

“Ne Navo Soz Aylagay” (“Judo”)

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Annotation: Yunus Rajabi, one of the leading representatives of Uzbek music, is a skilled musician, an accomplished hafiz with a unique style of performance, a collector of the priceless spiritual wealth of the Uzbek people, and a great teacher who established a school of example for everyone as a passionate leader. At the same time, the activity of the owner of high potential in the compositional creativity is also noteworthy. This article discusses the creation history and musical-theoretical analysis of one of the artist's best works, “Ne navo soz aylagay” (“Judo”), which is loved and listened to by music connoisseurs.

Keywords: status, music, work, performance, potential, status, style, method, composer, hafiz, musician, aria, song, rhythm

Academician Yunus Rajabi is one of the devotees of our art, who contributed his great share to the development of Uzbek music art, spared his hard work, improved the status performance, promoted it, and brought it to the general public. It is one of the great and meritorious works of this humble person to write down our rich classical music, which he calls “Shashmakom”, fill in its unfinished parts, and also take a place in the Golden Fund of the Radio of Uzbekistan.[1]

Due to the fact that shashmaqom is ingrained in the artist's blood and heart, we can hear that all his works are embodied directly and indirectly.

One of them is the song “Ne navo soz aylagay”, which has a status, a lyrical song, and a wide range typical of big songs. Song tune was written by the composer inspired by the songs of the trumpet played on the trumpet. The melodies in the words of this song composed of Navoi's ghazal, composed of sounds suitable for each syllable, sound attractive. This famous song called “Ne navo soz aylagay” or “Judo” was created by the composer A. Navoi to show the inner feelings of the main character Shirin in the musical drama “Farkhod va Shirin” based on the libretto of K. Yashin.[2] The content of Alisher Navoi's epic “Farkhod and Shirin” is known to everyone. Like Layli and Majnun, pure love, positive work, sincerity, and friendship are applauded, and evil, war, and betrayal are condemned. The moral and spiritual perfection of a person raises issues to universal levels. The basis of the drama is the struggle of two opposing forces. One expresses high human feelings embodied in the characters of Farhad, Shirin, Shapur and Mehinbanu. The images of the Iranian king Hisrav, the people around him, and the cunning Yosuman old woman serve as expressions of negative forces. We should also mention that the composer created some original new tunes to reveal the characters of the musical drama. “Marhabo”, “Qadah II” sung by dancing girls and choir in the first version, “Ul pari” sung by Farkhod, chorus “Kokiling” in the second version, song “Koshki II” performed by Shirin, third version Shirin's aria “Ishq”, “Bildirgil” sung by Farhad in Khusrav's dungeon in the sixth appearance and Shirin's arias “Judo” are among them [3].

This song “Judo” by Y. Rajabi is lyrical in nature, the first performer of the song is Zaynab Polvonova. According to Hasan Rajabi, one of the successors of the Rajabi dynasty, our father Yunus first taught this song to Berta Davidova. But Berta Davidova had a hard time performing as her teacher Y. Rajabi wanted. Zaynab Polvonova, who was late for the performance and was listening behind the door, memorized the song and performed it exactly as her teachers told her[4]. Therefore, the aria of Shirin from the musical drama “Farkhod and Shirin” was first recorded in the golden fund of the Radio of Uzbekistan performed by Zaynab Polvonova.

The song “Ne navo soz aylagay” is significant for its perfection of melody, its deep impact, its ability to reveal a delicate lyrical mood, and it expresses Shirin's anguished cries of separation.

In Song, two methods, zarbul kadim and tarona methods, are mixed with each other. The first 8-beat period is performed in the tarona style and matches the syllables of the ghazal verses. As we observe the next period, we can see that the two methods are mixed. That is, in the khangs (yo-o-o-o), the tense alternates with the past tense. Here we can see that the melodies at the end of the verses do not always correspond to the main steps of the melody. Then the small climax of the song begins, and it is played an octave higher than the original melodic structure. In the third stanza of the ghazal, that is “Hajr’s death is bitter, and after this, you, my dear in the verse, the main big climax sounds. In order to show Shirin’s severe misfortune in more depth, the melodies are expanded and developed. The range of the Ushula melody goes up to one and a half octaves, and we can see wide intervals and jumping movements in it.

Syncopated rhythms are widely used in the work, which gives the melody a special decoration. In this song, Shirin’s emotional mood is expressed in a very concise, integrated and compact form. 6 verses of the ghazal were written to the tune of Ashula, and the rest of the verses were repeated by the singers.[5]

We can listen to this situation in the performance of the successor of the composer, Hassan Rajabi. If we think about the performance of this hymn, it is somewhat more complicated to perform it, since the method is often changed in the hymn. It takes a lot of intelligence from the singer to master this. Therefore, only a performer with high musical literacy can sing this song with feeling. In order to perform the work perfectly, it is advisable to first listen carefully and carefully, to put it in the heart and memory, and only then start performing it. Initially, this song was performed by women, and now it is also sung by men. There is no doubt that the number of performers of the song will increase in the future. Because this work is one of the mature and perfect works of Ustoz Y.Rajabiy.

References

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