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HISTORICAL BACKGROUND FOR THE CREATION OF THE RESEARCH ROOM OF MUSIC

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Abstract

The article discusses the research issues conducted in the field of music education in Azerbaijan in the early twentieth century. The article also looks at the process of collecting and transmitting the oral folk heritage of Azerbaijan to future generations and examines the purposeful work carried out in this area. In addition, the article provides information about prominent Azerbaijani educators in the field of writing and studying samples of national folklore, based on archival materials, highlights several relevant sources in this regard. The article emphasizes the peculiarities of the folklore environment of Baku and Sheki, where oriental concerts are held. **The purpose of the research** is to determine the features of the collection and recording of Azerbaijani folklore samples. The article emphasizes the work of the Research Music Room, which is important in the field of education. The study of national and cultural values of the Azerbaijani people in modern times and the solution of the problems of spiritual heritage protection are the basis of the research as a working principle of the research music room. **The research methodology** is based on music-analytical and historical analysis. It was noted that the research music room has established its activities in the field of collection and study of folklore within the requirements of modern times. At the same time, the methodological basis of the article is based on the scientific-theoretical principles and research practices of Azerbaijani and foreign musicologists in the study of musical folklore, comparison of oral folk-art examples, recording of folk music samples. **The scientific novelty of the research** is that for the first time, the activity features of the scientific room within the framework of Azerbaijani music were examined, and the working principles were studied in detail. At the same time, based on the research, the article presents a scientifically substantiated study of the features of the process of collecting and studying musical folklore in the early twentieth century, the oral folklore recording. **Conclusions.** The presented article allows us to cover the activity of the Research Room of Music established at the Azerbaijan State Conservatory in 1932, in particular, to get important results in the study of Azerbaijani folklore. The article analyzes the continuation of the educational movement in Azerbaijan, in particular, the popularization and use of oral folklore, using articles, transcripts and speeches of meetings periodically published in the press. It is noted that the processes of globalization taking place in the world today emphasize the value system of traditional heritage. This is especially important in the field of humanities in terms of studying the history and folklore of Azerbaijani music culture up to modern times.

The problems of writing and studying Azerbaijani music folklore were raised by national educators. From this point of view, it is especially important to systematically publish materials on the study of oral folk art in periodicals. It was noted that the educators paid special attention to the educational significance of oral folk art. In this sense, the research draws attention to Hasan bey Zardabi's research on folk art, especially its educational function. From this point of view, it is very important to emphasize that the first researches on oral folklore carried out by Azerbaijani enlighteners allowed national folklore to enter the world folk art system. Such issues as identifying the uniqueness of the collection of oral folk art, studying music folklore as a whole, comparing examples of oral music, determining the regularities and harmonization of folk music from the activities of the Research Room of Music, and assessing the protection of spiritual heritage were noted. At present, the research music room continues to play an important role in the study of music folklore and generalizes the study of music science at a certain stage in the history of Azerbaijan.

Keywords: folklore; music room; folk art; enlightenment

Introduction

The article examines issues related to the study, collection, and recording of Azerbaijani folk art, the study of the activities of educators based on archival data, as well as the principles of work related to the collection of folklore. In this regard, as a researcher of the Research Room of Music, I can note that the works of Azerbaijani music educators, as well as folklore researchers based on folk art, are the result of research in the direction of collecting national values in modern times. It should be noted that one of the important and urgent tasks of modern Azerbaijani folklore is to study the examples of folk art that reflect the national traditions and to highlight their characteristics.

The diversity of work carried out in this field, the expression of different topics, the coverage of examples of folklore are reflected in the Research Room of Music. It is known that folklorists and ethnographers protect the vocabulary of the people. The collection of folklore samples and their transfer from memory to writing is an important step in this area. It should be noted that it was not possible to record all of these examples. Most folklorists use examples collected and published by earlier scholars and researchers. Speaking about this, it is necessary to emphasize the activities of the Azerbaijan Folklore Institute. Thus, the working principles of music educators are important in the recording of folk art. The Research Room of Azerbaijani Music is characterized by the combination of creative areas that reflect the high moral values of Azerbaijani folklore, the leading trends of ethical and aesthetic thinking. It is known that Azerbaijani folklore differs in different genres, and these features were taken into account during the study of archival materials. It is known that the recording of Azerbaijani folklore began in the late 19th century. In this sense, it is important to cover those periods in the work of the Research Room of Music and to highlight the principles of their operation. In particular, following the samples of the press and the manuscripts of educators of that period, as well as other similar issues are included in the research activities of the Research Room of Music. From this point of view, the activity of the music room can be assessed as a general development line and result of many years of research. It should be noted that the music room aims to study, research and record national values.

Purpose of the article

The purpose of the article is to study the activities of the Research Room of Music. The main purpose of appealing to the activities of the music room is to reveal the peculiarities of the study and recording of folk-art traditions in modern times. The article examines the history of the study of oral folklore and the involvement of some related materials in the research process, the types of activities carried out to protect the spiritual heritage, the principles of work of leading educators, sources of information.

Recent research and publications analysis

The study of the activities of the Research Room of Azerbaijani Music is of great importance in the history of the development of modern Azerbaijani folk art. The activities of the Research Music Room in the study and recording of folklore are covered in research work. The study and recording of musical folklore have been studied in the research works of U. Hajibeyli (1985), M. Magomayev (1987), Z. Safarova (2013), F. Aliyeva (2005), F. Khaligzade (2003), E. Gippius (1980) and I. Pazicheva (2015) and they form the scientific basis of the presented article.

Main research material

Today, in the age of globalization processes in the world space and the involvement of Azerbaijani culture in this process, the issue of preserving the cultural heritage of Azerbaijan and, in particular, oral musical culture is especially acute. 21st century is the century of 'screen' culture with a huge information flow. Of course, the influence of such, I would say, massive information processes can also have a negative side.

The globalization processes taking place today in the world space more vividly highlight the value system of the traditional heritage. For modern humanities, it is important to study the history of Azerbaijani musical culture – from the archaic to the modern functioning of Azerbaijani musical folklore, because the context of mass information culture is fraught with the danger of levelling, absorption, the negative transformation of oral musical creativity. It should be noted that the collection and recording of folklore in modern times is consistent with these ideas: 'With the availability of modern materials, manuscripts can be used to assess the dynamics of the development of some rituals and genres; the recordings at different times demonstrate a range of poetic means in some genres.' (Krashennikova, 2016, p. 149).

Let us emphasize that at the UNESCO level, the problem of preserving intangible heritage has been raised more than once. Thus, in 2002, 120 countries took part in the meeting of the UNESCO Ministerial Round Table participating countries 'Intangible Cultural Heritage – Reflection of Cultural Diversity', which 'expressed concern about the processes that destroy traditional culture, the lack of a common strategy for the protection and development of world heritage' (Akhundova, 2003, p. 88).

It is very important and interesting that the tasks of coordinating the work on recording and collecting musical folklore, once set by the organizers of the research study of music, are still active today. So, N. Akhundova, representing the department of

cultural policy of the Ministry of Culture of Azerbaijan, wrote the following: 'The national policy of Azerbaijan in the field of preservation of intangible heritage is concentrated in several directions. The first of them is the collection and preservation of the best examples of material, musical and decorative-applied art' (Akhundova, 2003, p.89). As you can see, the independence of Azerbaijan stimulated the collection and preservation of samples of the spiritual culture of Azerbaijan.

The role of the educational, scientific contribution of the research office of music to the history of the development of Azerbaijani musical culture can be demonstrated more deeply, provided that some materials related to the history of the study of oral folk art are involved in the research process. Let's start with the period of the history of Azerbaijan culture in the late 19th – early 20th centuries. During this period, a powerful educational movement that swept the Azerbaijani society served as an impetus for the progressive activities of the Azerbaijani intelligentsia and, in particular, interest in the problems of preserving and recording the spiritual heritage of Azerbaijan.

The problems of recording and studying folklore were put forward by Azerbaijani educators. For example, on the pages of such an advanced newspaper of the Azerbaijani society as 'Kaspiy', articles were systematically published on the problems of oral folk art, in particular, its notes. In my opinion, the 'Kaspiy' newspaper has played a very important role in collecting and researching examples of oral folk art (Movlaeva, 1983, p. 67).

The newspaper 'Kaspiy' found a place for articles on ethnography, folklore, folk poetry. According to the researchers, the popularization of Azerbaijani folklore on the pages of the newspaper was mainly carried out in two directions: the first was the collection and publication of poetic legends and legends in Russian translations, the second was an attempt to theoretically investigate some genres of oral folk art (Movlaeva, 1983, p. 67).

Among the Azerbaijani cultural figures, there were well-known enlighteners who collected Azerbaijani folklore, for example, G. Zardabi, M. Mahmudbekov, T. Bayramalibekov, A. Shahtakhtinsky, I. Akhundov.

It is noteworthy that the enlighteners assessed Azerbaijani folklore as a phenomenon that has developed over many millennia of the history of the people and functions as a living source of national values. These ideas are consistent with the stages of development of Azerbaijani folklore: 'Instrumental music, due to the greater preservation of rhythm formulas, intonation vocabulary, natural melody, is in a state of static and ensures the preservation of the authenticity of ethnic music. Instrumental music makes it possible to note the environmental friendliness of ethnocultural, its preservation in the conditions of a multiethnic region. Song creativity, on the contrary, is in a state of dynamics, because, thanks to verbosity, genre diversity, and a high potential for renewal, it turned out to be less stable in the face of transformations taking place in the field of musical art' (Movlaeva, 1983, p. 68).

The educators paid special attention to the educational value of oral folk art. Let us recall the article 'From the Experienced' by G. Zardabi in the newspaper 'Kaspiy', which was devoted to the Ashig creativity, in particular, its educational function (Movlaeva, 1983, p. 68).

It is very important to emphasize that the very first publications of oral folk art, carried out by Azerbaijani educators, made it possible to introduce Azerbaijani folklore

into the system of world folk art. Thus, various kinds of ceremonies, rituals, beliefs, poetic understanding of the ethnic culture of Azerbaijanis evoked an adequate response from representatives of the educational movement, in particular, representatives of Russian culture. The analogies and parallels they cited between the worldview of different peoples testified to the development, on the one hand, and the antiquity of the ethnic culture of Azerbaijanis, on the other hand.

The activities of Gasan bek Zardabi were of particular importance. Being an active public figure, educator, G. Zardabi was the initiator of the collection and publication of musical folklore, in general, oral folk art.

From the biography of the educator, literary critic, teacher Firdun-bek Kocharlinsky. It is known that throughout his scientific and teaching activities he collected and studied oral folk art.

On November 4, 1916, the newspaper 'Sovghat' published an article by the poet, educator, public figure Abbas Sakhhat 'The meaning of song and music in schools.' The article is devoted to teaching music in schools. According to A. Sakhhat, musical education is a necessary condition that helps humanity to achieve great results in life (Movlaeva, 1983, p. 67). Music and singing lessons common in Azerbaijani schools contributed to the perception and memorization of musical folklore, which naturally mattered in the preservation of oral musical creativity.

An article by A. Agayev 'Experience of the sketch of Tatar folk poetry' was published on the pages of the newspaper 'Kaspiy'. It considered the features of Azerbaijani dastans, emphasized the specificity of Ashig art. Special attention was paid to the dastan 'Asli and Kerem'.

Interesting observations were expressed in the newspaper 'Kaspiy' in the article 'Eastern music, its processing, future and oriental orchestra' (Movlaeva, 1983).

In this work, we were interested not only in the author's thoughts on the specificity, originality of Azerbaijani folk music but also in the consideration of the issues of preserving oral musical culture.

Here are some interesting observations. The author of the article writes about folk music: 'Each separate sound of this melody has a certain meaning ... so that the listener can imagine a full, vivid idea of the life of a famous people, the songs of this people must be performed in all accuracy, what it is, as it is sung by a peasant ... The word of a peasant is closely connected with his song; his soul, mind, and heart are poured out in both; both the word and the song serve as vivid exponents of his originality' (Aliyeva, 2005, p. 9).

In the article under consideration, the problem of recording is posed. So, the author of the article quite rightly notes that 'it is very difficult to precisely transfer the melody to the notes as it is played. To do this, the recorder himself must be well acquainted with these tunes' (Aliyeva, 2005, p. 104).

The analyzed article is remarkable in many respects. In addition to the above, the problem of variance is also posted here, which actualizes the recording of musical folklore. According to the author of the article, songs are passed orally from one performer to another. And, accordingly, each brings certain nuances to the performance. Moreover, the article emphasizes the historical and social factors. The problem of the lack of recording and the problems resulting from it, such as changing the melody over time

and in the absence of the original recorded version of the sample, thus the impossibility of comparing and studying the changes, was covered (Aliyeva, 2005, p.104–105).

The article also emphasizes that Azerbaijani melodies (as the author calls them in the article are oriental) are richly ornamented, with many decorations, creating the very essence of the music. According to the author of the article, Azerbaijani melismas should be recorded as accurately as possible (Aliyeva, 2005, p.104).

Movlaeva S., who researched the history of the 'Kaspiy' newspaper, noted that 'significant factual material about oral folk art presented on the pages of 'Kaspiy' makes it possible to assert that the newspaper played a certain role in the propaganda of Azerbaijani oral and folk art in the press. Collecting materials of oral creativity was one of the civic tasks of Azerbaijani publicists, who, even in the pre-revolutionary period, laid the foundation for the creation of the science of folklore in the future' (Movlaeva, 1983, p. 72).

Already in the first years of the twentieth century, in 1901-1904, public figures with a musical education considered the collection and recording of the most important task in the development of Azerbaijani music. So, it was supposed to conduct a thorough study of the material, organize the collection of samples of oral folk art, and find common and distinguishing features (Aliyeva, 2005, p. 104).

As evidenced by the materials cited, specific goals were set for collecting oral folk art. Namely: the definition of originality, the study of musical folklore in its entirety, comparison of samples of oral musical creativity, the definition of general patterns of functioning of folk music, and, as a result, the search for an adequate harmonization of folk music.

I must say that the holding of so-called oriental concerts in such cities of Azerbaijan as Baku and Shusha played a big role. Of course, they were indirectly related to the collection and recording of musical folklore, but in the reviews of these concerts, we find a lot of valuable material. So, suffice it to say that the authors of the reviews emphasized the beauty of Azerbaijani mugams, the originality of the Ashig music. The fact of popularization of folk music and preservation of its best traditions was also emphasized.

Scientific interest, an incentive to study, collect and record oral musical creativity was given not only by everyday performance but also by a concert performance.

Archival materials and the press of those years indicate that the 'Muslim Benevolent Society' organized the so-called Muslim evenings, where Azerbaijani folk music was played.

So, on January 11, 1902, the first oriental concert was held in the theater of Z.A. Tagiev. Public figures and cultural figures wrote about the huge impression that Azerbaijani folk music made, from the rank of everyday music to the rank of concert performance. Reviewers in the Kaspiy newspaper wrote: 'Accustomed to listening to the playing of oriental instruments in relatively small rooms and usually in a close circle of people, many of the visitors, even before the concert began, expressed their opinion that it is difficult to expect a good impression from these instruments in a theatre building. But the very first number of the concert – 'Arazbari' – performed by an oriental orchestra, was supposed to dispel such thoughts due to the enormous success with which the performance of this number went' (Aliyeva, 2005, p. 52).

This fact is interesting because oriental concerts were one of the steps towards understanding the importance of preserving and respecting Azerbaijani folk music.

I would also like to emphasize the high level of professionalism of the performers. Already at the first oriental concert, an outstanding musician performed – Khanende Jabbar Karyagdi, Ashiq Abbas Kuli, Najaf Kuli from Shushi.

At the Muslim evening held on January 20, 1907, 'the head of the concert department of Badalbekov, at the request of visitors, sang a solo concert: 'Yaryn gashi fursat magamidur'. The chorus of children singing very harmoniously performed several interesting choral Tatar (Azerbaijani: approx. L. A.) songs. Famous Caucasian singers: Jabbar, Islam, Mamed and tarists: Zeynal, Shirin and others performed several beautiful numbers, and they were repeatedly called for encores' (Aliyeva, 2005, p. 136).

Conclusions

A difficult path led to the history of the creation of the Research Room of Music. Historical and social upheavals, a rethinking of cultural values, which were sometimes reactionary, undoubtedly influenced the solution of the problems of preserving the Azerbaijani spiritual heritage.

In the 20s-30s of the last century, the composer Muslim Magomayev carried out a huge work on the promotion and development of musical folklore. As the Head of the Art Department of the People's Commissariat of Education, supervising the Department of musical radio broadcasts, he headed the Drama and Opera Theatre. Muslim Magomayev everywhere actively participated in solving the problems of the development of Azerbaijani music, in particular, musical folklore.

Already in 1921, at a meeting of the Third All-Azerbaijani Congress of the Union of Art Workers, M. Magomayev set specific tasks to collect and record samples of Azerbaijani folk music. According to M. Magomayev, despite the controversy in the field of decoding oral musical creativity, this work should be purposefully carried out (Khaligzade, 2020).

Working in the People's Commissariat of Education, M. Magomayev held the position of Head of the Music Department of Arts. In the charter of the art department, M. Magomayev defined the collection and recording of folk melodies of Azerbaijan as the first point. M. Magomayev wrote: 'It is necessary to attach special importance to the collection and study of folk song art. This issue does not yet coincide with the point that is frozen in our country. Meanwhile, the emergence of Azerbaijani harmony on the surface depends on this work almost entirely.' (Magomayev, 1985, p. 20).

During the 20s of the last century, M. Magomayev repeatedly wrote that 'It is necessary to attach special importance to the collection and study of the Turkic folk song. This question is not getting off the ground. Meanwhile, the identification of the foundations of Turkic harmony almost entirely depends on this work' (Magomayev, 1985, p. 37).

The Research Room of Music, created in 1932 at the Azerbaijan State Conservatory, played a huge role in the development of Azerbaijani musical folklore and summed up the historical development of Azerbaijani musical science at a certain stage in the history of Azerbaijan.

It should be noted that the Research Music Room has played an important role in the promotion of folk music and the development of ethnomusicology. It should be noted that the role of the great Azerbaijani composer Uzeyir Hajibeyli in the collection and study of folklore is irreplaceable. U. Hajibeyli's work 'Fundamentals of Azerbaijani folk music' prepared the basics of folk art. Thus, at the beginning of the century, in the context of the development of music through folklore and realism, the scientific attitude to folklore had a direct impact on the collection of examples of folk art. It should be noted that, along with the recording, research, and publication of music folklore, the activities of the music cabinet also played an important role in illuminating the enlighteners.

Thus, the study, recording, and transmission of musical folklore to future generations mean a deep mastery of national culture. The Research Room of Music, which has played a major role in the development of Azerbaijani folk music, is a special stage in the study, publication, and research of folk art. The activity of the Research Room of Music is based on the principles based on many years of creative experience and comprehensive professionalism.

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ІСТОРИЧНІ ПЕРЕДУМОВИ СТВОРЕННЯ НАУКОВО-ДОСЛІДНОГО КАБІNETУ МУЗИКИ

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Анотація

Мета дослідження – з'ясувати роль та специфіку функціонування науково-дослідного кабінету музики у контексті вивчення азербайджанського фольклору. У статті проаналізовано дослідження, проведені в галузі музичної освіти в Азербайджані на початку ХХ ст.; визначено особливості збирання та запису фольклору; підкреслено особливості фольклорного середовища Баку та Шекі. **Методологія дослідження** заснована на музично-аналітичному та історичному аналізі; науково-теоретичних засадах та дослідницькому досвіді азербайджанських і закордонних музикознавців у галузі вивчення музичного фольклору, зіставлення зразків усної народної творчості, запису зразків народної музики. **Наукова новизна дослідження**. Вперше вивчено особливості діяльності та принципи роботи науково-дослідного кабінету в межах азербайджанської музики. Водночас представлено науково обґрунтоване дослідження особливостей процесу збирання та вивчення музичного фольклору на початку ХХ ст. Зазначено, що науково-дослідний кабінет музики налагодив свою діяльність у галузі збирання та вивчення фольклору відповідно до вимог сучасності. **Висновки**. Вивчення діяльності науково-дослідного кабінету музики, створеного при Азербайджанській державній консерваторії 1932 року, дозволило отримати важливі результати у дослідженні азербайджанського фольклору. Проаналізовано просвітницький рух в Азербайджані, зокрема популяризацію та застосування усного фольклору; використано статті, стенограми та виступи зборів, що періодично публікуються в пресі. Зазначено, що процеси глобалізації наголошують на системі цінностей традиційної спадщини. Визначення специфіки збирання усної народної творчості, вивчення музичного фольклору, порівняння прикладів усної музики, визначення закономірностей та гармонізації народної музики формують діяльність

науково-дослідного кабінету. Нині науково-дослідний кабінет музики продовжує мати велику вагу у вивченні музичного фольклору та узагальнює дослідження музичної науки на певному етапі історії Азербайджану.

Ключові слова: фольклор; кабінет музики; народна творчість; просвітництво

ИСТОРИЧЕСКИЕ ПРЕДПОСЫЛКИ СОЗДАНИЯ НАУЧНО-ИССЛЕДОВАТЕЛЬСКОГО КАБИНЕТА МУЗЫКИ

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Аннотация

Цель исследования – выяснить роль и специфику функционирования научно-исследовательского кабинета музыки в контексте изучения азербайджанского фольклора. В статье проанализированы исследования, проводимые в области музыкального образования в Азербайджане в начале XX века; определены особенности сбора и записи фольклора; подчеркнуты особенности фольклорной среды Баку и Шеки. **Методология исследования** основана на музыкально-аналитическом и историческом анализе; научно-теоретических принципах и исследовательском опыте азербайджанских и зарубежных музыковедов в области изучения музыкального фольклора, сопоставления образцов устного народного творчества, записи образцов народной музыки. **Научная новизна исследования.** Впервые были изучены особенности деятельности и принципы работы научно-исследовательского кабинета в рамках азербайджанской музыки. Вместе с тем представлено научно обоснованное исследование особенностей процесса сбора и изучения музыкального фольклора в начале XX в. Отмечено, что научно-исследовательский кабинет музыки наладил свою деятельность в области сбора и изучения фольклора в соответствии с требованиями современности. **Выводы.** Изучение деятельности научно-исследовательского кабинета музыки, созданного при Азербайджанской государственной консерватории в 1932 году, позволило получить важные результаты в изучении азербайджанского фольклора. Проанализировано просветительское движение в Азербайджане, в частности популяризацию и применение устного фольклора; использованы периодически публикуемые в прессе статьи, стенограммы и выступления собраний. Отмечено, что процессы глобализации делают упор на систему ценностей традиционного наследия. Определение специфики собрания устного народного творчества, изучение музыкального фольклора, сравнение примеров устной музыки, определение закономерностей и гармонизации народной музыки формируют деятельность научно-исследовательского кабинета. В настоящее время научно-исследовательский кабинет музыки продолжает играть важную роль в изучении музыкального фольклора и обобщает изучение музыкальной науки на определенном этапе истории Азербайджана.

Ключевые слова: фольклор; кабинет музыки; народное творчество; просвещение



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