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## FEATURES OF SONGS RHYTHMIC ORGANIZATION BY E. SABITOGU

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### Abstract

The presented research is devoted to the study of the rhythmic organization's peculiarities in the songs of E. Sabitoglu. Emin Sabitoglu is an outstanding Azerbaijani composer, whose work leaves many generations of domestic listeners not indifferent. The work of Emin Sabitoglu, being famous and popular, often attracts the attention of Azerbaijani musicologists. At the same time, the stylistic features of the composer's songs have never before become the object of special scientific research.

**The purpose of the research** is to study one of the important elements of the musical language in the songs of the Azerbaijani composer E. Sabitoglu, namely rhythm, to determine the features of their rhythmic organization.

**The research methodology** is determined by the purpose of the research, for the achievement of which, the author uses a comprehensive analysis. At the same time, theoretical analytical analysis has acquired a leading role in the research process.

**The scientific novelty of the research** is that for the first time in musicology determining the features of rhythmic organization in the songs of the Azerbaijani composer Emin Sabitoglu is being solved.

**Conclusions.** A detailed analysis of the rhythmic basis of E. Sabitoglu's songs demonstrated the presence of certain stylistic features in this area. Firstly, it is a rhythmic ostinato, used in a variety of practically all-vocal miniatures of the composer. Secondly, the rhythmic variation, widespread in the songs of the composer, has many ways of implementation in the development of each specific song. Note that the presence of the principle of rhythmic variation in the songs of the composer is associated with the traditions of national vocal folklore since the variation is one of the leading principles of development in Azerbaijani folk songs. Thirdly, the method of sound visualization takes an essential place in E. Sabitoglu's songs, the realization of which is directly conditioned by the use of expressive possibilities of rhythm. The use of expressive possibilities of rhythm in this area contributes to the creation of a vivid and almost visibly felt artistic image.

**Keywords:** Emin Sabitoglu; Azerbaijani music; song; rhythm; ostinato; variance; sound quality; national traditions

## Introduction

Emin Sabitoglu is a famous Azerbaijani composer, whose work has been loved by many generations of domestic listeners. The songs of the composer, presented in a variety of genres and forms and characterized by a rich palette of thematic content, received particular popularity and love. At all times, one of the most important tasks in the preservation and development of the national musical culture was a deep and comprehensive study of the creative heritage of outstanding composers. In the centuries-old history of the development of Azerbaijani composer creative activity, the study of the musical heritage of talented composers is especially important, since the national composer school is one of the most unique phenomena in the world of academic music. An organic fusion of bright elements of national traditional music and centuries-old traditions of the world classical music art, which has become the main and in many respects determining the quality of the Azerbaijani composer's school, laid at its foundation by the great Uzeyir Hajibeyli, always finds expression in different ways in the work of each specific Azerbaijani composer. From this point of view, the researcher's address to the issue of studying a certain area of creativity of one or another Azerbaijani composer does not cease to be one of the most urgent tasks of the national musical science and culture.

## Main research material

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Emin Sabitoglu's work, being popular, quite often attracts the attention of domestic musicologists. At the same time, the stylistic features of the composer's songs have never before become the object of special scientific research. The most comprehensive scientific work devoted to the work of the composer E. Sabitoglu in recent years should be considered the work of Imruz Efendiyeva (2014). This study provides an overview of the composer's career. At the same time, referring to the analysis of one or another stage of the composer's creative activity, I. Efendiyev singles out some of the works created by the composers, indicating the characteristic features of each of them.

Turning to the study of the stylistic features of E. Sabitoglu's songs, we paid special attention to the study of the features of each element of the musical language in the vocal miniatures of the composer. One of these important elements is the rhythmic organization of the piece. Since the features of the metro-rhythmic organization, as well as a certain pattern of rhythmic development, can serve as a very powerful means of expressiveness in the embodiment of an artistic image in a particular piece of music. The presented research aims to determine the peculiarities of the rhythmic organization in the songs of E. Sabitoglu. In achieving this goal, an integrated analytical approach was used, while theoretical analytical analysis acquired the leading importance in the research process.

A detailed study of the features of the metro-rhythmic organization in the songs of E. Sabitoglu allowed us to determine the number of characteristic properties in this area of the composer's musical language. Thus, one of the most common features of the metro-rhythmic organization in the vocal miniatures of the composer is

consistency or otherwise ostinato repetition of a certain rhythmic pattern or, more precisely, rhythmic formulas, since, as V. Kholopova (2002) rightly notes: "Unlike the rhythmic pattern, which can be considered over a large length of a piece of music, the rhythm formula is a relatively short and separated from the surrounding education" (p. 136). In the songs of the composer E. Sabitoglu, one or another particular rhythm formula, as a rule, is repeated throughout the entire work or its structural part. In the above-mentioned study, V. Kholopova (2002) notes that "Rhythmic formulas are especially important for various non-beat historical systems of rhythm... In such systems and forms of organization, the rhythm formula can acquire the main compositional meaning, and the work can be constructed as an ostinato repetition, one rhythm formula" (p. 136). And although the vocal miniatures of the composer E. Sabitoglu do not belong to works with a non-beat system of rhythm, there is no doubt that the origin of this stylistic feature in E. Sabitoglu's songs is Azerbaijani traditional music, in which most genre varieties have the non-beat system of rhythm. The connection between the spread of the rhythmic development principle based on the ostinato repetition of the rhythm formula in vocal miniatures of E. Sabitoglu with the national character of his music is also confirmed by the following opinions.

First, V. Kholopova (2002), exploring the concept of the rhythm formula, emphasizes that rhythm formulas are vivid exponents of national traits (p. 136). Secondly, the authoritative Azerbaijani musicologist Gulzar Mahmudova (2001), who, among other things, is engaged in the study of Azerbaijani music of the oral tradition, draws attention to the fact that "the analysis of practical samples of the music of the oral tradition of Eastern peoples (Azerbaijani music of the oral tradition in particular) reveals they are fully convincing and eloquent facts of ostinato manifestations in the rhythmic and pitch spheres" (Mahmudova, 2020). In one of her next studies, the musicologist clarifies that in such a complex genre of Azerbaijani traditional music as the mugham ostinato principle, it manifests itself "throughout the integral mugham composition" (Mahmudova, 2001, p. 133).

The collections of songs by E. Sabitoglu abound with examples in which the ostinato-repeating rhythm formula becomes the basis for the development of a whole work. One of such vivid examples is the song "Çoban Boran" included in the collection "Nə gözəldir Azərbaycan". Almost the entire development of this vocal miniature is based on the constant repetition of the same rhythmic pattern. Having a length of four measures, this rhythmic pattern corresponds to one line of the poetic text. In terms of durations, the ostinato rhythmic formula is based on a combination of seven eighth notes and one-half duration. It should be noted that only once, for the very first time, the melodic content is repeated along with the rhythm. Each subsequent conduction of the ostinato rhythm is characterized by intonation changes. Also, only once the final half note is replaced by a combination of an eighth and a quarter with a dot, which is due to intonation features associated with the Azerbaijani folk music, which is characterized by such micro-changes.

Note that in the chorus, as in the verse of the song, the ostinato rhythm remains unchanged. The only stage free from the influence of the ostinato rhythm is a small four-bar code, built on the repeated repetition of the name of the hero sung in this song.

U-ca dağ - lar yay-la-ğın - dir, "Qı-zıl Sa- mux" ov-la-ğın  
dir. Dil - dən - di - lə u - çub qo -  
nan\_ sə - nin zə - fər so - ra - ğın - dir.

Example No. 1

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Vocal miniatures such as "Güllər" from the collection "Gözümdə Leylisən", the song "Sahildə", which became part of the collection "Lirik mahnılar", as well as miniatures "Bura Qafqazdır", included in the collection "Bakı, sabahın xeyir" and "Bəlkə də" from the collection "Dərələr" and others include examples similar to those described above.

In a separate group of songs by the composer E. Sabitoglu with the dominant principle of rhythmic ostinato, it is necessary to highlight examples in which the given constant rhythm develops in a work based on variance. Let's turn to specific examples.

In the vocal miniature "Vətən bayatıları" from the collection "Bakı, sabahın xeyir", the poetic basis of the song is a text from the folk poetry of Bayaty – one of the most widespread genres of Azerbaijani folk poetry (Mahmudova, 2014, p. 9). Accordingly, the composer also seeks to bring the character of the general musical development closer to the samples of folk vocal music. To this end, the author relies on rather short phrases with a narrow melodic range. Consequently, the length of the rhythmic ostinato is much shorter here – two measures. In the original form, the ostinato repeating rhythmic figure is based on a combination of six short and one sustained duration. At the same time, the closeness of this vocal work to the samples of folklore, which for centuries has developed exclusively based on oral transmission and preservation, determines the active development in it with each subsequent repetition of the elements of variability, both intonational and rhythmic, which is reflected in invariant changes in rhythmic ostinato.

A more complex development based on the above-described method of rhythmic ostinato with a variant development is demonstrated by two other songs – "Bu gecə" and "Sən bağışladın", included in the collection "Gözümdə Leylisən".

Another separate group of songs by the composer E. Sabitoglu with development based on rhythmic ostinato is composed of works in which separate parts of the form, as a rule, a verse, and chorus, are based on different, different from each other

rhythmic patterns. As an example, refer to the song “Zaman” from the compilation “Bakı, sabahın xeyir”. This vocal miniature has a verse-chorus structure in which different rhythmic ostinatos become the basis of the individual parts of the specified form.

So, the development of the verse is carried out based on a rather short rhythmic pattern in one measure, based, as is usually the case in the songs of E. Sabitoglu, on a combination of several (in this case, five) short sounds and one longer one in the conclusion. A characteristic feature of this ostinato is its intro with a weak beat. It is also important to note that the ostinato in the verse is stable and all eight strokes are the same.

Bir pa - yız ax - şa - mı ya - ğan - da gur ya - ğış,  
sap - lan - dı kön - lü - mə, a - lov - lu bir ba - xış. Qa - maş - dı göz - lə - rim,  
bax - dıq - ca mən o - na. Göz - lər - də nə əf - sun, göz - lər - də nə mə - na.

Example No. 2

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There is a completely different picture in the chorus. Here, the development is based on two rhythmically ostinato patterns at once. The first one is longer (four measures), the second is slightly shorter (two measures). Note that each rhythm-ostinato pattern is carried out only twice, together with a variant repetition of intonation content.

Da - yan da - yan de - dim, da - yan,  
da - yan, da - yan, da - yan, za - man - da - yan, Da - yan, da - yan de - dim, da - yan,  
da - yan, da - yan, da - yan, za - man, da - yan, hic - ra - na ol - ma - sin a -  
man, hic - ra - na ol - ma - sin a - man

Example No. 3

In addition to songs with a verse structure with a chorus, this kind of rhythmic development is also observed in songs with a verse structure. An example is the miniature “Axtar səni mən”, which became part of the collection

“Dərələr”, where two different parts of the verse are based on different rhythmic *ostinatos*.

In addition to examples in which the rhythmical *ostinato* pattern permeates the entire development of a work, sometimes in the songs of the composer E. Sabitoglu, there are examples where *ostinato* appears only at certain stages, or in connection with one or another part of the form.

Thus, in the vocal miniature “Nə gözəldir Azərbaycan”, which opens the collection of the same name, throughout its development, regardless of the intonation content, a certain rhythmic pattern is often manifested. Although this drawing is very short (incomplete measure), due to its rhythmic content, it becomes very memorable and therefore easily recognizable every time it appears. With a metric base of 6/8, rhythmic *ostinato* accumulates such rhythmically vivid techniques as an introduction from a weak beat with a dotted rhythm that turns into syncope.

It should be noted that appearing 13 times during each verse, this rhythmic pattern sometimes appears in a variant guise.

Examples of a similar development can be seen in such works from the same collection as “Mübarək olsun” and “Qəhrəman Fərman”. On the whole, based on the analysis, we were able to make sure that the repetitive or aspen rhythmic pattern to one degree or another is characteristic of very many songs by E. Sabitoglu, included in his five collections.

Another very characteristic feature of the metro-rhythmic organization of E. Sabitoglu's songs, included in his collections, is the rhythmic variation. Note that the variational method or the principle of variant transformation is one of the most common development methods in the songs of the composer. In general, the rhythmic variation in the composer's songs is a reflection of the tradition of national vocal folklore in his vocal work. It is well known that variance is one of the leading principles of development in Azerbaijani folk songs.

The principle of rhythmic variation is very clearly manifested in the development of the verse of the song “Uzaq, yaşıl Ada” from the collection “Gözümdə Leylisən”. From the point of view of intonation content, the entire development of the verse of this vocal miniature is based on three motives, of which the first two are different kinds of combinations of two sounds. From this point of view, the motive, limited to two sounds in the range of a second, creates the widest possible possibilities for the manifestation of the entire richness of the rhythmic arsenal in its development. Changing the duration of sounds, displacement of the motive relative to the bar line, strong and weak beats, rhythmic sharpening and smoothing, replacing the dual movement with the triplet – this is an incomplete list of the means of rhythmic variation that the composer uses in the development of the verse of the analyzed song. At the same time, it should be noted that rhythmic transformation is combined with intonation here, however, given the parsimony of means for possible intonation transformation, the leading role in creating a variance in this example belongs to the rhythm. At the same time, the leading role in this variation belongs to the so-called temporal variation, in which the repetition of a motive or phrase is associated with the expansion or contraction of their temporal extent (Kholopova, 2002, p. 148).

Ü - rə-yim yol çə-kib bir gö-zə dö - nüb  
Be-lə get - sə sı-nar quş-la-rın sə - si,  
yol - lar da tərş ki-mi u - za-nıb gü - lüm,  
də - ni - zin də sə-si gün-bə gün ba - tar.

Yu-xumdan hər ge - cə dur-na-lar ke - çir,  
Yu-ban-ma ə - ziz-zim, gəl qur-tar mə - ni,

Example No. 4

The most frequent manifestation of rhythmic variation in the songs of the composer E. Sabitoglu is the appearance of a rhythmic variation when repeating a phrase. As an example, we can refer to the vocal miniature “Çay” from the collection “Dərələr”, which demonstrates a very characteristic picture of rhythmic development. This song is in the form of a verse with a chorus. Moreover, the principle of rhythmic variation in development takes place in each of the parts of the form. In the first period of the verse, consisting of two sentences of repeated structure, rhythmic variability is demonstrated in their ratio. Thus, the first sentence begins with syncope, expressed as a sequence of eighth and quarter notes with a strong beat of the measure. In the second sentence, this ratio is replaced by the reverse sequence: from the beginning of the quarter, and only then the eighth note. Further development in each of the sentences is also different in terms of rhythmic variation. The combination of the fourth and eighth in the first sentence is replaced by a sequence of three-eighths in the second.

*P*  
Ki-min ağ - rı - yır ca - nı  
*P*  
bol çay iç- sin mər - ca-nı,

Example No. 5

A very similar rhythmic development can be seen in the song “Heç Xəbərini Yoxdu sənini”, included in the collection “Gözümdə Leylisən”. The structure of this song also consists of a verse and chorus. And the variability of the rhythmic orga-

nization is also revealed in the comparison of sentences within each of the form's parts.

We can observe a practically analogous example of rhythmic variation in the song "Tərlan bəcəm", included in the collection "Nə gözəldir Azərbaycan". As in the previous examples, the principle of rhythmic variation is realized here at each stage of development.

Another example of the principles of realizing rhythmic variation is demonstrated by the vocal miniature "Solmaz haqqında mahnı" from the collection "Nə gözəldir Azərbaycan". The entire development in this song is based on paired conduct of similar phrases or sentences, in the ratio of which elements of rhythmic variation are revealed. Since in this miniature many pairs of phrases alternate at once, the composer for each of them finds his means of a very subtle and sometimes barely noticeable rhythmic transformation. At the same time, it must be said that these methods are extremely characteristic of Azerbaijani musical folklore, therefore their appearance in the development of the works of the Azerbaijani composer is very natural and organic.

In general, it should be noted that in E. Sabitoglu's songwriting it is difficult to find such a vocal miniature, in which rhythmic variation would not occur at all. Sometimes this developmental principle permeates the entire work, sometimes a certain part of it, as in the vocal miniatures "Kəpənək" from the collection "Bakı, sabahın Xeyir", "Yusifim" from the collection "Nə gözəldir Azərbaycan", etc.

68 Separately, I would like to dwell on such an important feature of the rhythmic organization in E. Sabitoglu's songs, as the role that rhythm plays in creating onomatopoeia in the composer's vocal miniatures. One of the striking examples of this feature is the song "Kəpənək" from the collection "Bakı, sabahın Xeyir". Analyzing the principle of rhythmic variation, which is essential in the development of this song, we drew attention to a very subtle, whimsical play of rhythm, which creates the image of a graceful butterfly with its light and quivering flutter. At the same time, we note that not only a fragment associated with a variant change in the rhythmic pattern but also the integral development of the rhythm of a given song has the same characteristics, which allows creating a single very bright, convex and as if visually perceived artistic image during a small piece.

Another example, in which the great role of rhythm in creating the effect of sound imaging is also well felt, is demonstrated by the song "Sahildə" from the collection "Lirik mahnılar". Note that the sea, as an artistic image, perhaps more often than other natural elements and human images, attracts the attention of composers, as an object for depicting its essence by the power of sound. In this sense, the main artistic image of the vocal miniature "Sahildə" is no exception. Above, we analyzed this song in connection with the implementation of the principle of the ostinato rhythmic pattern in it. Now let us emphasize that this ostinato rhythmic development is due to the composer's desire to preserve throughout the entire work those rhythmic means that he was able to find in the depiction of the sea element, the swaying of coastal waves.

Paying attention to the fact that sometimes E. Sabitoglu uses the principle of onomatopoeia in his songs, we have been able to make sure that no matter what



rhythmic technique or means the composer would use in his works, the main reason for their use is the desire for the most accurate embodiment of the artistic image works.

**Allegretto**

*f*

*p*

Gül-lər üs - tə u-çan qa-çan bir qay-ğı - siz

*mf*

Example No. 6

**A tempo**

*p*

Lə-pə-lən ey Xə-zər, lə-pə-lən xə-ya - lım ki-mi,

*p*

su-la-rın ox-şa-sın sev-da-lı qəl-bi mi,

Example No. 7

## Conclusions

Thus, a detailed analysis of the rhythmic basis of the songs of the composer E. Sabitoglu, included in five of his collections, demonstrated the presence of some very characteristic stylistic features in this area. Firstly, it is a rhythmic ostinato, used in a variety of practically all-vocal miniatures of the composer. Also, as a result of the analysis, we were able to see how widespread another principle of development is in the songs of the composer E. Sabitoglu – rhythmic variation. The analysis allowed us to identify many ways to implement this principle in the development of each specific song. It is important to emphasize that both of these features of the rhythmic organization in the songs of the composer reveal a deep connection between the musical language of E. Sabitoglu and the works of the national music of the oral tradition. At the same time, the methods of metro-rhythmic development in E. Sabitoglu's songs are not limited to the ostinato rhythmic pattern, as well as the rhythmic variability. As it turned out, a significant place in the emotionally and artistically brightly coloured songs of E. Sabitoglu is occupied by the method of sound quality. In turn, the implementation of this technique and the associated artistic effect is due to the use of expressive capabilities of rhythm, in particular the ability of rhythm to convey visually visible artistic images.

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## ОСОБЛИВОСТІ РИТМІЧНОЇ ОРГАНІЗАЦІЇ ПІСЕНЬ Е. САБІТОГЛУ

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### Анотація

Представлене дослідження присвячене вивченню особливостей ритмічної організації в піснях Еміна Сабітоглу – видатного азербайджанського композитора, творчість якого залишає небайдужими багато поколінь вітчизняних слухачів і будучи відомою, популярною, часто привертає увагу азербайджанських музикознавців. Водночас ніколи раніше стилістичні риси пісень композитора не були об'єктом спеціального наукового дослідження.

**Мета дослідження** – вивчення одного з важливих елементів музичної мови в піснях азербайджанського композитора Е. Сабітоглу, а саме ритму; визначення особливостей ритмічної організації.

**Методологія дослідження** визначається метою дослідження, для досягнення якої використано комплексний аналіз. Водночас провідне значення в процесі дослідження набули теоретичний та аналітичний методи.

**Наукова новизна дослідження** полягає в тому, що вперше в музикознавстві вирішується проблема визначення особливостей ритмічної організації в піснях азербайджанського композитора Еміна Сабітоглу.

**Висновки.** Докладний аналіз ритмічної основи пісень композитора Е. Сабітоглу продемонстрував наявність певних стилістичних особливостей. По-перше, це ритмічне остинато, в розмаїтті застосоване практично в усіх вокальних мініатюрах композитора. По-друге, ритмічна варіантність, що широко поширена в піснях композитора і має безліч способів реалізації в розвитку кожної конкретної пісні. Відзначимо, що наявність принципу ритмічної варіантності в піснях композитора пов'язана з традиціями національного вокального фольклору, оскільки варіантність – це один з провідних принципів розвитку в азербайджанських народних піснях. По-третє, істотне місце в піснях Е. Сабітоглу займає засіб звукообразності, реалізація якого безпосередньо обумовлена використанням виразних можливостей ритму, що своєю чергою сприяє створенню яскравого і майже відчутного художнього образу.

**Ключові слова:** Емін Сабітоглу; азербайджанська музика; пісня; ритм; остинато; варіантність; звукообразність; національні традиції

## ОСОБЕННОСТИ РИТМИЧЕСКОЙ ОРГАНИЗАЦИИ ПЕСЕН Э. САБИТОГЛУ

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### Аннотация

Представленное исследование посвящено изучению особенностей ритмической организации в песнях Эмина Сабитоглу – выдающегося азербайджанского композитора, творчество которого оставляет равнодушными многие поколения отечественных слушателей и будучи известным, популярным, часто привлекает внимание азербайджанских музыковедов. Вместе с тем никогда прежде стилистические черты песен композитора не становились объектом специального научного исследования.

**Цель исследования** – изучение одного из важных элементов музыкального языка в песнях азербайджанского композитора Э. Сабитоглу, а именно ритма; определение особенностей ритмической организации.

**Методология исследования** определяется целью исследования, для достижения которой использован комплексный анализ. При этом ведущее значение в процессе исследования приобрели теоретический и аналитический методы.

**Научная новизна исследования** заключается в том, что впервые в музыковедении решается проблема определения особенностей ритмической организации в песнях азербайджанского композитора Эмина Сабитоглу.

**Выводы.** Подробный анализ ритмической основы песен композитора Э. Сабитоглу продемонстрировал наличие определенных стилистических особенностей. Во-первых, это ритмическое остинато, в разнообразии примененное практически во всех вокальных миниатюрах композитора. Во-вторых, ритмическая вариантность, широко распространенная в песнях композитора и имеющая множество способов реализации в развитии каждой конкретной песни. Отметим, что наличие принципа ритмической вариантности в песнях композитора связано с традициями национального вокального фольклора, так как вариантность – это один из ведущих принципов развития в азербайджанских народных песнях. В-третьих, существенное место в песнях Э. Сабитоглу занимает прием звукоизобразительности, реализация которого напрямую обусловлена использованием выразительных возможностей ритма, что, в свою очередь, способствует созданию яркого и почти зримо ощущаемого художественного образа.

**Ключевые слова:** Эмин Сабитоглу; азербайджанская музыка; песня; ритм; остинато; вариантность; звукоизобразительность; национальные традиции