oriental music. Among the spiritual riches created by humankind, the treasury of philosophical wisdom, the heritage of famous

scientists who created the science of music and art, plays an important role in the education of the younger generation today. Here are some of them:

Farabi's "**Big Music Book**",
 Khorezmi's encyclopedia "**The key to knowledge**",
 "**History of Bukhara**" by Narshakhi,
 Maroghi's "**Jami'u-l-alqan**", "**Tuhfatu-s-surur**",
 Jami's "**Risola-yimusiqiy**",
 Kavkabi's "**Risola-yimusiqiy**",
 DarvishaliChangi's "**Musical treatise**",
 "**Qissas-ulanbiyo Rabguzi**",

The treatises of unknown authors are "**Risala iMusiqi**" and "**Risolatun-fi-ilmul-Musiqi**".

Farabi, who creatively worked at that time, in his pamphlets on musicology, such as "The Great Book of Music", "A Word on Music", "A Book on the Order of Rhythms", and "On Transitions to Rhythm", considered that the science of music consisted of two complementary sections: 'music al-nazariya ('theory of music') and music al-amaliya ('music of practice'). He says that it is the task of music theory to know how the properties and state of sounds are manifested, their quantity and quality, and to create emotionally pleasing tones (the art of composition and performance) is the task of practice. Farabi emphasizes that emotionally moving melodies convey the human voice and musical words to the listener, and the music played on the instrument is an important factor in shaping a person's moral image, creative abilities, and perceptions of elegance and beauty.

Ibn Sina introduced the science of music to the department of mathematics and noted that the theoretical foundations of music science

should be studied "ilmu iyqo" (rhythm) and "ilmu ta'lif" (harmonica), and he himself studied the musical words used in the practice of that time in a holistic system. The fact that different musical instruments evoke different artistic and aesthetic impressions in the listener's imagination, conveys many valuable ideas about the educational properties of music.

Music is a reflection of a person's spiritual state. In the emergence of music and the art of singing, the formation and further development of various musical words play an important role in the musical thinking of the local people, musical practice, the activities of artists and palace performers from the general public.

Well-known singer, musicologist and composer Barbad Marvazi composed more than 360 special songs and 30 hymns dedicated to each day of the year, describing hymns, heroism, courage and patriotism throughout his life. The names of 148 of them are always mentioned in the music of the peoples of the East, as well as in the sources.

In the IX-XV centuries, the so-called Renaissance, the art of musicology and singing developed consistently, gaining a theoretical and scientific basis. The science of music has been formed and developed in each historical period in its stages of development.

Among the spiritual riches created by mankind, the treasury of philosophical wisdom, the legacy of famous scientists who created the science of music and art, plays an important role in the education of the younger generation today.

Even in the time of the great poet and statesman Alisher Navai, music and art, like all other spheres, were always in the forefront. Navai, the founder of the Uzbek literary language, a thinker, a scholar, a sultan of poetic

property, a statesman, a unique linguist, an incomparable philosopher, a unique historian, a mature jurist, a teacher, was also the sultan of the music world.

From an early age Alisher was interested in Oriental literature and Persian poetry. As hafizs, musicians, and poets often gathered in their house, the young Alisher grew up in a poetic conversations, hafiz singing, and a literary and musical environment in general. He developed a keen interest in the art of music from an early age, studied the law and was well versed in national instruments, and later his deep knowledge was reflected in his poems in various genres, including ghazels and maqams. Due to this family environment, as well as the upbringing of parents, each of Navai's works has a deep educational value, rich educational potential, which heals the minds of young people, beautifies the human heart. According to the pamphlets of many poets and poetesses, Hussein Baykara and Alisher Navai from their youth received a thorough knowledge of music, as well as various sciences. Both have made significant strides in the areas of musical performance and creativity. In the second half of the 15th century, during the reign of Hussein Baykara, Alisher Navai, as a minister and a great statesman, patronized science, art and literature, and talented young people. During this period, Herat was a cultural and scientific center, where literature, history, fine arts, medicine, music and various other fields flourished.

During this period, music theory and its educational significance, works on composition were created; new melodies and musical instruments were created. Skilled young musicians, composers and singers became famous for their art. Among them are Abduqodir Noi, Kulmuhammad Sheikh, Najmiddin

Kavkabi, Shohquli Gijjaki, Ustod Shadi, Husseini. The poet created at a time when cultural life was flourishing in Herat.

Along with poetry, Alisher Navai loved music and was a scholar; he sponsored artists in the field of music and created his own musical works. At that time, a group of musicians was formed at the Hussein Bayqara Palace, whose leader was Said Ahmad, the son of Timur's grandson Miranshah. According to Darvishali Changi's pamphlet, Said Ahmad was a unique artist and an ornament of all the great people of the world. Singers and musicians such as Sheikh Nayi Khoja Abdulla and Marvarid Mirzo were musicians who lived and worked in Herat and sang Navai's ghazels. Alisher Navai knew and loved folk songs, which is why his works were very musical. In his works Navai paid great attention to the image of banquets with the participation of poets, musicians, singers and dancers. A. Navai also introduced his close relatives to the science of music and wrote about the mature humanity of one of them in the work "Majlis un nafois". "Mukhammad Ali Gharibi would have been the only true thinker; his voice and his musical knowledge were good." The time when A. Navai lived was closely connected with the world of music, and in his poems he sang that it is necessary for everyone to live with human kindness and compassion.

Zakhiriddin Muhammad Babur (1483-1530) in "Boburnoma"[2.1], Zayniddin Mahmud Wasifi (1485-1566) in "Badoe'-ul-vaqoe'", Muhammad Mirkhand (1433-1498) in "Ravzat us-safo", Ghiyosiddin Khandamir (1480-1535) in "Makorimul-ahlaq"[3.10], Zaynulobiddin Husseini (XV century) in "Qanun" described Alisher Navoi as a great musicologist; and Uzbek music scholars Abdurauf Fitrat in "The Uzbek classic music and its history"[4.12] and Isak

Rajabov "Makams"[5.8.] based their research on the evidence that the great poet made an invaluable contribution to the development of Uzbek musical culture. Many authors wrote their musical works on the advice of Alisher Navai "in the library of Navai and provided in every way by Navai" [6.10.]. It is known that about 10 musical pamphlets were created under the leadership, guidance and sponsorship or invitation of Alisher Navai.

According to Zayniddin Wasifi's book "Amazing Events", "His Highness Amir Alisher was so skilled in music that if his teacher Abu Nasr al-Farabi was alive, he would wear a student's earring to his ear" [7.11.]. "Alisher Navai developed the scientific and musical views of Abu Nasr al-Farabi (870-950) and Abu Ali ibn Sina (980-1037). And the study of music was divided into two parts: the science of composition (the science of sound and tune composition) and the science of iyqo (musical rhythm) and he investigated them in two directions: *ilmi advor* (science of twelve statuses) and science of music (art of music)" [8.7.]. According to Zakhriddin Muhammad Babur, "... he (Alisher Navai) created many things from the science of music, including patterns and pioneers"[9.11.] Darvish Ali Changi's" book *Musika Risalasi*" contains the information that Navai created 7 methods in the field of music" [10.7.].

Sultan Hussein Baykara and close associates of Prime Minister Alisher Navai, Abdurakhman Jami, Muhammad Binoi, Zaynulabiddin Husseini dedicated all their musical treatises to Alisher Navai.

Alisher Navai writes in his pamphlet "Hamsad ul-mutahayyirin", that he ordered four mature musicologists of Herat to compose four pamphlets to teach music to the Temurids under

his command. Dissatisfied with them, Alisher Navai asked his teacher Abdurakhman Jami to create a new work, which resulted in a better pamphlet. In his works, A. Navai pays great attention to banquets and images with the participation of poets, musicians, singers and dancers. A. Navai's works were very musical and the poet knew and loved folk songs.

Academician A.M. Mirzaev, who has been dealing with Alisher Navai's Persian-Tajik heritage for many years wrote in his scientific article "Navai and the Hafiz", that Navai was not only a great representative of literature - the patron of literature and art, but also a man, who laid a powerful foundation for the development of literature and art, and at the same time he quoted the views of his contemporaries and a number of poets up to our time about Alisher Navai's serious interest in the science of music.

Uzbek musicologists have conducted research on the musical views of Alisher Navai and the importance role of music in his productive work. Among them are Z. Karimova's "Navai in music"[11.2.], T. Gafurbekov's "Musical thinking of Hazrat Navai"[12.4], A. Nazarov's "Alisher Navai's musical world", O. Ibragimov's "Hazrat Navai and maqam" ('a palace song')[13.5], Z. Aripov's "About musical treatises of Navai's period"[14.7], M. Nabieva's scientific work "Poems of Alisher Navai in the composers creative work of the 1990s". Z. Karimova admits that "... in the works of the poet he used his sharp intellect and extensive musical literacy to express the inner experiences of the heroes in a bright and artistic way" [15.2.].

The great poet, who was over forty years old and had a rich life experience, creatively developed the traditions of his great mentors Nizami Gandjavi and Amir Khusrav Dehlavi during 1483-85, realized his long-cherished great

intention and created the work "Khamsa", which includes five epics. The invitation of his teacher, Piri Mavlana Abdurakhman Jami, inspired him to create "Khamsa".

During this period, two great scholars in the sphere of science and literature, Abdurahman Jami, created "Haft Avrang" in Persian, which consisted of seven epics. Navai was known as a famous poet who wrote the first five epic poems in the Turkish language, "Khamsa", which became the culmination of his creativity.

Navai's "Khamsa" was another brilliant culmination of his work, which became an invaluable decoration not only of the Uzbek literature, but also of all Eastern literature. Navai created these five epics in a short period of two years, glorifying man in them, expressing many thoughts about man, the signs of humanity, the "man of men," that is, the perfect man. He emphasizes the importance of sanctifying one's heart, leaving a good name and living a good life. Like other great outstanding people of the medieval Renaissance, he showed what a real person should be like throughout his life. The poet's personal life is an example of this, as can be seen from his unique interpretation of the ideas of humanity and goodness in his works. He had always fought against injustice, and he expressed this in his works.

The epic poem "Khamsa" is a masterpiece of Alisher Navai. Navai introduced the classic "Khamsa" tradition into the literature in the native language. Navai's "Khamsa" is a reflection of the spiritual development of our people in the XV century, in which the views of the life of that time, people's life, religion and spirituality, etiquette and morality were expressed, and in turn different from other issues of "Khamsa" it is based on humanity and other has an interpretation of the ideas of goodness.

Navai's "Khamsa", containing of 54,000 verses, consists of the following 5 epic poems: "Khayratul-abror", "Layli and Majnun", "Farkhad and Shirin", "Sab'ai Sayyar", "Saddi Iskandariy". If we look at Navai's worldview in "Khamsa" as a whole system, in its center, of course, lies the world of man, the poet's fiery humanism, the concept of humanity, his thoughts on justice, generosity and love, the world of good thinking. The peculiarity of the most important ideas of humanity and goodness in Navai's work is that, unlike all thinkers and creators who worked before him, he combined the principles of divinity and secularism. If the divine ideas and emblems are for him, the ideal world that man always strives for, the world is a mirror of this ideal world, a place of example and lesson.

The first epic of "Khamsa" - "Hayratul-abror" was written in a very short time. The epic consists of about four thousand bytes, which the poet described as "obi zindagoniy", i.e., "water of life" given to the people. In the epic, Navai condemns injustice, inequality, ignorance, oppression and violence, and speaks about what needs to be done to improve society, to correct it, to win the hearts of the people, what measures should be taken in those days, these words were great courage. He condemned the threads of the curtains on the king's gates as the soul of the people, the colorful paints as their blood, the patterns on the ceiling and walls of the palace as the wealth of the people, and the bricks as the tombstones of the people, gives high marks instead of adhering to moral norms and upbringing.

He put forward the ideas, like devotion to the cause of the people and the country, friendship, brotherhood, honesty and integrity, generosity and diligence, good behavior in society, humility, love of knowledge, kindness to people,

patience, disobedience to lust, not betraying the rights of others. For example, the poet expresses the need to respect parents in very attractive, sincere tones:

Sacrifice your head,
Make the body alms per head, -

Navai likens parents to the moon and the sun, which give light to a person's "day and night". Everyone says they need to know that one should be in the place of the moon and the other in the place of the sun. These profound meaningful words are eternal for centuries, and it is still relevant today, and it would be good if some people, particularly, young people, understand the meaning of this meaning more deeply. In Navai's epic poems "Farkhad and Shirin", "Layli and Madjnun", "Saddi Iskandariy" and others, the symbols of Farkhad, Shirin, Layli, Madjnun, Iskandar, Socrates, and Plato embodied such high moral qualities as patriotism, humanity and noble values.

Music is a reflection of a person's spiritual state of mind. In the emergence of music and the art of singing, the formation and further development of a variety of musical words, the musical thinking of the local people, musical practice, the work of artists and palace performers from the general public is of great importance. Contemporary Uzbek singing has its roots in the Renaissance. The art of singing has been developing for a long time and for centuries, and today it is developing as an integral part of the Uzbek national music culture.

From time immemorial, it has been customary for the Uzbek people, as well as for the peoples of the East, to sing solo and in groups. Traditional ceremonial folk songs woven by the people are performed collectively on the occasion of this or that ceremony, and the art of singing has a special place in our lives to this

day. The sounds of singing resound in every home, radio and television, theater and concert halls, kindergartens, schools and stadiums, and it is hard to imagine an event or celebration without a song.

The song is closely connected with all the events of human life, it enriches the inner world of man and invites his life to beauty. One of the most pressing issues today is the development of various genres of singing, the transmission of the unique style of performance of master singers to the younger generation, the development of their example, the discovery of talented singers. Currently, the Republican contest of singers named after People's Artists of Uzbekistan Hoji Abdulaziz Abdurasulov, Kamildjan Ataniyazov, as well as People's Artist of Uzbekistan Mamurdjan Uzakov, Jurakhon Sultanov is aimed at further development of Uzbek musical culture.

The history of choral art in Uzbekistan dates back many centuries. Due to the lack of musical notation, the material wealth of the people has passed from mouth to mouth, so we can learn about the material riches that have come down to us on the basis of wall paintings, as well as ancient written monuments (Avesto). They testify to the centuries-old rich musical culture of the peoples of Central Asia. Songs, dances, folk music accompanied the festivities, ceremonies, military parades. Peacetime songs were created in the process of the people's labor activity. Often the song was sung by one or more people, and sometimes together, as a "chorus" - that is, the songs were sung by large number of singers. But there was no chorus in the modern sense, because the Uzbek music has long been a single voice. It is possible to find information on the choral songs in the works of philosophers and musicians (Farabi,

Beruni, Ibn Sina, etc.) and later scholars on the history of the development of the culture of the peoples of Central Asia.

For example, in the month of Ramadan, children aged 8-12 and dervishes say Ramadan every evening. In the period of blooming of tulips in the Fergana Valley, the tradition of celebrating with holiday festivities emerges. People went out of the city, wearing tulips on tree branches, singing songs around the tree, accompanied by various instruments.

A certain part of the maqams (songs), which are the largest vocal-musical works that have survived to the present day, were sung in chorus. Dervishes' interpretations emerge as a new form of Zoroastrian religious ritual singing. Choir songs began to play an important role, especially during religious ceremonies and folk festivals.

The art of polyphonic choir began to enter Uzbekistan in the 20-30s of the XX century. Choral art was originally used in the cantata-oratorio genre, with choral works, musical dramas and comedies, as well as operas adapted from folk songs. For example, S. Vasilenko and M. Ashrafi's operas "Buran", "Dilarom" and Talibdjan Sadikov's "Layli and Madjnun" are among them.

Composer Ikrom Akbarov, referring to the great work of the great thinker A. Navai, in creating a vocal-symphonic poem for choir and orchestra called "From the pages of Hamsa" in the cantata-oratorio genre, did not to reflect the plot of one of the epics, in turn, aimed to illuminate the image of Navai. For this purpose, the composer pays attention not only to "Khamasa", but also to the work of the poet "Hazoyinul-maoniy".

A vocal is a symphonic poem that is deep in content and original in structure. It consists of

three numbers. The composer was able to shed light on the deep philosophy of Navai's poetry in a work of this size.

I. Akbarov went the way of making big generalizations. The central figure is Farkhad. Another important image is the image of the people.

Following in the poet's footsteps, the composer elevates this image by making Farkhad the possessor of great ideas. The protagonist of the composer embodies the poet's dreams and hopes for the freedom and happiness of the people. The image of the people is also very convincingly portrayed.

In the play, the composer introduces the world of philosophical thought in a profound way, using imitative polyphony, using the choir in a variety and skill, using a variety of narrative styles: from solo of individual choral parts to antiphonic contrast of choral groups, from chordal structure to imitative polyphony and voice. Ikram Akbarov's work "From the pages of Khamasa" enriched the genre of Uzbek cantata-oratorio with the originality of his artistic images, the breadth of symphonic thinking.

In the summer of 1940, "Layli and Madjnun" began a new life as an opera written by Talibdjan Sadikov and Reyngold Glier.

In the opera, the mental potential and brilliant talent of the protagonist are given priority. The nobles fight against Kays, separating him from his lover Layla, slander him, and declare him "Madjnun" ("insane").

In the opera, which consists of seven scenes, arias serve as the main means of illuminating the image. Ensembles, polyphonic choirs and ballet play an important role in the development of movements.

The bright colourful, like spring, scenes of the second scene of the opera "Layli and

Madjnun" are very interesting. All three choirs in it are imbued with the same mood. The first is the 6-vote "Navruz", in which the number of votes is gradually declining.

The fifth scene of the opera opens with "Wedding Choir". Its gloomy character responds to Layla's depressed mood, which is transmitted against her will.

The deep sympathy of the people for the suffering fate of the two lovers is shown in the final chorus of the opera. Sadly, the final choir, full of drama, is one of the opera's best choirs. The melodic structure retains the characteristic features of Uzbek folk songs, such as deep expressiveness, national colour, uplifting melody, peak and return to tonic, bright rhythmic picture built on syncopes (trials, various connections of ontolytics). The final chorus is built in the form of a couplet, at the end of which the composer affirms that true love is superior to any human evil.

The texture is very dark, in a homophonic-harmonic writing structure. The composer uses 5-6 voices by merging the female group with the male voice.

In recent years, there has been a growing interest in expanding the range of poetic sources in the Uzbek opera. Composers appealed to the legacy of great poets and poetesses - Navai, Khayyam, Zebunniso, Nodira. The study of the works of the great poets of the East has identified the problem of the creative personality and the homeland in Uzbek opera. The solution to this problem was given by the composers based on their own principles of sophistication. The problem of the poet's personality-folk-history is now on the minds of many artists and motivates them to seek solutions.

In terms of genre, there is a trend of genre synthesis in Uzbek opera, which is led by

a shift to the lyrical-psychological genre. The interaction of composers with folklore became more complex and multifaceted.

Naturally, these complex problems do not always have reliable solutions. Often in opera librettos, the idea of the script is lacking in thought. Nevertheless, operas have a number of valuable creative findings and it is important to study them. In recent years, the Uzbek opera genre has been enriched by several interesting operas, including the operas "Sevgim samosi" ("The sky of my love"), "Khamsa", "Jannatga yol" ("Way to the paradise").

Let's have a talk about the opera-ballet "Khamsa", one of the latest works of another famous composer Mustafa Bafoev.

The libretto of the composition was created by Sultanmurad Alimov on the basis of Alisher Navai's "Khamsa". The opera-ballet "Khamsa" consists of 2 acts and 5 performances.

Act 1: 1st view "Hayrat-ul abror", 2nd view "Farkhad and Shirin",

Scene 3 "Layli and Madjnun";

Act 2: Scene 4, Sab'ai Sayyar, Scene 5, Saddi Iskandariy.

Choral performance in opera has its own character. The nuances in it are clear and consistent so that its tone reaches the audience with orchestral sounds. Otherwise, the choir will be inaudible under the sounds of the orchestra.

The choir plays an important role in the opera. In addition to serving as a decorative background, it is actively involved in the overall dramaturgy of the opera. This means that the choir can rise from the decorative background to the level of the driving force in the opera.

Another distinctive feature of opera performance is that choral performance is associated with stage movement. The participation of the choir in general events during

the movement, the presence of various mise-en-scène makes it difficult for the singers to see the conductor. To make this job easier, the choirmasters stand behind the stage (or on the sides) and gesture to the choir to start, finish, and in what nuances to sing.

The main task of opera choirs is to participate in the role of the public throughout the entire opera performance (public stage and episodes). Although the choir does not play an important role in the opera, it serves as a background, further enriching the course of events.

In the opera-ballet "Khamsa" the choir scene was used in the course of events and was written for a mixed choir - soprano, alto, and

tenor bass. Vocals are mostly found in many parts. Homophone - hormonal, polyphonic methods used. The second part of the opera, "Farkhad and Shirin", has no chorus. The remaining 4 parts have a choir scene.

The first act. The part "Hayratul-abror" is written in moderation tempo. Soloists: Nizami is an inspiration of fairy, Dehlavi is a fairy inspiration, Nizami, Dehlavi, Jami, Navai and two angels (soprano and alto), also written for dance, choir and orchestra. In this part, after the orchestra's introductory part, the angels begin to sing in the nuance of *r*, and throughout the note, the women's choir sings "u" behind the scenes at intervals of a second. There are divisions in the votes:

Moderato ♩ = 80 div. 4
Фаришгалилар *p*

S. Фаришгалилар На во йи Хам са На во йи Хам са *p* div. 4

A. Фаришгалилар На во йи Хам са На во йи Хам са

P-no *sf* *p*

S. *p* у *p*

A. *p*

Pno. *sf* *p* *gr* *gr* *gr*

Musical score for Soprano (S.), Alto (A.), and Piano (Pno.). The Soprano part has a long note with a *p* dynamic. The Alto part has a note with a *p* dynamic. The Piano part has a *f* dynamic and a *p* dynamic. The score is in 4/4 time and features a division of the vocal parts.

Divisions - (Italian. Division - divided) choir, as well as orchestral parts are temporarily divided into two, three or more voices. The use of the division fills the chorus statement with harmony, while at the same time reducing the power of the sound.

Then, after Alisher Navai sings his aria, the same vocals are repeated. The meaning of this vocalization is that it reflects the thoughts of the poet, the ideas of writing the work "Khamsa". As the great poet immerses himself in his thoughts, the voices of Nizami and Dehlavi are heard. Their arias are sung. After that, Abdurakhman Jami encouraged Alisher Navai to write this great work. After Jami, Navai sings again and the two begin to sing a duet in turn. Then Alisher Navai himself sings in the previous moderato tempo:

Musical score for Piano (P-no.) and Navai (Нав.). The Piano part has a *p* dynamic and a tempo marking of quarter note = 80. The Navai part has a *p* dynamic and the lyrics "Ха ёл ку шим". The score is in 4/4 time and features a division of the vocal parts.

And again in the above vocals the women's choir sings:

"Farkhad and Shirin" is written for soloists and orchestra. The choir will not participate.

"Layla and Madjnun" is written for soloists, choir and orchestra. Layla, Madjnun, Layla's father, Madjnun's father and Navai soloists will participate. At the beginning of this part, the men's choir joins in and sings vocals. In their vocals, the mixed chorus sings the letter "U", the soprano tenor and the bass sing in

unison, and the *andante* tempo sings the painful sufferings of Layla and Madjnun.

Andante ♩ = 70

Then there is Alisher's aria. Layla and Madjnun are separated from each other. Layla and Madjnun are silent, only the thoughts of the heroes are heard in peace, while the chorus uses their suffering as a background. The choir sings the letter "U" in the nuance of *rr*, soprano and tenor, alt and bass in unison. Meanwhile, Layla, Madjnun and their father sing in a quartet style in a row.

When the quartet part is finished, the chorus ends in a major with this part division and changes to a 6/8 scale.

After this part, Layla and Madjnun die unable to bear the separation. After that, Alisher Navai mourns their death. He is accompanied by a chorus and this is where the third picture ends.

The overall tessitura of the picture is comfortable for both soloists and choir. From a

rhythmic point of view only, the changing dimensions make it difficult for even a few soloists to chorus:

The second act. "Sab'ai Sayyar" ("Seven Planets") is written for mixed choirs, orchestras and soloists - Bakhrom, Dilarom, Navai, Roman and Iranian beauties. There are also dance scenes of beauties from different countries. At 4/4 scale, the orchestra at the moderato tempo begins at the entrance and Navai sings a story about the mighty King Bakhrom. He praises her love for Dilarom, and then Bakhrom and Dilarom sing a duet with the letter "A". He offers Dilarom wealth, high careers, but the beautiful girl refuses him.

Then the mixed choir begins to sing. They sing a vocalization in the unison "A" in the nuance of fortissimo, followed by the letter "U":

Seven beauties from seven countries will visit by order of King Bakhrom. First the Indian beauty performs the dance under the orchestral melody, and then the Roman beauty performs her own dance. Among the dances of the Roman beauty, the women's choir is in the letter "A", the soprano voice repeats the Roman beauty's party, and a few other notes in the lower alt voice.

In the Egyptian beauty, the scale changes to 4/4, and then the choir begins to perform the melody sung at the beginning of the fourth picture in unison again. Then the aria of the Iranian beauty is sung, and then the women's choir sings in the third:

While Bakhrom admits the beauty of the beauties, he can't forget Dilarom. He expresses his love for Dilarom again and again, and here

the duet of Bakhrom and Dilarom is sung. Even then, he cannot get an answer to his love. The choir supports them in the background. Then the

chorus at the beginning of the picture is repeated. Bakhrom makes an offer to Dilarom for the last time. When he hears the refusal, he drives

Dilarom out of the palace. Against the background of this place, a mixed choir, the voices of women and men sing as if separately:

Musical score for a mixed choir and piano. The score includes staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P-no). The music is in a minor key and features a melodic line for the voices and a rhythmic accompaniment for the piano. Dynamics include *mp* and *mf*.

Against the background of the orchestra, Khorezm beauty dances beautifully. At the height of the feast, one of the beauties brings Bakhrom a glass of wine. To forget Dilarom, he drinks poisonous wine and dies instantly. At the

end of the picture, each voice is divided into two (divisions) and the mixed chorus sings in a homophonic-harmonic texture. Soprano and tenor, bass and alt voices sing unison in a comfortable tessitura.

Musical score for a mixed choir. The score includes staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a minor key and features a homophonic-harmonic texture. Dynamics include *f*.

Тўй му бо рақ тўй лар му бо рақ Тўй му бо рақ тўй лар му бо рақ
 Тўй му бо рақ тўй лар му бо рақ Тўй му бо рақ тўй лар му бо рақ
 Тўй му бо рақ тўй лар му бо рақ Тўй му бо рақ тўй лар му бо рақ
 Тўй му бо рақ тўй лар му бо рақ Тўй му бо рақ тўй лар му бо рақ

"Saddi Iskandariy" was written for orchestra, choir, and soloists - Navai and Iskandar. There is also dance in the picture. In

this picture, Navai begins the story of Alexander the Great, the mighty commander who conquered half the world. He now wanted to

walk to India. The introductory part began with an orchestral performance. Then Navai sings about Alexander. Then comes Alexander's aria, which dreams of conquering the whole world. He encourages the soldiers to conquer by invading new lands. Accompanied by the orchestra, the voices of the warriors in the 4/4 scale can be heard. Sagdian captives perform their dances with a sad look on Alexander. The measurement changes to 12/8.

After that, the battle begins at the command of the commander. Alexander, who

had started the war with such joy, was saddened to see his soldiers die one by one. The image of death comes to the dead and performs its dance in celebration. Alexander's mind darkens, and he thinks that the dead soldiers are trying to punish him with pain because they started this war. Death, on the other hand, deprives the commander of power by touching his only hand. The dying Alexander realizes that all wars are in vain. Alexander sings his last aria here. The mixed choir sings soprano and tenor unison in the forte nuance "O", unison for alt and bass:

The image displays a musical score for a mixed choir and a soloist. The score is divided into two systems. The first system features four vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a forte dynamic marking (*f*). The music is in 12/8 time and has a key signature of one sharp (F#). The second system continues the vocal parts, with a unison line indicated by a dashed line across the staves. The key signature changes to two sharps (F# and C#) in the second system.

The choir then sings the chords, which are held in the nuance of the letter "U" in the *r* nuance. Alexander, who died in the background of the choir, recounts his recitation:

Бошим узра кўн изтироб айламанг, Чикоринг бир илгимни тобутдин, Бу папжаки, бармоглари чекти саф,
Жаҳонни азодин хароб айламанг. Ҳамул навъким, ришта ёқутдин. Жаҳонши жаҳон аҳлидин урди каф.

Иск.
S.
А.
Т.
В.

His mother appeared before him, apologized to her, and died, wishing only peace.

Then the Navai aria will be performed by the orchestra. It encourages people to be united.

Men's choir before alternation, at the end, they sing in unison and glorify the poet:

S.
А.
Т.
В.
P-но

На во сиз у луе нинг на во бах ши бўл
На во сиз у луе нинг на во бах ши бўл
На во сиз у луе нинг на во бах ши бўл
Па во сиз у луе нинг на во бах ши бўл

The first premiere of the play was shown at the Alisher Navoi State Academic Bolshoi Theater on May 28, 2017 and was met with great applause.

To conclude, in recent years, the opera choir of Uzbek composers has risen significantly, and the choir has played an important role in opera scores. Whereas previously the choir was used as a background, it is now used as an equal performer in the development of the musical dramaturgy of operas. An example of this is the use of chorus in the main musical themes of

operas. Nowadays, choral invoices are on the way to perfection. In the past, choral parts were written in unison, repeating each other, but now each voice has its own independent voice and sound sequence.

The invaluable human masterpieces created by the great poet Alisher Navai have passed the test of time as an example of beauty, gratitude and high art, spreading the rays of spirituality and enlightenment to generations, as a treasure of the ocean of consciousness, as a national encyclopedia it is precious and

valuable. His works call people to live in peace, kindness and compassion for each other. This human grace was still valid during the time of Navai.

Today, a statue of Alisher Navai the Great is erected in the center of the University of Tokyo. A monument to the Uzbek poet has been erected in the center of Moscow. Uzbek language and classical literature are being studied at universities in Europe and the East. At a time when people of different nationalities enjoy reading and listening to Navai's epics and ghazels in Uzbek, young people who want to have a good profession, to find their place in life by doing good deeds, must read and reflect on each of Navai's works.

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