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ЗМІСТ

		ТЕОРІЯ
<i>Айсель Асадова</i>	Аналіз опери Ахмета Аднана Сайгуна «Керем»	11
<i>Лейла Залієва</i>	Шляхи розвитку хормейстерського мистецтва в Азербайджані	21
<i>Рена Мамедова (Сарабська)</i>	Про порівняльний аналіз культур євразійського регіону	34
		ПРАКТИКА
<i>Віолетта Дутчак, Ірина Рябчун</i>	Карильйон: історія і виконавські можливості музичного інструмента, його «філософія» і перспективи розвитку в українській культурі	45
<i>Саадат Іманова</i>	Особливості ритмічної організації пісень Е. Сабітоглу	61
<i>Наїба Шахмамедова</i>	Особливості ладової інтонації масових сцен оперети «О олмасин, бу олсун» («Не та, так ця») У. Гаджибейлі	73
		ІСТОРІЯ
<i>Гюнель Ейваззаде</i>	Дослідження проблем фортепіанної творчості А. Аренського в наукових роботах професора Н. Усубової	89
<i>Мехпара Рзаєва</i>	Симфонічна творчість Руфата Рамазанова	101
		КОНТЕКСТ
<i>Ровшана Керімова</i>	Симфонічна картина «Караван» Султана Гаджибекова	116
<i>Пярвін Рустамова</i>	Класичні традиції фортепіанного концерту Руслана Агабабаєва	130

ПЕРСОНАЛІЇ

<i>Ельміра Гумбатова</i>	П'єси для фортепіано визначного представника азербайджанської композиторської школи Огтая Раджабова	140
<i>Осман Озель</i>	Прояв елементів азербайджанської музики в техніці виконання Ільхама Назарова як контртенора	152

CONTENTS

		THEORY
<i>Aysel Asadova</i>	Analysis of the opera Kerem by Akhmet Adnan Saygun	11
<i>Leila Zaliieva</i>	Ways of choirmaster art development in Azerbaijan	21
<i>Rena Mamedova</i> <i>(Sarabska)</i>	On the comparative analysis of the Eurasian region cultures	34
		PRACTICE
<i>Violetta Dutchak,</i> <i>Iryna Riabchun</i>	Carillon: history and performing capabilities of the musical instrument, its 'philosophy' and prospects of development in Ukrainian culture	45
<i>Saadat Imanova</i>	Features of songs rhythmic organization by E. Sabitoglu	61
<i>Naiba Shakhmamedova</i>	Modal intonation features of crowd scenes in the operetta "O olmasyn, bu olsun" ("Not that, so this") by U. Hajibeyli	73
		HISTORY
<i>Gunel Eyvazzade</i>	Research on the problems of piano creative work by A. Arensky in the scientific papers of professor N. Usubova	89
<i>Mekhpara Rzaieva</i>	Symphonic creative activity of Rufat Ramazanov	101
		CONTEXT
<i>Rovshana Kerimova</i>	Soltan Hajibeyov's "Caravan" symphonic poem	116
<i>Parvin Rustamova</i>	Classical traditions of the piano concerto by Ruslan Agababayev	130

PERSONALIA

<i>Elmira Humbatova</i>	Piano pieces by a prominent representative of the Azerbaijani composition school Ogtay Rajabov	140
<i>Osman Ozel</i>	Manifestation of Azerbaijani music elements in Ilham Nazarov's performance technique as a countertenor	152

СОДЕРЖАНИЕ

		ТЕОРИЯ
Айсель Асадова	Анализ оперы Ахмета Аднана Сайгуна «Керем»	11
Лейла Залиева	Пути развития хормейстерского искусства в Азербайджане	21
Рена Мамедова (Сарабская)	О сравнительном анализе культур евразийского региона	34
		ПРАКТИКА
Виолетта Дутчак, Ирина Рябчун	Карильон: история и исполнительские возможности музыкального инструмента, его «философия» и перспективы развития в украинской культуре	45
Саадат Иманова	Особенности ритмической организации песен Э. Сабитоглу	61
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		ИСТОРИЯ
Гюнель Эйваззаде	Исследование проблем фортепианного творчества А. Аренского в научных работах профессора Н. Усубовой	89
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Ровшана Керимова	Симфоническая картина «Караван» Султана Гаджибекова	116
Пярвин Рустамова	Классические традиции фортепианного концерта Руслана Агабабаева	130

ПЕРСОНАЛИИ

Эльмира Гумбатова	Пьесы для фортепиано видного представителя азербайджанской композиторской школы Огтая Раджабова	140
Осман Озель	Проявление элементов азербайджанской музыки в технике исполнения Ильхама Назарова как контртенора	152

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ANALYSIS OF THE OPERA *KEREM* BY AKHMET ADNAN SAYGUN

Aysel Asadova

Doctoral Student; ORCID: 0000-0001-8183-3191; e-mail: aysel_asadova@inbox.ru
Baku Music Academy named after U. Hajibeyli, Baku, Azerbaijan

Abstract

The article analyzes the musical language of the opera *Kerem* by A. Adnan Saygun. Ahmet Adnan Saygun was born during the Ottoman period and lived in the newly created Republic of Turkey. Saygun is one of the founders of the Turkish School of Composing, as well as one of the founders of the Turkish Five. The composer paid great attention to folk art and national values. You can always see folk music and folklore in his works.

The purpose of the research is to analyze Sufi motives in the scenes of the opera. Mainly, the attention is paid to musical drama and harmonic aspects of the opera, which directly reflect Turkish folklore and musical culture in general.

The research methodology lies in solving a scientific and theoretical problem. A number of theoretical and analytical methods have been applied, highlighting the principle of using a literary text in musical scenes that contain phrases that reflect "reunification with the Creator" in Sufism. The use of characteristic rhythmic patterns in mystical scenes, when searching for information, the methods of the axiological concept of culture were used, which made it possible to highlight the characteristic features of Turkish music.

The scientific novelty of the research lies in the fact that for the first time the reflection of religious characteristics based on folk music, in particular, based on modal structures and maqams, analysis of the mystical motives of the opera, in combination with modern musical techniques is considered.

Conclusions. Saigun's opera *Kerem* is one of the rare works based on Sufi philosophy. A clear reflection of the main thought of Sufi philosophy was noted in *Kerem*, according to which the suffering of the seeker of truth is marked by a return to it. The way of light is the way of Allah. The composer, to show the unique colour and character of Anatolia, the life and customs of people, used the fret and rhythmic structure characteristic of Turkish music. As a result of the study, we see how in *Kerem* the author enthusiastically and passionately works on national values in all aspects of the opera.

Keywords: opera; modal structure; mystic; polytonal style; basics of folk music

Introduction

Kerem Opera, composed by Ahmet Adnan Saygun, is the first Turkish opera written in the great opera genre. It is also a lyrical mystical drama. Love is *Kerem's* stron-

gest support in the war against destiny. For centuries, the belief that reaching the level of God is possible only through love has followed each other since Plato. Turkish-Islamic thinkers believed that the connection between existence and God, their desire to reach Him, their destruction in Him, and their ideas would be realized through love. *Kerem* is a product of this Sufi philosophy (Gun, 1991).

Kerem Opera is similar to Yunus Emre Oratorio in terms of orchestral use and harmony. Therefore, Gazimihal's comments are a natural result. The choir was widely used in the work. The use of this great choir is a reflection of the composer's personal choice. This is a clear indication of the importance Saygun attaches to this issue, which he began to work on in the choir upon his return to his country after the education in Paris (Altar, 2001, p. 233).

"One of the most important features of *Kerem's* opera is that the opera is based on folklore, folk music, and oral traditions. Folklore is neither a model nor a repertoire for citation. In *Kerem's* opera, every folkloric and traditional element is universal, designed and recreated with great skill and enthusiasm following the theories and rules of world music. Living traditions; can be updated at any time. Societies that have lost the ability to regenerate will have neither traditional art nor folklore" (Refiğ, 2012, p. 15).

Main research material

Saygun creates a musical language that matches the libretto of the work. The work was a great success. Indeed, the composer took into account the principle of sensitive and clear understanding of words in the applications of this genre, and to ensure its unification, he attached great importance to the principle of evaluating Turkish as a musical language without losing its features. The composer approached the choir parts of the opera with the same sensitivity but used a simple rhythmic structure.

As a general structure of the work:

1) pentatonic; 2) lad-point; 3) use of tonality; 4) polytonal use (two different tones overlap); 5) melodies created by the author in the style of folk songs; 6) use of folk music or hymns.

The first two cells in the work begin with the use of two distant axis chords, the Fis-Dur chord below, and the polychoric arpeggio above the C Dur chords above (known as "*Petrushka chord*", first used by Stravinsky), then continue pentatonic.

Saygun, as in many of his works, used only the music he created in the form of folk music in the structure of this opera. One of the best examples of this is the playful melody in number 5.

For example, at the beginning of the melody, Saygun exhibits the melody he composed in a polymodal structure (the left hand was used on the piano (is C), the right hand is on the Cis curtain, the F-shaped series). This use is known in Turkish music as a playful curtain (to be used with different variations depending on whether one or more of the curtains rises and falls). The part, which varies in size from five, eight, nine to eight, is heard as Husseini on the sound of the Fis. The political structure continues in progressive dimensions after the pattern. The example of halay in the eighth issue is an excerpt from the folk music of the Bayburt and Erzincan regions known as

Mrs Bari. Saygun used a simple melody to a harp. In the thirteenth part, the *Halay Yeldirimesi* (the fastest part of the halay) is used in the order of the Armored Hijaz status on the A sound.

con moto (e = 72)

Aslı

Piano

Aslı

Pno.

Aslı

Pno.

Kız lar kız lar gü zel

Example 1. Kerem opera, number 5

Vivo (e =126)

The musical score is for the piece "Halayın yeldirmesi" in a "Vivo" tempo with a metronome marking of quarter note = 126. It features two vocal parts, Koro 1 and Koro 2, and a piano accompaniment. The vocal parts consist of a single melodic line with a long, sustained note. The piano accompaniment is in 2/4 time and features a rhythmic pattern of eighth notes. The right hand of the piano part plays a "Full Tone" sequence, which is a sequence of six notes in one octave, each separated by one tone. The left hand plays a parallel melody. The score is divided into two systems, with the second system showing the continuation of the piano accompaniment.

Example 2. Halay winding

On the piano, both hands move in parallel with the same melody. Although Saygun quotes from the Folk Music in the halay section, the *Halar Yeldirmesi* section is his composition. Numbers sixteen to seventeen are very clear throughout the episode.

Seventeen numbers come to the water of hunters. A similar scene is found in Wagner's *Siegfried*. After seventeen numbers and 10 verses, the use of a water motif, often met in Debussy and French music, is seen. This use proves Saygun's closeness to French music. This motif used by Saygun is an example of a Full Tone sequence (one octave from C, the interval between notes is one tone. There are six notes, no half tone). Harmoniously, the right and left hands move opposite each other on the piano. From the nineteenth to the twentieth number, Kerem sings a folk song. Saygun benefited from the Ashug tradition here.

Kızlar Aslımın etrafında halka olurlar.

Bu sırada uzaklardan bir ses arkadan ve başka sesler buna takip eden. Kızlar birden durup dinlenir ve Sabnam'ın gürsesini doğru giderler. Seslerin nereden geldiğini anlamaya çalışırlar.

"Uzakton" ell...

16

Example 3. Pentatonic sequence

The image shows a musical score for a song by Kerem. It consists of two systems. The first system has a vocal line for Kerem and a piano accompaniment. The vocal line starts with a treble clef and a 9/8 time signature. The lyrics are "güz o lun ca yaz ge lin ce beş ay la rı". The piano accompaniment is marked *ppp* and consists of a few chords in the right hand and rests in the left hand. The second system continues the vocal line with lyrics "tez ge lin ce yi ğit gön lü bir hoş". The piano accompaniment continues with rests in both hands. The time signature changes to 12/8 and then 10/8.

Example 4. Kerem's song

The song is based on Husseinî's status on the Fa-voice. Most of the folk songs in Anatolia are based on Husseinî's status. Kerem, who came to the water's edge by singing this song, sees the reflection of the water Asli. From number 26, the pentatonic sequence and tonal chords follow the full tone sequence that begins three cells before each other, creating a variable movement.

Number 32 shows a pentatonic sequence based on the sound of Re Major on the one hand and F on the other. While Saygun expressed this great love scene with pentatonic, the pentatonic music enriched the emotional changes with tonal harmony, as it sounded more naked.

Saygun, in number 33, built chords based on the sound of Des without using functional connections. This style of writing is also characteristic of Debussy and Impressionist composers (another feature of these harmonies is that they consist of overlapping quartets and are associated with parallel movements). Added by non-chordal sounds with septimal (seventh chords), the composer used a diatonic chord (ie, non-chromatic) chord type that was different from the sounds in the Des-dur sequence. This is a unique tonal chord style that Adnan Saygun often uses.

We hear the double chords again, 14 measures before the 40th number. The piano also used G-shaped chords on the right and Fis-chords on the left. The section from

the first act to the third scene is also performed by Kerem and his parents, which is one of the real parts of the play. The use of the chords and sequences I have given above continues in a similar way throughout the work.

Kerem's performance in the third scene of the second part is completely different from the dramatic content of the music. The orchestral music of this episode is the background of a caravan slowly approaching and moving away. Here the folk song, sung from time to time by the passengers with the unchanging repetition of the caravan choir, continues in parallel with the hesitant flow of the orchestral background. Thus, the song of the orchestra, choir and passengers creates a pedal character in motion. The Kerem bee, which must be read on such a pedal in completely free air, is no different from the psalmody, a reminder of the primitive times (a way of reciting hymns in a monotonous mode). Thus, it allows the emergence of a character approaching the Anatolian ceremonial melodies (as a requiem).

The general structure of the third act is dominated by the fret-tonal connection. It creates a divine atmosphere in this work. At the beginning of the curtain, the first dimension begins with an arpeggio-shaped modal march of a full quadruple tetrachord, and the second dimension descends with tonal use.

Although a completely tonal texture is used in two hundred and twenty-nine, some sounds contradict the structure of the B dur gamma.

Two measures after the number 233 begin polytonal writing. In a tonal substructure, small scales and highlights are seen to be used together. The use of this modal tone allows us to hear the colours that create the mystic aura.

Then measures after the number 233, the modal-magam structure is seen in the chorus again. This effect is F, and the sound G was supposed to be gis, but here G is used alone (left singular), which adds a modal feature to this structure. The piano part is in tonal texture. Again, Modal is a repetition of tonal use.

The episode where the lovers are on stage begins with the number two hundred and fifty-three. The second, Ashig's folk song, which begins with two hundred and sixty-one, has the folklore features of the Aegean Region. The folk song, which continues modally in two hundred and sixty-three, continues in three-fourths with Makam Nikriz and ends with Segah. This creates a sense of *Zeybek variations*.

Kerem's aria in the first scene of the last act still has the style of the psalms. However, this aria becomes only a psalmody atmosphere in a psalmody atmosphere divided by the rhythmic rhythms of the percussion instruments (occasionally the musician continues his rhythmic flow as he pauses) as in terms of broad line melody structure. The caravan scene in the third scene of the second part is different from the aria in that it is written.

Saygun uses the phrase that this aria carries the air of "Boztrak eruption". Soprano solo recitative prepares for the final. At the end of the work, the hymn, sung in chorus number three hundred and thirty-one, begins with the status of Segah from the sound of F, continues as Segah, and ends with a tonic trio with a transition to the tonality B, which is an expression of attainment.

In the real flow of opera, the music that reflects the differences between spiritual experiences becomes an abstract atmosphere in its place, but despite everything, only a modal atmosphere dominates almost the whole work. It is necessary to use a spatial structure to show the unique colour, smell, and character of Anatolia. For this

reason, the writing technique created by the composer to explain the different moods that Kerem experienced during the development of the subject was emphasized in the music due to the characteristics of spiritual change.

The premiere of the opera *Kerem* was held on March 22, 1953, on the stage of the Ankara State Theater. At the performance ceremony at the State Theater, the composer himself acted as the main conductor. The role of Kerem was played by Aydin Gun, and the role of Asli was performed by Ayhan Alnar (Kolçak, 2005, p. 90).

Conclusions

As a result, Saygun's *Kerem* opera is one of the different applications of the Sufi philosophy that brings peace. The suffering of the truth-seeker heralds the coming of the truth. The way of light is the way of God so that people may be free from pain and oppression and all evil may be forgotten. To show the unique color, smell, and character of Anatolia, the life and customs of the people, Saygun used a *lad-maḡam* structure. For this reason, the writing technique created by the composer to explain the different moods that Kerem experienced during the development of the subject was emphasized in the music due to the characteristics of spiritual change. One of the most important features of *Kerem's* opera is his mastery of folklore, music, and oral values. Folklore is neither a model nor a repertoire to be quoted. In *Kerem's* opera, every element of folklore and tradition, a universal element, has been elaborated and re-created with great skill and enthusiasm following the theories and rules of world music. Living traditions; can be updated at any time. Societies that have lost their ability to regenerate will have neither traditional art nor folklore. We have witnessed the analysis of how enthusiastically and enthusiastically the *Kerem* opera works on national values in every dimension of the composer.

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АНАЛІЗ ОПЕРИ АХМЕТА АДНАНА САЙГУНА «КЕРЕМ»

Айсель Асадова

докторант; ORCID: 0000-0001-8183-3191; e-mail: asadova.aysel.1@mail.ru
Бакинська музична академія імені Узеїра Гаджибейлі, Баку, Азербайджан

Анотація

У статті аналізується музична мова опери Ахмета Аднана Сайгуна «Керем». Ахмет Аднан Сайгун народився в період Османської імперії і жив в новоствореній Турецькій Республіці, був одним із засновників турецької школи композиторства та «Турецької п'ятірки». Композитор приділяв значну увагу народній творчості, національним цінностям, тому у його творах завжди присутня народна музика і фольклор.

Мета дослідження – аналіз суфійських мотивів в сценах опери. Переважно приділяється увага музичній драматургії і гармонійним аспектам опери, які безпосередньо відображають турецький фольклор і музичну культуру загалом.

Методологія дослідження полягає у розв'язанні науково-теоретичної проблеми. Застосовано ряд теоретичних і аналітичних методів, що виділяють принцип використання літературного тексту в музичних сценах, які містять вислови, що відображають в суфізмі «возз'єднання з Творцем». При пошуку інформації використовувалися методи аксіологічної концепції культури, що дозволило виділити характерні ознаки турецької музики.

Наукова новизна дослідження. Вперше розглянуто відображення релігійних особливостей на основі народної музики, зокрема на основі ладової структури і макамів, аналізі містичних мотивів опери, в поєднанні з сучасними музичними засобами.

Висновки. Опера Ахмета Аднана Сайгуна «Керем» – одне з рідкісних витворів, що засноване на суфійській філософії. Відзначено чітке відображення основної думки суфійської філософії в «Керем», згідно з якою страждання шукача істини знаменуються поверненням до неї. Шлях світла – це шлях Аллаха. Композитор, щоб показати унікальний колорит і характер Анатолії, побут і звичаї людей, використовував характерну для турецької музики ладову та ритмічну структуру. В результаті дослідження ми бачимо, як в «Керем» автор з ентузіазмом і захопленням працює над національними цінностями в усіх аспектах опери.

Ключові слова: опера; модальна структура; містика; політональність; основи народної музики

АНАЛИЗ ОПЕРЫ АХМЕТА АДНАНА САЙГУНА «КЕРЕМ»

Айсель Асадова

докторант; ORCID: 0000-0001-8183-3191; e-mail: asadova.aysel.1@mail.ru

Бакинская музыкальная академия имени Узеира Гаджибейли, Баку, Азербайджан

Аннотация

В статье анализируется музыкальный язык оперы Ахмета Аднана Сайгуна «Керем». Ахмет Аднан Сайгун родился в период Османской империи и жил в Турецкой Республике, был одним из основателей турецкой композиторской школы и «Турецкой пятерки». Композитор уделял большое внимание народному творчеству, национальным ценностям, поэтому в его произведениях всегда присутствует народная музыка и фольклор.

Цель исследования – анализ суфийских мотивов в сценах оперы. Преимущественно уделяется внимание музыкальной драматургии и гармоничным аспектам оперы, которые напрямую отражают турецкий фольклор и музыкальную культуру в целом.

Методология исследования заключается в решении научно-теоретической проблемы. Применен ряд теоретических и аналитических методов, выделяющих принцип использования литературного текста в музыкальных сценах, которые содержат фразы, отражающие в суфизме «воссоединение с Творцом». При поиске информации использовались методы аксиологической концепции культуры, что позволило выделить характерные признаки турецкой музыки.

Научная новизна исследования. Впервые рассмотрено отражение религиозных особенностей на основе народной музыки, в частности на основе ладовых строений и макамов, анализе мистических мотивов оперы, в сочетании с современными музыкальными приемами.

Выводы. Опера Ахмета Аднана Сайгуна «Керем» – одно из редких произведений, основанных на суфийской философии. Отмечено четкое отражение основной мысли суфийской философии в «Керем», согласно которой страдания искателя истины знаменуются возвращением к ней. Путь света – это путь Аллаха. Композитор, чтобы показать уникальный колорит и характер Анатолии, быт и обычаи людей, использовал характерную турецкой музыке ладовую и ритмическую структуру. В результате исследования мы видим, как в «Керем» автор с энтузиазмом и азартом работает над национальными ценностями во всех аспектах оперы.

Ключевые слова: опера; модалная структура; мистика; политональность; основы народной музыки

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WAYS OF CHOIRMASTER ART DEVELOPMENT IN AZERBAIJAN

Leila Zaliieva

Doctoral Student; ORCID: 0000-0001-8835-2008; e-mail: leyla_zaliyeva@mail.ru

Baku Music Academy named after U. Hajibeyli, Baku, Azerbaijan

Abstract

The article is devoted to the history of the choral music development in Azerbaijan and to highlighting the ways of choirmaster art formation. The development of choral art in Azerbaijan began, firstly, with the formation of the composer creative activity. The introduction of classical choral samples with the emergence of the first opera and the formation of an ensemble for performing it are considered to be the first step in this area. Later, the emergence of professional choral collectives, the development of the opera genre, as well as the activity of music education institutions included a new stage of development. Therefore, the formation of choral music genres allowed the development of the art of conducting, especially the areas such as an opera choirmaster who leads a choir collective, a chapel choirmaster.

The purpose of the research is to highlight the formation of choral conducting in Azerbaijan, to study the ways of high-level development of choirmaster art and to explore the creative path of professional opera choirmasters.

The research methodology is based on historical and theoretical principles, with the help of which the position of choral art in the musical culture of Azerbaijan, the history of the formation of choral art is considered. The theoretical and methodological basis of the study was the existing works of Russian and Azerbaijani musicologists in this field.

The scientific novelty of the research is connected with the fact that for the first time in Azerbaijan the ways of development of choir art are comprehensively covered.

Conclusions. The involvement of Azerbaijani choral art in the research and the study of the issue mainly in terms of the conducting and choirmaster art formation have shown that the development of this art was primarily connected with composer creativity. Since the emergence of classical samples of choral music is associated with the opera genre, the art of conducting and choirmaster has entered its stage of formation, in parallel. The professional development of choirmaster art took place in parallel and mutually with the art of conducting and it was associated with the high-level organization of music education in the country. Consequently, such professional choirmasters as L. V. Frolova, A. A. Yurlov, N. Malikov, L. Atakishiyeva, E. B. Novruzov, B. Vakilova, S. Agayeva, N. Mardanov, N. Nabiyev, Z. Ismayilova, Y. Adigozalov, G. Imanova and L. Mammadova have been trained in Azerbaijan. Besides, areas such as a chapel and opera choirmaster have also developed within choirmaster art.

Keywords: Azerbaijani musical culture; conductor; choirmaster; national opera art; collective

Introduction

The art of conducting is one of the interesting and relatively less studied fields of the science of musicology. According to Rimsky-Korsakov, although the history of this so-called “dark” art is not as old as performing, it is a more difficult issue to determine the main boundaries and criteria of professionalism that express its essence. This is primarily due to the fact that the art of conducting covers many fields combining performing, pedagogical and managerial qualities. Simultaneously, the term conductor refers to a person who leads, as an artistic music director, various creative collectives such as orchestra, ensemble, choir, opera. As it is known, the work mode, repertoire, creativity field, performing style and many distinctive features of each of these groups require a conductor to possess extensive and deep knowledge and skills, talent, high professionalism and aesthetic taste, comprehensive work experience and many other qualities. “The art of conducting is a field requiring comprehensive skills. Among them, there are skills that can be called conducting talent. They consist of the ability to show the content of a piece through gestures, to describe the development of musical material and to have a direct impact on the performers” (Musin, 2006, p. 6).

The formation and development of choirmaster art which is one of the main directions of conducting is closely linked with choral music, one of the richest and unique creative fields of music art. Formed in the first half of the twentieth century, the Azerbaijani choral art having conquered the highest creative peaks during a century as a brilliant carrier of professional criteria has presented valuable pearls of art to the music art. Additionally, professional pedagogues and choirmasters directly engaged in the education, promotion and development of choral art in the country have been working much not only on leading various groups but also on educating the younger generation. “Conducting as an art is multifunctional and represents a complex that combines the fields of interpretation (analysis), performing (heuristics), management (realizing), training (pedagogics) and organization (planning)” (Yerzhemsky, 1988, p. 8).

Choral art has been studied mainly in the context of performing and composer creativity in the science of musicology, valuable scientific researches have emerged that shed light on various aspects. However, the transformation of conducting and particularly choirmaster art into an object of the research has not been observed in scientific researches about choral art. As one of the interesting fields with rich creative and pedagogical professional criteria, choirmaster art has been formed in connection with the activity of choir collectives and the formation of opera in the country. Back in 1908, the great composer U. Hajibeyli achieved aroused interest in this type of music by creating the first four-voice choir sample in the opera “Leyli and Majnun”, he also showed the importance of steps to promote the independent development of choral art. The need for conducting along with opera as well as choirmaster art began to be gradually eliminated. Therefore, the interesting and high-quality creative activity of professional conductors-choirmasters representing choral art in Azerbaijan has proved itself on the concert and opera stage, as well as in pedagogical success. From this point of view, the study of choirmaster art and the discovery of its artistic and

methodological bases cause interest in the science of musicology. The lack of extensive and independent coverage of this topic, the lack of direct analysis and research of choirmaster art makes the research question relevant.

One of the indicators of the relevance of the topic is directly related to the artistic content of choral art. As it is obvious, the choir as an embodiment of collective performing has such qualities as unity, equality, strength, power and mainly acts as a carrier of the image of the people. The music scenes in the composer creativity expressing the people, representing the idea of struggle, courage, strength and unity are linked with choral episodes. This emphasizes the historical and social, social and psychological function of choral music. The modern content of choral art, its public position are very important in terms of national unity and equality, the struggle against the enemy, the strengthening of patriotic spirit. It shows the interest in choral art for the younger generation and the importance of its educational significance aimed at spiritual enrichment. The promotion, teaching and research of choral art should be the focus of modern music art and scientific research plays an important role in the measures taken to increase the interest of performers, composers and audiences in this art. In this regard, the topic of the article is relevant. At the same time, this topic becomes an interesting and important research object for the pedagogical teaching process of choral art. The pedagogical, methodological and theoretical significance of such research in the training of young choirmasters is undeniable. This is one of the factors determining the relevance of the topic.

Purpose of the research

The article aims to highlight the formation of choral conducting in Azerbaijan and to study the ways of high-level development of choirmaster art, to have a look at the creative path of professional opera choirmasters.

Recent research and publications analysis

The importance of choral art and its development on a national basis in the early twentieth century made the great composer U. Hajibeyli and his colleagues think. U. Hajibeyli, who made a great contribution to the formation of both performing and pedagogical resources of this art, noted in his articles and reports about the high artistic content of choral music and the role of choral performing in the development of professional musical art. The important steps taken by the composer in this direction were then successfully continued and resulted in the acquisition of high professional standards by choral art on the national level.

Although the interest in choral music was more active in the art of composition and performing arts, its study from a scientific perspective took place later. This idea is more relevant to scientific research covering the historical, theoretical and pedagogical issues of choral art. Leyla Mammadova-Farajova's monograph on the history of choral art is especially valuable among such studies. In this monograph, the scientist takes a broad look at the stages of the historical formation of choral art in Azerbaijan, sheds light on the main directions of its development. The monograph

clarifies such issues as the connection of choral art with folk music genres, the role of the U. Hajibeyli phenomenon in the development of this art, the gradual creation of professional teaching stages of the choir class, etc.

The monograph shedding light on the life and creative path of well-known representatives of conducting and choirmaster art in Azerbaijan was written by the musicologist, researcher Gularakhanim Akhundova. This monograph provides extensive information about conductors and choirmasters who worked in Azerbaijan. The study of Azerbaijani choral art has been included in both special and scientific monographs dedicated to the composer creativity. Not only composing but also creative work of M. Magomayev, A. Badalbeyli, Niyazi, S. Alasgarov, T. Guliyev and other artists who acted as conductors is of special importance in this field.

Main research material

The historical roots of the art of conducting are associated with the formation of collective performing. The formation of the art of conducting in a professional sense is linked with the development of orchestral and choral music during the Renaissance. Composers have made a great contribution to the development of the art of conducting. In the history of music, the names of a number of composers behind the conductor's stand are known to history. However, a new stage in this art is associated with R. Wagner. Prior to Wagner, conductors were turned back to the orchestra and facing the audience. For the first time, Wagner turned to face an orchestra, thus bringing innovation to the art of conducting.

Conducting was one of the fields of art formed in the first half of the twentieth century. The art of conducting first began to take shape with leading opera orchestras. U. Hajibeyli conducted the first mugham operas himself and M. Magomayev helped him in this work. The main field which had great importance for the formation of the art of conducting was choral music. The scientist L. Mammadova, who studies the history of choral art development by stages in Azerbaijan, searches the roots of national choral performing in the older, forgotten layers of folk music in her work "Choral Culture of Azerbaijan": The culture of choral performing, currently quite developed and widespread in the republic, takes its roots from the forgotten ancient folk music samples performed collectively, these performing traditions have been accumulated in the memory of the people for centuries and reflected in the national musical thinking (Mamedova, 2010, p. 13). Later, expanding this idea, the scientist showed that the oldest genre of folk music "Yalli" was the first example of collective performing.

Finding the way to concert stages for Azerbaijani folk music and the adaptation of performances presented here to these criteria became an integral part of the national music culture as a characteristic feature of the time. Besides, the performances of music groups visiting the capital during concert tours, concerts of the symphony orchestra, classical European musical tradition gradually gave an impetus to the formation of the people's musical aesthetic taste in a new direction. "Already in the early twentieth century, more and more famous musicians, opera theatres were having tours, the stream of professional musicians to Baku was growing. In 1895, the activity of the Artists' Society became significantly more active" (Mamedova, 2010, p. 100).

We can conclude from the described picture and the referred source that choral art in Azerbaijan was first formed in the direction of performing and mainly representatives of other nations were working on its teaching and conducting art to choir groups. This was primarily due to the absence of music education institutions in the country.

It is necessary to mention that along with choral performing, the development of the conducting art was mainly related to the activities of symphony and opera orchestras. This, of course, was linked with the emergence of opera as the first classical genre in national art. There are known facts that Hajibeyli conducted mugham operas and musical comedies himself. M. Magomayev also played an important role in this work. "Muslim Magomayev's conducting activity began in 1911 and he was mentioned in the scientific literature as the first Azerbaijani conductor. Later Afrasiyab Badalbeyli, Niyazi, Ashraf Hasanov, Ahad Israfilzade, Chingiz Hajibeyov, Kazim Aliverdibeyov, Rauf Abdullayev, Fakhraddin Karimov, Javanshir Jafarov, Eyyub Guliyev, Yalchin Adigozalov and other opera-symphonic conductors continued this field (Hasanova & Mahmudova, 2017, p. 48). The experience of composers in the field of conducting in the following period gives grounds to say that composers played a great role in the formation of the conducting art in Azerbaijan as a professional activity. In the history of national music, U. Hajibeyli, M. Magomayev, A. Badalbeyli, S. Alasgarov, H. Khanmammadov, T. Guliyev, S. Hajibeyov, J. Jahangirov, S. Rustamov, T. Guliyev, R. Mustafayev played a unique role in the development of the conducting art. A. Badalbeyli and T. Guliyev among these composers received professional education in conducting. Other composers worked as conductors in professional collectives of the republic in different years. J. Jahangirov and R. Mustafayev's services as choirmasters are irreplaceable in the professional development of this art. "After graduating from the conservatory, R. Mustafayev first worked in the choir of the Azerbaijan Radio Committee as an assistant conductor to J. Jahangirov and from 1958, he worked as an artistic director and chief conductor in the choir of radio and television. The work with the choir was also reflected in the composer activity. Therefore, he created a large number of choral works, cantatas and oratorios, arrangements of folk songs (Qafarova, 2009, p. 20). As it can be seen, Azerbaijani composer services in the development of choral and orchestral music are of wide and comprehensive importance.

In addition to all this, in the 1940s and 1950s, the professional embodiment of the art of conducting in Azerbaijan entered the history of music with the name of a prominent musician, conductor, composer Niyazi. Though he did not have direct education in conducting, the talented musician's creativity played a fundamental role in the formation of professional criteria of this art and possessing its peculiar traditions in the national art.

Despite his young age, Niyazi had already worked as an art director in the prestigious orchestras of the former Soviet Union in the 1950s and he was the first interpreter of Azerbaijani composers' works. "Niyazi's conducting activity was extensive and multifaceted. He applied to the creativity of Russian and foreign composers including Beethoven, Mozart, Wagner, Dvorjak, Rachmaninoff, Tchaikovsky, Rimsky-Korsakov, Prokofiev, Shostakovich and others. He was the first interpreter of the outstanding works by Uzeyir Hajibeyli, Muslim Magomayev, Gara Garayev, Fikret Amirov, Arif Malikov and other composers (Akhundova, 2016, p. 99).

The special role of the prominent composer, conductor, musicologist, public figure Afrasiyab Badalbeyli at the initial stage of development of the art of conducting in Azerbaijan should also be noted. As early as 1932, the composer acquired professional knowledge of conducting at the Moscow Conservatory and later devoted a large part of his life to this art. A. Badalbeyli, who worked for many years as a conductor and chief conductor at the Azerbaijan State Opera and Ballet Theatre named after M. F. Akhundov, was closely acquainted with the secrets of this art and made a special contribution to the creation of the high position of the art of conducting in national culture and to the formation of professional criteria.

In 1951, the Department of Choir Conducting was established at the Azerbaijan State Conservatory. Another direction of the art of conducting in Azerbaijan entered the path of professional development with the opening of this department. The main target of this department was to train educated and professional choirmasters in the country. L. V. Frolova, composers J. Jahangirov V. Adigozalov and M. Mirzayev, choir specialists such as A. A. Yurlov, N. Malikov, L. Atakishiyeva, E. B. Novruzov, B. Vakilova, S. Agayeva, N. Mardanov, N. Nabiyeu, Z. Ismayilova, Y. Adigozalov, G. Imanova, L. Mammadova working here have made a great contribution to the training of conductors and choirmasters who have conquered the highest peaks of this art. As a result of the successful activity of the Department of Choir Conducting, this field of the art of conducting plays an important role in the training of educated specialists.

Thus, if we look at the general historical picture, it seems that the art of conducting in Azerbaijan has been gradually formed. Its first stage started with opera conducting. The next stage is associated with a symphony orchestra and choir conducting. In addition to these fields, the conducting of various ensembles and orchestras of folk instruments also began to take shape.

As we noted earlier, although the emergence of choir collectives in Azerbaijan gave an impetus to the development of performing arts, the training of local specialists took place a little later. To be more precise, this process began only with the opening of the "Choir Conducting" department at the Azerbaijan State Conservatory.

L. V. Frolova, who started working at the "Choir Conducting" department in 1951, also headed this department. She received professional education in this speciality at the Moscow State Conservatory, had successful concert activity with various choir collectives. When this department was opened in Azerbaijan, Gara Garayev invited L. Frolova to head this department. The successful activity of the Choir Conducting Department from the first years of its opening was characterized by the fact that its first graduates became leading specialists in the national choirmaster art. Among them, there were such names as N. Malikov, L. Atakishiyeva, R. Afendiyev, K. Abbasov.

The development of choirmaster art was also associated with the work of specialists studying this field in the opera theatre. It is necessary to emphasize the importance of the time and location factors of the creative process as a key feature of the principle of working with a cappella team and the choir collective of the opera theatre. It is these factors in front of the choirmaster that determine the main directions for establishing the principle of work. Since the artistic and aesthetic requirements to these groups have different aspects, the principle of working with them, the solution of the repertoire problem is organized according to different criteria. During the activity of

the department of "Choir Conducting," both directions of choirmaster art have undergone a process of development, professional specialists working in the opera theatre, with a cappella and other choir groups, as well as engaged in pedagogical activities have been trained.

Nijat Malikov is one of the choirmasters conductors who led choirmaster activities in the opera theatre and achieved successful creative achievements. His activity both in the Opera and Ballet Theatre and in the "Choir Conducting" department of the conservatory played an important role in the formation and development of choirmaster art in Azerbaijan. The talented musician, who started practising this art in his student years, not only become acquainted with the secrets of art but also made great contributions to its development and acquiring professional criteria. N. Malikov acted as a choirmaster of operas such as "Carmen", "Rusalka (Mermaid)", "Iolanta", "Boris Godunov", "The Queen of Spades", "Knyaz Igor (Prince Igor)" and others. After staging numerous opera performances in 1958, N. Malikov was appointed chief choirmaster of the theatre and worked there until the last days of his life. His friends and colleagues noted that N. Malikov was distinguished by a sensitive approach to musical material, high professionalism, a good sense of music, seriousness, exactingness to himself and choir artists, as well as his students (Akhundova, 2016, p. 29).

Honoured Art Worker Bibietta Vakilova was one of the people who worked with N. Malikov and she was full of wonderful impressions about him. B. Vakilova's personal creative way, who devoted her whole life with her opera choirmaster and pedagogical activity to the development of this art, is noteworthy. Deeply aware of the secrets of choirmaster art, B. Vakilova's creative path is very rich and comprehensive. Having gained great pedagogical experience working in various music educational institutions of the republic, the talented choirmaster demonstrated her high professionalism and conducting skills on the stage of the Azerbaijan State Opera and Ballet Theatre. B. Vakilova, who worked with this collective for many years, showed her attention and sensitive attitude to art and its carriers as a choirmaster and it was manifested during the work on musical works too. "A peculiar interpretation of U. Hajibeyli's operetta "Arshin mal alan" prepared at the Opera Studio brought her the first prize in 1987 at the festival of young theatres in Moscow" (Abdulzade, 2015, p. 47).

The main noteworthy point in the work style of the experienced musician is the acquisition of high professional performing skills, regardless of the level of training of the choir collective. If the staff of the Opera and Ballet Theatre was composed of educated musicians, it was impossible to say the same about the choir group of the Opera and Ballet Theatre in Antalya, Turkey. B. Vakilova managed to instil in musicians high professional performing skills during the short time of working with this ensemble. "When I was working there, many musicians had poor note literacy. I pay attention first to the clear sound of the interval. Traditionally, after the work on the individual parties is over, the main issue begins with the work on the ensemble. Here the division is based on male and female voices. For me, in addition to other details, it is more important to work first on the image. I prefer expressive and figurative presentation during the performance" (From private conversations).

Laman Atakishiyeva's name, who had services in the development of Azerbaijani choral art and who was one of the talented conductors working on the forma-

tion of professional criteria for choirmaster art, is an important page in the history of culture.

Having mastered the secrets of this art in the class of a professional pedagogue and talented choirmaster L. Frolova, L. Atakishiyeva is one of the artists who later dedicated her whole life to its development. The period of her education coincided with the years of work of the prominent conductor-choirmaster A. Yurlov who gave a great impetus to the development of choral art in Azerbaijan and defined its main directions. A. A. Yurlov, a very talented musician, choirmaster and promoter of choral music, who was invited to Baku in 1954, played a key role in the formation of Laman Atakishiyeva's creative personality as a choirmaster. Although A. Yurlov worked in Baku for a very short time (until 1956), his active pedagogical, creative and organizational activities gave an impetus to the revival of the choral art performing in Azerbaijan (Akhundova, 2016, p. 44).

L. Atakishiyeva's musical sense and deep mastery of the secrets of choral performing were enough to successfully cope with this task. Thanks to this hard work and talent, she was awarded the first prize at the Festival of Transcaucasian Amateur Groups (Mamedova (Farajeva), 2013). L. Atakishiyeva's talent and rich experience were also highly appreciated far from home. It is no coincidence that Laman's bright talent, professional choirmaster activity, who was invited to work at the Opera and Ballet Theatre in Istanbul, Turkey in 1981, was remembered with great sympathy in the music culture of this group and the country for many years. Moreover, Laman Atakishiyeva's hard work and professional style in the preparation of the vocal-symphonic work "Epic" by the famous Turkish composer Adnan Saygun brought attention both to the composer and the music community. In addition, L. Atakishiyeva prepared operas by Russian and European composers performed by this collective, which were met with applause by the Turkish audience.

People's Artist Javanshir Jafarov is one of the talented musicians who worked as a conductor and choirmaster of numerous performances at the Azerbaijan State Opera and Ballet Theatre, who made a great contribution to the development of this art. Having received professional training in conducting and choirmaster specialities, J. Jafarov connected his creative activity with Azerbaijan State Opera and Ballet Theatre from 1979. One of the brightest aspects of his work was his performance both as a symphony orchestra conductor and a choir conductor. To exemplify, he performed excerpts from U. Hajibeyli's opera "Koroglu" as a conductor of a symphony orchestra in 1983 and then continued his activities in both directions.

Under J. Jafarov's leadership, the works by Azerbaijani, Russian and European composers were successfully staged here. Among them, there were U. Hajibeyli's operas "Koroglu", "Leyli and Majnun", operettas "Arshin mal alan", "O olmasin bu olsun", F. Amirov's ballet "1001 Nights", A. Badalbeyli's ballet "Maiden Tower", A. Alizade's ballets "Babek", "Journey to the Caucasus", G. Garayev's "Don Quixote", "Lightning Roads" ballets, J. Verdi's "Traviata", "Troubadour", "Rigoletto", "Aida" operas, R. Leonkovallo's "Pagliacci", Puccini's "Madame Butterfly", "La Bohema", "Manon Lescaut" operas, Rossini's "Barber of Seville" opera, Tchaikovsky's "Nutcracker" ballet and other works.

It is also noteworthy to mention talented choirmaster Sevil Hajiyeva's creativity who successfully continues achievements of modern Azerbaijani choral art and

has connected her life with the opera and ballet theatre. It is known that the creative activity of the opera and ballet theatre in recent years, especially the fact that choir collectives have faced various social problems, has had a negative impact on the development of this art. Maintaining the collective's high level of creative determination, interest in music and art under these conditions, working to ensure that the criteria of professionalism do not lose their value requires great effort, will and endurance from the choirmaster. These features are typical for the work of talented musician and experienced choirmaster Sevil Hajiyeva.

As a consequence of S. Hajiyeva's hard work and efforts, operas have begun to be performed in the language in which they were written. It should be noted that this is one of the most important achievements of Hajiyeva as a result of her great efforts and hard work process. It is known that diction and pronunciation are very important in choral performing. In opera choirs performed in the original language, the harmony and influence of the music have interpretation features much closer to the composer's idea. These features form the basis of S. Hajiyeva's style of work with the choir troupe of the opera. During her activity, the choir's performance not only has improved its professional skills, but also the problem of pronunciation is solved and the sense of ensemble in the choir is increased.

In 1999, S. Hajiyeva, who studied in the class of a well-known conductor and talented artist Yalchin Adigozalov, began her pedagogical activity at the university where she studied. Many of her students work in various educational institutions and choir collectives of the republic.

In performances prepared by S. Hajiyeva, she acts as a choirmaster and conductor and this work becomes very successful. Under S. Hajiyeva's direction, who has entered our musical history as a female conductor leading a symphony orchestra for the first time, works such as U. Hajibeyli's "Koroglu", "Arshin mal alan" (choirmaster), "Asli and Kerem", "Leyli and Majnun", "If Not That One, Let It Be This One" (conductor), M. Magomayev's opera "Shah Ismayil" (conductor), Z. Hajibeyov's "Ashig Garib" (conductor), F. Amirov's "Sevil" (choirmaster), V. Adigozalov's "Natavan" opera (choirmaster), L. Weinstein's opera "Cinderella" (choirmaster), J. Puccini's "Madame Butterfly", "Tosca", "Manon Lescaut", "La Bohema" opera (choirmaster), P. Maskanyi's "Village honour" (choirmaster), J. Verdi's "La Traviata" (choirmaster), "Rigoletto" (choirmaster), "Troubadour" opera (choirmaster), "Don Carlos", "Aida" (choirmaster), J. Bizet's "Carmen" (choirmaster), Rossini's "Barber of Seville" (choirmaster), R. Leoncavallo's "Pagliacci" (choirmaster), P. Tchaikovsky's opera "The Queen of Spades" (choirmaster) were staged. S. Hajiyeva tries to instil the secrets of her art in students by publishing the knowledge she has gained as a result of her stage and pedagogical activity both in the form of textbooks and methodical manuals. In different years, she published a textbook "Choral compositions of Azerbaijani composers of the twentieth century" (Hajiyeva, 2014), as well as articles on various topics in the scientific press.

Conclusions

As we have noted, the formation of choirmaster art is closely linked with the activities of both opera theatres and cappella groups. However, these directions are com-

bined under a single speciality of choral conducting in educational institutions teaching the secrets of this art. Gaining experience working in an opera theatre or a appella depends on the future activity of the choirmaster. Despite this, these two fields have their own style of work. The process of preparing choirs within an opera, the preparation process of choirs taken from operas in the context of independent choral works or concert performances require a different approach. First of all, the development of events on the opera stage, acting, becoming a part of the plotline, costumes, decorations and, most importantly, the inability to communicate directly with the choirmaster fundamentally distinguishes the creative activity of the opera choir troupe. These reasons place the equally complex requirements on the opera choirmaster, such as responsibility, a wide range of knowledge, working in close contact with various fields of art, having a broad knowledge of the criteria of the stage. The joint work, mutual understanding and agreement of a large creative team including a director, conductor, choirmaster, choreographer, set designer, orchestra, soloists and choir plays an important role in the formation of certain stage work. The representatives of these fields of art in addition to being professionals in their fields, should have extensive knowledge of other areas and be familiar with their work style. Otherwise, a sample of high art cannot be created.

Choir conducting is one of the most complex professions in music art. First of all, this art is distinguished by its multifunctionality. Thus, in addition to high musical knowledge, the choir conductor should have pedagogical, psychological, organizational skills, as well as director and artist thinking. The main creative task of the conductor is to be able to convey the artistic result to the listener and to know the laws of the audience's psychology of music perception. In the poet-composer-conductor-choir-listener scheme, the creative responsibility of the conductor is heavier. In addition to understanding the artistic and emotional content of the work, he must instill it in the choir and convey it to the listener. For this reason, the role of the choir conductor as an artistic director is not only important but also has significance in the formation of the aesthetic taste of the listener. There are a number of differences between the choir master's work structure working with a choir collective outside the opera and the opera choirmasters. The choirmaster, who works freely with the choir, is more independent in the presentation of the work. However, the opera choirmaster working on the preparation of choral scenes within the work should take into account the requirements of the director, conductor, set designer, orchestra and simultaneously manage to present music in accordance with the compositional structure of the single work. In this regard, the opera choirmaster has a more serious responsibility.

The educational system for choral art in Azerbaijan implements training of choir performers along with choir conductors. It should be noted that this direction as a field of conducting art is taught within a speciality as a complex. Currently, this field is taught at the Baku Music Academy and the Azerbaijan National Conservatory and the student studying here is free to decide which orchestra he/she will work with in the future. However, the special features that distinguish choir conducting from the field of conductors working with other collectives require, first of all, that the specialist who wants to work in this direction has more ability to perform choral music than others. This means that a specialist working with choir collectives should first

get acquainted with choir music and master the methods of managing this collective in advance. The role of pedagogical activity is also very important for this. Thus, the successful activity of both independent choir collectives and choir collectives working in the opera theatres in Azerbaijan gives grounds to say that choirmaster art is still carrying its development prospects. The annual choir competitions held in the country and the active participation of children's choirs in these events mean that the interest in this art is always rejuvenated. This is an indicator of future prospects in the development of choirmaster art.

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ШЛЯХИ РОЗВИТКУ ХОРМЕЙСТЕРСЬКОГО МИСТЕЦТВА В АЗЕРБАЙДЖАНІ

Лейла Залієва

дисертантка; ORCID: 0000-0001-8835-2008; e-mail: leyla_zaliyeva@mail.ru

Бакинська музична академія імені Узеїра Гаджибейлі, Баку, Азербайджан

Анотація

Стаття присвячена історії розвитку хорової музики в Азербайджані і висвітленню шляхів формування хормейстерського мистецтва. Розвиток хорового мистецтва в Азербайджані почався з формування композиторської творчості. Поява першої опери, включення класичних хорових зразків і формування колективу для її виконання розцінюється як перший крок у цій галузі. Пізніше поява професійних хорових колективів, розвиток оперного жанру, а також діяльність музичних навчальних закладів ознаменували новий етап розвитку. Це дозволило сформувати як хорові музичні жанри, так і напрями диригентського мистецтва (оперний хормейстер, який очолює хоровий колектив, хормейстер капели).

Мета дослідження – висвітлити становлення та вивчити шляхи розвитку хормейстерського мистецтва в Азербайджані, дослідити творчий шлях професійних оперних хормейстерів.

Методологія дослідження заснована на історико-теоретичних засадах, за допомогою яких розглянуто позицію хорового мистецтва в музичній культурі Азербайджану, історію становлення хормейстерського мистецтва. Теоретико-методологічну основу дослідження склали наявні в цій галузі роботи російських і азербайджанських музикознавців.

Наукова новизна дослідження пов'язана з тим, що вперше в Азербайджані комплексно висвітлено шляхи розвитку хормейстерського мистецтва.

Висновки. Залучення до дослідження азербайджанського хорового мистецтва і вивчення питання в аспекті формування диригентського і хорового мистецтва показали, що розвиток цієї галузі пов'язаний насамперед з композиторською творчістю. Створення класичних зразків хорової музики пов'язане з оперним жанром, тому мистецтво диригування та хормейстера вступило в фазу свого формування. У професійному напрямку розвиток хормейстерського мистецтва відбувався паралельно і у взаємодії з диригентським мистецтвом, а також був пов'язаний з високим рівнем організації музичної освіти в країні. В Азербайджані зародилося ціле покоління професійних хормейстерів, як-от Е. Новрузов, Б. Векілова, С. Агаєва, Н. Марданов, Н. Набієв, З. Ісмаїлова. Я. Адигезалов, Г. Іманова, Л. Мамедова, Д. Джафаров, Ю. Кухмазова, С. Гаджиєва та ін. Проте, такі області хормейстерського мистецтва, як капела і оперний хормейстер, також розвивалися у своєму власному контексті.

Ключові слова: азербайджанська музична культура; диригент; хормейстер; національне оперне мистецтво; колектив

ПУТИ РАЗВИТИЯ ХОРМЕЙСТЕРСКОГО ИСКУССТВА В АЗЕРБАЙДЖАНЕ

Лейла Залиева

диссертантка; ORCID: 0000-0001-8835-2008; e-mail: leyla_zaliyeva@mail.ru

Бакинская музыкальная академия имени Узеира Гаджибейли, Баку, Азербайджан

Аннотация

Статья посвящена истории развития хоровой музыки в Азербайджане и освещению путей формирования хормейстерского искусства. Развитие хорового искусства в Азербайджане началось с формирования композиторского творчества. Появление первой оперы, включение классических хоровых образцов и формирование коллектива для ее исполнения, расценивается как первый шаг в этой области. Позднее появление профессиональных хоровых коллективов, развитие оперного жанра, а также деятельность музыкальных учебных заведений ознаменовали новый этап развития. В результате это позволило сформировать как хоровые музыкальные жанры, так и направления дирижерского искусства (оперный хормейстер, возглавляющий хоровой коллектив, хормейстер капеллы).

Цель исследования – осветить становление и изучить пути развития хормейстерского искусства в Азербайджане, исследовать творческий путь профессиональных оперных хормейстеров.

Методология исследования основана на историко-теоретических принципах, с помощью которых рассмотрена позиция хорового искусства в музыкальной культуре Азербайджана, история становления хормейстерского искусства. Теоретико-методологическую основу исследования составили существующие в этой области работы русских и азербайджанских музыковедов.

Научная новизна исследования связана с тем, что впервые в Азербайджане комплексно освещены пути развития хормейстерского искусства.

Выводы. Привлечение к исследованию азербайджанского хорового искусства и изучение вопроса в аспекте формирования дирижерского и хорового искусства показали, что развитие этой отрасли связано, в первую очередь, с композиторским творчеством. Создание классических образцов хоровой музыки связано с оперным жанром, поэтому искусство дирижирования и хормейстера вступило в фазу своего формирования. В профессиональном направлении развитие хормейстерского искусства, происходило параллельно и во взаимодействии с дирижерским искусством, а также было связано с высоким уровнем организации музыкального образования в стране.

В Азербайджане зародилось целое поколение профессиональных хормейстеров, таких как Э. Новрузов, Б. Векилова, С. Агаева, Н. Марданов, Н. Набиев, З. Исмаилова, Я. Адыгезалов, Г. Иманова, Л. Мамедова, Д. Джафаров, Ю. Кухмазова, С. Гаджиева и т.д. Тем не менее, такие области хормейстерского искусства, как капелла и оперный хормейстер также развивались в своем собственном контексте.

Ключевые слова: азербайджанская музыкальная культура; дирижер; хормейстер; национальное оперное искусство; коллектив



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ON THE COMPARATIVE ANALYSIS OF THE EURASIAN REGION CULTURES

Rena Mamedova (Sarabska)

*Doctor of Arts, Professor; ORCID: 0000-0003-3269-8960; e-mail: renasarabskaya@mail.ru
Institute of Architecture and Art of Azerbaijan National Academy of Sciences, Azerbaijan, Baku*

Abstract

An early article is devoted to the study of the concept of Eurasianism in the context of comparative art history. The presented article emphasizes that modern art history requires methodological innovations that will reveal the features not only of the national specifics of music, but also the parameters of its dialogue with other cultures.

The article discusses the concept of musical genocide as an analogue of an innate program that determines the vectors of the artistic culture evolution. As a result, it is possible to determine both universal ethnocultural and the specificity of regional conditioned properties of culture.

The purpose of the research is to determine the comparative parameters of the Eurasian culture.

The research methodology lies in the method of historicism. Of fundamental importance, he can reveal the logic of historical thinking. The prospect of using the method of historicism lies in the possibility of approaching the complex whole of Eurasian culture in its historical movement, in the unity and development of its constituent parts. Behind the variety of manifestations, the main, common lines of the historical development of Eurasia are being built.

The scientific novelty of the research undertaken in this article is to form a number of provisions of the comparative analysis. For example, the concept of a gene formula, a typological series.

Conclusions. The category of the gene formula formulated in the article is a historically conditioned sign function of culture. The gene formula is generated by the collective experience of the ethnos and has semantic meaning. At the same time, the gene formula defines a specific type of pitch that ensures the vitality of the music and realizes the identity of the culture.

Keywords: art; culture; Eurasia; type; formula; ethnogenesis; ethnology; comparison

Main research material

Conceptualizing the diversity of empirical facts in the history of music from commentaries on medieval written sources to holistic analyzes of contemporary music requires explanatory paradigms closely associated with the comparative historical study.

In science, the idea has long been formed that the comparative method is an important link in knowledge. However, comparative studies were not “popular” in Azerbaijani art history for a long time.

Comparative analysis is relevant today, in the era of the so-called intercivilizational communication. After all, if cultural dialogue becomes a means of survival for the world community, then intercultural contacts must be studied at the level of national subjects.

Azerbaijan has always been at the border of the West and the East. The activity of counter-cultural processes was reflected in the development of artistic culture.

Let us emphasize that Azerbaijani art culture has experienced various kinds of influences throughout the history of its existence. The latter were assimilated in the context of the culture of Azerbaijan and received a complete, perfect form.

The culture of Azerbaijan is a monolithic unity. All components of the culture are harmoniously connected. The strength, power, and organic nature of these ties have been tested through many centuries.

If we consider the culture of Azerbaijan as a culture that organically absorbed the traditions of the Eurasian region, then the peculiarities of the mentality, the specifics of the national, reflecting the synthesis of heterogeneity and poly ethnicity, the ability to organically assimilate other ethnocultural traditions and preserve deep genetic foundations are invariably highlighted.

The Azerbaijani art history has accumulated solid empirical material. But today we need creative paradigms in the study of Azerbaijani culture.

In other words, the generalizing phase in the history of Azerbaijani theoretical science, in my opinion, has reached its apogee, and new problems require urgent consideration. In this sense, the Eurasian perspective on the consideration of Azerbaijani culture is very important.

In world practice, the paradigm of research is organically built: from the globalization of culture to the search for the national specifics of artistic creativity. Azerbaijan's contribution to world culture is enormous, which actualizes the study of Azerbaijani art in the context of the Eurasian idea.

Ethnologization of culture is, first of all, powerful regional “layers”, in the study of which the cultural context becomes dominant. Therefore, today it is so necessary to pay attention to those aspects that need primary study. Clearly stated positions are needed, which would have a pronounced distributive character. Only on this basis can you start a comparative analysis.

The importance of the comparative method in the study of Eurasian culture is beyond doubt. The possibilities and prospects opened up by the comparative method in this direction are practically not realized, because the research is limited mainly by the comparison of much more particular moments. Here we emphasize that the study of the processes of interaction and mutual influence of multi-ethnic cultures that are part of the structure of the Eurasian world entails the consistent and obligatory use of the comparative method, as well as its improvement, accompanied by the identification of new, not yet disclosed its facets, the advancement of more and more complex and urgent tasks. But the main thing is that a researcher can get not just any single result, but a whole system of scientific data, which includes information about the dif-

ference between the compared phenomena. Of course, the most interesting research in the study of the Eurasian foundations of culture would be research related to the historical stages of interactions. So, tracing the development of culture in the historical and chronological plan, it will be correct to start a comparative examination from the middle generalizing links, I mean the scale of zonal or regional musical systems. In this case, the research carried out in this direction should be carried out taking into account the local specifics and have a polycentric character. Then a comparative analysis of a particular typology will run through the entire culture of a given synchronous series, orienting itself, at the same time, within the limits of certain, historically established typological communities. This warns the researcher against generalizations of a higher level becoming some kind of abstraction and losing connections with specific historical and musical material.

An integral set of ethnocultural components determines the characteristics of a nation. At the same time, the cultural code of national specificity is revealed through ethnogenetic comparative studies. Ethnic self-esteem, social interests, the rigidity of certain traditions, morality, spirituality, which has a natural basis, features of levels, the quality of individual and collective consciousness; typologies of mental models, type of thinking, and historical experience, imaginative complexes, value criteria, stability of mentality – all these common and powerful enough, fundamental foundations have played an important and sometimes decisive role in the interconnections of cultures. The research supertask has always been aimed at revealing the national specifics of Azerbaijani art.

36

The historical memory of the Azerbaijani people has preserved a huge cultural layer of ethnogenetic “relics”. In the Azerbaijani humanities, there is a fairly voluminous literature on the ethnogenesis of the Azerbaijani people. However, in Azerbaijani ethnomusicology, studies related to the role of ethnogenesis in the musical folklore of the Azerbaijani people are still few. Only in the last ten years scientists have turned to the topical and fascinating theme of the ethnocultural content of Azerbaijani folk music. This theme encompasses a wide range of phenomena. This includes the worldview foundations of cultures, the artistic creation of the people, its origins and relationships in the process of evolution.

As you know, the relationship of ethnic “mechanisms” with art is very diverse. Some of them are, as it were, external in nature, shaped into a visual perception of ethnoculture. Others express the deep psychological, mental foundations of the national character. In this sense, the art of music has a special function.

One of the postulates of comparative studies, originating in classical ethnology, is the following: the typological kinship of the compared artistic culture of different peoples most often indicates their genetic relationship. What is the promise of this kind of idea? It is obvious:

- Involvement in the analysis of new regions, expansion of the geographical scope of the study;
- Synthesis of theoretical developments with historical ones. Reliance on the history of ethnos, culture, ethnography;
- Establishment of not only unidirectional connections but also the correlation of different musical cultures in the light of the problems of comparative studies.

It is advisable to build two methodological lines – synchronous and diachronic. This makes it possible to consider, on the one hand, various concepts of the science of folk music in comparison, on the other, to show the real historical process of the development of folk culture. In this sense, the formulation of the main elements of the musical comparative studies' concept gives real chances for clarification, terminological concretization.

The wider the material involved in the comparative study (i. e. the larger the circle of comparison), the more organically the synchronous and diachronic aspects of the comparative method merge. This is due to the objective content of the material under study itself.

The degree of stability, clichedness of archetypal elements in the national traditions of one or another people of Eurasia can be fundamentally different. Each of them is an independent integral dynamic organism, with its own internal logic of development. At the same time, as a rule, close contacts brought a beneficial effect, contributing to the consolidation of the internal forces of a given culture, the emergence of new impulses for the development of artistic creativity in it. The Eurasian art system includes all possible samples of genetic, contact and typological connections. That is why it is the most favourable base for their comprehensive study.

Let's emphasize that in the process of studying local processes in the system of Eurasian culture, the task is reduced not only to establishing similarities and differences between the cultures of a given region. The latter is to understand the artistic system characteristic of this region as one of many development options, to understand the unified artistic principles, to appreciate the essence of the typological parallels of the regional traditions of these peoples' music.

In the methodological aspect, it would be advisable to consider such a concept as mentality. We considered it necessary to give our scientific understanding of the mentality, for the latter is closely related to national specifics.

If the concept of national specifics covers the entire spectrum of the life of an ethnic community, then the mentality is more focused on thinking and spirituality. The mentality is, first of all, general spirituality, unity, the integrity of the world perception, a set of ideas, perceptions, beliefs, as well as the unity of cultural traditions. Initially, the mentality was interpreted as the primary source of values and truths. And this does not contradict the basic meaning of mentality as a deep level of mental representations. This term was used by neo-Kantians, phenomenology, psychoanalysts.

Undoubtedly, the mentality is historical, as well as the national specifics. Therefore, in our opinion, it is advisable in modern research to differentiate mentality as a historical category, the highest phase of which is national specificity. After all, the ethnos is primary in comparison with the nation. And if the advantage of mentality is a closer connection with natural manifestations, magic, mysticism, in a word – identification at all levels of consciousness, from totemic ideas to ritual, then the advantage of national specificity is clarity, awareness of the national "outline", pragmatism and rational understanding of its purpose. Let's emphasize the stable nature of the mentality. The latter is due to the deep level of value orientations, clarity of cultural, life and practical attitudes. The mentality, characterizing the specificity of consciousness, a specific type of thinking, is correlated with the higher environment, social and cultural context.

National specificity is that common that is born from natural data and is conditioned by the historical, ethnic, social, cultural context. A holistic set of ideas and the unity of the discovery of these ideas also belong to the area of national specificity. Ethnicity manifests itself not only in the unity of material, ritual culture, the unity of origin, human impulses but also in the general spiritual mood, features of the picture of the world, cultural traditions. However, various cultural influences, relationships, and so on play an essential role.

As you know, collective emotional patterns and value orientations provided a deep level of collective consciousness. Practical life attitudes of people, stable images of the world, emotional preferences formed the cypher of the mentality. Archaic structures, mythological consciousness and cultural stencils, a way of thinking, a mental make-up “worked” for a general spiritual mood, an integrated set of thoughts, skills of the spirit. A picture of the world was formed, reinforced by cultural tradition.

Specific levels of collective and individual consciousness, a specific type of thinking, social experience, common sense, interests, emotional susceptibility, natural data and socially determined components reflect a person’s ideas about the world of life.

Works in the field of comparative analysis stimulate interest in the musical culture of the peoples of Eurasia. It becomes possible to study extensive material based on a single concept.

In other words, the methodology developed on the basis of the Eurasian peoples’ music can, in our opinion, be successfully applied in the context of the music of other peoples and ethnic groups. After all, the main goal is to find and generalize the genetic universals of musical art.

Besides, the discovery of the musical cultures’ interrelationships allows one to draw important conclusions about the genetic relationship of music, which is found not only at the level of the genre system of the musical language, intonational and typological connections, but also at the level of the principles of development and shaping.

Indeed, the problem of the relationship between universals and local culture is a complex problem that was discussed many times. At the same time, comparative studies can also dot the i’s and cross t’s to some degree.

A few words about the use of comparative typological analysis. The latter is used, firstly, because it is the first step in the methodology of comparative analysis, which is necessary for Azerbaijani musicology. Secondly, any typology in the study of culture is the result of the comparative analysis. Type, typology, typification, etc. can only be identified by comparison. The identification process ultimately reveals the specifics of the object of interest.

In the study of global approaches, the concept of “typological series” plays a huge role.

- The concept of a typological series is an objectively existing (moreover, in a synchronous and diachronic environment) typological community of processes and phenomena manifested in the history of Turkic musical culture. In other words, the methodology developed on the basis of the music of the Eurasian peoples can, in our opinion, be successfully applied in the context of the music of other peoples and

ethnic groups. After all, the main goal is to find and generalize the genetic universals of musical art.

- This concept includes the presence of a number of stable melodic types passing through a variety of material (I mean a certain conglomeration of typical Lado-intonational formulas). At the same time, the concept of a typological series correlates with historical changes in the forms in which these types function. It goes without saying that the latter is regulated by the possible limits of a certain "intonation field" while maintaining a common "denominator".

- In the ramified and multi-stage system of the comparative study of the Turkic musical culture, the concept of a typological series acquires the role of an enlarged unit of research. In this case, the scale of the enlargement of units, i.e. the range of that particular material, which is united in each case by the concept of a typological series, is not universal, it is mobile. In some cases, this scale covers the microsize of Turkic music, for example, the comparative aspect of the development of two related musical systems belonging to the same region. In others, it can include the entire panorama of the Turkic culture and its consideration either within the framework of a synchronous view of the process itself, or in the range of a long historical time, i. e. diachronically.

- Concerning theoretical generalization, the concept of a typological series is addressed both to specific phenomena of art and to the laws of its origin. First of all, we are interested in those features of the musical process, in which their interaction with the general main laws of the culture of the Turkic world appears most clearly. Such generalizations can only be formulated through consistent comparisons in different circles, from primary to higher (I mean the path from samples of early folklore intonation to professional forms of oral tradition).

- At the same time, the typological series operating in the field of musical art is by no means some kind of fixed formations. Within each part, you can find diverse forms of development, corresponding to certain historical conditions and characteristics of the national culture or an entire zone.

- Finally, the concept of a typological series is a dynamic concept that combines the stability of the phenomena being combined and at the same time allows their variant diversity. Thus, synchronous and diachronic typologies, acting as phenomena of the Turkic musical space, change along with the movement of history itself. Note that the dynamics of this concept is manifested not only in the modifications that arise in the course of historical development. It also manifests itself in a wide range of variants of the national, regional and other levels within the same musical era.

- The concept of a typological series is close to the most important coordinates of the historical and musical processes of the world of Eurasia – their periodization, "historical geography" (I mean the changing map of national, zonal and regional systems). It has all the fundamental parameters to be ranked among those leading theoretical concepts of modern musicology, which are necessary for the construction of the highest historical and musical scientific synthesis. Thus, the identification of common typological features of national, zonal and regional musical formations is a necessary preparation for a systematic examination of history in the reflection of musical culture. It creates the prerequisites for making comparisons through each

national culture in the general context of the Eurasian musical world. There is no doubt that in the study of such numerous musical systems, such as the musical culture of Eurasia, such a desire to develop not only general categories but also uniform principles of study necessary. Thought schemes, imaginative complexes received cultural discovery. The system of ethnotypological constants is a way of preserving the natural character of the development of musical culture, its dynamics, and expediency. The adaptively expedient features of musical culture are initially realized at the level of archetypes. The continuity of typologically common artefacts in the history of the Eurasian peoples expressed itself in the creation of cross-cutting structural components. In culture, it turned out to be a formula series representing genetic characteristics. Naturally, that the isolation of some invariant content should include both supra-ethnic properties of a typological nature, and specific, inextricably linked with a particular regional culture. Such an invariant is defined in the context of musical comparative studies as a gene formula. The determinants of the gene formula series can be divided as follows:

1. The immanence of the properties of the gene formula. I mean a kind of “innate”, archetypal.
2. Adaptive properties, determined by the most significant constants of the gene formula, correlated with the context.
3. Typological properties that concentrate the most expedient and stable, clichéd elements.

40

If we use the thesis that the evolutionary process is conditioned by adaptation to the context, then we should recognize an unusually high degree of viability behind the gene formula. The accumulation of typological features of the gene formula in the system of value orientations of a sufficiently large ethnocultural area becomes natural in the light of the linguistic norms of this area. The formation of formula models is selective. It was precisely the selected methods of influencing the functioning of the gene formula series that ultimately formed the artistic system. Thus, there is a functioning of a certain content that permeates all the specified components of traditional cultures and is largely supra-ethnic in nature. It is clear that the gene formula series is not a “mechanical” set of models. The process of the formation of ethnotypes was distinguished by its organic nature, a high degree of integration of both external and internal properties of the musical language.

In the context of the analysis I propose, the system of ethnotypological constants, which we define as a gene formula series, is a way of preserving the natural character of the development of musical culture and its dynamics. The adaptively expedient features of musical culture are initially realized at the level of archetypes; in our interpretation – gene formulas. The artefacts of our culture carry the deepest genetic impulses. And the musical genotype is a kind of innate program that determines much and significant in the development of musical folklore.

The gene formula becomes a nationally specific model in the context of ethno-artistic concentration, organizing a kind of “compression” of information. I would say that a gene formula is a vessel that stores the most valuable artistic and ethnogenetic information; a gene formula is a specific auditory accumulation that functions in the context of historical memory. These seemingly simple intonation phrases are gener-

alized formulas, archetypes of the early stage of intonation. It was in these melodic types that the historical selection took place, the polishing of the basic intonational “vocabulary” of Azerbaijani music. A gene formula is a holistic formation, the components of which are organically linked to each other. The gene formula is the main core of expressiveness. The tunes, minimized to a minimum, open up in the process of development like a spiral, infinitely open, open in its movement. I would like to emphasize the intonational “elasticity” of the gene formula.

The gene formula has, on the one hand, an infinite number of variants, on the other, a certain generalized idea of the main parameters of its functioning. What is the reason for this phenomenon? With evolutionary processes that are extremely difficult to trace. Only a comparison of options is able to identify the main core, model, invariant, a set of typological features, a set of mandatory, necessary elements.

It is not by chance that we use the phrase “gene formula” and put it forward as a term. The substantiation of the gene formula is associated with its first part, denoting the origin, and heredity, and continuity, and the process of formation, becoming, as well as with the term “formula”, which, on the one hand, means the form of the process, giving completeness to a certain structure. On the other hand, it means an important concept for us about patterns, certain relationships, rules, expressed in a short form.

I would like to emphasize the symbolic character of the gene formula. The gene formula absorbs a historically conditioned meaning, thus acquiring a sign function and thereby organizing a special kind of integrity. I mean ethnocultural integrity.

Considering the well-known definitions of melody, motive, we can draw parallels that concretize our concept of a gene formula.

A gene formula is a motive capable of giving birth to similar forms. This is a structure that has the ability to germinate. The smallest integrity, which has its own semantics.

Gene formulas are different versions of a single musical idea. We can talk about the modification of certain elements of the gene formula, however, the parameters that ensure the relationship of the gene formulas of the Eurasian space are preserved.

The affinity of the typological series of gene formulas is undeniable. The plurality of functionally equal gene formulas creates a certain general intonational sphere. As you know, parity, equivalence favours the preservation of integrity. The foregoing refers to the most important regularity of folklore thinking – variance. In this case, the main Lado-intonational cell with definite and very stable functional connections acts as a stable factor. Nationally specific parameters appear as mobile elements. Most often it is the general context in which the gene formula exists. Depending on the context, one or another of its changes occurs.

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ПРО ПОРІВНЯЛЬНИЙ АНАЛІЗ КУЛЬТУР ЄВРАЗІЙСЬКОГО РЕГІОНУ

Рена Мамедова (Сарабська)

доктор мистецтвознавства, професор;

ORCID: 0000-0003-3269-8960; e-mail: renasarabskaya@mail.ru

*Інститут архітектури і мистецтва Національної академії наук Азербайджану,
Баку, Азербайджан*

Анотація

Стаття присвячена дослідженню концепції євразійства в контексті порівняльного мистецтвознавства. У представленій статті підкреслюється, що в сучасному мистецтвознавстві необхідні методологічні новації, які відкриють особливості не тільки національної специфіки музики, а й параметри її діалогу з іншими культурами.

У статті розглядається поняття музичного генотипу – аналога вродженої програми, яка визначає вектори еволюції художньої культури. Унаслідок чого можливо визначити як етнокультурні універсалиї, так і специфіку регіонально обумовлених властивостей культури.

Мета дослідження – визначення порівняльних параметрів євразійської культури.

Методологія дослідження. Принципове значення має метод історизму, здатний розкрити логіку історичного мислення. Перспектива використання методу історизму укладена в можливості підійти до складнішого цілого євразійської культури в її історичному русі, в єдності і розвитку її складових частин. За різноманітністю регіональних проявів шикуються магістральні, загальні лінії історичного розвитку Євразії.

Наукова новизна дослідження полягає в формуванні ряду положень порівняльного аналізу. Наприклад, поняття про геноформулу, типологічний ряд.

Висновки. Сформульована в статті категорія геноформули є історично обумовленою знаковою функцією культури. Геноформула породжена колективним досвідом етносу і має семантичне значення. Водночас вона визначає конкретний тип звуковисотності, який забезпечує життєздатність музики і здійснює ідентичність культури.

Ключові слова: мистецтво; культура; Євразія; тип; формула; етногенез; етнологія; порівняння

О СРАВНИТЕЛЬНОМ АНАЛИЗЕ КУЛЬТУР ЕВРАЗИЙСКОГО РЕГИОНА

Рена Мамедова (Сарабская)

доктор искусствоведения, профессор;

ORCID: 0000-0003-3269-8960; e-mail: renasarabskaya@mail.ru

*Институт архитектуры и искусства Национальной академии наук Азербайджана,
Баку, Азербайджан*

Аннотация

Статья посвящена исследованию концепции евразийства в контексте сравнительного искусствознания. В представленной статье подчеркивается, что в современном искусствознании необходимы методологические новации, которые откроют особенности не только национальной специфики музыки, но и параметры ее диалога с иными культурами.

В статье рассматривается понятие музыкального генотипа – аналога врожденной программы, определяющей векторы эволюции художественной культуры. В результате возможно определить как этнокультурные универсалии, так и специфику регионально обусловленных свойств культуры.

Цель исследования – определение сравнительных параметров евразийской культуры.

Методология исследования. Принципиальное значение имеет метод историзма, способный раскрыть логику исторического мышления. Перспектива использования метода историзма заключена в возможности подойти к сложному целому евразийской культуры в ее историческом движении, в единстве и развитии ее слагаемых частей. За разнообразием региональных проявлений выстраиваются магистральные, общие линии исторического развития Евразии.

Научная новизна исследования заключается в формировании ряда положений сравнительного анализа. Например, понятие о геноформуле, типологическом ряде.

Выводы. Сформулированная в статье категория геноформулы представляет собой исторически обусловленную знаковую функцию культуры. Геноформула порождена коллективным опытом этноса и имеет семантическое значение. Вместе с тем она определяет конкретный тип звуковысотности, который обеспечивает жизнеспособность музыки и осуществляет идентичность культуры.

Ключевые слова: искусство; культура; Евразия; тип; формула; этногенез; этнология; сравнение

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КАРИЛЬЙОН: ІСТОРІЯ І ВИКОНАВСЬКІ МОЖЛИВОСТІ МУЗИЧНОГО ІНСТРУМЕНТА, ЙОГО «ФІЛОСОФІЯ» І ПЕРСПЕКТИВИ РОЗВИТКУ В УКРАЇНСЬКІЙ КУЛЬТУРІ

Віолетта Дутчак^{1а}, Ірина Рябчун^{2б}¹ доктор мистецтвознавства, професор;

ORCID: 0000-0001-6050-4698; e-mail: violetta.dutchak@ukr.net

² кандидат мистецтвознавства;

ORCID: 0000-0001-8070-7847; e-mail: irynariabchun@hotmail.com

^а Прикарпатський національний університет імені Василя Стефаника,
Івано-Франківськ, Україна^б Київська Академія мистецтв, Київ, Україна

Анотація

У статті зосереджено увагу на історії походження, специфіці звуковидобування, філософії виконавських можливостей карильйону – європейського музичного інструмента, що в останні десятиліття набуває активного поширення і в Україні.

Мета дослідження – аналіз історії походження карильйону, його конструкції, технічних і виразових засобів звуковидобування та музичної репрезентації композиторської й виконавської творчості.

Методологія дослідження. У статті використано історичний, аксіологічний, музикознавчий та культурологічний підходи та відповідні їм методи. Історико-хронологічний метод використаний для розгляду історії походження, етапів поширення карильйону у Європі й світі, аксіологічний – для визначення мистецької і психотерапевтичної цінності дзвонового (карильйонного) звучання, музикознавчі та культурологічні методи сприяють різностороннім аспектам аналізу місця і значення карильйону в українському звуковому просторі.

Наукова новизна дослідження. Здійснено історичну ретроспективу поширення карильйону, введено до наукового обігу українського музикознавства узагальнення щодо його конструктивних, мелодико-інтонаційних, технічних, образно-художніх властивостей, зокрема в українському звуковому просторі.

Висновки. Проаналізовано історію створення стаціонарних і пересувного карильйонів в Україні, етапи входження зазначеного музичного інструмента в український звуковий простір, характер виконуваного на ньому репертуару, педагогічні й виконавські аспекти його популяризації. Зазначено динаміку Міжнародного фестивалю дзвонового і карильйонного мистецтва «Дзвони Ясної Гори єднують усіх». Відзначено виконавські можливості тембрального поєднання карильйону з іншими інструментами та співацькими голосами. Виокремлено й проаналізовано технічну й виразову значущість синтезування

карильйону та ансамблю бандуристок. Запропоновано фактурну варіативність ансамблевого поєднання карильйону і ансамблю бандуристів, можливостей тематичного і жанрового розширення репертуару.

Ключові слова: карильйон; дзвонове і карильйонне мистецтво; звуковий ансамбль карильйону та бандур; карильйон в українській музичній культурі; українське музичне виконавство

Вступ

Серед музичних інструментів, що стрімко увійшли у звуковий простір України в останнє десятиліття, слід відзначити карильйон – ударний музичний інструмент, що становить набір дзвонів чітко визначеної висоти з механічним керуванням. Його поширення у Європі й світі має давню (з XV ст.) історію, і пов'язане насамперед з католицькою релігійною традицією. В європейській академічній музичній виконавській практиці карильйон має усталене значення та традиції творення репертуару – від звукових мелодичних комплексів для церковних католицьких обрядів до композиторських творів XVII–XXI ст. На сучасному етапі в Європі та Америці карильйон поєднується з сольним співом, камерним оркестром, для нього пишуть численні твори композитори, проводяться фестивалі карильйонної музики, сформувалася розгалужена система фахових організацій та освітніх заходів.

В Україні карильйонне мистецтво ще досить молоде, хоча традиції дзвонівого мистецтва мають давню історію. Велика перерва розвитку дзвонарства і дзвоніння, яке завжди мало релігійне (християнське) підґрунтя, наступила внаслідок ідеологічних заборон в радянські часи. Лише в незалежній Україні поступово формується розуміння значення дзвонарства загалом, а також ролі дзвонів як музичних інструментів, а дзвоніння – для культурно-естетичного задоволення і терапевтичного оздоровлення населення. З цією метою в Україні були відновлені (реставровані) численні дзвіниці при церквах і монастирях, а у провідних релігійних центрах встановлені карильйони, зокрема у Михайлівському соборі (Київ), Гошівському монастирі оо.Василіян (Гошів, Івано-Франківська обл.), Спасо-Преображенському соборі (Київ), церкві св. Йосафата (Коломия, Івано-Франківська обл.). Також був створений і єдиний в Україні пересувний карильйон братів Сергія та Леоніда Ботвінків (Київ), який використовується для оригінальних концертних програм і музичних фестивалів.

Мета

Метою статті є аналіз історії походження карильйону, його конструкції, технічних і виразових засобів звуковидобування та музичної репрезентації композиторської й виконавської творчості. Актуальність дослідження визначається потребою введення до наукового обігу українського музикознавства як маловідомої інформації про карильйон, так і узагальнення наукових досліджень про цей інструмент, розвитку його технічних і образно-художніх можливостей, зокрема в сучасній українській музичній культурі. Здійснено історичну ретро-

спективу поширення карильйону, введено до наукового обігу українського музикознавства узагальнення щодо його конструктивних, мелодико-інтонаційних, технічних, образно-художніх властивостей, зокрема в українському звуковому просторі, що й становить новизну дослідження.

Аналіз останніх досліджень і публікацій

Найбільш детальна інформація про карильйони була опублікована Йозефом Вілем Хаазеном. Вона міститься в передмовах до п'яти книг навчального посібника «Карильйон», брошурі «Від дзвонарської гри до навчання на карильйоні», збірки «Мова карильйону» та інших виданнях. Основним положенням публікацій цього видатного музиканта-карильйоніста є виявлення особливостей інструмента і шляхів опановування специфікою музичної композиції, аранжування та виконання творів для карильйону.

Про дзвонове мистецтво в Україні, зокрема й карильйон, пише видатний дослідник-кампанолог Богдан Кіндратюк (2012).

Виклад матеріалу дослідження

На відміну від православної церковної дзвіниці, яка виконує сигнальну функцію і оперує переважно ритмічними структурами, хоча і має свою естетику і звуковисотний спектр, карильйон є повноцінним музичним інструментом, призначеним для виконання творів класичної музики. Він є темперованим дзвоним інструментом, звуки якого видобуваються за допомогою паличкової мануально-педальної клавіатури, яку ще називають «фламандською педаллю». Попри те, що на ньому грають, натискаючи на клавіші-палички ребрами кулаків і передніми частинами стоп, такий інструмент відтворює музику різних жанрів і стилів. Дзвони карильйону нерухомі, натомість звуковидобування відбувається шляхом удару язика-била. Поєднання клавіатури з билами дзвонів у класичному варіанті є механічним. Але нині можливе комбінування механічної передачі з електромагнітною. За статутом Світової Ліги Карильйону для того, щоб офіційно вважатися карильйоном, інструмент мусить мати не менше 23-х дзвонів. Набір темперованих дзвонів, яким би великим він не був, без «фламандської педалі» не здатний передати виконавських особливостей і відтворити специфічну фактуру, тому також не може називатися карильйоном.

Найдавніших предків карильйону слід шукати у Китаї, де інструменти з різних дзвонів з'явилися 2000 років тому. Аналогом карильйону певною мірою є індонезійський *гамелан* – оркестр ударних інструментів, який супроводжує місцеві танці, театральні дійства та державні церемонії. Як відомо, у XVI ст. європейських мореплавців, зокрема Френсіса Дрейка, вразило звучання гамелану. Однак у Західній Європі вже був поширений власний «оркестр дзвонів», об'єднаний в одному інструменті – карильйоні. У багатьох західноєвропейських містах – Антверпені, Брюгге, Брюсселі, Генті, Льовені і Мехелені вже тоді існували «співучі вежі» – церковні дзвіниці і муніципальні будівлі, з яких долиняло звучання карильйонів.

Як стверджує ексдиректор Бельгійської королівської школи карильйону професор Йозеф Вілем Хаазен «Карильйон виник наприкінці середньовіччя у старовинних областях Бельгії, Франції і Голландії – Фландрії і Брабанті» (Хаазен, 2008а, с. 10). Існує безліч причин початкового поширення карильйону саме у Нідерландах, які об'єднували у ті часи нинішні території Бельгії, Голландії та Північно-Західної Франції. Можна припустити, що зміна ставлення до звучання дзвонів і потреба у їх налаштуванні на певні тони відповідали загальним тенденціям розвитку музичного мислення у регіоні, де інтенсивно розвивалося поліфонічне музичне мистецтво. Крім того, доведення дзвонів до такого звучання, яке давало можливість побудови хроматичного ряду, відповідало тенденції будівництва темперованих музичних інструментів клавішної групи.

Не можна забувати й про немусичні чинники, які позитивно вплинули на розвиток карильйону: розвиток ливарної та металообробної промисловості, ремесел, пов'язаних з механікою, зростання міст, формування нових соціальних груп міського населення, зацікавлених у розвитку мистецтв. На виникнення карильйону вплинув розвиток годинникарства, зокрема удосконалення міських баштових дзиґарів і доповнення їх звуковими сигналами, виконуваними спеціально під'єднаними дзвонами – *курантами*. Можна вбачати зв'язки у розвитку курантів з інтересом до механічних заводних іграшок, усіляких музичних скриньок, оснащених звуковідтворюючим механізмом. Однак його історія виявилася тривалішою: можна стверджувати, що розвитку карильйонного мистецтва сприяли насамперед музиканти-виконавці, вони ж композитори і аранжувальники, чий музичний уява і смак були підкріплені освіченістю і ентузіазмом. На думку нинішнього директора Бельгійської королівської школи карильйону імені Жефа Денейна Куна Косарта, причиною запису перших карильйонних творів були педагогічні потреби¹.

Й. Хаазен пов'язує розвиток виготовлення карильйонів XVI–XVII ст. із загальним розквітом науки і мистецтв у Нідерландах: «Цей період нині відомий як золотий вік Нідерландів, протягом якого відомі фабрики майстрів Франца і Пітера Хемоні забезпечили багато міст прекрасно налаштованими і гарними за звучанням карильйонами» (Хаазен, 2008а, с. 10). Поступово із Нідерландів у XVIII ст. карильйон поширюється й в інші європейські країни – Польщу, Чехію, Латвію, Литву, Австрію, Росію і він з'являється у Гданську, Мафре, Празі, Ризі, Зальцбурзі, Санкт-Петербурзі, Москві та ін.

Карильйон об'єднує принципи та особливості декількох споріднених інструментів. У групі ударних, до якої він належить, здавалося б, найближчими його родичами є оркестрові дзвони, а також їх безпосередня модифікація – металофон. До речі, принцип заміни дзвонів металевими пластинами застосовується у навчальних клавіатурах, використовуваних в репетиційних цілях. Водночас карильйон нерідко називають «*церковним органом*» через масштабність його звучання і наявність педальної клавіатури. Специфічна якість звуку інструмента – природно затихаючий звуковий шлейф і довгий резонанс – ріднить ка-

¹ З лекційного курсу кампанології у школі імені Жефа Денейна, 2018 р.

рильйон зі струнно-щипковими інструментами, зокрема з *бандурою*. Саме ця властивість інструмента багато в чому визначає інтонування (агогіку) при виконанні на інструменті, а також впливає на композицію та аранжування творів для карильйону. Співучість дзвонів ріднить їх з вокальною музикою, а їх багатоголосся – з хоровим мистецтвом. Вийшовши із церковного лона, карильйон не став чужим духовній музиці, проте сфери його «інтересів» не мають релігійно-конфесійних прерогатив: на ньому прекрасно звучить музика багатьох релігійних напрямів і національних культур, а також світська музика: індуїстська, арабська, буддистська, православна.

Звуковидобування при грі на карильйоні відбувається за допомогою ударів рухливих бійків (язиків) по внутрішніх стінках нерухомих дзвонів. Кожен інструмент індивідуальний і може складатися з різного числа дзвонів від 30 до 70. З огляду на вагу і вартість дзвонів найбільш поширений варіант карильйону має 50–51 дзвін. Розташування дзвонів обумовлено архітектурними особливостями веж. В останні десятиліття з'явився новий варіант інструмента – пересувний, мобільний карильйон, дзвони якого розташовані на декількох металевих опорах, оснащених колесами. Такі інструменти можна не тільки пересувати з місця на місце, але і перевозити з міста у місто, з країни у країну, і навіть з континенту на континент².

Дуже важливою відмінністю, яка впливає на процес і особливості звуковидобування на карильйоні, є спосіб передачі імпульсу від клавіші до дзвона. Спочатку у бароковому інструменті застосовувався лише механічний спосіб передачі, який використовується дотепер, зокрема й на сучасних інструментах. Нині, здавалось би, ідеальною по швидкості звукової атаки є електромагнітна передача, але, на жаль, вона є менш стабільною і може час від часу давати несподівані збої. Ще один вид передачі – електронний – придатний для виконання в електронному режимі. При живому виконанні такий вид передачі викликає «запізнення» звуку після натискання клавіші. Тому він абсолютно непридатний для виконання віртуозних творів.

Карильйон має задану від початку виготовлення хроматичну темперацію: кожен із дзвонів відливається з попереднім розрахунком висоти звучання, яка, при більшій, чи меншій необхідності, коригується після відливу методом обточування. Тон і тембр звучання дзвонів залежать від його маси і форми, товщини стінок. На чистоту тону найважливішою мірою впливає сплав, з якого відливається дзвін. За спеціальними розрахунковими таблицями фахівці визначають, який «язик» повинен бути у дзвоні при заданих масі і тоні, а також розраховують «профіль» дзвону. Кожен карильйон є індивідуальним: маючи «власний голос» – діапазон, тембр звучання і довжину звукового шлейфа.

До прикладу, карильйон, виготовлений для Росії, нині розташований на вежі Петропавлівської фортеці Санкт-Петербурга, у силу історично сформованої тенденції має відгомін трохи довший, ніж західноєвропейські карильйони. Карильйон не може не поступатися православним дзвонам пишністю і тривалістю

² Зокрема частини мобільного карильйону братів Ботвінків були залучені у концерти гастрольного турне оркестру Андре Р'є, 2015 р.

звукової аури, що оточує кожен удар, навіть з огляду на ту обставину, що подовження звукового шлейфа створює додаткові складності як для виконавців карильйоністів, так і для композиторів і аранжувальників, що створюють і адаптують твори для карильйону.

Висота основного тону дзвону визначається діаметром і товщиною найширшої нижньої частини дзвону, по якій вдаряє «язик». Підточуючи вже готовий дзвін зсередини, змінюючи товщину стінок, дзвін, налаштовують точно на заданий тон. При литті і обточуванні дзвонів враховується не тільки основний тон, а й коливання більш високих частот, які залежать від товщини поверхні стінок дзвону, що знаходяться вище бою. У наші дні майстри мають можливість, відстежуючи кожен з обертонів, проектувати спектр звучання відповідних смуг поверхні дзвону.

При проектуванні і «доведенні» дзвонів, призначених для карильйону, особливо увагу майстри приділяють ладовій фарбі звучання: його обертоновий ряд може мати більш, або менш світлий характер. При виготовленні дзвонів уникають тритонових сполук. Перевага віддається мажорним відтінкам, одержуваним при інтонуванні великої терції до основного тону дзвони. Слід зазначити, що інтервал терції у вузькому розташуванні зазвичай уникають при виконанні на карильйоні – його замінюють оберненням – секстою, або перенесенням через октаву (децима).

«Карильйон – інструмент старовинний, який нагадує про давно минулі часи. Як вже згадувалося вище, типовими місцями його побутування є вежі готичних соборів і міські ратуші. Західноєвропейські карильйони здебільшого дуже старі, були свідками великих подій, і їхні голоси пройняті сумом і радістю відважних, випробуваних батьківських домів вітчизни» – говорив у своєму виступі на Першому Міжнародному з'їзді карильйоністів у Мехелені у 1922 році директор Брюссельської консерваторії Ернст Клоссон.

Карильйон має не тільки свою естетику, а й філософію, адже, піднімаючись сходами вежі для того, щоб грати на інструменті, карильйоністи ніби вивисуються над суєтністю і буденністю, стаючи не тільки ближчими до небес, а й прокладаючи від свого серця дорогу до сердець безлічі невидимих і невідомих їм слухачів.

Завдяки фіксації розмітки штифтів на годинникових барабанах до нас дійшли музичні манускрипти для карильйонів-курантів, що датуються XVII ст. Йозеф Хаазен згадує книги розміток штифтів автоматичного грального механізму, що належать перу брюссельських карильйоністів Хенріка Клааса і Теодорус де Сани, а також Філіпа Фікерта – ченця домініканця, знавця дзвонів і радника відомого майстра Пітера Хемоні.

Й. Хаазен наводить приклад першої «справжньої карильйонної музики для мануального виконання», яка датується 1746 р. – «Карильйонної книги» Іоаннеса де Грейтерса, міського та соборного органіста Антверпена. Оригінал цього унікального видання знаходиться у колекції бібліотеки Королівської Фламандської консерваторії в Антверпені. А його численні копії у нотному записі є важливим репертуарним джерелом для сучасних карильйоністів.

Одним з видатних музикантів, творчість яких пов'язана з карильйоном був карильйоніст Домського собору Утрехта Якоб ван Ейк (1590–1657). Вроджена

сліпота не завадила цьому музиканту стати кампанологом, будівельником інструментів, чудовим флейтистом і композитором, твори котрого не втратили своєї цінності дотепер. Він був радником і співробітником відомих ливарників дзвонів Франца і Пітера Хемоні. Ван Ейк відкрив чимало акустичних особливостей резонансу і налаштування дзвонів, які він не раз обговорював з такими відомими вченими як Рене Декарт і Марен Мерсен. Карильйонне мистецтво Нідерландів набуло завдяки діяльності Ван Ейка чимало позитивних якостей, які значною мірою вплинули на розвиток інструмента в інших європейських країнах. Він відомий також і як автор збірки для флейти «*Der Fluiten Lust-Hof*», п'єси з якої нерідко виконуються і у наші дні. Як пише Й. Хаазен, «Унаслідок наукового дослідження, проведеного Тімо Віндом, з'ясувалося, що багато п'єс з цієї збірки написані в оригіналі для карильйону» (Хаазен, 2008а, с. 11). На думку Й. Хаазена, музика Якоба ван Ейка – найдавніша оригінальна композиторська музика для карильйону. У 2010 році вона була перевидана окремою збіркою, оснащеною карильйонною аплікатурою і бароковим акомпанементом у стилі XVIII ст.

У XVIII ст. істотний внесок в створення репертуару для карильйону зробив Матіас ван ден Гейн. Цей музикант і композитор, відомий також своїми органічними творами, на думку Й. Хаазена не зміг уникнути стилістичних недоліків, характерних для його часу. Серед них – перевантаженість фактури, зокрема – партії педалі і недостатня фіксація деталей нотного тексту.

У XIX ст. завдяки своїй «Рубенс-Кантаті», складеній 1877 року з нагоди 300-річчя Пітера Пауля Рубенса стає відомим карильйоніст і композитор Петер Бенуа. Утім кардинальні зміни у розвитку карильйонного мистецтва відбуваються від кінця XIX ст. завдяки діяльності Жефа Денейна (1862–1941). Протягом понад тридцяти років (до 1931) він був міським карильйоністом міста Мехелена. У 1892 р. музикант організував серію літніх концертів карильйонної музики. Творчість і педагогічна діяльність Жефа Денейна залучила багатьох охочих освоїти мистецтво гри на цьому дивовижному інструменті. Справжній сподвижник Ж. Денейн у 1922 р. засновує першу в історії офіційну школу навчання гри на карильйоні і стає її директором. Згодом цю школу, що отримала статус «Королівської», назвали його ім'ям.

Ж. Денейн зробив значний внесок у розвиток механіки карильйону і поставив перед виконавцями-карильйоністами нові завдання. Він був одним із сподвижників поновлення голландського і фламандського національного мистецтва межі XIX–XX ст., вплинувши на творчість багатьох діячів бельгійської культури, зокрема поета і драматурга Еміля Верхарна і художника Альберта Геденса.

Композиторська творчість Ж. Денейна відома здебільшого серед карильйоністів. Йому належать лише шість композицій, включно з «*незаписаною прелюдією*», яку вже після його смерті виконавці-карильйоністи по пам'яті нанесли на нотний папір. Однак Ж. Денейн є також автором чудових транскрипцій для карильйону народних пісень і творів інших композиторів (Денейн, 2010, с. 9-10). Його починання у створенні сучасного карильйонного репертуару продовжили визначні композитори пізнього романтичного стилю Жеф Роттірс і Жоз Лерінкс.

Специфікою професії карильйоніста є необхідність вміння робити аранжування. Ця проблема вивчається у книзі Й. Хаазена «Робоча книга карильйоніста: як ми це можемо зробити краще?» (Haazen, 2008b). На думку Й. Хаазена, хороших музикантів-виконавців відрізняє глибоке знання гармонії, поліфонії і трепетливе ставлення до виконуваної музики. Їх майстерність полягає не тільки у віртуозному виконанні, але і в грамотному написанні нотного тексту, що відрізняє будь-яку класичну музику, засновану на естетичних, математичних, акустичних правилах, які характеризують всі витончені мистецтва. «Робоча книга» Й. Хаазена написана для композиторів, аранжувальників і студентів, чия діяльність пов'язана з карильйоном, щоб нагадати їм про вищезазначені правила, що стосуються дзвонарської поліфонії і довгих відзвуків. У цій книзі музичні приклади надані у двох варіантах: перший демонструє неправильний підхід до створення тексту карильйонних творів, другий може слугувати прикладом правильного аранжування. Й. Хаазен проти асоціювання карильйону з клавішними інструментами, про що він пише у цих же поясненнях. Вищевикладене судження досвідченого карильйоніста і аранжувальника Й. Хаазена засноване на принциповій різниці динамічної структури карильйону і клавішних. Основа цієї відмінності полягає у масивності низьких звуків карильйону, а також довжині їх реверберації. За Й. Хаазеном кращий принцип для фактури карильйонних творів – принцип перевернутої піраміди, де басы повторюються у рази рідше ніж високі ноти, тобто частота вживання звуку буде пропорційна його висоті. Водночас необхідно розглядати висоту звучання у сукупності з тривалістю звукового резонансу. При виконанні небажані на шарування резонансів коригуються динамікою, пом'якшуванням прохідних і затактових нот.

52

Становлення карильйонного мистецтва в Україні відбувалося паралельно зі здобуттям незалежності. Перший в Україні карильйон (з 50 дзвонів) був відлитий у 1999 році і змонтований вітчизняними майстрами на честь відновлення у Києві зруйнованого більшовиками Свято-Михайлівського Золотоверхого собору. Ініціатором створення цього інструмента був професор Національної музичної академії України імені П. І. Чайковського Георгій Черненко. На створення Михайлівського карильйону музиканта надихнув один із найкращих інструментів світу – карильйон башти собору Святого Румбольта бельгійського міста Мехелен. Перший український карильйон повторює за розмірами і будовою його клавіатуру і також належить до «важких» інструментів подібного типу. Роботи по монтуванню Михайлівського карильйону здійснили брати Сергій та Леонід Ботвінки. З причини обмеженості коштів, якісних матеріалів і відсутності досвіду у створенні інструмента, цей карильйон значно поступається якістю звучання європейським зразкам, зокрема його бельгійському прототипу. При створенні першого варіанту клавіатури інструмента також не було дотримано загальноприйняті норми, унаслідок чого вона мала вельми специфічні параметри. Тому Михайлівський карильйон навіть після реставрації 2020 р. працює переважно у режимі курантів, а також для імітації православного передзвону під час храмових свят. Але навіть попри недоліки, створення інструмента було зустрінуте українцями з великим ентузіазмом.

Уже під час роботи над карильйоном керівник проекту Г. Черненко починає співпрацювати з братами Ботвінками. Авіабудівники за фахом, вони у 90-ті роки минулого століття приймають рішення про замовлення дзвонів на європейських ливарних фабриках для оснащення дзвіниць відновлених і новозбудованих храмів. Отже, унаслідок співпраці українських і нідерландських майстрів з парафіями УГКЦ створюються найкращі українські карильйони.

У 2014 році був освячений карильйон дзвіниці Гошівського монастиря УГКЦ (Гошів, Івано-Франківська обл.), виготовлений в Нідерландах на кошти парафіян. Того ж року було завершено створення приватного пересувного карильйону братів Ботвінків, 50 дзвонів якого також відлиті у Нідерландах, і розпочато виготовлення навчальних механічно-електронних карильйонів за власною технологією українських майстрів.

З 2015 р. у Гошівському монастирі відбуваються щорічні Міжнародні фестивалі карильйонного і дзвонного мистецтва «Дзвони Ясної Гори єднають усіх». У них брали участь карильйоністи з України, Польщі і Бельгії. У 2016 році у Києві відбувся перший в Україні офіційний концерт для карильйону з симфонічним оркестром Президентської адміністрації під орудою народного артиста України Анатолія Молотає. У 2019 році у Києві на спеціально збудованій дзвіниці церкви Святого Миколая (УГКЦ) на Аскольдовій могилі завершилося встановлення карильйону із 51 дзвону, відлитих у Нідерландах. Інаугурація цього інструмента відбулася у квітні 2019 р. А через два місяці – наприкінці червня цього ж року подібний інструмент було відкрито у місті Коломия (Івано-Франківська обл.). Ще один карильйон, наразі цілком виготовлений вітчизняними майстрами, того ж року був освячений на дзвіниці відновленої Свято-Феодосіївської церкви (УПЦ).

Сьогодні в Україні мистецтво гри на карильйоні популяризує співавтор статті Ірина Рябчун, випускниця Національної музичної академії України імені П. І. Чайковського (1981) за спеціальністю «Фортепіано» та Бельгійського королівського інституту карильйону імені Жефа Денейна (2018), післядипломних курсів гри і аранжування на карильйоні (2018–2020). Ірина Рябчун – кандидат мистецтвознавства, перша в Україні і дотепер єдина професійна карильйоністка, яка зарахована до професійних карильйоністів Всесвітньої Федерації Карильйону (WFC), яка є активною пропагандисткою карильйонного мистецтва в Україні (рис. 1). Упродовж 1990–2020 років виступала з концертами у багатьох містах України, а також у Бельгії (2018), Греції (1993–2020), Індії (2003), Індонезії (2001–2002), Польщі (2017), Литві (2018), Нідерландах (2017–2019) і Франції (2013–2019). Як концертмейстер співпрацювала з ученицею і соратницею Марії Каллас – Кір'які Морфону, видатними співаками – Димітрісом Кавракасом, Сонею Теодоріду, Медеею Ясоніду, Ольгою Басистюк, Галиною Туфтіною, Григорієм Грицюком, Антоніною Матвієнко, Василем Сліпаком; диригентами Ніною Патрикіду, Багусом Вісвакармою, Віктором Олійником, Анатолієм Молотаєм.

Співавтор статті (І. Рябчун) у співпраці з Івано-Франківським департаментом культури розробила навчальну програму з карильйону для музичних шкіл і провела майстер-класи для підготовки викладачів (2016). Гру на цьому унікальному інструменті нині викладають в Івано-Франківську і трьох інших містах області (Долина, Калуш, Коломия). Від 2020 року Київська Академія мистецтв

і Київська дитяча Академія мистецтв імені М. І. Чембержі розпочала навчання гри на карильйоні серед практичних музичних дисциплін. Гра на цьому інструменті – звучання дзвонів і концерти просто неба – особливо актуальні у нинішню епоху і є перспективною виконавською музичною спеціальністю.

Саме Ірина Рябчун провела інавгурацію першого українського мобільного карильйону братів Леоніда та Сергія Ботвінків, яка відбулася у Київській Академії мистецтв у грудні 2007 року у присутності тодішнього директора Бельгійського Королівського Інституту, її першого вчителя карильйону – Йозефа Віллема Хаазена; карильйону Гошівського монастиря (2013) у присутності Верховного архієпископа Української греко-католицької церкви владыки Святослава Шевчука; українських карильйонів церкви Миколи Теплого на Аскольдовій могилі (1919) і Київської Свято-Феодосіївської церкви (1919), а також електронних навчальних клавіатур у музичних школах Калуша, Івано-Франківська, Коломиї, Долини (2015–2016). На інавгураціях були представлені концертні програми-лекції з різноманітним репертуаром класичної і популярної музики, а також твори, написані спеціально для карильйону, зокрема власні твори.

Серед мистецьких проєктів співавтора статті (І. Рябчун) останніх десятиліть «*Чарівний карильйон*» – цикл щотижневих сольних концертів на дзвонах з електронною клавіатурою упродовж літніх сезонів 2007–2013 років на подвір'ї Національного історико-культурного заповідника «Софія Київська». У проєкті вперше в Україні була представлена музика на налаштованих дзвонах у власних аранжуваннях Ірини Рябчун. До проєкту увійшли твори композиторів, починаючи від епохи бароко і до сучасності, а також власні композиції виконавиці. Концерт із творів Ірини Губаренко, Віталія Губаренка і Валентина Сильвестрова, включно з власною сценічною постановкою моноопери «Листи кохання» В. Губаренка, під назвою «*На перетині часу і долі*» відбувся у Паризькому культурно-інформаційному центрі (Франція) і у Київській Академії мистецтв 2014 р.

Упродовж 2014–2018 років, крім вищезгаданих, І. Рябчун представила ще чотири різноманітні програми проєкту «*Українська фортепіанна музика*» у Паризькому культурно-інформаційному центрі, а проєкт «*Українська народна і популярна пісня у аранжуваннях для карильйону*» був представлений у 2016 році у Київському військовому шпиталі, церкві Святої Катерини міста Гданськ (Польща), а у 2017 році у Мехелені (Бельгія). У проєкт увійшли власні аранжування Ірини Рябчун для карильйону. Заслужують також на увагу її оригінальні проєкти «*Музика і поезія*», «*Різдвяні офіри*», «*Passing zeitgeist*» («*Епохи, що відходять у минуле*»).

Звучання карильйону із захватом сприймається нашими співвітчизниками ще й тому, що довгим звуковим шлейфом нагадує звучання бандури. Бандура – давній музичний символ української культури, інструмент, який в ХХ ст. отримав новий академічний статус як інструмент широких виразових сольних та ансамблевих можливостей. В історії бандурного мистецтва ХХ – початку ХХІ ст. спостерігається поєднання інструмента в класичних ансамблях, переважно однорідних (дуети, тріо, квартети, капели), рідше – мішаних (з фортепіано, скрипкою, флейтою, цимбалами, ударними інструментами, струнним квартетом), з народним та симфонічним оркестрами, також на сучасному етапі – використання інструмента у колективах джаз і рок спрямування, напрями world music.



Рис. 1. Українська карильйоністка Ірина Рябчун за клавіатурою стаціонарного карильйону Гошівського монастиря, 2014 р.

Спорідненість карильйону і бандури спостерегли українські музиканти, об'єднуючи обидва інструменти в унікальному ансамблі, який не має ні історичних, ні світових аналогів. Основою репертуару для такого ансамблю є спеціальні обробки української музики – як народної, так і професійної, а також світової класики. У них по-новому розкриваються національні риси українського музичного мистецтва. Вокальний компонент дозволяє долучити до засобів виразності глибинні символи поетичного слова і пластику голосу, гармонічну й поліфонічну фактуру, створюючи могутню виконавську тріаду, здатну до глибини зворушити серця слухачів.

Ще ефективнішим для музично-сценічного виконавства і більш збалансованим за динамікою звучання є поєднання карильйону з квартетом бандуристок, де синтезуються партії бандур, співу і карильйону. Досвід такої співпраці вже зафіксований на IV Міжнародному фестивалі «Дзвони Ясної Гори єднають усіх» 2018 р., де свій творчий потенціал об'єднали Ірина Рябчун (Київ) та Івано-Франківський колектив – квартет бандуристок «Гердан» (Н. Вівчарук, Н. Фдорняк, В. Дутчак, С. Матішшин) Прикарпатського національного університету імені Василя Стефаника під керівництвом Віолетти Дутчак. У їх спільному виконанні прозвучали інструментальна обробка «Alleluja» композитора Леонарда Коена (соло на карильйоні – Ірина Рябчун) і пісня «Укріпи нас, любов», (музика Тетяни Саматі-Оленевої, слова Зої Ружин) (рис. 2, 3).

У такому поєднанні органічно проявляються нові ресурси для поліфонізації фактури і підсилюється демократичність жанрових проявів. Сакральний компонент звучання дзвонів постає у демократичному національному пісенно-інструментальному оточенні з його можливостями тлумачення звукової символіки і донесення до аудиторії глибоких сутностей, вкладених у виконувані твори.



Рис. 2. Ірина Рябчун за пересувним мобільним карильйоном на IV Міжнародному фестивалі карильйонного і дзвонного мистецтва «Дзвони Ясної Гори єднують усіх», Гошів, 2018 р.

56



Рис. 3. Квартет бандуристок «Гердан» на IV Міжнародному фестивалі карильйонного і дзвонного мистецтва «Дзвони Ясної Гори єднують усіх», Гошів, 2018 р.

Висновки

Отже, історія карильйону – поширеного європейського інструмента з чітко окресленими упродовж останніх століть релігійними і світськими функціями сьогодні охоплює й Україну. Створені стаціонарні карильйони у провідних релігійних центрах православної та греко-католицької віри в Україні приваблюють слухачів, здійснюють на них естетичний, духовний, психотерапевтичний вплив. Можливості карильйону як сольного, акомпануючого та ансамблевого інструмента на прикладі українського репертуару сьогодні репрезентуються на Міжнародному фестивалі карильйонного і дзвонового мистецтва «Дзвони Ясної Гори єднають усіх» (Гошівський монастир оо. Василіян, Івано-Франківська обл.). Тембральні й виразові характеристики інструмента засвідчують його органічне входження в український звуковий простір. Сучасна практика поєднання карильйону в ансамблі отримала й доказову базу широких можливостей його синтезування з голосом, вокальним чи інструментальними колективами, зокрема з квітетом бандуристів, що розкриває перспективи і концертний потенціал творення різностильового і різнохарактерного репертуару.

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CARILLON: HISTORY AND PERFORMING CAPABILITIES OF THE MUSICAL INSTRUMENT, ITS 'PHILOSOPHY' AND PROSPECTS OF DEVELOPMENT IN UKRAINIAN CULTURE

Violetta Dutchak^{1a}, Iryna Riabchun^{2b}

¹ Doctor of Arts, Professor; ORCID: 0000-0001-6050-4698; e-mail: violetta.dutchak@ukr.net

² PhD in Art Studies; ORCID: 0000-0001-8070-7847; e-mail: irynariabchun@hotmail.com

^a Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk, Ukraine

^b Department of Music and Performing Arts, Kyiv Academy of Arts, Kyiv, Ukraine

Abstract

The article focuses on the history of origin, the specifics of sound production, the philosophy of performance of the carillon – a European musical instrument, which in recent decades has become active in Ukraine.

The purpose of the research is to analyze the history of the carillon origin, its design, technical and expressive means of sound extraction and musical representation of composition and performance.

Research methodology. The article uses historical, axiological, musicological and cultural approaches and corresponding methods. The historical-chronological method is used to consider the history of origin, stages of carillon distribution in Europe and the world, axiological – to determine the artistic and psychotherapeutic value of bell (carillon) sound, musicological and culturological methods contribute to various analysis' aspects of the place and meaning of Ukrainian carillon.

Scientific novelty of research. A historical retrospective of the carillon's spread has been carried out; generalizations regarding its constructive, melodic-intonation, technical, figurative-artistic properties, in particular, in the Ukrainian sound space, have been introduced into the scientific circulation of Ukrainian musicology.

Conclusions. The history of the creation of stationary and mobile carillons in Ukraine, stages of entering the specified musical instrument into the Ukrainian sound space, the character of the repertoire performed on it, pedagogical and performing aspects of its popularization have been analyzed. The dynamics of the International Festival of Bell and Carillon Art 'Bells of Yasna Hora Unite Everyone' is noted. The performance possibilities of the timbre combination of the carillon with other instruments and singing voices are noted. The technical and expressive significance of synthesizing carillon and the ensemble of bandurists has been highlighted and analyzed. Textural variation of ensemble combination of carillon and ensemble of bandurists and possibilities of thematic and genre extension of repertoire has been proposed.

Keywords: carillon; bell and carillon art; carillon and bandura sound ensemble; carillon in Ukrainian musical culture; Ukrainian musical performance

КАРИЛЬОН: ИСТОРИЯ И ИСПОЛНИТЕЛЬСКИЕ ВОЗМОЖНОСТИ МУЗЫКАЛЬНОГО ИНСТРУМЕНТА, ЕГО «ФИЛОСОФИЯ» И ПЕРСПЕКТИВЫ РАЗВИТИЯ В УКРАИНСКОЙ КУЛЬТУРЕ

Виолетта Дутчак^{1а}, Ирина Рябчун^{2б}

¹ доктор искусствоведения, профессор;

ORCID: 0000-0001-6050-4698; e-mail: violetta.dutchak@ukr.net

² кандидат искусствоведения;

ORCID: 0000-0001-8070-7847; e-mail: irynariabchun@hotmail.com

^а Прикарпатский национальный университет имени Василия Стефаника, Ивано-Франковск, Украина

^б Киевская Академия искусств, Киев, Украина

Аннотация

В статье рассмотрена история происхождения, специфика звукоизвлечения, философия исполнительских возможностей карильона – европейского музыкального инструмента, который в последние десятилетия приобретает активное распространение и в Украине.

Цель исследования – анализ истории происхождения карильона, его конструкции, технических и выразительных средств звукоизвлечения, музыкальной репрезентации в композиторском и исполнительском творчестве.

Методология исследования. В статье использованы исторический, аксиологический, музыковедческий и культурологический подходы и соответствующие им методы. Историко-хронологический метод использован для рассмотрения истории происхождения, этапов распространения карильона в Европе и мире, аксиологический – для определения художественной и психотерапевтической ценности колокольного (карильонного) звучания, музыковедческие и культурологические методы способствовали разносторонним аспектам анализа места и значения карильона в украинском звуковом пространстве.

Научная новизна исследования. Осуществлена историческая ретроспектива распространения карильона; введены в научный оборот украинского музыковедения обобщения относительно его конструктивных, мелодико-интонационных, технических, образно-художественных свойств, в частности в украинском звуковом пространстве.

Выводы. Проанализирована история создания стационарных и передвижного карильонов в Украине, этапы вхождения этого музыкального инструмента в украинское звуковое пространство, характер выполняемого на нем репертуара, педагогические и исполнительские аспекты его популяризации. Отмечена динамика Международного фестиваля колокольного и карильонного искусства «Колокола Ясной Горы объединяют всех». Отмечены исполнительские возможности тембрального сочетания карильона с другими инструментами и певческими голосами. В частности выделена и проанализирована техническая и выразительная значимость синтезирования карильона и ансамбля бандуристок. Предложена фактурная вариативность ансамблевого сочетания карильона и ансамбля бандуристов, возможностей тематического и жанрового расширения репертуара.

Ключевые слова: карильон; колокольное и карильонное искусство; звуковой ансамбль карильона и бандур; карильон в украинской музыкальной культуре; украинское музыкальное исполнительство



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FEATURES OF SONGS RHYTHMIC ORGANIZATION BY E. SABITOGU

Saadat Imanova

*PhD Candidate; ORCID: 0000-0003-2721-7253; e-mail: imanovasaadat@gmail.com
Baku Choreographic Academy, Baku, Azerbaijan*

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

62

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

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.

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

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 tərs 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 the 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

mf

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

Example No. 6

A tempo

p

p

Lə-pə-lən ey Xə-zər, lə-pə-lən xə-ya - lım ki-mi,
su-la-rın ox-şa-sın sev-da-li qel-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

Саадат Іманова

дисертантка; ORCID: 0000-0003-2721-7253; e-mail: imanovasaadat@gmail.com

Бакинська хореографічна академія, Баку, Азербайджан

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

Саадат Иманова

диссертантка; ORCID:0000-0003-2721-7253; e-mail: imanovasaadat@gmail.com;

Бакинская хореографическая академия, Баку, Азербайджан

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

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MODAL INTONATION FEATURES OF CROWD SCENES IN THE OPERETTA “O OLMASYN, BU OLSUN” (“Not That, So This”) BY U. HAJIBEYLI

Naiba Shakhmamedova

PhD in Art History, Associate Professor;

ORCID: 0000-0001-7622-7146; e-mail: naibe.shahmemmedova@mail;

Azerbaijan National Conservatory, Baku, Azerbaijan

Abstract

The article analyses the features of the crowd scenes' structure in the operetta “O olmasyn, bu olsun” (1910) by the outstanding composer Uzeyir Hajibeyli (1885–1948), who founded the Azerbaijani professional composer school at the beginning of the 20th century. In this operetta rich in comic imagery, the composer's style is reflected in choral scenes influenced by harmonious recitatives and musical patterns and analyzed as a philosophical sphere of reflection of events in the comical plane. He also interprets the development of the operetta genre as a genre of contemporary music in the professional traditions of Western European music in Azerbaijan, as well as the features of intonation that are relevant in Azerbaijani folk music in terms of its structure and thematic focus.

The purpose of the research is to analyze the modal features of the operetta “O olmasyn, bu olsun”. For this, the variety of characters available in the work, the line of development of these characters as an issue to study the compatibility of the inner world of characters, given both emotionally and comically, come to the fore. It is also noteworthy that the comparison of moods and intonations in the events taking place in the crowd scenes is naturally reflected here.

The research methodology draws attention to the comparative and historical analysis of music theory and history of music, axiological and cultural approaches. Here, the principle of using texts in musical scenes reflects the originality of the composer's style. Our analysis made it important to consider the research of various researchers who adhere to the principle of secularism.

The scientific novelty of the research lies in the fact that for the first time in U. Hajibeyli's operetta “O olmasyn, bu olsun”, an extensive analysis of fret features in crowd scenes with different editions was carried out. The emergence of these features also serves as an example for musicians and composers working in the field of musical composition.

Conclusions. The analysis of the modal intonations' features of crowd scenes in the operetta by U. Hajibeyli “O olmasyn, bu olsun” shows the clarity of the intonation principles in Azerbaijani folk music from the point of view of the correspondence of images. This aspect also shaped the composer's intonation concept. Musical materials suitable for the composer's comedy scene explain the different situations of the protagonist. The article draws attention to the combination of images and choral performance used in public scenes, for example, the

combination of mood and intonation. The use of historical, musical theory, composition, modal intonation features on the public stage is more consistent with the fret concept created by the composer U. Hajibeyli.

Keywords: crowd scenes in an operetta; modal-mugham features; modal-intonation concept; musical genres; analytical principles

Introduction

Prominent Azerbaijani composer, musicologist, scientist, publicist, playwright, pedagogue, and public figure, founder of modern "Azerbaijani professional music and national opera" Uzeyir Hajibeyli has been a genius artist and founder of the Azerbaijan School of Professional Composition since the early twentieth century gained fame (Shteinpress & Yampolsky, 1966, p. 103). Interesting and attractive aspects of his work were the formation of the composer's broad outlook. "Apart from the genres of opera, operetta, oratorio, song, etc., he also wrote an arithmetic textbook, which is necessary for the education of children, as well as the "Turkish-Russian and Russian-Turkish dictionary". He translated the story "Shinel" [Overcoat] from Russian into Azerbaijani (Gasimova & Bagirov, 1984, p. 47). "The composer began to engage in this activity mainly after graduating from the Gori Teachers' Seminary, i.e., in 1904" (Babayeva-Tagiyeva, 2011, p. 68). The works of U. Hajibeyov, who left deep traces in the history of Azerbaijani composition, are considered to be the pearls of world music. The musical comedy "O olmasyn, bu olsun" that we are looking at was written by the composer in 1910. This was the second work of the composer in the genre after the musical comedy "Husband and Wife". "It should be noted that the comedy genre, an ancient genre, has been promoted in Western Europe since the Renaissance and by travelling artists, formed in the Italian theatre in the 18th century, and later as an operetta genre in professional theatre and music of German, French and other nations. has also found its embodiment." (Zilberkwit, 1988, p. 277). It was at the beginning of the 20th century that U. Hajibeyli's appeal to the operetta genre, as well as other genre works, was a cultural event of the time. Among the musical works written by the composer, musical comedies have been loved by listeners since their inception and have retained their reality. At first, the musical comedy "O olmasyn, bu olsun" had three scenes. However, the composer's "Bath" scene was added to this work in 1915, which was perfected as it was staged. Thus, the work had 4 scenes. U. Hajibeyli used Azerbaijani folk music in the work, and ghazals of the medieval Azerbaijani poet M. Fuzuli in arias and choirs. The title of the work was first mentioned in the April 7, 1911 issue of the "Kaspi" newspaper. The premiere of the musical comedy "O olmasyn, bu olsun" took place on April 25, 1911, at the Mayilov Brothers Theater in Baku (now the Azerbaijan State Academic Opera and Ballet Theatre named after Mirza Fatali Akhundov). The conductor of the theatrical performance was the author of the musical comedy Uzeyir Hajibeyov himself. The libretto of the comedy was first published in 1912 in Baku by the Orujov Brothers Printing House. After that, it appeared in several staged versions of musical comedy. The work was translated into various languages and staged in many countries around the world. "Based on this comedy, the famous Azerbaijani film director, honoured art worker of the Azerbaijan SSR Huseyn Seyidzade made his first film in 1956" (Rahimli, 2005, p. 139).

Main research material

Printed versions of the libretto of the work existed in 1912–1916 in 3 parts and 1918 in 4 parts in the Arabic alphabet. However, the note was published in 1959 at the Institute of Architecture and Art of the Academy of Sciences of the Azerbaijan SSR during the Soviet period.

However, many scientific and cultural events held in our country in modern times created newly printed versions of this work. An example of this is the publication of the Mashadi-Ibad operetta piano by composer Sardar Farajov in 2007, followed by the Heydar Aliyev Foundation and the Friends of Azerbaijani Culture Foundation in Baku in 2008.

U. Hajibeyli's musical comedy "O, olmasyn bu olsun" not only reflects many critical characters but also attracts attention with its crowd scenes. In contact with the choral numbers in the operetta, the embodiment of different images, presented in a comic and satirical manner, is distinguished by its importance. The numbered presentation of music on the stage shows its programmatic nature. Choir numbers also play a special role in the work. The chorus numbers reflected here are mainly from 2 aspects. The first of these can be seen as arias and duets sung by comic characters of choral numbers, and the second as performances of critical objects directed against those characters. The music used here on public stages is also noteworthy in terms of its accompaniment. In particular, the principle of choral numbers and their accompaniment has expanded in the work of U. Hajibeyli in the following years and has had a unique impact on the work of many Azerbaijani composers in the twentieth century. "Among them are the works of such composers as G. Garayev, J. Hajiyev, J. Jahangirov, R. Shafag, S. Mutallibov, N. Aliverdibeyov, E. Karimova" (Rustamova, 2012, p. 7).

In the musical comedy "O olmasyn, bu olsun" written by the composer in 1910–11s, which was staged many times since its inception, U. Hajibeyli used both bureaucratic-despotic and people's remains of bourgeois society during the use of choral numbers on public stages. "Azerbaijani folk music, dances, mugham pieces, etc. are widely reflected in the musical material used in the curtains and numbers of this work" (Zohrabov, 1991, p. 6).

In general, in the editions of the work published in 2007-2008, the operetta consists of 24 performances in 4 acts. The operetta contains 10 performances, including "Antrakt" in the 1st act, 8 in the 2nd act, 1 in the 3rd act, and 6 in the 4th act. Choir numbers used in public scenes include "Prologue" after "Overture", "They say there will be a wedding", (Deyirler ki toy olacaq) "Mashadi-Ibad's fight" (Meshedi iBadin davasi), "Choir of coaches", (Qocularin xoru) "Nothing like this", (Bele ish olmaz) "It can't be that you" (Boyle olmazki sen), "Congratulations of the people to Mashadi-Ibadi" (Camaatin Meshedi Ibadi tebrik etmesi), "In the bath", (Hamamin ichinde), "Let's go and tell the judge" (Gedek qaziya deyek).

However, the modal-intonation features present in the work are more closely connected with the lyrical, lyrical-comic, and enthusiastic characters of the characters, along with the choral numbers in the mass scenes. "Composer, U. Hajibeyov in these scenes widely used *rast*, *shur* and *segah* intonations" (Shikhaliyev, 2015, p. 13). "Un-

doubtedly, it was also influenced by the traditional Azerbaijani professional music of the oral tradition” (Zohrabov, 1996, p. 3).

The choir number used in the “Prologue” is addressed to the eternal heroes of the poem “Leyli and Majnun” by the great Azerbaijani poet Mohammad Fuzuli: Leyli and Majnun: “Who cares, says the creature that Leyli was a stranger, this is nonsense, this legend has fallen into the mouths of the people” begins with the words (Hajibeyov, 2007, p. 111).

The number is available in Andante in 3/4 size. The 1-period musical sentence used here is repeated for the second time in a variant. However, the repetition of the variant ends with the imitation of the last phrase given in the female voices and the postlude of the accompaniment. Here the composer refers to the sound of a shur maqam using shur intonations.

I məclis *№2 Proloq*

Andante

mf div.

S. *Nə söz- dür kim de- yir məx- luq*

A.

T.

B.

Andante

Pho. *mp* *mf*

In the first act, two choral numbers are used in the mass scene, such as “They say there will be a wedding”, “Mashadi-Ibad’s fight”.

Choir Scene 8, entitled “They say there will be a wedding”, is presented in Allegretto in the form of a simple 2-part (a + b) couplet with a square period of 6/8. The main comic characters of the work, such as Hasangulu bey, Rza bey, Asgar bey, Hasan bey, Rustam bey, Mashadi Ibad are reflected. These images, in turn, act as melodic-episodic dialogue phrases in the question sentence with the pieces of music to which they belong to. The response sentences are completed by the men choir. Shahnaz in-

tonations are noticeable during the performance. These intonations correspond to the sound of the A shur moment. The phrases repeated in the 1st period and the chorus's answer refer to the sura of the A shur. However, in the second period, the repeated phrases are E shur-shahnaz, and the chorus's response is again expressed by referring to the A tonal sound. (O Maye Pardesi)

The musical score is for the piece "O Maye Pardesi". It is written in 3/4 time and consists of vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a Piano (Pno.) accompaniment. The lyrics are: "ca- na. ca- na. ca- ni ca- na. ca- na." The vocal parts enter in the first measure with "ca- na." and continue through the second and third measures. The piano accompaniment provides harmonic support, with a dynamic marking of *mp* (mezzo-piano) in the second and third measures. The score is presented in two systems, with the piano part continuing in a separate system at the bottom.

The scene consisting of the performance of Hasan bey, Mashadi-Ibad, and the choir No. 9 called "Mashadi-Ibad's case" is given in 6/8 time in Allegro. This number consists of only 1-period sentences, starting with 2-digit input bars. Here, mostly segah intonations correspond to the sound of A segah. The first sentence, which began with the speech of Hasan Bey, and the second sentence of the Sikasteyi-Fars, which belongs to the A segah, show itself about the leading tone of the maya (tonal sound). However, at the end of each of the 2 phrases, the main tone of the A segah is referred to.

№8. Хор: "Deyirlər ki, toy olacaq..."

Allegretto

Pno. *f*

S. *Rza bəy*
Məş- di İ- bad qız a- la- caq.

B. *toy o- la caq*

Pno.

f *Həsən bəy*
Mən sə- nə tay tuş de- yi- ləm vur- ram ba- şın

f

The male choir used in this issue draws attention to the variant image of the same musical phrase. In the speech of Mashadi-lbad, in the first sentence, reference is made to the veil of fa belonging to A segah. The second phrase again shows itself by referring to the leading tone. At the end of each of the two phrases, the main tone of the A segah is referred to again.

(Məşədi İbad)

Qoy mə-ni bir ağ-zın ə-zim bu mür-tə-din

In the second act of the operetta, "Aries Choir" is presented with its artistic aspect and a male choir in a kind of angry, emotional, and comic image. "Aries Choir No. 14" is a duet of Sarvar and Gulnaz, as well as Sarvar's exchange with the choir. Mainly couplet-rondo structure: (a + b + c + b1) Tempo di Marcia, tempo is presented in 2/4 time. A 12-digit square period is used in this section. Right intonations are heard during the melody. These intonations correspond to the sound of the right moment. Each of the periods in the sections is repeated twice. The end of the question sentence ends in the upper apex tone of the base belonging to the H in Rast, and the answer sentence ends in the bases sound (tonal) of the B Rast.

№14. Qoçuların xoru

Tempo di marcia

Tempo di marcia

T. Ey, kim-sən or-da aç qa-pı-ni,

B. Ey, kim-sən or-da aç qa-pı-ni,

Pno. *ff* *f* *tr* *tr* *3* *3*

In part B, the duet of Sarvar and Gulnazin is visible in the party of choir voices and accompaniment. Here, in the question sentence, especially the intonations of the Ushshag fret show themselves. The end of this sentence is connected with the Ushshag fret of the right hemisphere. The answer is based on the Sikasteyi-Fars mode.

However, the end of the sentence is again connected with the tonal base sound of B Rast.

Then, in section c, Sarvar's appeal to the coaches is reflected. The part used in this section is repeated twice. The question sentence of the part contains 4 syllables and reflects the intonations of the Hijaz. This, in turn, is due to the D Hijaz sound belonging to the left council. The answer refers to the left-hand part of the left council. However, during the second repetition of the same part, the answer is expressed in the expanded form of the sentence and finally manifests itself in the modulation of Bayati-shiraz intonations. The end of the part is based on the bases sound of the left Bayati-shiraz. Then the transition to section b occurs again. This section ends with a choir performance.

(Sarvar)

nə- is-tə-yir-siz mən- dən, Nə la-zim si-zə

bu ev- dən ta xal- qın qa-pı- sını- dan?

One of the special places in the operetta is occupied by choir number 14 "No such thing". This reflects the moderato tempo and 3/4 scale. The choir number consists mainly of 1 period and is repeated in the part of the mixed choir and Mashadi Ibad. The melodic text, performed by a mixed choir after the introductory verses, clearly reflects the condemnation of Mashadi Ibad in the face of a kind of people. The question sentence of the period is repeated twice by the choir. Shur intonations are heard during the sounds. These intonations correspond to the sound of the A Shur moment. During the performance of the question sentence, the first time refers to the bases sound to the A council, and the second time refers to the D Shur-shahnaz sound belonging to the A council. In the phrases that exist in the answer sentence, there is a transition to the sound of A Shur do. At the end of this melodic sentence, the base sound is referred to again.

S. *mf*
Ə- zəl- dən aş- nay- dın yad ol- dım nə- dən

A. *mf*
Ə- zəl- dən aş- nay- dın yad ol- dım nə- dən

T. *mf*
Ə- zəl- dən aş- nay- dın yad ol- dım nə- dən

B. *mf*
Ə- zəl- dən aş- nay- dın yad ol- dım nə- dən

Pno. *mf*

The men's choir and Mashadi Ibad's performance, which is given as number 17 in the work, attracts attention with the chorus "It's not like that, you". Here the tempo di Marcia and the 6/8 dimension are reflected. This number is based on the small couplet shape structure with a + b structure. Part a of the number is based on a melodic sentence consisting of 1 period. This melodic sentence is based on intonations. This is in line with the sound of the moment.

81

No 17. Xor: "Böylə olmaz ki sən..."

T. **Tempo di marcia** *f*
Böy- lə ol- maz ki sən

B. *f*
Böy- lə ol- maz ki ki sən

Pno. **Tempo di marcia**

Mashadi Ibad's speech covers section b in nuance f. Here, the intonations of the Rast belong to the veil of the F Erag, which sounds one octave higher than the base sound of the Rast. Here the question manifests itself in the curtain of the end of the sentence si bemol Husseini. The answer is first in Mashadi Ibad's party, then in the chorus repeating this party. The end of this period also ends with the base sound belonging to the F Rast point.

In the operetta, the public's congratulations to Mashadi-Ibadi are given as number 18 as the "Choir and Mashadi-Ibad" scene. It starts with entry bars of the performance entry bars. The melody used in the performance is then repeated in mixed choral sounds and then repeated in Mashadi-Ibad's party in the form of a square period. However, the same period is played in a varied way after the Mashadi-Ibad's part, again in choral voices. Right intonations are mainly used here. These intonations correspond to the sound of the right moment. Here, in chorus sounds, reference is made to the lower lead tone of the C base sound at the end of the question sentence, and the bases sound in the answer sentence. Only in Mashadi-Ibad's party, at the end of the question sentence, reference is made to the lower quartet of the bases sound, and again to the C base sound in the answer sentence. The 2nd act ends with this scene.

№18. Xor və Məşədi İbad

Allegro moderato

82

The musical score is for a scene titled "№18. Xor və Məşədi İbad". It is marked "Allegro moderato". The score includes piano accompaniment (Pno.) and four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part features a rhythmic pattern of chords and triplets, starting with a forte (f) dynamic. The vocal parts enter with the lyrics "Məş- di İ- bad" and "toy mü- ba- rək ol- sun, əst." The lyrics are repeated in the vocal parts. The score includes first and second endings for the vocal parts. The piano part continues with the same rhythmic pattern throughout the scene.

In the third act of the operetta (3rd assembly) only one choral number called "In the bathroom" is given. This piece is in the form of one part and is presented as a choir number 19 in the form of song and dance. The song and dance based on that part are repeated, first as an instrumental interlude and then in the male choir. Here you can hear 6/8 (3/4) chorus intonations on con moto. These intonations correspond to the sound of the F Shur mode. At the end of the period's question sentence, the C Hijaz, which belongs to the F Shur, is referred to, and in the answer sentence, the A Zamin-Khara and F base sound are referred to. Depending on the content of the operetta, the performance scene is reflected after the first performance of this choir. Then the choir and accompaniment repeat the second answer sentence of the part. At the end of the chorus, the answer sentence is repeated with instrumental performance in the form of a postlude.

No19. Xor: "Hamamin içində..."

Con moto

Here, in the 4th act, the choir number "Let's go to judge" is again presented in Allegretto grazioso in 6/8 meter. This scene, which is composed of a mixed choir, Mashadi-lbad, and servant Sanam's question and answer, is again reflected as number 1, as a 1-period melodic sentence. The question sentence of the period is repeated in only 4 bars. However, the answer sentence is expanded to include the chorus question, Mashadi-lbad, and servant Sanam's reply. After the repetition of the periodic sentence in the chorus in Mashadi-lbad's party, these reply replications are declamatory. It is presented here in con moto in 6/8 (3/4) time. During this period, mostly Shur intonations are heard. The intonations of the period corresponding to the sound of the A Shur fret. Here, the question sentence refers to the E Hijaz belonging to the A council, and the answer sentence refers to the base sounds.

S. *f* Ge-dak, ge-dak qa-zl-ya de-yak qoy- ka-bi-nin kas-sin.

A. *f* Ge-dak, ge-dak qa-zl-ya de-yak qoy- ka-bi-nin kas-sin.

T. *f* Ge-dak, ge-dak qa-zl-ya de-yak qoy- ka-bi-nin kas-sin.

B. *f* Ge-dak, ge-dak qa-zl-ya de-yak qoy- ka-bi-nin kas-sin.

Pno. *f*

S. *f* Ra-zl-san? Ra-zl-siz? Bas ge-dak

A. *f* Ra-zl-san? Ra-zl-siz? Bas ge-dak

T. *f* Ra-zl-san? Ra-zl-siz? Bas ge-dak

B. *f* Ra-zl-san? Ra-zl-siz? Bas ge-dak

Pno. *f* *mf* *f*

Ha, ha, Ha, ha, Ha, ha, Ha, ha,

The end of this act and operetta is completed by the final chorus. The final number 24 is represented by a mixed choir and a choir number “O olmasyn bu olsun” performed by Mashadi-Ibad. Here the couplet variant form shows itself in the form a + b. Choral sounds are mainly reflected in tempo di Marcia, 2/4 time.

Rast intonations are heard during the melody. These intonations correspond to the G sound of the Rast mode of encounter. Here, in section a, the question phrase based on D Sikesteyi-Fars, and the answer phrase bases on the base sound of the mode.

S.
A.
T.
B.
Pno.

van sən-də yox- dur eşq o- du, Sər- və-
van sən-də yox- dur eşq o- du, Sər- və-
van sən-də yox- dur eşq o- du, Sər- və-
van sən-də yox- dur eşq o- du, Sər- və-
van sən-də yox- dur eşq o- du, Sər- və-

In part b of the period, the question begins with Mashadi-Ibad's party. Then the answer sentence is reflected in the mixed chorus sounds. In Mashadi-Ibad's party, the question sentence refers to them based on G sound in Rast mode H sound of Ushshak, and the answer sentence refers to the base sound performed by the choir. Here the whole repetition of the period is repeated in the performance of the choir. The work ends with a final chorus culminating in the *ff* nuance, about the G Erag sound of the Rast mode.

S.
A.
T.
B.
Pno.

ol- ma- sun o, bu ol- sun...
ol- ma- sun o, bu ol- sun...
ol- ma- sun o, bu ol- sun...
ol- ma- sun o, bu ol- sun...
ol- ma- sun o, bu ol- sun...

ff

Conclusions

Thus, we see the importance of modal intonation structure of choral numbers in the mass scenes of the operetta "O, olmasyn bu olsun". Namely, these features of U. Hajibeyli's compositional style are an example for today in terms of compositional

style. In this musical comedy, the positive and negative aspects of the real events that took place in the real life of the Azerbaijani people at the beginning of the last century are reflected in the musical language in both comic and satirical terms, which gives the composer a broad outlook. Through the language of music, he manages to reveal the nature of the various images that exist between the masses and the people. These aspects resonate with us, and now the composition is an example for our school.

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ОСОБЛИВОСТІ ЛАДОВОЇ ІНТОНАЦІЇ МАСОВИХ СЦЕН ОПЕРЕТИ «О ОЛМАСИН, БУ ОЛСУН» («НЕ ТА, ТАК ЦЯ») У. ГАДЖИБЕЙЛІ

Наїба Шахмамедова

доцент, доктор філософії з історії мистецтв;

ORCID: 0000-0001-7622-7146; e-mail: naibe.shahmemmedova@mail.ru

Азербайджанська національна консерваторія, Баку, Азербайджан

Анотація

У статті аналізуються особливості будови масових сцен в опереті «О олмасин, бу олсун» (1910) видатного композитора Узеїра Гаджибейлі (1885–1948), який заснував азербайджанську професійну композиторську школу на початку ХХ ст. У цій, багатій на комічну образність опереті, композиторський стиль відображений в хорових сценах під впливом гармонійних речитативів і музичних патернів і аналізується як філософська сфера відображення подій в комічному плані. Він інтерпретує розвиток оперети як жанру

сучасної музики в професійних традиціях західноєвропейської музики в Азербайджані, а також особливості інтонації, які актуальні в азербайджанській народній музиці з точки зору її структури і тематичної спрямованості.

Мета дослідження – проаналізувати ладові особливості в опереті «О олмасин, бу олсун». Для цього на перший план виходить різноманіття наявних у творі образів, лінія розвитку цих образів як питання дослідження сумісності внутрішнього світу персонажів, заданих як в емоційному, так і в комічному плані. Примітно також, що тут закономірно відбивається зіставлення настроїв і інтонацій в подіях, що відбуваються в масових сценах.

Методологія дослідження ґрунтується на використанні порівняльного і історичного аналізу музичної теорії та історії музики, аксіологічного та культурологічного підходу. Принцип використання текстів в музичних сценах відображає своєрідність стилю композитора. Наш аналіз зробив важливим розгляд досліджень різних дослідників, які дотримуються принципу секуляризму.

Наукова новизна дослідження полягає в тому, що вперше в опереті У. Гаджибейлі «О олмасин, бу олсун» проведено аналіз ладових особливостей в масових сценах з різними редакціями. Поява цих особливостей також є прикладом для музикантів і композиторів, які працюють з музичною композицією.

Висновки. Аналіз особливостей ладових інтонацій масових сцен в опереті У. Гаджибейлі «О олмасин, бу олсун» показує ясність принципів інтонації в азербайджанській народній музиці з точки зору відповідності образів. Цей аспект також сформував інтонаційну концепцію композитора. Музичні матеріали, які підходять для комедійної сцени композитора, пояснюють різні ситуації головного героя. Стаття звертає увагу на поєднання образів і хорового виконання, використовуваних в публічних сценах, наприклад, поєднання настрою та інтонації. Зрозуміло, що використання на публічній сцені історичної, музичної теорії, композиції, ладово-інтонаційних особливостей більше відповідає ладовій концепції, створеній композитором У. Гаджибейлі.

Ключові слова: масові сцени в опереті; ладомугамні особливості; ладово-інтонаційна концепція; музичні жанри; аналітичні принципи

ОСОБЕННОСТИ ЛАДОВОЙ ИНТОНАЦИИ МАССОВЫХ СЦЕН ОПЕРЕТТЫ «О ОЛМАСЫН, БУ ОЛСУН» («НЕ ТА, ТАК ЭТА») У. ГАДЖИБЕЙЛИ

Найба Шахмамедова

доцент, доктор философии по истории искусств;

ORCID: 0000-0001-7622-7146; e-mail: naibe.shahmemmedova@mail.ru

Азербайджанская национальная консерватория, Баку, Азербайджан

Аннотация

В статье анализируются особенности строения массовых сцен в оперетте «О олмасын, бу олсун» (1910) выдающегося композитора Узеира Гаджибейли (1885–1948), основавшего азербайджанскую профессиональную композиторскую школу в начале XX в. В этой, богатой комической образностью оперетте, композиторский стиль

отражен в хоровых сценах под влиянием гармоничных речитативов и музыкальных паттернов и анализируется как философская сфера отражения событий в комическом плане. Он интерпретирует развитие оперетты как жанра современной музыки в профессиональных традициях западноевропейской музыки в Азербайджане, а также особенности интонации, которые актуальны в азербайджанской народной музыке с точки зрения ее структуры и тематической направленности.

Цель исследования – проанализировать ладовые особенности в оперетте «О олмасын, бу олсун». Для этого на первый план выходит многообразие имеющихся в произведении образов, линия развития этих образов как вопрос исследования совместимости внутреннего мира персонажей, заданных как в эмоциональном, так и в комическом плане. Примечательно также, что здесь закономерно отражается сопоставление настроений и интонаций в событиях, происходящих в массовых сценах.

Методология исследования основывается на использовании сравнительного и исторического анализа музыкальной теории и истории музыки, аксиологического и культурологического подхода. Здесь принцип использования текстов в музыкальных сценах отражает своеобразие стиля композитора. Наш анализ сделал важным рассмотрение исследований различных исследователей, придерживающихся принципа секуляризма.

Научная новизна исследования заключается в том, что впервые в оперетте У. Гаджибейли «О олмасын, бу олсун» проведен анализ ладовых особенностей в массовых сценах с различными редакциями. Появление этих особенностей также служит примером для музыкантов и композиторов, работающих с музыкальной композицией.

Выводы. Анализ особенностей ладовых интонаций массовых сцен в оперетте У. Гаджибейли «О олмасын, бу олсун» показывает ясность принципов интонации в азербайджанской народной музыке с точки зрения соответствия образов. Этот аспект также сформировал интонационную концепцию композитора. Музыкальные материалы, подходящие для комедийной сцены композитора, объясняют различные ситуации главного героя. Статья обращает внимание на сочетание образов и хорового исполнения, используемых в публичных сценах, например, сочетание настроения и интонации. Понятно, что использование на публичной сцене исторической, музыкальной теории, композиции, ладово-интонационных особенностей больше соответствует ладовой концепции, созданной композитором У. Гаджибейли.

Ключевые слова: массовые сцены в оперетте; ладо-мугамные особенности; ладово-интонационная концепция; музыкальные жанры; аналитические принципы

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RESEARCH ON THE PROBLEMS OF PIANO CREATIVE WORK BY A. ARENSKY IN THE SCIENTIFIC PAPERS OF PROFESSOR N. USUBOVA

Gunel Eyvazzade

*Senior Lecturer, Dissertator; ORCID:0000-0002-5764-0549; e-mail: eyvazzadegun@gmail.com
Baku Music Academy named after U.Hajibeyli, Baku, Azerbaijan*

Abstract

The article examines the scientific work of one of the prominent representatives of the 20th century Azerbaijani piano performing school, Honored Art Worker, Professor Nigar Usubova (1914–1994). N. Usubova devoted an important part of her life to pedagogical activity, raising a generation of talented pianists. She made an exceptional contribution to the development of the Azerbaijani piano school and the definition of its future directions. N. Usubova's pedagogical principles are reflected in her dissertation work and methodical manual. As it is known, N. Usubova studied in the class of A. Goldenweiser and wrote these scientific works under the guidance of the prominent pianist.

An important part of these scientific works is devoted to the study of A. Arensky's piano creative activity. Here, the musician touched upon the features of the composer's piano performing, as well as the characteristic features of his music. The research also provides performing characteristics of the works analyzed and covering various genres.

The purpose of the research is to study the fundamental results and main performing principles in the scientific works dedicated to A. Arensky's piano creative work by Nigar Usubova, a brilliant representative of the Azerbaijani piano school of the twentieth century. In these scientific research works, N. Usubova touched upon the features of the prominent composer's piano creative work, performing principles, circle of images; moreover, analyzed the form, genre, tone and other aspects and conducted research on the background of characteristic features of Russian music. We would like to bring to your attention that N. Usubova's scientific works have not been published. This raises the scientific significance and relevance of the topic more. These scientific works are the first research work dedicated to the study of A. Arensky's piano music in the Azerbaijani science of music.

The research methodology is based on analytical and theoretical analysis, as well as on the source research method (work with archival materials). The main principle is the study and analysis of the fundamental results obtained by N. Usubova in the study of piano music by A. Arensky.

The scientific novelty of the research is that for the first time the scientific works of the outstanding pianist Nigyar Usubov are studied, their scientific significance, as well as the issues reflected in those works, are revealed. We would like to bring to your attention that

these scientific works reflect N. Usubova's method of approach to A. Arensky's piano pieces as a pianist. For this reason, these scientific works are a valuable recommendation for every pianist who turns to A. Arensky's piano creative work.

Conclusions. Nigar Usubova is the author of two scientific works and her scientific creative activity is devoted to the definition of performing features of A. Arensky's piano creative work. Each of these scientific-methodical works was written under the guidance of a prominent representative of the Russian piano school, pedagogue A. Goldenweiser. In these works, N. Usubova worked on A. Arensky's creative work in a comprehensive and detailed way. According to the author, A. Arensky's piano creative work is characterized by the clarity of form and texture, the richness of melodic material, which brings him closer to Tchaikovsky's chamber music. Although the composer prefers miniature forms in his piano creative work, it is also possible to find virtuoso pieces, etudes, scherzos and capriccios. These works, in particular, influenced the formation of S. Rakhmaninov's and A. Scriabin's creative activity. The main characteristic features here are polyphonicism, polymelodism and polyrhythmicity of the piano texture. Simultaneously, N. Usubova thoroughly studied the influence of Western European composers on the formation of A. Arensky's creative activity.

Keywords: Nigar Usubova; A. Arensky; scientific creative work; methodical works; piano miniature; programming; polyrhythmicity; multidimensionality

Introduction

90

The study of the works of prominent personalities is of great importance in Azerbaijani musicology. Among the scientific works carried out in modern times, the names of scientific works of V. Humbatov (2020), I. Nazarov (2020) and other researchers can be mentioned. The appeal to the work of N. Usubova, a prominent representative of the Azerbaijani piano school, is also important. Honoured Art Worker of Azerbaijan, Candidate of Arts, Professor Nigar Usubova was one of the recognized specialists in the field of music education. The representative of the school of such a legendary personality of Soviet musical pedagogy as A. Goldenweiser, N. Usubova proved herself not only as an excellent pedagogue but also as a deep researcher and qualified methodologist.

Purpose of the research

The creative work of the prominent Russian composer A. Arensky covers various genres (Brown, 2001). Piano works have a special place in the composer's creative work and they always attract the attention of pianists with their unusualness (Skvortsova & Gorshkova, 2019, pp. 24-29). N. Usubova also gave a great place to the study of some piano works by A. Arensky in her scientific creative work. The purpose of the research is to clarify the scientific creative work of N. Usubova, as well as the issues reflected in the scientific works of the pianist.

Recent research and publications analysis

We would like to note that for the first time N. Usubova's creative work and the issues reflected in her scientific papers have been studied on a scientific basis at

the dissertation level. The source of the research is T. Seyidov's books *Prominent figures of the piano culture of Azerbaijan* (Seyidov, 1988) and *Azerbaijani piano culture of the 20th century* (Seyidov, 2006). The study also draws on the research of G. Tsypin (1966), A. Alekseev (1969) and others in the analysis of the features of Arensky's work.

Main research material

N. Usubova is the author of several methodological works of two types, dedicated to the pedagogical and performing principles of A. Goldenweiser, as well as methodological research on the piano works by A. Arensky, narrating about various performing problems of the composer's music and having a great value for the younger generation of musicians.

N. Usubova's methodological work, dedicated to the piano creative work of A. Arensky, dates back to 1987–1988. This methodological work was approved at the 1st Special Piano Department of the Azerbaijan State Conservatory named after U. Hajibeyov (now the Baku Music Academy named after U. Hajibeyli) and is kept in the archive of the library of this educational institution.

N. Usubova was always interested in the creative activity of A. Arensky, a talented representative of Russian musical culture. It is no coincidence that the dissertation, written under the guidance of her pedagogue A. Goldenweiser, is devoted specifically to the piano creative work of A. Arensky. In scientific and methodological works N. Usubova repeatedly expressed valuable observations about the role and significance of A. Arensky in the history of Russian music, shared interesting advice and recommendations regarding the performing features of the composer's piano works. In these works, guided directly by the advice of A. Goldenweiser, N. Usubova analyzed the works of A. Arensky thoroughly, comprehensively and in detail.

The first thing the researcher highlights is the continuation of the traditions of Russian classics in A. Arensky's music, his special dedication to the traditions of P. Tchaikovsky in the field of piano music. N. Usubova writes: "A. Arensky's piano compositions are characterized by the clarity of form, the simplicity of presentation, the richness of melodic material – features, to a greater extent, coming from the chamber lyrics of P. Tchaikovsky. In his piano works, A. Arensky rarely uses authentic folk melodies (the exception is *Fantasy on the themes of Ryabinin*). Nevertheless, his works have a definite national face: their Russian character is felt very vividly" (Usubova, 1987, p. 2). Further, she finds confirmation of B. Asafiev's idea that A. Arensky embodies in his music a characteristic feature of P. Tchaikovsky's musical language – Russian household manor and urban city. Simultaneously, noting such components of his music as sincerity and truthfulness of expression, the author emphasizes one feature of A. Arensky's works, namely, the absence of big ideas inherent in P. Tchaikovsky's work.

In N. Usubova's work, the following features of A. Arensky's piano music are noted:

1. The composer's piano creative work, except for a few large-scale compositions, developed in the field of miniatures. He didn't embody the genre of the sonata in his music. Simultaneously, piano miniatures are presented in a wide and varied manner.

2. The genre panorama of A. Arensky's creative work (lyrical and programmed miniatures, virtuoso pieces) indicates that being a lyric composer by the nature of his talent, he prefers lyrical miniatures. This feature is reflected in such a typical feature of his musical language as rich melodicism. N. Usubova writes: "Arensky is a typical representative of the Russian piano school, the main features of whom are the melodic richness and melodiousness of the instrument's sound. The academician B. Asafiev rightly points out that the main quality uniting the piano creative work of S. Rachmaninoff, A. Scriabin with P. Tchaikovsky and A. Arensky is melodicism" (Usubova, 1987, p. 4).

3. Along with lyric compositions, numerous virtuoso pieces, etudes, scherzo, and capriccio also have an important place in the creativity of A. Arensky. Etudes by A. Arensky played an important role in the formation of the genre of etudes – Etudes-Tableaux by S. Rachmaninoff and early etudes by A. Scriabin.

4. A. Arensky's piano music is also characterized by programmaticity. In his program compositions, the composer, in general, continues the traditions of P. Tchaikovsky, namely, he prefers the programmaticity not of an illustrative, but a generalized nature. The musical image is expressed by means of an artistic expression. (*24 characteristic pieces for piano op.36*).

5. A. Arensky laid the foundations of the genre of the program suite for two pianos (*Suites op.23*).

6. Although A. Arensky in his piano creativity did not gravitate towards pieces of large form, nevertheless, his *Fantasy on the themes of Ryabinin* became an example of symphonic disclosure of images of the Russian folk epic by means of piano music. A. Arensky in this work continued the traditions of the Russian classical concert, fantasy and other pieces of a concert plan.

N. Usubova in her methodological work thoroughly examines the distinctive features of the piano style of A. Arensky. The author highlights such characteristic features of the composer's music as polyphonic and polymelodic piano texture; poly-rhythmics (combination of different meters – 5 \ 4, 5 \ 8, etc.); alternation of quartiles and quintiles).

In addition, N. Usubova points out the absence of a full-sounding, internally justified culmination in a number of the composer's piano works. In some dramatic musical pieces by A. Arensky, a "breakdown" occurs precisely at the moment of the culmination. Usubova explains this feature of the composer's works by his desire to avoid unnecessary deep dramatization of the image. She notes some features inherent in A. Arensky's piano miniatures, which subsequently found their development in the early piano works by A. Scriabin and S. Rachmaninoff, in particular, a bright concert style, the versatility of the piano texture, full-sounding harmonic background and "singing" melodic material.

N. Usubova emphasizes that the historical role of A. Arensky is much broader than his contemporaries believed: "The significance of A. Arensky is not in the uniqueness or innovation of his work, but in the fact that A. Arensky (especially in the field of chamber works) was the successor of traditions of Russian classics" (Usubova, 1987, p. 1).

N. Usubova highlights such an important feature inherent in his work as the presence of various types of contrasts: fast passage technique, powerful chord struc-

tures, the use of staccato sonority as a characteristic touch when creating playful and graceful images, etc. All these diverse means of musical expression are closely interconnected with the character of the artistic image. The artistic content of each piece, the richness and variety of the piano texture is subordinated to the musical image.

Arensky's piano miniatures reveal the colourful world of human feelings: joy, humour, lyrical mood, emotions, pathos. The heartfelt musical images, depicting a diverse world of emotions and reflections, lead to the creation of "living" portrait characteristics by the composer. In miniatures of this kind, N. Usubova recommends emphasizing the melodiousness, the vocal nature of the piano texture:

Adagio. (♩=52)

mp

Piano

p

Pno.

poco rit.

Example 1. The piece "In the field", op.36. No. 34.

Adagio non troppo (♩=52)

Piano

pp

Pno.

2

4

Example 2. The piece "Elegy", op.36, №16.

Allegro molto (♩=144)

Example 3. The piece “Anxiety”, op.36, №18.

N. Usubova believed that the piano is a “singing” instrument, and the colourful piano texture contributes to the disclosure of various aspects of the musical content. The rich harmonic background, the “multidimensional” texture of A. Arensky, in her opinion, is close to S. Rachmaninoff’s piano style. The piece “By the Sea” (op.52, no. 3) is exactly such an example of piano miniature:

Andante sostenuto (♩=66)

Example 4. The piece “By the Sea”, op. 52, no. 1.

Comprehensively examining the piano music of A. Arensky, N. Usubova reveals a number of its characteristic features:

1. The influence of the European classical musical heritage, in particular, the music of F. Chopin and R. Schumann. Therefore, the author points to A. Arensky's piano concerto, to "Elegy" op. 54 (G minor), "Sketch" op.24 (F minor), "Mazurka" and other works similar in texture to the pieces of F. Chopin. A number of the composer's works with the romantic imaginative world are consonant with the artistic images of R. Schumann.

2. The virtuosity of the piano style is defined in the compositions of A. Arensky by a circle of certain images. In particular, N. Usubova writes: "Here we will not find the monumentality of Liszt's "symphonies". These are, first, miniatures, which, despite having a fairly wide and rich range of images, do not go beyond the chamber lyrical content. The very virtuosity of these pieces does not pose the highest virtuoso tasks for the performer" (Usubova, 1988, p. 9).

N. Usubova defines the most typical images of the composer's virtuoso pieces, in particular his etudes, as pictures of mood. On this occasion, it is interesting to cite the following thought of the author: "These are a kind of lyrical impromptu, in which, as well as in all the piano creativity of S. Arensky, various psychological states of a person are clearly, truthfully and convincingly captured" (Usubova, 1988, p. 9).

N. Usubova in her own way interprets the features of the piano texture in the works of the composer. She notes that the choice of texture in a piece always depends on its figurative content. In particular, light, transparent sonority is typical for A. Arensky's scherzo. Small, but bright and graceful accents, register and textured contrasts alternate here. An example of this kind is the composer's Scherzo in E major:

Allegro.

The image shows a musical score for a Scherzo in E major by Alexander Arensky. The score is in 2/4 time and E major. It consists of two systems of piano music. The first system is marked 'Piano' and 'p'. The second system is marked 'Pno.' and 'mf'. The music features light, transparent textures with small, bright accents and register contrasts.

Example 5. Scherzo in E major.

In A. Arensky's etudes, the instructive and technical side is subordinate to the artistic image. Poetic pictures of mood or landscape are revealed in the composer's music through a pronounced textured design. Etude in E flat major from the collection op. 41 is a vivid example of the lyrical interpretation of the etude genre:

The musical score for Example 6, 'Etude in E flat major', is presented in two systems. The first system is labeled 'Piano' and the second 'Pno.'. Both systems are in 3/8 time and E-flat major. The tempo is 'Allegro molto'. The score shows a complex texture with a prominent bass line in the left hand and a more melodic line in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Example 6. Etude in E flat major

Considering the stylistic features of A. Arensky's etudes, she observes two forms of their expression. Some etudes, in terms of intonation and melodic character, bring the composer closer to his younger contemporary S. Rachmaninoff. A number of etudes by A. Arensky, in their figurative mood, harmonic language and peculiar rhythm, are similar to samples of early etudes by A. Scriabin. Specifying her thoughts, N. Usubova compares the etude in G minor from the cycle *12 Etudes* (op. 74) by A. Arensky, in terms of the piano texture and plasticity of the melody, with the etude in A major from the cycle *12 Etudes* (op. 18) by A. Scriabin.

In the Etude in A minor (op. 41) by A. Arensky, polyrhythm is associated with dynamic development; the texture with dynamic growth resembles the Etude in B minor, op.8 by A. Scriabin:

The musical score for Example 7, 'Etude in A minor', is presented in two systems. The first system is labeled 'Piano' and the second 'Pno.'. Both systems are in 6/8 time and A minor. The tempo is 'Allegro molto'. The score shows a complex texture with polyrhythmic patterns in both hands. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Example 7. Etude in A minor

Conclusions

N. Usubova's scientific research, written in 1972 and dedicated to the piano creativity of A. Arensky, was a kind of continuation of A. Goldenweiser's thoughts on the composer's pedagogical and performing principles contained in his scientific work in a new perspective and a slightly different style. In particular, in the second section of the work, dedicated to the pedagogical and performing principles of A. Goldenweiser, N. Usubova considers a number of works by A. Arensky and S. Rachmaninoff. Comprehensively analyzing some of A. Arensky's piano compositions, N. Usubova pays special attention to their performing principles. And in the methodical work dedicated to the piano creative work of the composer, the author mainly considers the figurative and emotional content, texture, and in general, the stylistic features of the works. Simultaneously, the author applies to such a little-studied genre of A. Arensky's music as etudes.

Thus, the methodological recommendations of the excellent pedagogue and methodologist Nigar Usubova have not lost their relevance in our time.

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ДОСЛІДЖЕННЯ ПРОБЛЕМ ФОРТЕПІАННОЇ ТВОРЧОСТІ А. АРЕНСЬКОГО В НАУКОВИХ РОБОТАХ ПРОФЕСОРА Н. УСУБОВОЇ

Гюнель Ейваззаде

старший викладач, дисертантка;

ORCID:0000-0002-5764-0549; e-mail: eyvazzadegun@gmail.com

Бакинська музична академія імені Узеїра Гаджибейлі, Баку, Азербайджан

Анотація

У статті досліджено наукову творчість видатної представниці азербайджанської фортепіанної школи ХХ ст., заслуженого діяча мистецтв, професора Нігяр Усубової (1914–1994). Більшу частину життя Н. Усубова присвятила педагогічній діяльності і виховала покоління талановитих піаністів. Вона зробила винятковий внесок у розвиток азербайджанської фортепіанної школи і визначення її майбутніх напрямів. У дисертаційній роботі та методичному посібнику, автором якого є Н. Усубова, відображені її педагогічні принципи. Як відомо, Н. Усубова навчалася в класі О. Гольденвейзера і написала згадані наукові твори під керівництвом видатного піаніста.

Мета дослідження – вивчення фундаментальних результатів і основних принципів виконавства в наукових працях Нігяр Усубової, присвячених фортепіанній творчості А. Аренського. У зазначених науково-дослідних роботах Н. Усубова розглянула такі питання, як особливості фортепіанної творчості видатного композитора, принципи виконання, коло образів, а також проаналізувала форму, жанр, тональність та інші аспекти і провела дослідження на тлі характерних особливостей російської музики. Зазначимо, що наукові праці Н. Усубової не публікувалися, що ще більше підвищує наукову значущість і актуальність теми.

Методологія дослідження заснована на використанні аналітичного і теоретичного аналізу, а також методу джерелознавчого дослідження (обробка архівних матеріалів). Основний принцип – вивчення і аналіз фундаментальних результатів, отриманих Н. Усубовою під час дослідження фортепіанної музики А. Аренського.

Наукова новизна дослідження полягає в тому, що вперше було досліджено наукові праці видатної піаністки Нігяр Усубової, в яких відображено її підхід до фортепіанних творів А. Аренського як піаніста. Отже, ці наукові праці – цінні рекомендації для кожного піаніста, який звертається до фортепіанної творчості А. Аренського.

Висновки. Нігяр Усубова є автором двох наукових робіт і її наукова творчість присвячена визначенню виконавських особливостей фортепіанної творчості А. Аренського, якому, на її думку, властива чіткість форми і фактури, багатство мелодійного матеріалу, що зближує його з камерною музикою П. Чайковського. Хоча композитор віддавав перевагу мініатюрним формам, зустрічаються й віртуозні п'єси, етюди, скерцо і капричіо. Ці твори зокрема вплинули на становлення творчості

С. Рахманінова та О. Скрябіна. Основні характерні риси – поліфонічність, полімелодичність і поліритмічність фортепіанної фактури. Водночас Н. Усубова ґрунтовно досліджувала вплив західноєвропейських композиторів на формування творчості А. Аренського.

Ключові слова: Н. Усубова; А. Аренський; наукова творчість; методичні роботи; фортепіанна мініатюра; програмність; поліритміка; багатоплановість

ИССЛЕДОВАНИЕ ПРОБЛЕМ ФОРТЕПИАННОГО ТВОРЧЕСТВА А. АРЕНСКОГО В НАУЧНЫХ РАБОТАХ ПРОФЕССОРА Н. УСУБОВОЙ

Гюнель Эйваззаде

старший преподаватель, диссертантка;

ORCID: 0000-0002-5764-0549; e-mail: eyvazzadegun@gmail.com

Бакинская музыкальная академия имени Узеира Гаджибейли, Баку, Азербайджан

Аннотация

В статье исследуется научная деятельность выдающейся представительницы азербайджанской фортепианной школы XX в., заслуженного деятеля искусств, профессора Нигяр Усубовой (1914–1994). Важную часть своей жизни Н. Усубова посвятила педагогической деятельности, воспитав поколение талантливых пианистов. Она внесла исключительный вклад в развитие азербайджанской фортепианной школы и определение ее будущих направлений. В диссертационной работе и методическом пособии, автором которых является Н. Усубова, отражены ее педагогические принципы. Как известно, Н. Усубова училась в классе А. Гольденвейзера и писала упомянутые научные работы под руководством выдающегося пианиста.

Цель исследования – изучение фундаментальных результатов и основных исполнительских принципов в научных трудах Нигяр Усубовой, посвященных фортепианному творчеству А. Аренского. В этих научных исследованиях Н. Усубова затронула особенности фортепианного творчества выдающегося композитора, исполнительские принципы, круг образов; кроме того, были проанализированы форма, жанр, тональность и другие аспекты и проведены исследования на фоне характерных черт русской музыки. Отметим, что научные работы Н. Усубовой не опубликованы, что еще больше повышает научную значимость и актуальность темы.

Методология исследования основана на аналитическом и теоретическом анализе, а также на источниковедческом методе исследования (работа с архивными материалами). Главный принцип – изучение и анализ фундаментальных результатов, полученных Н. Усубовой при изучении фортепианной музыки А. Аренского.

Научная новизна исследования заключается в том, что впервые исследуются научные труды выдающейся пианистки Нигяр Усубовой, в которых отражен ее подход к фортепианным произведениям А. Аренского как пианиста. Следовательно, эти научные труды – ценная рекомендация для каждого пианиста, обращающегося к фортепианному творчеству А. Аренского.

Выводы. Нигяр Усубова является автором двух научных работ и ее научное творчество посвящено определению исполнительских особенностей фортепианного

творчества А. Аренского, которое, по ее мнению, отличается четкостью формы и фактуры, богатством мелодического материала, что сближает его с камерной музыкой П. Чайковского. Хотя композитор в своем фортепианном творчестве отдает предпочтение миниатюрным формам, встречаются и виртуозные пьесы, этюды, скерцо и каприччио. Эти работы, в частности, повлияли на формирование творчества С. Рахманинова и А. Скрябина. Основные характерные черты – полифоничность, полимелодизм и полиритмика фортепианной фактуры. Одновременно Н. Усубова основательно изучила влияние западноевропейских композиторов на формирование творчества А. Аренского.

Ключевые слова: Н. Усубова; А. Аренский; научное творчество; методические работы; фортепианная миниатюра; программность; полиритмика; многоплановость



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SYMPHONIC CREATIVE ACTIVITY OF RUFAT RAMAZANOV

Mekhpara Rzaieva

PhD in Art Studies; Senior Research Fellow;

ORCID: 0000-0002-0962-5416; e-mail: mexpara.rzayeva@mail.ru

Baku Music Academy named after U. Hajibeyli, Baku, Azerbaijan

Abstract

The article analyzes several works related to the symphonic work of Rufat Ramazanov, a middle-aged representative of the modern Azerbaijani school of composition. The article also examines Ramazanov's symphonic works against the background of the development of Azerbaijani music culture and examines his symphonic works in terms of genre diversity. Also, the article considers the characteristics of music and harmonic language in the symphonic works of the composer, the methods of using orchestration. The article emphasizes the unique stylistic features of Rufat Ramazanov's symphonic works, their connection with folk art, and his tendency to modernize within the traditions.

The purpose of the research is to analyze certain symphonic works of Rufat Ramazanov and to study the individual stylistic features of the composer. The main touches are the emergence of the characteristic features of the composer's symphonic work and the discovery of its connection with modern Azerbaijani music culture. The basis of the research is the involvement in detailed scientific research of several valuable symphonic works of R. Ramazanov, a worthy representative of the modern generation of Azerbaijani composers, which have not been subjected to scientific and theoretical analysis. From this point of view, the research is based on the method of complex theoretical analysis.

The research methodology is based on music-analytical, theoretical, and historical analysis. It was noted that the composer's work has undergone stylistic changes in the process of development, and modern technical methods have uniquely manifested themselves. At the same time, based on the scientific-theoretical principles and research of Azerbaijani and foreign musicologists, the article forms the methodological basis.

The scientific novelty of the research is that for the first time as special research work, the article is devoted to the symphonic work of R. Ramazanov, a representative of the modern school of the composition of Azerbaijan, and the study of general creative features associated with it. The presented article for the first time scientifically analyzes the symphonic works of R. Ramazanov, which are important in his work but have not been studied so far.

Conclusions. A comprehensive analysis of Ramazanov's symphonic works in the presented article allows one to draw important conclusions about the features of the composer's creative style. It was noted that the richness and deep content of the musical language of the bright and

individual symphonic works created by Ramazanov, one of the modern Azerbaijani composers distinguished by his original creative style, in various years of his creative life are important in our national music art.

It was noted that the composer's insistence and seriousness towards himself are also felt like his works. From this point of view, Ramazanov's symphonic music and modern writing techniques with rich images were chosen from his contemporaries and recognized in our music society and were welcomed not only in his homeland but also far beyond its borders. It should be noted that several of Ramazanov's works have been successfully performed not only in his native Azerbaijan but also in Turkey, England, Norway, Israel, Canada, Georgia, and other countries.

R. Ramazanov is currently experiencing a period of growth in his creativity, enriching our professional music art by creating new modern works.

Keywords: Rufat Ramazanov; symphonic works; individual style; musical language; modernity; national features

Introduction

For the first time, the article examines the symphonic work of Rufat Ramazanov, a middle-aged representative of the Azerbaijan School of Composition, a member of the Board of the Union of Composers, a member of the "Composers" section of the Professional Film Directors Guild of the Republic of Azerbaijan. As a researcher of the works of Rufat Ramazanov, I can say that the emergence of the characteristics of modern composer's work is one of the important and urgent tasks of modern Azerbaijani national musicology.

The study of the orchestral record of R. Ramazanov, one of the worthy representatives of the Azerbaijani school of modern composition, which directly reflects the search for style in the field of symphonic music, is one of the most important factors in solving the problem. In some works by Ramazanov, composed for symphony orchestra, orchestral writing, realized in unity with the whole complex of means of expression, is a unique indicator of composition, genre-style, individual interpretation of musical language systems, and most important stylistic features.

The works composed by Ramazanov for symphony orchestra can be considered as the result of the composer's many searches and, in a sense, as a general result. It should be noted that when the composer applied to the symphonic genre, he did not intend to create works with huge forms, he expressed the events and facts that were of interest to him and were in the centre of his attention.

Purpose of the research

The main purpose of appealing to the symphonic work of Rufat Ramazanov is to study the work of the composer, which is considered important in modern Azerbaijani music, and to reveal the stylistic features. The article examines the features of R. Ramazanov's writing style, various forms of movement of the melody, features of development, the basis of the national style, and compositional structure in his symphonic works. Our goal in the research process is to reveal the general creative

face of the composer by analyzing several works belonging to the symphonic work of R. Ramazanov.

Recent research and publications analysis

Ramazanov's work is important in studying the development of the modern Azerbaijani school of composition. Some of the composer's works and features of writing techniques are briefly covered in the scientific research work of Azerbaijani musicologists. Some of Ramazanov's symphonic and chamber works have been studied in the scientific research works of A. Abasova and A. Ashumova on Azerbaijani music, and they form the scientific basis of the presented article.

Main research material

R. Ramazanov, who has a colourful creative palette, appealed to the symphonic genre, and in this field – as a talented artist with an individual set of lines, and such works of the composer can be considered worthy pearls in the history of Azerbaijani symphonic music. The manuscript scores obtained during the research were useful material for scientific research. The fate of the composer's symphonic works, their content and musical language, as well as their form, series resolution, and dramatic-dynamic interpretation, are extremely diverse and interesting. At the same time, we would like to emphasize that in each of the works it is possible to feel the personality-different style of the composer, who feels the nature of the genre in all its subtlety and tries to create important, meaningful examples in this genre.

Head of the Department of Theory of the Nizhny Novgorod State Conservatory named after M. N. Glinka, Chairman of the Dissertation Council at the Nizhny Novgorod Conservatory, Honored Art Worker of the Russian Federation V. N. Syrov noted: *“The comprehension of style problems today proceeds in different directions. The most fruitful seems to be their development not in the bosom of individual disciplines (history, theory, aesthetics), but at their junction. There are two paths here: 1) from general concepts of creativity, personality psychology – to specific manifestations of CS and the analysis of the most striking samples, 2) from individual empirical observations – to the construction of universal concepts of style. Each has its advantages and costs: after all, the temptation of groundless abstraction is no less strong than wingless empiricism.”* (Syrov, 2015, p. 44).

Rufat Ramazanov is one of the talented figures of our time in the music culture of Azerbaijan. He stands out among modern Azerbaijani composers with his style. The composer, who lived through the period of perfection of his work, appealed to many genres and created beautiful works of art in the music culture of Azerbaijan. Along with new stylistic tendencies, Ramazanov, who has a special place among modern Azerbaijani composers, also experiences nationalism.

The musical language of the composer's works has not only adapted to modern times but also preserved its national identity. The following views on the features of Ramazanov's works are consistent: *“In the variety of stylistic manifestations*

of contemporary musical art, the orientation towards simplification of the musical language within the framework of the individual-composer style is a stable stylistic trend, which is associated with a new vector of development of artistic and aesthetic standards of “the art of intonated meaning” and creative ideas about the tasks and functions of music as a form of culture and type of artistic practice” (Ovsyannikova-Trel, 2020, p. 227).

To date, Ramazanov has written symphonic poems “Hurufs”, “Ballet Suite” for large symphony orchestra, “Fazlullah Naimi” symphonic poem, “Dedication to Gara Garayev” symphony, symphonic music for “Impression” string orchestra, mixed choir and large symphony. He wrote chamber works “For the Love of Freedom” for orchestra.

The “Ballet Suite” composed for a large symphony orchestra was one of the composer’s most serious works and one of the first presentations of his unique symphonic thoughts. The work convincingly reveals the best aspects of the composer’s symphonic talent.

The introductory part of the work is based on the general intonation of the suite. Its rhythmic sequence is given in a different atmosphere, born of the intonations of the main theme.

104

The image shows a musical score for piano (P-no) in 4/4 time, marked Moderato and mf. The score is written for two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The right hand features a melodic line with a sequence of notes (Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb) and a final asterisk (*). The left hand features a bass line with a sequence of notes (Cb, Bb, Ab, Gb, Fb, Eb, Db, Cb) and a final asterisk (*). The score includes dynamic markings (mf) and articulation markings (trills, tr). The tempo is marked Moderato.

Example 1.

Here the example of melodic structure is written by the same intonation-rhythmic means. The given music sample introduces the main theme of the suite. The composer solved the main theme of the dance sample on the content-image feature of the dance melody. It is a kind of folk-dance music widely developed for symphony orchestras. It is clear from the score that Ramazanov expanded the interpretation of the main theme based on the variability of some repetitive episodes. However, the main factor here is that the texture is filled with delicate ornaments and has a free rhythm. Also, the form of the work (simple three-part) is closely related to the development of the general content. From the first moments of the work, a characteristic feature of the young composer’s writing style is revealed – the composer intensifies the development of varied themes by creating an internal connection of small tunes, and the polyphony factor plays a significant role in this.

“Alov Bayramı”

The musical score for "Alov Bayramı" is presented in three systems. The first system is for the piano (P-no) and is marked "Allegro non troppo". It features a complex rhythmic pattern in the right hand with many beamed notes and rests, and a more rhythmic bass line. The second system shows a melodic line in the right hand with a long, sweeping phrase, and a supporting bass line. The third system continues the melodic and bass lines, showing a clear development of the theme.

Example 2.

The orchestration of the main theme is based on the joint or alternate performance of different groups of musical instruments, which gives dynamics to the development of the theme.

Using the variety of timbre of the symphony orchestra in the work, the composer was able to create very valuable work. The work is full of deep choreographic elements.

“Zərdüştün monoloqu”

The musical score for "Zərdüştün monoloqu" is presented in two systems. The first system is for the piano (P-no) and is marked "Allegro, Misterioso". It features a complex rhythmic pattern in the right hand with many beamed notes and rests, and a more rhythmic bass line. The second system continues the melodic and bass lines, showing a clear development of the theme. The score includes dynamic markings such as "ff" and "cresc".

Example 3.

Based on the work, the composer can easily create a miniature of ballet in the pool, and this work becomes a very interesting event, a new and more beautiful example of music can be written in the pages of the history of Azerbaijani choreography.

As for the musical language of the work, the composer uses several colourful dance episodes, skillfully combining delicate ornaments and free metro rhythms in their future development. The predominance of rhythm in the composer's works is connected with this idea: *“Thus, the rhythm factor occupies a significant place in the development of style. The rhythmic organization of music is especially closely related to its genre indicators”* (Shvetsova, 2017, p. 7).

Also, Ramazanov has a synthesis with a set of handwriting. In the Ballet Suite, composed of a large symphony orchestra, the change in tempo and general character of the movement is repeated, as if reminiscent of the sonata, the adagio, the scherzo, and the concise expression of the work within a single piece. Although there is no pre-programmed image-idea in the work, the development of the language of music in the opening of symphonic thinking acts as an equal component to the general dramatic evolution. Also, the texture in the work retains its unchanging position from beginning to end. The naming of the work "Ballet Suite" is primarily due to the mastery of the composer's ability to express choreographic music. Based on this suite, the author showed his first examples of choreographic music. The superiority of choreographic elements in the work is undeniable.

As can be seen, despite the small rhythmic changes in the work, the development of the whole musical line from the beginning to the end, the movement of music, and the culmination of the moment are based on choreographic elements, indicating the completeness of the image idea solution. The small episode of the introduction, which is completed at the end of the work, brings special exhaustion to the work and reminds of the revival of the first excitement of the musical image. In general, the melodic movement and figurative dramatic development in the work complete the line of development of the composer's musical language.

This work, which can be noted as proof of the originality of Ramazanov's musical language, is a charming example of modern composition, although it coincides with the composer's youth. The work was performed in 2001 by the Azerbaijan State Symphony Orchestra under the direction of the People's Artist of Azerbaijan and the USSR R. Abdullayev.

The symphonic poem "Fazlullah Naimi" is one of the masterpieces of Ramazanov's work. Written in 2001, this work is intended for a large symphony orchestra. The revival of the image of the Sufi scholar, poet, philosopher Fazlullah bin Abi Muhammad Naimi Tabrizi, the founder of the sect of Hurufism, in music required the young composer a serious approach to his work, perfect orchestral composition, and the ability to combine religious themes with modern music.

The work was performed in 2003 by the Azerbaijan State Symphony Orchestra under the direction of the People's Artist of Azerbaijan and the USSR R. Abdullayev.

One of the most interesting and at the same time new topics and ideas in the field of national music creation is religious music and its expression and solution within the modern concept. Religious music, with its imaginative expression, has been widely used in the works of Azerbaijani composers.

However, it should not be overlooked that in the works of our composers, religious music and appeals to religious themes are written in different senses. In general, the principle of appealing to religion in the composer's work is manifested in several different aspects: the first appeals to religious music in a particular work, i.e. the use of religious-mourning music in the form of quotations, the 2nd – in religious works intonations with intonations of certain mugham sections. For example the use of the intonation feature of the "Zamin-Khara" section of the "Bayati-Gajar" mugham, the revival of the idea-image feature in the musical language using the 3rd emotional-psychological aspect. The third principle of use

mentioned above is clearly expressed in Ramazanov's symphonic poem "Fazlullah Naimi".

Based on the musical material of the poem, the emotionally rich and expressive power of human life, lyrical and enlightening thoughts in the opening of the dramatic line of the image is given in the mainline, where the composer used the orchestral timbre with special care in the charm of musical language. The sincerity of the feelings expressed in the music, the richness of the concept used, the subtle approach in choosing the timbre of the work, the completeness of the whole composition – all this determines the aesthetic musical merits of the composer R. Ramazanov in the symphonic poem "Fazlullah Naimi".

In the orchestra, which introduces *moderato*, *Pomposo tempo*, and 4 \ 4 rhythms, the musical material demonstrates the cells of the sufficiently heavy and at the same time as convincing sounds of the embodiment of lyrical feelings in the work. The orchestra uses the lowest timbres (Violoncelli, Contrabassi; Clarinetto Basso, Fagotti, Contrafagotti; Tuba, Timpani), and the theme itself, or rather the first thematic element, is performed by these groups. This choice of orchestral colours is striking and demonstrates the composer/s writing style. While the main theme is fully developed in the orchestra, the composer presents a very interesting musical material performed by strings and solo flute. Accompanied by strings (Viole) and harp (Arpe), the solo flute sounds very soft and a little sad, as a lyrical continuation of a restrained musical material. Wooden wind instruments, which continue the musical material in threes, give some vitality to the development of the subject.

Adagio, the middle part of the work begins with *sostenuto tempo*. Although the orchestra performs only musical material for six chants on winds, harps, and strings, the main theme is performed on winds. The theme, which is then performed by these groups with a modest, restrained character, creates an unusual atmosphere in the orchestra's timbre. The orchestra has a very subtle dialogue effect. The increasing dynamics lead to the full development of the subject (*f*), and finally, the melodic movement calms down a bit, reaching the climax (*dim.*). The musical texture of the strings is given in a precise chord line, which makes the theme of the wind instruments even more pronounced.

A new dynamically developing phase of the poem – *Allegro*, *Sforzo* coincides with the section. Dynamic excitement is combined with the instability of the main theme and the increasing tension of the musical line. It is based on laconic impulsive motives that coincide in the line of great dynamic rise and coverage. Here, the breadth of the melodic range, the "scattering" of the orchestral texture, indicates the dynamics of sharp intonations.

The main intonation centre of the subject is the motif of the first bar with an active rhythmic figure. All the further development of this section is given in the development of this small tune core in the orchestra in different intonation colours.

From the part of *Ad Libitum*, the composer entrusts a completely arbitrary orchestra. From this part, a magnificent batch of wind instruments and strings is played. The general dramatic line of the glissando musical material performed by the nine-stringed harp is given an unusual timbre on the one hand and grandeur on the other.

The image shows a musical score for a string ensemble and an Arpegiated instrument. The staves are labeled: Sil., Arpe, V-ni I, V-ni II, V-lc, V-c, and C-b. The Arpe staff has a 'gliss.' marking and a 'Rubato' instruction. The string staves are marked 'ff' and 'Ad Libitum'. The score is in 2/4 time and features a complex rhythmic pattern with many accidentals.

Example 4.

Musical material brings to life the image that expresses the highest ideal of human personality. The turmoil in Allegro's early cells continues to grow amid growing excitement. The theme is simple, but also very suitable for a complex development line. The harmonic writing in the work alternates with dissonant sounds, and has a more affirmative function, especially at the culmination of the musical material.

The analysis of the score confirms that the main leading line of stringed instruments in the poem creates a vivid example of the method of mutual sounding, connected with wind instruments.

The symphonic poem "Fazlullah Naimi" was highly praised in the "Symphonic Music" nomination, and for this work, the composer was awarded the Azerbaijan Youth Prize in 2003.

The symphony "Dedication to Gara Garayev" can be considered one of the most valuable works of art written by Ramazanov in 2006. The symphony was written for the full staff of the Grand Symphony Orchestra. The work was performed on November 12, 2009, on the first day of the International Festival dedicated to the 75th anniversary of the Union of Composers of Azerbaijan, and was met with great sympathy.

The author said: "In this symphonic poem I tried to create a hymn to the creative image of Gara Garayev and the expression of his philosophical views in the language of music." It should be noted that immediately after the premiere of the symphony, V. V. Medushevsky, Professor of Music Theory at the Moscow State Conservatory, Honored Artist of Russia, praised the work and expressed a very positive opinion on it.

As it is already known, the appeal to the works of well-known personalities, the revival of their worlds of images and ideas in music, the creation of a kind of self-portraits of geniuses are common in Ramazanov's work.

Gara Garayev's work is the cultural heritage of the Azerbaijani people. Various paintings and music were composed, reflecting the image and inaccessible creativity of the famous composer. The first attempt to get acquainted with the symphony is the fact that this work contrasts with the composer's other first symphonic works and the freedom of the author's set and orchestral writing. Ramazanov fundamentally renews the language of music in the symphony and works quite confidently and convincingly within his style. In Ramazanov's portrait in the symphony "Dedication

to Gara Garayev”, the outstanding artist is portrayed as a philosopher and thinker. The main dramatic line of the symphony is dominated by tragedy. The tragedy in the work is also given as an embodiment of the images and inner world of Gara Garayev’s works. The simple composition of the work is fascinating. Every stroke and figure in the orchestral writing in the work is appropriate and harmonious. The composer did not use any artistic methods in the image embodiment of the musical language and does not distract the listener’s attention from the main theme – the image of Gara Garayev.

The symphony opens with the performance of the instruments *Contrabassi* and *Gr. Cassa* (*SF*) and talks about the general atmosphere of the whole symphony. *Mod-erato*, *Tragico* tempo, and 4/4 rhythm, the composer recreates the weight of the image of Gara Garayev from the first bars. Along with the twenty cells, the double bass is played in the form of a dialogue in the background of the organ point given in the other strings that are then connected to it. The transfer of percussion instruments to this background is an indication of the unusual tension.

1 (poco crescendo)

The musical score for Example 5 consists of three staves. The top staff has a dynamic marking of *mf* and *sff*. The middle staff has a dynamic marking of *sf* and *mf*. The bottom staff has a dynamic marking of *sf* and *sff*. There are markings 'a2' above the first and second staves. The tempo is indicated as '(poco crescendo)'. The score shows a sequence of notes and rests across four measures.

Example 5.

The solo cello performance (*sff*) is recorded in the symphony as the embodiment of the image of Gara Garayev. The solo performance, which lasts for ten verses, is distinguished by the philosophical content of the musical character. The occasional solo performance of the percussion part was deliberately conceived by the composer. Here, the composer emphasizes two areas of the musical image in the work – restrained-philosophical and lyrical-tragic.

I Solo (meno mosso)

The musical score for Example 6 shows two staves: Violoncello (Vc.) and Contrabasso (Cb.). The Vc. staff has a dynamic marking of *sf* and *sff*. The Cb. staff has a dynamic marking of *sf*. The tempo is indicated as 'I Solo (meno mosso)'. The score shows a sequence of notes and rests across four measures.

Example 6.

Adagio, Sostenuto (Lento) (3/4) begins a new stage in the development of the musical material of the work. Against the background of the flute’s performance, the work “Second clusters” in strings prepares for new dramatic development.

This section immediately takes you to *Moderato, Tragico. (Misterioso)*. The initial tragic mood at the beginning of the work is given to the future development of the musical material based on the intonations of the "Zamin-Khara" section of "Bayati-Gajar" in this orchestra.

The image shows a musical score for five string staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *ff* and *(uniss.)*. The score is written in 4/4 time and features a complex, textured performance of the strings.

Example 7.

The given example is the main dramatic moment of the work as the middle part. As it is known from the music, the melodic pattern based on the lyrical-tragic image on the complex textured performance of the strings expresses itself in a very bright way. In the joint performance of the orchestra, he emphasizes the performance of strings as a kind of soloist, and at the same time performs the main function of the lyrical-tragic image that resonates within the orchestra. The preservation of the rhythm in the performance of the trombone and Tuba in the orchestra during the sound of the middle part was a sign of a continuous feeling of a kind of rhythmic pulse. There are interesting dichotomies in orchestration, which can be found in the timbre of the theme. In completing the middle part, its alternation with a small closing episode attracted attention.

The *tutti* in the orchestra – *Allegro, misterioso* – is the highest developmental solution of musical material as a part of the development of the work. Using the richness of timbre, the composer was able to achieve the peak of his inner feelings, turbulent life, and creativity in the orchestral sounding of Gara Garayev's image portrayed in the musical material.

The sound of a solo cello signals the culmination of the work. As the main theme, almost unchanged, only a small number of rhythmic strokes, with the addition of glissando, sound again in the solo performance of the cello. Here the original style of performance, texture structure, and orchestration technique are repeated as before. However, the composer adds timpani to the music material as a novelty in response to the performance of a solo cello. It should be noted that although it is difficult to adapt the cello and the timpani in terms of timbre in the form of questions and answers (the timpani instrument is considered to be less flexible in terms of intonation), the composer was able to achieve harmony within the orchestra.

In the performance of strings, the addition of triols and organ points in Contrabass further dynamized the development of the melodic line. Form structure of the work:

AB AA AB - processing - AB AA exists as Ab, which is subordinate to the form of rondo sonata. However, the composer creates a kind of light theme function by ensuring that the main theme, such as the reflection of the individual images in the development of musical material, transcends the boundaries of form several times inside the work. In the harmonic language of the symphony, the frequent sounding of various dissonance chord combinations, the widespread use of sonorous techniques, and modality are the main lines. Note that. The use of sonorous techniques is especially used in the presentation of music based on the intonations of the "Zamin-Khara" section of "Bayati-Gajar".

In general, the composer made extensive use of the dramatic basis of the musical material in the symphony "Dedication to Gara Garayev" – tempo, timbre, dynamics, harmony, texture – which, in turn, indicates that Ramazanov felt and wrote music with his heart.

The laconic intonation of the symphony is in harmony with the inner world of the famous composer Gara Garayev, who is distinguished by his inner restraint. The orchestral record presents the creative potential of a huge musical material divided into plastic motifs performed by a group of complementary instruments.

Describing the image of Gara Garayev in a generalized image interpretation, the composer was able to revive the inner views and feelings of a prominent figure in his work with infinite respect and love.

Conclusions

Thus, as a result, it can be said that the composer's works on symphonic creativity are very interesting. We observe the opposite in our searches.

Rufat Ramazanov's work is multifaceted and diverse in terms of modern professional composer's thinking, as well as the interpretation of the solution of the genre and image-idea. The composer, who is always in search of creativity in our time, attracts attention with his unique stylistic features, the embodiment of the language of music, colourful creative thinking, and imagination. The composer, who has a modern way of thinking, always reflects the current problems of our time and universal themes in his works.

The Head of the Department of Theory of the Nizhny Novgorod State Conservatory named after M. N. Glinka, the Chairman of the Dissertation Council at the Nizhny Novgorod Conservatory, the Honored Art Worker of the Russian Federation V. N. Syrov: *"The artist's interest can be directed at comprehending the socio-ethical meaning of phenomena, while music is extremely close to the life of a person and society, conveying it in conflicts and dramatic collisions, but can rush into the infinity of the ideal, avoiding the prose of life, topicality, direct expression of the social, acute psychological, on the one hand, goes along the line of deepening the spiritual and ethical content, on the other, – enjoys the game, plunges into a certain primordial nature of the elemental forces of nature, carrying a transpersonal meaning"* (Syrov, 2015, p. 47).

Each new symphonic work means a new stage in Ramazanov's work, deep mastery of modern artistic and aesthetic means, national culture. The lexicon of orchestral writing in his symphonic works is modern and unusual, based on national roots. Rufat

Ramazanov's symphonic works express the high ethical ideal of deep philosophical thoughts, the complex inner world of human personality, spiritual shades. Each of the composer's works demonstrates the creative experience, comprehensive knowledge, and skills he has accumulated over the years.

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СИМФОНІЧНА ТВОРЧІСТЬ РУФАТА РАМАЗАНОВА

Мехпара Рзаєва

доктор філософських наук з мистецтвознавства, старший науковий співробітник;

ORCID: 0000-0002-0962-5416; e-mail: mehpara.rzayeva@mail.ru

Бакинська музична академія імені Узеїра Гаджибейлі, Баку, Азербайджан

Анотація

У статті проаналізовані твори, пов'язані з симфонічною творчістю Руфата Рамазанова – представника сучасної азербайджанської композиторської школи. Також розглядаються симфонічні твори Р. Рамазанова на тлі розвитку азербайджанської музичної культури і з точки зору жанрового розмаїття. Крім того, в статті висвітлено особливості музики і гармонійної мови в симфонічних творах композитора, засоби використання оркестровки. Наголошується на унікальних стилістичних особливостях симфонічних творів Руфата Рамазанова, їх зв'язку з народною творчістю і прагненням до модернізації в рамках традицій.

Мета дослідження – аналіз окремих симфонічних творів Руфата Рамазанова і вивчення індивідуальних стилістичних особливостей композитора. Основними штрихами стали поява характерних рис симфонічної творчості композитора і відкриття його зв'язку з сучасною азербайджанською музичною культурою.

Методологія дослідження ґрунтується на музично-аналітичному, теоретичному і історичному аналізі. Було відзначено, що в процесі розвитку творчість композитора зазнала стилістичних змін, а сучасні технічні засоби проявили себе унікальним чином. Водночас методологічну основу статті складають засновані на науково-теоретичних засадах дослідження азербайджанських і закордонних музикознавців. В основі дослідження лежить залучення до детального наукового дослідження цінних симфонічних творів Р. Рамазанова, гідного представника сучасного покоління азербайджанських композиторів, що не зазнали науково-теоретичного аналізу.

Наукова новизна дослідження полягає в тому, що вперше в якості спеціальної дослідницької роботи обрано симфонічні твори Р. Рамазанова і вивчено загальні творчі особливості. У представленій статті вперше проводиться науковий аналіз симфонічних творів Р. Рамазанова, важливих в його творчості, але дотепер не вивчених.

Висновки. Всебічний аналіз симфонічних творів Р. Рамазанова в представленій статті дозволяє зробити важливі висновки про особливості творчого стилю композитора. Зазначено, що багатство і глибокий зміст музичної мови яскравих і індивідуальних симфонічних творів, створених композитором, що відрізняються самобутнім творчим

стилем, в різні роки його творчого життя мають важливе значення в національній музиці.

Відзначено, що наполегливість і серйозність композитора до себе відчувається і в характері його творів. Слід зазначити, що твори Рамазанова успішно виконувались не тільки в його рідному Азербайджані, але і в Туреччині, Норвегії, Ізраїлі, Канаді, Грузії та інших країнах. Р. Рамазанов нині переживає період зростання своєї творчості, збагачуючи професійне музичне мистецтво створенням нових сучасних творів.

Ключові слова: Руфат Рамазанов; симфонічні твори; індивідуальний стиль; музична мова; сучасність; національні особливості

СИМФОНИЧЕСКОЕ ТВОРЧЕСТВО РУФАТА РАМАЗАНОВА

Мехпара Рзаева

доктор философских наук по искусствоведению, старший научный сотрудник;

ORCID: 0000-0002-0962-5416; e-mail: mehpara.rzayeva@mail.ru

Бакинская музыкальная академия имени Узеира Гаджибейли, Баку, Азербайджан

Аннотация

В статье проанализированы произведения, связанные с симфоническим творчеством Руфата Рамазанова – представителя современной азербайджанской композиторской школы. Также рассматриваются симфонические произведения Р. Рамазанова на фоне развития азербайджанской музыкальной культуры и с точки зрения жанрового разнообразия. Кроме того, в статье освещены особенности музыки и гармонического языка в симфонических произведениях композитора, приемы использования оркестровки. Отмечены уникальные стилистические особенности симфонических произведений Руфата Рамазанова, их связь с народным творчеством и стремление к модернизации в рамках традиций.

Цель исследования – анализ отдельных симфонических произведений Руфата Рамазанова и изучение индивидуальных стилистических особенностей композитора. Основными штрихами стали появление характерных черт симфонического творчества композитора и открытие его связи с современной азербайджанской музыкальной культурой.

Методология исследования основана на музыкально-аналитическом, теоретическом и историческом анализе. Было отмечено, что в процессе развития творчество композитора претерпело стилистические изменения, а современные технические приемы проявили себя уникальным образом. Вместе с тем методологическую основу статьи составляют основанные на научно-теоретических принципах исследования азербайджанских и зарубежных музыковедов. В основе исследования лежит привлечение к детальному научному исследованию ценных симфонических произведений Р. Рамазанова, достойного представителя современного поколения азербайджанских композиторов, не подвергшихся научно-теоретическому анализу.

Научная новизна исследования заключается в том, что впервые в качестве специальной исследовательской работы выбраны симфонические произведения

Р. Рамазанова и изучены общие творческие особенности. В представленной статье впервые проводится научный анализ симфонических произведений Р. Рамазанова, важных в его творчестве, но до сих пор не изученных.

Выводы. Всесторонний анализ симфонических произведений Р. Рамазанова в представленной статье позволяет сделать важные выводы об особенностях творческого стиля композитора. Указано, что богатство и глубокое содержание музыкального языка ярких и индивидуальных симфонических произведений, созданных композитором, отличающихся самобытным творческим стилем, в разные годы его творческой жизни имеют важное значение в национальной музыке.

Замечено, что настойчивость и серьезность композитора к себе чувствуется и в характере его произведений. Следует отметить, что произведения Рамазанова успешно исполнялись не только в его родном Азербайджане, но и в Турции, Норвегии, Израиле, Канаде, Грузии и других странах. Р. Рамазанов в настоящее время переживает период роста своего творчества, обогащая профессиональное музыкальное искусство созданием новых современных произведений.

Ключевые слова: Руфат Рамазанов; симфонические произведения; индивидуальный стиль; музыкальный язык; современность; национальные особенности



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UDC 785.1:78.071.1(479.24)Hajibeyov

SOLTAN HAJIBEYOV'S "CARAVAN" SYMPHONIC POEM

Rovshana Kerimova

PhD in Art Studies;

ORCID: 0000-0003-3274-5181; e-mail: kerimova.rovshana@mail.ru

Azerbaijan National Conservatory, Baku, Azerbaijan

Abstract

The article considers some features of the symphonic poem "Caravan" by the outstanding Azerbaijani composer Sultan Hajibeyov, studied the style of the work, the principles of symphonic development, methods used in orchestration.

In the symphonic poem "Caravan", a connection with national origins is clearly manifested. The improvisational principle inherent in mugham, the organic combination of melodic developmental techniques with symphonic development, the use of variable and variational development, as well as the creative use of national frets – all this arises from national music. The article deals with some features of the symphonic poem "Caravan" by the outstanding Azerbaijani composer Soltan Hajibeyov as a program work, examines the style of the work, the principles of symphonic development, and the methods used in orchestration.

The purpose of the research is to study a number of features of the composer's individual creative style in S. Hajibeyov's symphonic poem "Caravan". The disclosure of programming in the work, the consistent provision of epic drama in the genre of a single-part symphonic sketch, the disclosure of the connection of this feature with the mugham genre are the main points of the research. The research is based on the disclosure of the Eastern nature image through its manifestation mainly in a calm lyrical aspect and at the same time in an internal movement.

The research methodology is based on a comprehensive generalization of the research of Azerbaijani and Russian musicologists in the genre of symphonic sketch based on musical-analytical, theoretical and historical analysis.

Scientific novelty of the research. For the first time in the framework of Azerbaijani music science, the figurative content and orchestral features of S. Hajibeyov's symphonic poem "Caravan" were considered from the perspective of oriental art. At the same time, based on the analysis, certain comparisons were made with the symphonic poem "In the Steppes of Central Asia" by the Russian composer A. Borodin, and the "Caravan" composition was studied in details.

Conclusions. The symphonic poem genre is important in Azerbaijani music, and many interesting examples have been created in this area. The emergence and development of the symphonic poem genre in Azerbaijani music was associated with the emergence of interest and need for samples of a single genre. Thus, in Azerbaijani music, the symphonic poem genre

prevails among one-act works, and this genre originated even earlier than the genre of the national symphony. Even though the symphonic poem genre in Azerbaijani music continues the traditions of the Russian School of composition, it is based on national musical intonations. Thus, the rhythmic structure of works, artistic content, and textured form is determined by national characteristics. From this point of view, S. Hajibeyov's "Caravan" symphonic poem is the most striking example of this genre in Azerbaijani music.

At the same time, the unique orchestration, texture, and use of sound timbres of instruments opened a new page in the field of National Symphony music. In particular, the use of intonations of mugham, the Azerbaijani oral traditional musical genre, brought originality to this work.

Keywords: Azerbaijani music; mugham; symphonic poem; Soltan Hajibeyov; "Caravan"; Alexander Borodin; "In the Steppes of Central Asia"; orchestra; timbre

Introduction

One of the main types of descriptive music, the symphonic poem is a program-oriented genre, which is mostly found in Russian and Azerbaijani composers. The creation of the symphonic poem genre in Azerbaijani music dates back to the 1940s. However, the use of descriptive elements in the works of this period was of great importance in preparation for the creation of the genre of the symphonic poem. There are few works in the genre of the symphonic poem written in the national music of Azerbaijan. But despite this, wealth is noticeable from the point of view of the topic. Here one can find war content ("In the battle", "Memorial" by Niyazi), labour ("Cotton harvesting" by Shafiga Akhundova) and nature ("Caravan" by Sultan Hajibeyov, "Absheron plains" and "Shirvan plains" by Agshin Alizade). This proves once again the diversity of the genre in terms of content in our national music. Throughout the development of our professional classical music, almost every decade, several examples of symphonic sketches have been created. The symphonic poem genre represented in the works of composers of different generations was enriched each time with new figurative and meaningful features. Thus, from the first period of its appearance, adapting to the stylistic peculiarities of each composer, the symphonic poem was associated with certain aspects and acquired new qualities at the same time. But the most striking example of the development of the symphonic poem genre in our national music is the "Caravan" composition by Soltan Hajibeyov. With the "Caravan", imbued with deep lyricism, Hajibeyov created a majestic and magnificent example of the symphonic poem genre in our national music.

Purpose of the research

The purpose of the research is to study the symphonic sketch "Caravan" by S. Hajibeyov. In the course of the research, S. Hajibeyov's symphonic poem "Caravan" was thoroughly analysed, and such features as form and structure, content, musical language, harmonic features, orchestration, and timbre variety of instruments were reviewed. In the "Caravan", the international influence of the Azerbaijani traditional mugham genre was highlighted and the features resulting from mugham were studied.

Recent research and publications analysis

Although the study of the process of creation, formation and development of the symphonic sketch genre is important in Azerbaijani music science, this topic is increasingly being explored by various musicologists when studying the work of composers. Based on this, the scientific research of Azerbaijani musicologists E. Abasova, A. Tagizade, Z. Abdullayeva with regard to Azerbaijani music and the research work of Russian musicologists concerning the work of A. Borodin formed the scientific basis of the presented article in the research process.

Main research material

The symphonic poem as a genre of symphonic music was first created in Azerbaijan in the 40s of the twentieth century by the outstanding Azerbaijani composer and kapellmeister Niyazi. These were the composer's symphonic poems named "In the battle" and "Memorial" on a heroic theme. In general, in Azerbaijan in the 1940s, symphonic music entered the path of development with great speed. The first symphonies of Gara Garayev, Jovdat Hajiyev, Soltan Hajibeyov, created at the same time, are also a product of those years. Along with large-scale symphonies, the importance was attached to one-act program works, which made it possible for each composer to establish his own creative style.

The symphonic poem genre, a type of descriptive symphonic music, historically includes landscapes, everyday genre, fantastic fairy-tale, battle scenes. In the symphonic poem genre on this topic, imagery is in the foreground. For example, let's remember the symphonic poems such as "In the Steppes of Central Asia" by A. Borodin, "Witch", "Magic Lake", "Kikimora" by A. K. Lyadov, "Night on the Bare Mountain" by M. Mussorgsky, "Sadko" by N. Rimsky-Korsakov, "Spring" by A. Glazunov. This is the fundamental difference between the symphonic poem and the genre of a one-voice symphonic poem based on various source programs.

The symphonic poem "Caravan" written by Soltan Hajibeyov in 1945, continues the traditions of Russian classical composers and is a program work based on landscape images. Usually, in the musicological literature, this work is often compared with the symphonic poem "In the Steppes of Central Asia" by the Russian composer A. Borodin, and this comparison has already become a kind of role model. S. Hajibeyov's symphonic poem "Caravan" is really close to the symphonic poem "In the Steppes of Central Asia" by the composer A. Borodin in terms of theme, program reflection, character, and disclosure of images. In contrast to A. Borodin, who revived the southern nature through the prism of orientalism, S. Hajibeyov creates bright imagery, the plasticity of Eastern nature within the symphonic poem "Caravan" as a true oriental artist, a true master of the Eastern landscape. As it is known, in the eastern world, the caravan has historically been an integral part of Eastern nature. In the "Caravan" symphonic poem, the composer uses colourful means of expression to depict the movement of a caravan moving through an endless desert, in different seasons of the year, sometimes in silence, sometimes accompanied by the changing forces of nature. Within the framework of monotonous compact work, the disciplined movement of the caravan becomes, as it were, a symbol of time, period.

The descriptive programming, the principles of symphonic development on the "Caravan" symphonic poem by Soltan Hajibeyov also benefit from the symphonism inherent in the "Koroghlu" opera by Uzeyir Hajibeyli, the founder of the Azerbaijani professional school of composition. In the third score of the opera "Koroghlu" in the fragment of "thunderstorm", we find elements of a certain degree of imagery. The scene in the opera is like an independent orchestral fragment and depicts a natural phenomenon. Although this symphonic fragment from the opera "Koroghlu" is no longer an independent one-act symphonic poem, it has developed certain features of this genre.

If we consider that S. Hajibeyov himself conceived the "Caravan" symphonic poem as a symphonic episode from the "Kamina and Gazi" opera, on which he worked, the judgment we put forward is more fully confirmed. Because in opera, this episode, taking an independent form, is presented by the composer as a specific genre – a symphonic suite. It should also be noted that S. Hajibeyov dedicated the "Caravan" symphonic poem "Caravan" to U. Hajibeyov.

Although the basis of the "Caravan" is descriptive programming, the work expresses a subscript meaning. The orderly movement of the caravan through the desert, the image of the majestic desert, as it were, reflect the unity of human existence in nature. A caravan appears, but suddenly nature awakens, a thunderstorm tears it apart, and finally the caravan slowly leaves again, and the sound of the bells also becomes unheard of. In the end, the singing is given in the *ppp* dynamic, and as if in the desert, the person himself dissolves into nature.

Soltan Hajibeyov is one of the prominent representatives of the Azerbaijani school of composition. Soltan Hajibeyov (1919–1974), a follower of the traditions of world classics, enriched these traditions with a modern musical language in his work. S. Hajibeyov's music is distinguished by its richness, expressive melody, and the brightness of the orchestral recording. In the bright colours of the orchestra, S. Hajibeyov uses the general tone of the music, its cheerful, joyful character with great skill and conveys to the listener. S. Hajibeyov, the author of the first national ballet on a modern theme "Gulshan", throughout his work, was in constant search of innovations and enriched Azerbaijani music with works written in various genres. Even as the rector of the Azerbaijan State Conservatory, the composer constantly continued his creative activity and played an important role in the formation of young composers. In the works of S. Hajibeyov, symphonic music occupied the main place and played an important role in the development of Azerbaijani symphonism. S. Hajibeyov turned more to program music and widely used everyday genre forms in his symphonic works.

This work has a very interesting history of writing. So, in the middle of the 1940s, Hajibeyov began to write the opera "Kamina and Gazi" by order of the Turkmen Opera and Ballet Theatre. This opera was not complete, but parts of the work depicting the landscapes of Central Asia were first performed in 1945 at the Mahtingulu Turkmen Opera and Ballet Theatre by the Azerbaijan State Symphony Orchestra under the leadership of Niyazi, the outstanding Azerbaijani kapellmeister. Based on these musical parts, the composer created the symphonic poem named "Caravan". In 1952, S. Hajibeyov worked on a new version of "Caravan" and now the work is performed in this version.

In the symphonic poem "Caravan", the composer showed himself as a composer with a rich musical imagination, deeply sensitive to the possibilities of a symphony orchestra. The "Caravan" is a musical composition with a peculiar sound colour, a brightly tinted, sharp rhythm, and a rich palette. "Caravan" can be regarded as a unique work based on the elements of Azerbaijani national music, benefiting from the national melodic features. Symphonic suite "Caravan" written in the tradition of the Russian Symphony and the style is close to the symphonic poem "In the Steppes of Central Asia" by A. Borodin, the outstanding Russian composer, one of the brightest members of "The Five". Many musicologists note the closeness of this work with Borodin's symphonic poem "In the Steppes of Central Asia", which continues the traditions of Russian classical music and has received a new life on the basis of Azerbaijani music. It should also be noted that from the point of view of the oriental themes' expression, Azerbaijani musicology shows a special interest and sympathy for Borodin's symphonic poem "In the Steppes of Central Asia". The generality of the theme, its embodiment in the Central Asian picture, led to the allocation of this fact.

But if Borodin, as a Russian composer, approached the embodiment of the Eastern theme from a traditionally oriented position, then S. Hajibeyov created the eastern landscape through the laws of Azerbaijani music, the principles of national musical thinking.

The symphonic work "Caravan" is characterized by a laconic manner of expression, symmetrical forms and colourful orchestral writing. Throughout the entire piece, the rhythmic figure is preserved, passing first on stringed instruments, and then on trombone and tuba. This sound seems to express the constant movement of the caravan. The idea that "The strings, being the leading group of the symphony orchestra, have a variety of artistic possibilities and expressive timbre, as well as a fairly bright sound", is quite consistent with Hajibeyov's preference for a group of stringed instruments in the work (Romashkova & Romashkov, 2020, p. 185).

The composer skillfully used the timbre features of the instruments to express the program content of the work and achieved a mysterious-sounding style. The image of the desert is created by a solo bass clarinet, bassoon, violin, and descending and ascending flute passages illustrate the sound of the caravan's bells. The sound of the main theme of the caravan in the Hijaz section of the Shur (mugham) in the flute solo also proves the originality of the melodic language of the work.

It should be noted that Shur mugham is one of the seven main modes in Azerbaijani national music. Shur is one of the main dastgahs of mugham. Dastgah means the complete performance of mugham. The main difference between the Shur mugham and other Azerbaijani mughams is the lyrical nature. It should also be noted that many national folk songs and dances are written in the Shur mugham. The structure of the Shur mode is as follows: the 1 tone – 1/2 tone – 1 tone formula consists of a combination of three tetrachords (within the x_1 interval $X1$), there are 10 steps between the sounds, the 4th act is a tonic step. For comparison, we note that in the major and minor modes of European origin, the tonic is on the 1st stage.

In the symphonic poem "Caravan", the initial melody develops and changes throughout the work. In the rich sound of the work, the inclusion of a ringtone, a xylo-

phone in the orchestra is of great importance. The symphonic development of “Caravan” is distinguished by the colouristic nature of the harmonic language.

This work, depicting the natural landscapes of The East and Central Asia, demonstrates the composer’s penchant for poetic images. The title of the work “Caravan” clearly expresses its style, as if the music describes a camel caravan coming from afar.

The symphonic poem is a three-part composition written in the key of D minor. The work begins with a preface, which plays the role of a prologue, and this is the theme of the caravan. This theme consists of 2 elements. Conventionally, the so-called “Caravan theme” consists of 4 sections. This is a melody descending the stairs, limited to the quinte range, played by the clarinet.

The musical score for Sample 1 is arranged in a standard orchestral format. It includes parts for Bass Clarinet (B. Cl.), Clarinet in C (C-ne), Flute (Sil.), Harp (Arpa), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D minor and the time signature is common time (C). The bass clarinet part features a prominent descending melodic line, while the harp and cello provide harmonic accompaniment. The violin I part has a *ppp* dynamic marking.

Sample 1

The literally “cut off” sections of the melody by pauses, the harmonic effect created by the second reflected step, the timbre of the bass clarinet give the “Caravan theme” a strict, archaic look. The main image of the work is also connected with this theme and is repeatedly transferred, enriched with harmonic and orchestral colours.

The second theme in the style of mugham improvisation, played by the flute, is dynamized as a result of the gradual addition and use of orchestral instruments, the music is filled with somewhat disturbing intonations. The composer, amplifying the sound, describes the scene of an approaching caravan.

The second image of the work is connected with the theme that was first heard on the solo flute.

Andante con moto

Sample 2

The ornamental monody of mugham is based on many factors of its construction and development. This is how the improvisational structure, development with intonation phases, and the preservation of the same emotional image are manifested.

But in the process of development, the theme of “mugham” seems to move away from calmness, and its intonations become more exciting and dynamic. The music takes on energetic recitative-monologue lines, which is fundamentally connected with mugham.

The bass clarinets, bassoons and violins, and the bass notes of the harp create the image of a hot desert.

The transparent flying passages of the flute against the background of rhythmically precise accompaniment of xylophones and bells accurately describe the sound of the caravan. This rhythmic formula ensures the integrity of the entire composition, activating the pulse of the work as melodic intonations. In general, in the symphonic poem “Caravan” the rhythmic factor is important. An ostinato rhythmic figure describing the movement of a caravan takes a leading position in the dynamics of the development of music: “Rhythm is the impetus for the development of not only individual themes, but also the composition as a whole, often acting for S. Hajibeyov as a dramatic unifying factor” (Tagizade, 1985, p. 162).

The general tonal plan of both the main themes of “Caravan” remains unchanged and is limited to the d-moll framework. Only during the utterance of the theme of the recitative-monologue the orientation on the tonality of g-moll, that is, on the sub-dominant takes place. The national identity of the tonal sphere is determined by the special colour of the fret base of both themes of the “Caravan” – Shur mugham and one of its sections – Hijaz (note that Hijaz is a section of Shur mugam and is built on the dominant stage of the tonic of the fret).

Part I of the symphonic poem ends with the performance of the strings first, and then the “Caravan theme” in the full chordal sound of brass instruments. In the tense sound of the theme, an important role is played by the seemingly consistent sound of the quart-second intervals from the tuning peg music. The dynamics of the sound increases, along with culminating in the middle section. In this part, the imagery is given more vividly, so that the picture of a sudden hurricane in the desert creates this image, which is visually transmitted to the listener almost through music. The musical material of the first movement takes on a markedly new meaning. Thus, the rhythmic background accelerates twice, losing its former harmony. The intonations in the flute melody are intertwined and intersect, rhythmically more widely scattered over the parts of other instruments. Here, the insistent fanfare of the “Caravan Theme” comes to the fore, accompanied by chords. The orchestra’s unexpectedly agitated *tutti* holds back a rapid flow of sounds. From this point on, the dominant sphere of the main key comes to the fore. In this part of the work, the dominant of the main key comes to the fore. In the intense music of this part, elements of the imitation sound – the “Caravan theme” – appear. But this tension is soon replaced by calmness, and the themes of a calm nature, sounding from the very beginning, begin to sound in a changing way. The music of this part seems to express the steps of the departing caravan. Starting from this part, the texture is gradually compacted. In the climactic episode, the exciting notes of high-register woodwind instruments combined with the chords of stringed instruments and brass instruments create a spectacular sound of the caravan theme in an orchestral performance with clear, bright intonations. In the sound of the work, the dynamics gradually decrease, and calmness is established. In this part, the calm, dreamy themes from the first episode are heard. The music convincingly recreates the picture of the caravan leaving with heavy steps.

The “Caravan” composition shows a very vivid variety of the orchestra. The orchestra draws attention to the clear timbres of the instruments, transparency and clear writing of the score. The work is richly represented by the parts of flute, clarinet, violin and bassoon. The orchestra includes characteristic instruments with a special timbre – a harp, a xylophone, bells, which creates an unusual sound, a different style in the work. In the development, the first theme is based on the principle of timbral variations. In the first part, the “Caravan” theme is played alternately on a clarinet, a bassoon, a violin and a group of brass instruments. These colourful timbre variations enrich the expressive quality of the theme and create a diverse, colourful sound style.

The fact that S. Hajibeyov perfectly mastered the orchestra is the result of the fact that the composer skillfully used the *crescendo* harmony. Thus, the composer expressed the approach of the caravel through *crescendo* and achieved this effect in the sound. The composer preferred a group of brass instruments in the orchestra and used this group of instruments to enhance the dynamics of the sound, even the principle of a solo performance of individual instruments is replaced by solo performance of orchestral parts. Throughout the middle part of the work, *tutti* dominates. At this time, the orchestral texture is somewhat condensed, the chords of brass instruments are contrasted with the tense sound of a group of woodwinds and strings in high registers. An interesting aspect is shown upon the use of *diminuendo*, since at this

time the number of instruments gradually decreases, there is a transition to a lower register and there is a sound against the *ppp* background. This part is a description of the caravan that is already leaving.

The methods of orchestration of work are directly derived from programming. Professor Aida Tagizade, a fruitful researcher of S. Hajibeyov's creativity, writes: "The theme of the caravan takes place alternately in a group of clarinets, bassoons, violins and brass. Variations with this timbre variety enrich the expressive qualities of the theme, creating a colouristic variety" (Tagizade, 1985, pp. 43-44). In general, in the work "Caravan" S. Hajibeyov professionally and vividly demonstrated his ability to create vivid images in music.

S. Hajibeyov's "Caravan" symphonic poem is written, as we have already noted, in the tradition of the symphonic poem named "In the Steppes of Central Asia" by A. Borodin, the outstanding Russian composer, a member of "The Five". Like all Russian composers, A. Borodin also paid great attention to the image of the Eastern world in his work and created excellent examples of orientalism. It may be noted that A. Borodin opened new facets in the style of orientalism, was an innovator in the image of the eastern world, eastern images. Thus, A. Borodin added to the number of images of the East that emerged in Russian music, the pages related to the rich musical folklore of the Central Asia peoples, thereby expanding the understanding of Eastern music. Let's remind that along with Borodin's symphonic poem "In the Steppes of Central Asia", in the Gypsy scenes of the "Prince Igor" opera, in the first and second symphonies, oriental images occupy a large place. The composer studied Oriental music as a researcher, relying on the available musical notes and the works of various scientists. At the same time, his work is dominated by beautiful nature plains, musical landscapes, which is also noticeable in the composer's symphonic poem named "In the Steppes of Central Asia".

In this regard, it is also advisable to consider certain features of Borodin's work.

The symphonic poem "In the Steppes of Central Asia" occupies a central place in A. Borodin's work. The symphonic poem "In the Steppes of Central Asia" is characterized by a small volume, simplicity of expressive means and rich colour. The work is written for an orchestral composition consisting of 2 flutes, an oboe, an English trumpet, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, a timpani and strings. The symphony poem "In the Steppes of Central Asia" was first performed under conduction by Rimsky-Korsakov in 1880. The work is dedicated to F. Liszt, a Hungarian composer and pianist. In a transparent orchestral sound, only one image is given, and the variety of images is limited. The harmonic background of the work is also processed more easily and economically. Here, the complex multi-layered harmonic chords characteristic of Borodin's work, including bright and clear modulation marches, do not manifest themselves. It is interesting that the composer, who made extensive use of the richness of the harmonic language in his works, preferred a simpler musical language in the symphonic poem "In the Steppes of Central Asia". The entire symphonic poem is built essentially on one fret, only in the middle part of the work the orientation to other keys occasionally manifest itself.

The symphonic poem "In the Steppes of Central Asia" begins with the sound of violins. The sounds of music on a calm background remind you of wild nature. The composition is based on two themes typical of Russian and Eastern folk melodies.

Sample 3

In general, the peculiar structure of the symphonic poem “In the Steppes of Central Asia” is due to the program content of the work.

The elements of the pictorial character (desert, caravan procession) are very concise in the music and are sketchy in nature. In the work, the pictorial elements are expressed in a more general way.

Borodin’s object was to create a general background of the desert, to portray the same imagery, and not to portray a specific, vivid picture. In this sense, Borodin’s symphonic poem “In the Steppes of Central Asia” combines elements of impressionism.

On the other hand, unlike Borodin’s work, “Caravan” has richly coloured music, and the purposeful use of the timbre variety of instruments in the orchestra is noticeable, which is natural. S. Hajibeyov’s style of approach to instruments in the symphonic work “Caravan” is very consistent with these ideas: “upon creating orchestral piece the composer imagines the timbre of the instruments and the subject of the work is directly related to its bright sound. ... and the main task of the author is to preserve original timbre imagery tools” (Romashkova & Romashkov, 2020, p. 184).

Because S. Hajibeyov felt more deeply the instruments expressing the spirit of eastern music. That is why the imagery inherent in the genre of a symphonic record is stronger in S. Hajibeyov’s “Caravan”. S. Hajibeyov’s symphonic work “Caravan” fascinates the listener with its timbre colours and orchestral colour. In general, “Caravan” is a bright piece, rich in the miracle of musical expressiveness and expressing naturalism. But, as we noted, in Borodin’s work, the timbre of the instruments was more carefully worked out, and in the sound as a whole, the embodiment of eastern music is expressed. But in any case, please note that it is a result of the influences of Borodin in Azerbaijani music had such a wonderful work of art as “Caravan” in the symphonic sketch genre, which entered the history of Azerbaijani music as the most striking work.

Conclusions

Thus, upon studying S. Hajibeyov’s symphonic sketch “Caravan”, a number of interesting aspects are revealed. The “Caravan” reflects more clearly Hajibeyov’s ability to create imaginative images. The music of the “Caravan”, which reflects the landscapes of Central Asia, shows S. Hajibeyov’s penchant for landscape painting. In this work, the composer manifests himself as a true landscape painter. It can be noted that the ability to feel nature and express it in a wide variety of musical images is a characteristic feature for many Azerbaijani composers, which, of course, is also evident in the work of S. Hajibeyov. The figurative versatility of “Caravan”, although it does not have a plot’s

program, is in many ways close to A. Borodin's symphonic play "In the Steppes of Central Asia". The landscape of southern nature-endless deserts, the procession of caravans, the sad music of sad people is revealed by specific means of artistic expression. The "Caravan" composition combines the best features of the composer's creative style with a lyrical melodic language based on folk song creativity, the richness of the orchestral style and the expressiveness of a bright genre embodiment, the complexity of thematic development. In general, "Caravan" is one of the most spectacular symphonic works not only among the works of S. Hajibeyov but also in Azerbaijani music. Both the content and the musical language of the "Caravan" composition differed from other works of that time. For an era that has not yet forgotten the pain and bitterness of war, returning to the past life of Central Asia was a novelty. The novelty for the 1940s was the music, in which the quirkiness of the musical language, the wonderful image of the plates of nature, the mysterious orchestral sound, reminiscent of the steps of the "Caravan". In general, the "Caravan" is different from the works created both before and after it. This follows from the lyrical imagery of the work, the richness of the musical language, the expressiveness of the melody, and the brightness of the orchestral language. The features resulting from the "Caravan" seemed to guide the creative path of composers who turned to the genre of the symphonic poem in a later period and became a model for composers who later turned to the genre of the symphonic poem. At the same time, in many works, upon describing natural plains, the features of the "Caravan" are felt both in the musical language and in the sound of the orchestra.

In the musical language of the symphonic poem "Caravan", there is also a certain affinity with the impressionist style. Naturally, upon creating a plain landscape, the characteristic features of this style, the means of expression, should be shown, since this is the leading theme for the impressionists. This feature is evident in the harmony and orchestration of the symphonic poem "Caravan".

The creation of S. Hajibeyov's work "Caravan" was an important step in the development of Azerbaijani symphonic music. "Caravan" takes a special place among the samples of this genre in our national music due to the richness of the musical language, harmony, and fullness of the orchestral sound. The features resulting from the "Caravan" are manifested not only in works written in the symphonic poem genre but also in many works written in one-part symphonic genres in Azerbaijani music,

From this point of view, it may be considered that Soltan Hajibeyov's symphonic poem "Caravan" is an important milestone in the development of Azerbaijani symphonic music in terms of continuing traditions and innovations and is a valuable example for every work created in this genre area. In the symphonic creative work of the next generation of Azerbaijani composers, the traditions of S. Hajibeyov's symphonic poem "Caravan" in the musical style of one-part program works of a visual nature are creatively continued.

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СИМФОНІЧНА КАРТИНА «КАРАВАН» СУЛТАНА ГАДЖИБЕКОВА

Ровшана Керімова

доктор філософії з мистецтвознавства;

ORCID: 0000-0003-3274-5181; e-mail: kerimova.rovshana@mail.ru

Азербайджанська національна консерваторія, Баку, Азербайджан

Анотація

У представленій статті розглянуто деякі особливості симфонічної картини «Караван» видатного азербайджанського композитора Султана Гаджибекова, вивчено стиль твору, принципи симфонічного розвитку, методи, що застосовані в оркестровці.

У симфонічній картині «Караван» яскраво проявляється зв'язок з національними витоками. Властиві мугаму імпровізаційний початок, органічне поєднання мелодійних

засобів розвитку з симфонічним розвитком, застосування варіативного і варіаційного розвитку, а також творче використання національних ладів – все це виникає з національної музики.

Мета дослідження – вивчення особливостей індивідуального творчого стилю С. Гаджибекова в симфонічній картині «Караван». Розкриття програмування в творі, послідовне надання епічної драматургії в жанрі одночастинної симфонічної картини, розкриття зв'язку з жанром мугама – все це є основними моментами дослідження. Основу дослідження складає розкриття образу східної природи через її прояв переважно в спокійному ліричному аспекті і водночас у внутрішньому русі.

Методологія дослідження заснована на комплексному узагальненні досліджень азербайджанських і російських музикознавців в жанрі симфонічної картини на основі музично-аналітичного, теоретичного та історичного аналізу.

Наукова новизна дослідження. Вперше в межах азербайджанської музичної науки з позиції східного мистецтва було розглянуто образний зміст і оркестрові особливості симфонічної картини С. Гаджибекова «Караван». Зважаючи на аналіз, були зроблені певні порівняння з симфонічною картиною російського композитора О. Бородіна «В Середній Азії», проведене детальне дослідження твору «Караван».

Висновки. Жанр симфонічної картини має важливе значення в азербайджанській музиці, а його розвиток пов'язаний з виникненням інтересу і потреби в зразках єдиного жанру. Так, в азербайджанській музиці серед одноактних творів переважає жанр симфонічної картини, який хоч і продовжує традиції російської композиторської школи, проте заснований на національних музичних інтонаціях. Ритмічна структура творів, художній зміст, фактурна форма обумовлені національними особливостями. З цієї точки зору симфонічна картина С. Гаджибекова «Караван» являє собою найяскравіший приклад зазначеного жанру в азербайджанській музиці.

Водночас своєрідна оркестровка, фактура, використання звукових тембрів інструментів відкрили нову сторінку національної симфонічної музики. Зокрема використання інтонацій азербайджанського усного традиційного музичного жанру мугама привнесло своєрідність в цей твір.

Ключові слова: азербайджанська музика; мугам; симфонічна картина; Султан Гаджибеков; «Караван»; Олександр Бородін; «В Середній Азії»; оркестр; тембр

СИМФОНИЧЕСКАЯ КАРТИНА «КАРАВАН» СУЛТАНА ГАДЖИБЕКОВА

Ровшана Керимова

доктор философии по искусствоведению;

ORCID: 0000-0003-3274-5181; e-mail: kerimova.rovshana@mail.ru

Азербайджанская национальная консерватория, Баку, Азербайджан

Аннотация

В статье рассмотрены некоторые особенности симфонической картины «Караван» выдающегося азербайджанского композитора Султана Гаджибекова, изучен стиль произведения, принципы симфонического развития, методы, применяемые в оркестровке.

В симфонической картине «Караван» ярко проявляется связь с национальными истоками. Присущие мугаму импровизационное начало, органическое сочетание мелодических приемов развития с симфоническим развитием, применение вариативного и вариационного развития, а также творческое использование национальных ладов – все это возникает из национальной музыки.

Цель исследования – изучение особенностей индивидуального творческого стиля С. Гаджибекова в симфонической картине «Караван». Раскрытие программности в произведении, последовательное придание эпической драматургии в жанре одночастной симфонической картины, раскрытие связи с жанром мугама – все это является основными моментами исследования. Основу исследования составляет раскрытие образа восточной природы через ее проявление преимущественно в спокойном лирическом аспекте и в то же время во внутреннем движении.

Методология исследования основана на комплексном обобщении исследований азербайджанских и российских музыковедов в жанре симфонической картины на основе музыкально-аналитического, теоретического и исторического анализа.

Научная новизна исследования. Впервые в рамках азербайджанской музыкальной науки с точки зрения восточного искусства были рассмотрены образное содержание и оркестровые особенности симфонической картины С. Гаджибекова «Караван». В то же время, исходя из анализа, были сделаны определенные сравнения с симфонической картиной русского композитора А. Бородина «В Средней Азии», проведено детальное исследование произведения «Караван».

Выводы. Жанр симфонической картины имеет важное значение в азербайджанской музыке, а его развитие связано с возникновением интереса и потребности в образцах единого жанра. Так, в азербайджанской музыке среди одноактных произведений преобладает жанр симфонической картины, который хотя и продолжает традиции русской композиторской школы, все же основан на национальных музыкальных интонациях. Ритмическая структура произведений, художественное содержание, фактурная форма обусловлены национальными особенностями. С этой точки зрения симфоническая картина С. Гаджибекова «Караван» представляет собой ярчайший пример этого жанра в азербайджанской музыке.

В то же время своеобразная оркестровка, фактура, использование звуковых тембров инструментов открыли новую страницу национальной симфонической музыки. В частности, использование интонаций азербайджанского устного традиционного музыкального жанра мугама привнесло своеобразие в это произведение.

Ключевые слова: азербайджанская музыка; мугам; симфоническая картина; Султан Гаджибеков; «Караван»; Александр Бородин; «В Средней Азии»; оркестр; тембр



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CLASSICAL TRADITIONS OF THE PIANO CONCERTO BY RUSLAN AGABABAYEV

Parvin Rustamova

*Doctoral Student; ORCID: 0000-0003-0617-9278; e-mail: pervin.rustamova@gmail.com
Baku Music Academy named after Uzeyir Hajibeyli, Baku, Azerbaijan*

Abstract

The article is devoted to the analysis of the concert for piano and symphony orchestra by the modern Azerbaijani composer R. Agababayev. The article is very relevant from the point of view of identifying ways to implement classical traditions in a modern piano concerto of the 21st century. It must be said that in this issue we have found many such stylistic features that testify to the strong reliance of Azerbaijani composers on classical traditions. This article is devoted to the study of identifying the stylistic features of R. Agababayev's piano concerto in the context of the historical development of this genre.

Research methodology. The choice of the methodological basis for this study is due to the above goals and tasks that we set ourselves in the framework of this work. Based on the subject matter of the article, the methodological basis of this scientific work is a complex analysis, which implies the interaction of several research methods at different levels. The basis for the analytical analysis of the piano concerto was a theoretical approach, in which such aspects of the work as the problem of form formation, stylistic features of individual elements of the musical language are subject to research.

The scientific novelty of the research lies in the fact that for the first time as special research work is the study and detailed analysis of R. Agababayev's piano concerto.

Conclusions. The main conclusion of our scientific research was to determine the stylistic features of the Azerbaijani piano concert created in the 21st century. Based on the data obtained during the analysis, we were able to determine the main trends and ways of development of this genre at the present stage of the development of Azerbaijani academic music.

One of the important, if not decisive, aspect in achieving this kind of goal is to identify issues of preserving and transforming traditions, as well as innovative tendencies in the composer's solution of a particular work. Single-movement piano concertos have become widespread in academic music since the beginning of the era of romanticism. And in the Azerbaijani one-part piano concerts, connections with romantic traditions are deeply felt. Moreover, in each specific work, these traditions are reflected especially. Since the concert by R. Agababayev demonstrates an interesting and original one-part interpretation, combined with an inner poly-part one, this is a typically romantic tendency associated with the composers' desire to compress the cycle.

Keywords: Ruslan Agababayev; piano concerto; genre; form; similarities and differences; traditions; modernity

Introduction

The article deals with a concert for piano and symphony orchestra composed in 2003 by Ruslan Agababayev, a well-known modern musician and one of the representatives of the Azerbaijani school of composition. It should be noted that for the first time since its writing, the analysis of this work was applied.

R. Agababayev is a graduate of the piano faculty of the Baku Music Academy named after U.Hajibeyli and the classical composition department of the New York University of New York. He is a member of ASCAP (American Society of Composers, Authors, Publishers). Ruslan Agababayev, who collaborates with many, well-known jazz and Ethno music performers, regularly participates in Baku jazz festivals.

This concert of Ruslan Agababayev, who lived far from his homeland for many years, reflected in the article, shows his well-known connection with the classical traditions of European academic music. At the same time, this work is a shining example of the composer's close connection with the national language of music. However, the general intonation palette of the work reflects the author's deviation from the typical Azerbaijani intonation and motives due to his creative individuality.

Purpose of the research

The study aims to identify the stylistic features of a piano concert of the middle generation of the modern Azerbaijani school of R. Agababayev's composition in the context of the historical development of this genre. One of the important tasks of this study is to determine the aspects of the Azerbaijani piano concert of the 21st century, which reflect the modern tendencies of world academic music, to identify the innovative features of the modern Azerbaijani piano concert, to determine the main trends and ways of development of the piano concert genre at the present stage of the Azerbaijani academic music development.

Recent research and publications analysis

Analysis of the concert composed by Ruslan Agababayev for piano and symphony orchestra can be used as an aid in the performance of young modern musicians, as well as pianists. At the same time, given that Ruslan Agababayev's work, especially the piano concerto, has never been analyzed, this research will attract attention as an important study in the future.

Main research material

The piano concerto, which we analyze as practically all modern one-piece concerts, demonstrates an example of the composer's innovative approach to this genre. The innovative essence of the work in question is concentrated in its original interpretation of classical forms, structures, and means of expression. The composer works on the classical structure, fills them with non-typical microforms, interprets the internal boundaries of the sections in a new form. In a non-traditional world, many means

of expression also manifest themselves. Thus, the pace of "Andante" chosen by the composer for the work is not typical for one-piece concerts. However, this tempo is maintained by the composer almost to the end. And only at the end of the development Andante is suddenly replaced by the Allegro tempo. It should be noted that a similar tempo distribution between development units is not typical.

The composer also abandons the key signs in the course of modern trends, but throughout the work, a certain modal-tonal basis is felt. *Melodic modes, harmonic consonances, harmonic systems are phenomena of a meaningful, and not only physical and acoustic, order. The melodic mode is usually associated with a smooth flow from step to step and the concentration of tones around individual steps* (Kholopova, 2014, p. 21).

Also, according to the classical rules, the tone of this work becomes the main tool in the structuring of the form. The return of the main tone, which mainly sounds the main theme of the work, heralds the beginning of the reprise section. One of the important points that demonstrates the innovative nature of the concert is the form of the work in question. Ruslan Agababayev, appealing to the classical three-part structure, boldly draws this structure by his compositional thinking. *Socio-cultural realities dictate new forms of mastering the stage, encrusting each time new forms of presenting musical material that is not peculiar to it, while entertainment enters a new media reality, significantly transforming the system of values of public consciousness* (Piatnitska-Pozdnyakova, 2020, p. 393).

Ruslan Agababayev's concert is not only a well-known connection with the classical traditions of European academic music but also a bright example of the composer's close connection with the national roots of the musical language. The whole intonation palette of the work reflects the deviation from the typical Azerbaijani intonation and motives over the author's creative individuality. *"The first signs of the intensive development of modern Azerbaijani piano culture and its components, pedagogy, performance, and composition, belong to the early 50s"* (Seyidov, 2016, p. 49).

As mentioned above, the concert was written in three parts. The beginning of the work is a small, four-digit introduction, which is exclusively assigned to the orchestra's party. There are three main points in these motives and phrases: Cis, Gis, and later Fis joins them. Thus, the contours of the melodic line clearly show quarterly. The quarter in question here is an example of the composer's national language of music. Thus, the quartering from the tuning of the strings of the music distinguishes many elements of the musical language of the ashugs. On the other hand, quartering is one of the signs of the tetrachord of Azerbaijani moods.

With the introduction of the piano, the main theme begins to develop. In the commentary on this subject, as in the commentary on other topics, the division into equal or almost equal structural parts (reminiscent of the classical form of the period) is observed. The composer himself marks the given structural derivatives with certain letter signs distinguishing one period from another. Thus, in the piano part, the interpretation of the main theme in the main tone (Gis-moll) is presented in the form of a period consisting of two sentences. The composer expresses this section with the letter A. One of the distinctive features of this period is the structure of the sentences – three cells in each. In our opinion, such a structure is interpreted by the intonation content of the melody. Here the intonations typical of the oral traditional Azerbaijani professional music show themselves.

Despite the development of externally free improvisation of the melodic line of this theme, its next interpretation is also very seriously structured. The next stage is expressed by the composer with the letter B. This stage is characterized by the transition of thematic material from the soloist's party to the orchestra's party. However, the commentary tone of the topic is replaced by dis-moll (dominant tone). The first three-line sentence of this period preserves the original appearance of the main subject. In the second sentence, in addition to the next change in tonality (des-dur), there are also changes in intonation. It also increases the scale of the sentence to four cells. Together, these methods symbolize the intensification of the development of themes.

Accordingly, the next three periods, denoted by the letters C, D, and E, again demonstrate all possible ways of developing the main thematic material. In the third period of the 3-measure + 4-measure structure, the subject changes its tone and gains new continuity (due to the change in the height of the subject itself), and returns to the soloist's part. This time, the intonations of the second, which are very brightly increased in its contours, show themselves.

The peculiarity of the fourth period (except for the next move to the orchestra part) is the more important rhythmic changes of the contours of the melody and the sudden oboe solo (this solo sounds the intonations of the recently increased second) and the reduction of the scale for the first time (3 measures + 2 measures). The complementary fifth period of the first part (3 measures + 3 measures) again demonstrates a new tonality (d-moll) in the soloist's part. Also, for the first time, the triol character of the accompaniment appears here.

Thus, the development of the first part of the three-part structured concert is a monothematic development based on five almost equal periods. However, the first period is the main tonal exposition of the main theme. It is no coincidence that the composer repeats this short three-line theme twice without any changes. Thus, it forms a period structure that is not very characteristic but meets the main goals of development. The next four periods are characterized by all possible changes in the subject. Also, the structure of the period is almost preserved (except for the second sentence. This sentence is either increased or decreased by a measure).

From the point of view of the role and importance of solo and orchestral parts in the structure of the first part of the concert, we can say that the composer generally maintains the relationship between them with a slight advantage of the piano (which shows that the soloist is the main theme of the concert). The second part of the structure of the concerto differs from the first by the lack of monothematic. Again, its structure is based on five periods expressed by the composer with the letters F, G, H, I, J. Period F is in sharp contrast with all subsequent developments. It is characterized by a sudden change in mood. This change is made possible by the meter (2/4), the rhythmic structure (precise division into parts of the meter reminiscent of the rhythm of many mugham colours), and the development of intonation (rising quartet instead of smooth sounds and decreasing gamma filling). The increased second intonation, which is already familiar to us, manifests itself more vividly. This time its appearance is connected with the intonations of Chahargah mode.

Period G is characterized by the emergence of a completely new topic. This theme is in the solo of the cello. A characteristic feature of this period (8 measures)

is the complete exclusion of the piano part from development (the soloist begins to perform only in the last measure). This period can be considered the main part of the concert. Thus, the composer entrusts the initiative to demonstrate the new theme to the orchestra. From this point of view, in the dramatic development of the three-part form, there is an antithesis (confrontation of images). In the first part, the main theme of the piano part is contrasted with the main theme of the orchestra's part in the middle part. However, the themes do not contradict each other, and both are held in a similar emotional key. The new theme in Cello's party is based on repetition and a very modest hum of certain points of reference, which brings it closer to the theme of mugham.

Period H (8 measures) is a continuation of the development of the next topic. This time, the party of the soloist joining the development joins the theme. It is characterized by a change in the given register (a sharp jump from the lower octave to the third octave), as well as a different chord texture (thickens the sound of the subject, despite the high register) while maintaining the transmission height of the subject (at the "Mi" support point). Period I (6 measures) symbolizes a new stage of development. Its characteristic feature is the activation of all elements of the musical language, mainly due to the formation of smaller lengths in the piano part.

Period J is a complement to the middle section. Its main function is two-sided. On the one hand, almost all the development of this unit is based on the organ point of sound harmony. The main role here is played by the dominant point of support against the main tone – the point of support. From this point of view, one of the main functions of this unit is the pre-preparation process. On the other hand, in a given period, the orchestra's part is satisfied with the above-mentioned preserved sound harmony, which is then completely lost. In this case, the bright solo theme of the soloist's party appears almost throughout the solo. And in this case, this section can be interpreted in itself as a solo cadence of traditional classical concerts. In this case, the location of the above-mentioned unit is also noteworthy. Solo cadences are mainly placed here.

However, in contrast to the first part, which has a monothematic development, the middle part of the form consists of three distinct stages in its development. The first is the F period – it demonstrates a new theme and is a bright contrast to the next development. The second G and H periods are related to the exposition of new thematic material and are essentially the main part of the middle part. And finally, the last stage – the transition to reprise (periods I and J) – is characterized by the activation of all development and the presence of solo cadence.

The reprint of the concert is unusual. So, it's been pretty dynamic. Only the first period of the first part is preserved in its development. This is the K period. During this period, as in the main tone (Gis moll), the main theme, which is repeated, is not assigned to the soloist, but the part of the orchestra. However, tessitura (up two octaves), dynamics (ff instead of p), texture (chord is replaced by multiple octave doubles) change as the subject is conveyed. All this together demonstrates the increased dynamic tension in development.

The next L period (8 measures) already demonstrates the development of the main theme of the piano part. Here, too, the composer uses the means of development and transformation in the first part (changes of tones, intonation-rhythm and texture). The

next four periods (M, N, O, P) prepare a new stage associated with a sudden change in Allegro's tempo.

Although the period M (8 measures) is free - with separate quart intonations, it is reminiscent of the entrance in a certain rhythm at the point of the organ. However, unlike the introduction, the piano part is actively involved in the development of the theme of a given period (turning individual quart intonations into organized themes). Period N (8 measures) is again characterized by active thematicism in the soloist's party. In this case, the orchestra party joins the development of the theme. That period (8 measures) is in itself a transition to the complementary section. This period differs from the next development by a significant weakening of the dynamics. The orchestra's party retains only one tone. Then that harmony is completely removed from development. The thematicism in the soloist's party also disappears. It simply separates period P from the next period. This allows you to interpret a given episode as code. The main thematic development of the code is entrusted to the piano part. In this case, the orchestra is content with simply preserved chords.

However, unlike the first part of the monothematic, the development of the reprise is more thematically diverse. The composer changes the traditional form somewhat while retaining the main features of the classical trinity (such as the return of the main theme to the main tone), and the reprise significantly dynamizes it. In addition to the change in the second stage of interpretation (period L), the development of reprise begins with the emergence of both new and modified thematicism from the introductory material. The main innovative factor here is a sudden change in pace, which drastically diverts development.

Conclusions

Finally, the results of the analysis of Ruslan Agababayev's concerto for piano and symphony orchestra can be interpreted as follows.

It should be noted that the piano concerto, whose stylistic features have been associated with the national character in the works of Azerbaijani composers since its inception, continues to actively develop today and continues to surprise the audience with interesting innovative interpretations of the classical genre. It should be noted that, as always, today there is a great demand for piano concerts among both authors and listeners.

As it is known, Ruslan Agababayev's piano concert is one-part. This type of piano concerts became widespread in academic music at the beginning of the Romantic epoch. And that is why the piano concerto we are analyzing is very much connected with romantic traditions. Thus, it is this concert that demonstrates the interesting and original interpretation of the one-part form, combined with the multi-part from the inside, the typical romantic tendency associated with the composers' attempts to condense the series.

Special attention should be paid to the cadence of the soloist in the analyzed piano concerto. Thus, cadence in R. Agababayev's work has a traditional character. Because in this concert, the cadence of the soloist is traditionally placed between the performance and the reprise.

Concluding the analysis, we can say that the musical language of the concert composed by Ruslan Agababayev for piano and orchestra is moving away from classical traditions and towards modern means of expression.

In general, the trend we follow in the structural organization of the modern Azerbaijani piano concerto (more precisely, the reference to either a one-part or a three-part structure) corresponds to the trend of the piano concerto in the world musical art at the present stage. "...Unlike the symphony, the concerto resists irregular polyphony. The structure of solitude ...and polyphony continues to be the standard" (Dolinskaya, 2006, p. 464).

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КЛАСИЧНІ ТРАДИЦІЇ ФОРТЕПІАННОГО КОНЦЕРТУ РУСЛАНА АГАБАБАЄВА

Пярвін Рустамова

докторант; ORCID: 0000-0003-0617-9278; e-mail: pervin.rustamova@gmail.com
Бакинська музична академія імені Узеїра Гаджибейлі, Баку, Азербайджан

Анотація

Стаття присвячена аналізу концерту для фортепіано та симфонічного оркестру сучасного азербайджанського композитора Руслана Агабабаєва. Стаття актуальна з точки зору виявлення способів реалізації в сучасному фортепіанному концерті XXI ст. класичних традицій. Потрібно сказати, що в цьому питанні ми знайшли чимало таких стилістичних рис, які свідчать про міцну опору азербайджанських композиторів на класичні традиції.

Мета дослідження – виявлення стилістичних особливостей фортепіанного концерту середнього покоління сучасної азербайджанської композиторської школи Р. Агабабаєва в контексті історичного розвитку цього жанру. Одне з важливих завдань цього дослідження – визначити аспекти азербайджанського фортепіанного концерту XXI ст., де відображені сучасні тенденції світової академічної музики; виявити новаторські риси сучасного азербайджанського фортепіанного концерту; визначити головні тенденції та шляхи розвитку жанру фортепіанного концерту на сучасному етапі розвитку азербайджанської академічної музики.

Методологія дослідження. Вибір методологічного підґрунтя дослідження зумовлений викладеними вище метою та завданнями. Виходячи з тематики статті, методологічною базою наукової роботи є комплексний аналіз, що припускає взаємодію декількох методів дослідження на різних рівнях. Основою аналітичного розбору фортепіанного концерту став теоретичний підхід, в якому дослідженню піддаються такі аспекти твору, як проблема формоутворення, стилістичні особливості окремих елементів музичної мови.

Наукова новизна дослідження полягає в тому, що вперше у ролі спеціальної дослідницької роботи є вивчення та детальний аналіз фортепіанного концерту Р. Агабабаєва.

Висновки. Головним висновком здійсненого нами наукового дослідження було визначення стилістичних рис азербайджанського фортепіанного концерту, створеного в XXI ст. На підставі отриманих під час здійснення аналізу даних визначено головні тенденції та шляхи розвитку цього жанру на сучасному етапі розвитку азербайджанської академічної музики.

Одним з важливих, якщо не сказати визначальним, аспектом в досягненні цілі є виявлення питань збереження і перетворення традицій, а також новаторських тенденцій в композиторському вирішенні конкретного твору. Одночастинні фортепіанні концерти набули широкого поширення в академічній музиці з початком епохи романтизму. І в азербайджанських одночастинних фортепіанних концертах глибоко відчутний зв'язок з романтичними традиціями. Водночас в кожному конкретному творі ці традиції позначаються по-особливому. Концерт Р. Агабабаєва демонструє

цікаве й оригінальне трактування одностайності, поєднаної з внутрішньою багаточастинністю.

Ключові слова: Руслан Агабабаєв; фортепіанний концерт; жанр; форма; риси подібності та відмінності; традиції; новаторство

КЛАССИЧЕСКИЕ ТРАДИЦИИ ФОРТЕПИАННОГО КОНЦЕРТА РУСЛАНА АГАБАБАЕВА

Пярвин Рустамова

докторант; ORCID: 0000-0003-0617-9278; e-mail: pervin.rustamova@gmail.com

Бакинская музыкальная академия имени Узеира Гаджибейли, Баку, Азербайджан

Аннотация

Статья посвящена анализу концерта для фортепиано и симфонического оркестра современного азербайджанского композитора Руслана Агабабаева. Статья актуальна с точки зрения выявления способов реализации в современном фортепианном концерте XXI в. классических традиций. Нужно сказать, что в этом вопросе мы нашли немало таких стилистических черт, которые свидетельствуют о прочной опоре азербайджанских композиторов на классические традиции.

Цель исследования – выявление стилистических особенностей фортепианного концерта среднего поколения современной азербайджанской композиторской школы Р. Агабабаева в контексте исторического развития этого жанра. Одна из важных задач этого исследования – определить аспекты азербайджанского фортепианного концерта XXI в., где отражены современные тенденции мировой академической музыки; выявить новаторские черты современного азербайджанского фортепианного концерта; определить главные тенденции и пути развития жанра фортепианного концерта на современном этапе развития азербайджанской академической музыки.

Методология исследования. Выбор методологической основы исследования обусловлен изложенными выше целью и задачами. Исходя из тематики статьи, методологической базой научной работы является комплексный анализ, подразумевающий взаимодействие нескольких методов исследования на разных уровнях. Основой аналитического разбора фортепианного концерта стал теоретический подход, в котором исследованию подвергаются такие аспекты произведения, как проблема формообразования, стилистические особенности отдельных элементов музыкального языка.

Научная новизна исследования заключается в том, что впервые в качестве специальной исследовательской работы является изучение и детальный анализ фортепианного концерта Р. Агабабаева.

Выводы. Главным выводом осуществленного нами научного исследования было определение стилистических черт азербайджанского фортепианного концерта, созданного в XXI в. На основании полученных при осуществлении анализа данных определены главные тенденции и пути развития этого жанра на современном этапе развития азербайджанской академической музыки.

Одним из важных, если не сказать определяющим, аспектом в достижении цели является выявление вопросов сохранения и преобразования традиций, а также новаторских тенденций в композиторском решении конкретного произведения. Одночастные фортепианные концерты получили широкое распространение в академической музыке с началом эпохи романтизма. И в азербайджанских одночастных фортепианных концертах глубоко ощутима связь с романтическими традициями. При этом в каждом конкретном произведении эти традиции сказываются по-особенному. Концерт Р. Агабабаева демонстрирует интересную и оригинальную трактовку одночастности, совмещенную с внутренней многочастностью.

Ключевые слова: Руслан Агабабаев; фортепианный концерт; жанр; форма; черты сходства и различия; традиции; новаторство



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PIANO PIECES BY A PROMINENT REPRESENTATIVE OF THE AZERBAIJANI COMPOSITION SCHOOL OGTAY RAJABOV

Elmira Humbatova

*Doctoral Student; ORCID: 0000-0002-6515-8111; e-mail: emtrik@mail.ru;
Baku Music Academy named after U.Hajibeyli, Baku, Azerbaijan*

Abstract

The article is dedicated to the piano creativity of Ogtay Rajabov, a brilliant representative of the 20th-century Azerbaijani school of composition. It should be noted that O. Rajabov is the author of many pieces for piano, and among them, the genres written for young pianists have a special place. The article analyzes some of these pieces. They include some small miniatures such as "Barkarolla", "Lyric dance", "Joke", "Thought", "Lyric waltz", "Naughty kids", "Remembering the Past", "Remembering my mother", "Sad mood" and "My memories". In his works, the composer was able to bring the world of children to life with great skill.

The article provides a theoretical analysis of each piece and specifies the stylistic characteristics inherent in the composer's piano music. In the works, the traits of O. Radjabov's composing style, a kind of transfer of elements of folk music, the different images within a small play, the rich imagination of the composer and many other things are highlighted. These works play an important role in the development of the technical capabilities, artistic thinking and aesthetic taste of the young performer. Here, the main characteristic feature is the variety achieved through dynamic nuances, the different development of the melody, the use of different registers, and other similar aspects. Such works are also extensive in terms of the subject matter. So, the images of various characters are reflected here.

The purpose of the research is to analyze some of the small miniatures that hold a special place in O. Rajabov's piano creativity work and set forth his stylistic features.

The research methodology is based mainly on theoretical-comparative principles. The miniatures have been theoretically analyzed in terms of the means of expression of musical language and been characterized by its results. The theoretical and methodological basis of the research is constituted of works by Russian and Azerbaijani musicologists available in this field.

The scientific novelty of the research lies in pioneering a study of the composer Ogtay Rajabov's piano creation and his directly analyzed miniatures as a research object for the first time. That is to say, in this article, O. Rajabov's piano works have been subjected to theoretical analysis for the first time.

Conclusions. The contents commonality of the last four pieces, including the fourth one among the ten pieces we have analyzed, has united them somewhat in a series. As for such pieces as "Joke", "Naughty kids", "Lyric waltz", "Barcarolle" and "Lyric Dance", they mostly

combine in one theme the different moods and emotional states of children's world, expressing it in itself. Among the features that summarize and differentiate the pieces, there is a preferred type of texture, the methods of theme development, use of polyphonic style. In particular, the contrast that occurs as a result of dynamic nuances when playing the theme in different registers is observed in most of his pieces. The analyzed pieces serve as a valuable tool for the formation of a young pianist's aesthetic taste, as well as the development of artistic and technical performance.

Keywords: Ogtay Rajabov; barcarolle; musical piece; interpretation; waltz; style; miniature; piano performance

Introduction

The study of various composers' works, which is a topical issue of Azerbaijani musicology, constantly updated and developed over time, determines the main directions of development of modern music. These issues, which are always characterized by new methods of analysis, while maintaining their scientific and practical significance, give a special impetus to the development of music criticism. These traditions are currently continued by young researchers. Researches conducted today not only draw great interest but also covers a wide range of issues. Otherwise, this article scrutinizes the creative activities of representatives of both the modern age and the twentieth century. Works of I. Nazarov (2020), V. Humbatov (2020) and many other researchers can be specified in this regard. Ogtay Rajabov, a representative of the Azerbaijani composition school, is no exception here.

The subject of the article dedicated to the piano creative work of O. Rajabov, one of the brightest personalities of the Azerbaijani composition school, is of current concern in terms of research and promotion of the compositional, pedagogical, journalistic and social functions of music. The rich creative legacy of O. Rajabov, the composer, pedagogue, research scientist, public figure, who combines these fields by nature in his creativity, is one of the relevant topics in the study of the composer's work.

Numerous musical works created by O. Rajabov, as well as pedagogical-methodical teaching aids, programs, responsible positions held by him, his dynamic activity in the country's musical life as a public figure, ensured the researcher's interests in his multifaceted creative activity. As a composer, pedagogue-researcher and public figure, O. Rajabov's grandiose creative heritage is important in terms of promoting the art of music in Azerbaijan, with its ethical and aesthetic content devoted to national roots, with the brilliant glorification of moral values.

The musical heritage created by O. Rajabov in small and large-scale genres is a valuable contribution to national art. The composer, who has won the hearts and minds of different audiences, regardless of their age and social status, has always preferred to glorify the highest feelings of the human spirit. The universe of images created in his works has given impetus to the formation of the young generation on the basis of moral values, by instilling in them pure and exalted love, patriotism, care and attention for children. He has gained the sympathy of the audience with pieces specially meant for minor musicians, with a musical language connected closely to the national roots, the application of simple and understandable methods and tech-

niques, as well as their colourful and emotional themes rich in images. O. Rajabov, who was a student of such prominent masters as F. Amirov, J. Hajiyeu, D. Kabalevsky, continued in his creative activity the artistic and aesthetic principles of his teachers and worked hard to move along the modern development of music art. Along with composing, his activity is characterized by important steps towards the development of music education, as well as pedagogical research that has led to successful results. In this respect, the study of this composer's creation is pertinent and important for the development of various fields of musicology. His inheritance needs to be investigated given the place of chamber music in a composer's creative activity, its special influence on the development of musical pedagogical direction and the series of numerous works created by O. Rajabov in this field. Some of these works have been substantially analyzed here for the first time as an object of special research, and its scientific and practical significance determines the degree of the pertinence of this subject.

Purpose of the research

The main purpose of the article is to analyze a number of miniatures reflecting the characterising features of O. Rajabov's piano creative work and to highlight its stylistic features.

Recent research and publications analysis

A monograph on the composer's creative activity, the composer that was very active both as a creator and a pedagogue-researcher, was published by R. Imanov in 2014 (Imanov, 2014). The author touched upon almost all areas of the composer's multifaceted creative activity and noted its distinguishing features. This monograph gives a piece of brief information about each work representing the musical heritage of O. Rajabov. The monograph consists of 8 chapters. It should be noted that R. Imanov's book *Ogtay Rajabov*, as the first and only large-scale monograph on the composer's creative work, is important for the investigation and popularization of his works.

Certain pieces created by the composer have been analyzed in various research works which include information on individual stylistic features specific to different areas of his creation, such as professor T. Seyidov's monographs on Azerbaijani piano music (Seyidov, 1992), as well as L. Rzayeva's modern piano works (Rzayeva, 1990), piano series for children in A. Abbasova's compositions (Abbasova, 2017), N. Gadimova's candidate dissertations on mode, texture, style and interpretation features of Azerbaijani composers' piano works (Gadimova, 2007), F. Aliyeva's style search in creation legacy of Azerbaijani composers (Aliyeva, 1996). The monographs on stages and new ways of development serve as valuable scientific sources.

Main research material

In Ogtay Rajabov's creative activity, small-scale pieces are prevalent among his works written for the piano. The composer, comprising always a wide range of musical interests for the formation of the artistic and aesthetic taste of young pianists,

made use of different genres with 10 small pieces written for the piano, creating many colourful images. One of them is called Barcarolle.

Barcarolle means “a boat” in Italian and became known as the song of Venetian gondoliers (Brown, 2001). In instrumental music, this genre was first used by romantic composers. Barcarolle is a soft beat, with a 6/8 metre. Its main characteristic is that it has an ostinato rhythmic structure reminiscent of a boat swaying in the water.

In the piece we have analyzed, the composer presents the same rhythmic ostinato in the four-bar introduction, taking into account this aspect. The piece begins in *Andantino cantabile* tempo, 6/8 metre and *p* nuance. The boundaries of the simple 3-part form with reprises are specified particularly with *tempos*. The outer parts have calmer and meditative character. It illustrates the calm movement of the boat on the water surface and the pensive look of the gondolier who steers it. In the middle part appears sort of a small wave in water and one can sense swelling with emotion, up-lifted feelings.

In the middle part, the tonality changes and shifts to an E-flat minor (F-sharp major is specified as the main tonality). Interestingly, although the composer specifies three bemols as a key signature, the music itself is based on E-flat minor intonations. This is because the sound “g” is replaced by the sound “ges”. The characteristic rhythmic structure of the piece is also altered. Syncopated accompaniment is replaced by dotted triplets and *p* sounding by *f*.

In the reprise, the musical material is transferred to a lower register and the main melody is played on a bass line by crossing hands. Gradually moving notes up an octave, it raises to the position of the first part.

The second piece is called “Lyric dance”. The piece is written in a simple two-part music form with *Andante* tempo, with a 6/8 metre and without reprise. The 4-bar introduction is based on the A major tonic sounds. The themes that constitute its basis have the character of instrumental introductions presented at the beginning of songs and dances.

The first sentence of the period begins from the fifth bar. The first intonations of the melody include A major DD chords. The harmonic composition of the first sentence consists of characteristic chords used for harmonizing folk songs. In this regard, DD 3/4 given immediately after the tonic chord in the fourth bar can be a good example: DD34-D56-T46-S7# 1-S-5 As is seen, this sentence ends with plagal cadence. The second sentence has a repetitive structure, but after the third bar, the direction of the melody changes and occurs a modulation to F-sharp Minor.

In the second sentence, the composer uses the intonations of F-sharp minor and F-sharp major simultaneously and as a result, the harmonic structure contains a chord configuration specific to both tonalities. Alternation of contrasting dynamic nuances also takes place here. The sentence organization of repetitive themes creates various colours through these nuances and the contrast continues to the very end. The emotional sharpening (raising) at the beginning of the second sentence is also marked with the tempo. The theme heard in the introduction is repeated at the end of the piece. The dynamic tension created by a small culmination that occurs at the end of the second sentence during repetition is replaced again by the initial mood by means of *mp*, a tempo and the piece ends in *pp* nuance.

The next piece that is called "Joke" is written in Allegro moderato tempo and 4/4 metre. The polyphonic texture is applied here. The piece is composed in the character of two-voice polyphonic pieces. The five-bar subject is initially given in the lower voice (two-voice texture). Although its tonal height belongs to E minor in the first bar, traditional chromatisms are heard with the second bar. With its developing, we see A minor and C major orientations. In the second sentence of the seven-bar interlude that is sounded following the subject, the themes of the subject are used. In this case, D sounds of E minor are included in the accompaniment. However, the second scale degree flattened again at its end, serves as the 6th scale degree for A minor and begins the next passage of the subject in this tonality. The second passage is given in a bass voice. As a part of it, we can see a triphony within four bars.

It is noteworthy that the first counteracting given to the subject is not preserved here. And this point affects its further development. Thus, the orientations observed in the first passage of the subject do not take place here, on the contrary, there is more stability in the tonal plan. The arpeggio passages at the end of the piece bring a new character to its music. In the last bars, the composer uses the themes of the first interlude. The piece ends with the passage of the chromatic scale in higher voices and the natural E-minor scale in lower voices.

The fourth piece is called "Thought". The piece composed in Andante tempo and with 4/4 metre, we can see a polyphonic texture. But this time the composer uses a homophonic-harmonic texture. Its character reminds us of the small piano miniatures of the romantic era. The lyrical and sad melody played in a bass voice and E-minor tonality is the main subject of the piece.

The piece has a simple three-part form with reprises. The contrast between the parts is caused by the timbre features of the subject. The subject is sounded in a bass voice and lower register in the outer parts, and in a higher register and the third octave in the second part. Dynamic contrast also shows up, namely, the first passage is played in the mp and the second passage in the f nuances. Each part creates its own periods.

The first period has one sentence. The main content of the sentence is realized within six bars, while the next three bars act as a link connecting it to the other period. It should be noted that the subject is based on harmonic E-minor intonations. Its harmonic composition is presented as $t-II_{56}-S_6-III-III_2-VI-D_2^{b5}-D_{34}-VI-II-VII_{56}-S_7$.

The last t chord expresses the beginning of the second period. The second period consists of eight bars. Its first five bars are related to the passage of the subject. But this time the subject ends in D cadence and moves on to the next connecting bars. This time D of D-minor refers to a small direction. At the end of the passage, we can see tempo reducing (ritenuto). This is a preparation for the start of the subject for the third time. In the reprise, the subject is presented in a slightly shortened form. But its structure and harmonic language show stability. Note that the form of this piece can also be assessed as a 3-sentence period.

The fifth piece is called "Lyric waltz". The lyrical mood is continued in this work. However, the sad and meditative mood observed in the previous piece is replaced by a dancing mood. The piece is composed in Andante tempo and $\frac{3}{4}$ metre.

The period form shows up here again. The subject presented in the D-minor tonality undergoes development and locates in the 6th scale degree of E-minor in the first

cadence. The next development of the subject begins in E-minor tonality and prepares the culmination of the piece facing various-directed orientations with chromatisms. Culmination takes place in the *ff* nuance, with E flat major tonic sounds. Then follows a small ending which has a character of a coda. It is based on the D-minor themes and in the last numbers are presented St-VII56 → T56 (C)-S harmonic composition. The play ends with the S (D-major) chord.

The next piece is called "Naughty kids". The piece written in Allegro tempo expresses the whimsical fantasy of a child's world. "Azerbaijani composers try to create clear musical images in accordance with child psychology and based on nationality in the language of music" (Abbasova, 2017, p. 59). The first four-bar phrase acting as the main subject sounds three times in different versions all along with the piece as if describing the repetition of the same childish mischievousness. In each passage, the accompaniment part in the first bar sounds in the same manner, but it develops in a new direction, starting with the next bar. In the third passage, the composer changes the direction of the melody as well. This is for preparing the small culmination that takes place at the end of the piece. The musical staff, which demonstrates a dynamic variety, is presented at this time with the highest *ff* nuance.

Example №1

As for the second passage, after repeating the first two bars, the direction of the melody changes and new directions appear. Accordingly, the piece creates a 3-sentence repetitive period form. The unstable tonal plan restores C-major at the beginning of each sentence and the last bar is located in its tonic sound.

The seventh piece is called "Remembering the past" and continues the mood of "Thought". "In accordance with augmentation of image assortment of music, the musical thematics in works of the mentioned period changes; the range of genres expands; new types of genres such as etudes, frescoes, moments, moods etc. come into view" (Seyidov, 1992, p. 221).

Here the principle of polyphonic texture and presentation of the subject in different voices show up again. In both plays, the subject is given first in a lower, then in a higher register and three passages can be observed. Here the composer made use of chromatism to a greater extent. This has led to the creation of the traditional

unstable tonal plan. The first sounds already create a dissonance sounding, followed by enharmonic chromatism acting as an application of the natural state of the same sound with alteration in different parts, and patterns demonstrating atonality of stability in dissonance intervals. As in the first bar, the cadence is located at the flatted interval 7 in the last bar.

The next piece called “Remembering my mother” acts as a logical continuation of the current mood. Given that both plays are associated with past memories, they have common content. However, although unlike the previous piece there are chromatisms and alteration sounds here, the tonal centre (E minor) makes itself evident.

Continuous development of the melody and its gradual movement to the lower register and culmination moment that finally takes place, bring the piece closer to the sixth number. The melody delivered to a lower voice was observed in most of the pieces we analyzed earlier. Its initial passage occurs this time in a bass line. However, the melodic line raising gradually and moving in an upward direction passes from the tenth bar to the right-hand part. It should be noted that raising is also observed in dynamic tones. The music that begins in *p* nuance gradually is raised up to *mf*, *f* and *ff*. The stable and unstable organization of the rhythm in right and left-hand parts creates a syncopation and gives the music a recitative-declamatory character. As a consequence, a person who remembers his mother experiences different emotional states. Dynamic contrast in the ending, based on the intonations of the first bar is noteworthy.

The next piece called “Sad mood” continues to some extent the story of the same hero. The sad and melancholic situation that takes place in the previous piece moves along here. The piece is written in *Adagio tempo* and 6/8 metre. The chordal texture dominates in this work. The composer actively used this type of texture in his rhapsody for piano as well. The first two bars sound the theme from F. Chopin’s C minor prelude in a rhythmic version. Whereas the music of this prelude is written in the form of a mourning anthem, O. Rajabov tries to use it as a quote somehow to express the pain and sorrow of a person who lost his/her mother. Comprising the period, this theme is subjected to a more stable and clear tonal centre than in other pieces. Tonic and dominant chords of D-minor, as well as the subdominant, are used in accordance with classical traditions.

Adagio

Example №2

The small passage prior to the next period seems to resemble the echo of a lullaby. Although the first sentence of the second period is based on the subject of the previous period, the movement in its second phrase becomes dynamic to a certain degree. Harmonic D minor intonations are sounded more frequently here. In the second sentence, the first sentence of the first period is repeated and creates a simple two-part form with reprises. It should be noted that this piece has the most transparent harmonic language among the samples we have analyzed.

This series is completed by "My memories" and appears as a logical continuation and a finale of the subject in general. In the piece written in *Moderato* tempo and 4/4 metre, is applied the texture type used in the previous example. Atonality is taken as a basic principle again and the various seventh chords arranged in relation to the chromatic second replace each other. The piece consists of two periods and has a simple two-part form. But the boundaries here are determined by the passage between the two periods. The first period consists of 18 bars and the second of 15. Due to the presentation of the passage with a solo melody accompanied by a polyphonic chord kept in the 6-bar volume of the passage together with the organization of the periods with polyphonic chords, this piece bears some resemblance to the church choral music. This piece corresponds to a mass for those who passed away and illustrates the hero's thoughts, sorrows as well as his/her finding spiritual comfort under the influence of music.

Conclusions

O. Rajabov's chamber-instrumental music is characterized by a world of interesting and colourful images, their peculiar interpretive features. It is obvious that the composer appeals to humanistic issues which are always important in human history. Regardless of their genres and volumes, the subject and image-emotional content of these works are dedicated to the sublime feelings of human virtue, the glorification of the anthem of patriotism and struggle, feelings of friendship and love, the pure and innocent world of children. For this very reason, O. Rajabov's viewing and listening audience and their affection know no boundaries of age. His music has its own place in the hearts of both adults and children. The main part of his music for piano is presented in collections for young pianists. In these collections are demonstrated the national features of O. Rajabov's composing style and a new approach to folk music. The main characterizing features of the miniatures included in the series of pieces are the vitalization of the rich fantasy of the children's world with various images, events and moods, as well as the simplicity of musical expression, forms, volumes, artistic and technical performance methods. "It is interesting that when Azerbaijani composers create a piano repertoire for children, there are two tendencies in the chosen method and approach. In some miniatures, we can see Garayev's beautification style while in others, the peculiarities of Amirov's creation legacy" (Seyidov, 2002).

The contents commonality of the last four pieces, including the fourth one among the ten plays we have analyzed, has united them somewhat in a series. As for the pieces like "Joke", "Naughty kids", "Lyrical Waltz", "Barcarolle" and "Lyrical Dance", they mostly are united within one content expressing in themselves the different

moods and emotional states of children's world. Among the features that summarize and differentiate the pieces, there is the preferred type of texture, the methods of the subject development, use of polyphonic style etc. Particularly the contrast that occurs as a result of dynamic nuances when playing the subject in different registers, is observed in most of his pieces. "It is obvious from these piano pieces that the composer can easily feel the world of children" (Imanov, 2014, p. 178). The analyzed pieces serve as a valuable tool for the formation of a young pianist's aesthetic taste, as well as in the development of artistic and technical performance.

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П'ЕСИ ДЛЯ ФОРТЕПІАНО ВИЗНАЧНОГО ПРЕДСТАВНИКА АЗЕРБАЙДЖАНСЬКОЇ КОМПОЗИТОРСЬКОЇ ШКОЛИ ОГТАЯ РАДЖАБОВА

Ельміра Гумбатова

докторант; ORCID: 0000-0002-6515-8111; e-mail: emtrik@mail.ru

Бакинська музична академія імені Узеїра Гаджибейлі, Баку, Азербайджан

Анотація

Стаття присвячена фортепіанній творчості Огтая Раджабова – яскравого представника азербайджанської композиторської школи ХХ ст. Відзначимо, що О. Раджабов є автором численних творів для фортепіано, серед яких особливе місце займають жанри, написані для піаністів молодшого віку. У статті аналізується частина таких творів, зокрема мініатюри «Баркарола», «Ліричний танець», «Жарт», «Мріяння», «Ліричний вальс», «Пустуни», «Згадуючи минуле», «Згадування про матір», «Сумний настрій» і «Мої спогади», де композитор з великою майстерністю зміг оживити світ дітей.

У статті проведено теоретичний аналіз кожної п'єси і вказані стилістичні характеристики, властиві фортепіанній музиці композитора. У творах можна виділити риси, притаманні композиторському стилю О. Раджабова (своєрідна передача елементів народної музики, різних образів в рамках невеликої п'єси, багата фантазія композитора та ін.). Водночас у згаданих п'єсах засоби музичної виразності, форми, об'єму, музичної мови виділяються своєю простотою. Ці твори відіграють важливу роль у розвитку технічних можливостей, художнього мислення та естетичного смаку юного виконавця. В ролі головної характерної риси постає різноманітність, що досягається за допомогою динамічних нюансів; різний розвиток мелодії; використання різних регістрів та інші подібні моменти.

Мета дослідження – проаналізувати деякі з мініатюр, що займають значне місце в фортепіанній творчості О. Раджабова, і виявити стильові особливості композитора.

Методологія дослідження базується на теоретично-порівняльних принципах. Мініатюри були теоретично проаналізовані з огляду на засоби виразності музичної мови й схарактеризовані результатами. Теоретико-методологічну основу дослідження склали наявні в цій галузі роботи російських і азербайджанських музикознавців.

Наукова новизна дослідження. Вперше досліджено фортепіанну творчість Огтая Раджабова, проаналізовано мініатюри, фортепіанні твори композитора представлено для теоретичного аналізу.

Висновки. Серед проаналізованих нами десяти п'єс, спільність змісту між останніми чотирма п'єсами, включно з номером чотири, об'єднала їх в один ланцюжок. А п'єси «Жарт», «Пустуни», «Ліричний вальс», «Баркарола» і «Ліричний танець» більше об'єднуються під одним змістом, висловлюючи в собі різні настрої, емоційний стан дитячого світу. Серед аспектів, що узагальнюють і відрізняють п'єси одну від одної, виділяється тип фактури, способи розвитку теми, використання поліфонічного стилю та ін. У більшості п'єс спостерігаються контрасти, викликані звучанням теми в різних регістрах, динамічними нюансами. Проаналізовані твори є цінним засобом формування естетичного

смаку юного піаніста, а також розвитку його художньо-технічних виконавських здібностей.

Ключові слова: Огтай Раджабов; баркарола; п'єса; інтерпретація; вальс; стиль; мініатюра; фортепіанне виконавство

ПЬЕСЫ ДЛЯ ФОРТЕПИАНО ВИДНОГО ПРЕДСТАВИТЕЛЯ АЗЕРБАЙДЖАНСКОЙ КОМПОЗИТОРСКОЙ ШКОЛЫ ОГТАЯ РАДЖАБОВА

Эльмира Гумбатова

докторант; ORCID: 0000-0002-6515-8111; e-mail: emtrik@mail.ru

Бакинская музыкальная академия имени Узеира Гаджибейли, Баку, Азербайджан

Аннотация

Статья посвящена фортепианному творчеству Огтая Раджабова – яркого представителя азербайджанской композиторской школы XX в. Отметим, что О. Раджабов является автором многочисленных произведений для фортепиано, среди которых особое место занимают жанры, написанные для пианистов младшего возраста. В статье анализируется часть таких произведений, в частности упоминаются миниатюры «Баркаролла», «Лирический танец», «Шутка», «Мечтание», «Лирический вальс», «Проказники», «Вспоминая прошлое», «Вспоминание о матери», «Грустное настроение» и «Мои воспоминания», где композитор с большим мастерством смог оживить мир детей.

В статье проведен теоретический анализ каждой пьесы и указаны стилистические характеристики, присущие фортепианной музыке композитора. В произведениях можно выделить черты, присущие композиторскому стилю О. Раджабова (своеобразная передача элементов народной музыки, передача различных образов в рамках небольшой пьесы, богатая фантазия композитора и др.). В то же время в упомянутых пьесах средства музыкальной выразительности, формы, объема, музыкального языка выделяются своей простотой. Эти произведения играют важную роль в развитии технических возможностей, художественного мышления и эстетического вкуса юного исполнителя. Здесь в роли главной характерной черты выступает разнообразие, достигаемое посредством динамических нюансов; различное развитие мелодии; использование разных регистров и прочие подобные моменты.

Цель исследования – проанализировать некоторые из миниатюр, занимающие значительное место в фортепианном творчестве О. Раджабова, и выявить стилевые особенности композитора.

Методология исследования базируется на теоретико-сравнительных принципах. Миниатюры были теоретически проанализированы с точки зрения средств выразительности музыкального языка и охарактеризованы результатами. Теоретико-методологическое основание исследования составили существующие в этой области работы русских и азербайджанских музыковедов.

Научная новизна исследования. Впервые исследовано фортепианное творчество Огтая Раджабова, проанализированы миниатюры, фортепианные произведения композитора представлены для теоретического анализа.

Выводы. Среди проанализированных нами десяти пьес, общность содержания между последними четырьмя пьесами, включая номер четыре, объединила их как бы в одну цепочку. А пьесы «Шутка», «Проказники», «Лирический вальс», «Баркарола» и «Лирический танец» больше объединяются одним содержанием, выражая в себе различные настроения, эмоциональное состояние детского мира. Среди аспектов, обобщающих и отличающих пьесы друг от друга, выделяется тип фактуры, способы развития темы, использование полифонического стиля и многое другое. В большинстве пьес наблюдаются контрасты, вызванные, в частности, звучанием темы в разных регистрах, динамическими нюансами. Проанализированные произведения представляют собой ценное средство формирования эстетического вкуса юного пианиста, а также развития его художественно-технических исполнительских способностей.

Ключевые слова: Огтай Раджабов; баркаролла; пьеса; интерпретация; вальс; стиль; миниатюра; фортепианное исполнительство



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ПРОЯВЛЕНИЕ ЭЛЕМЕНТОВ АЗЕРБАЙДЖАНСКОЙ МУЗЫКИ В ТЕХНИКЕ ИСПОЛНЕНИЯ ИЛЬХАМА НАЗАРОВА КАК КОНТРТЕНОРА

Осман Озель*доктор философских наук;**ORCID:0000-0003-2399-5728; e-mail: osman.ozel.85@mail.ru**Фатса, Турция*

Аннотация

Статья посвящена изучению особенностей вокального исполнения заслуженного артиста Азербайджанской Республики Ильхама Назарова, который вошел в историю азербайджанской музыкальной культуры как первый исполнитель с контртеноровым тембром голоса. Вместе с тем уникальность певца в вокальном искусстве заключается и в том, что он обладает широким диапазоном, а также разными голосовыми тембрами, что обуславливает использование различной исполнительской техники.

Цель исследования – определение особенностей техники вокального исполнения Ильхама Назарова в качестве контртенора и влияния элементов, присущих азербайджанской музыке, на его технику исполнения.

Методология исследования основывается на использовании методов музыкально-аналитического, исторического, теоретического анализа, а также физиологического анализа голоса. В статье особенности голоса исполнителя также представлены документами, что подтверждаются посредством лабораторных анализов. Методы и принципы подхода, применяемые в рамках исследования, направлены на исследование особенностей голоса музыканта и на изучение характерных элементов азербайджанской музыки в его технике исполнения.

Научная новизна исследования заключается в том, что впервые исследуется влияние азербайджанской музыки на исполнение заслуженного артиста Азербайджанской Республики Ильхама Назарова. В то же время поясняется место и важность творчества музыканта, поскольку он первый исполнитель с контртеноровым тембром голоса в искусстве вокального исполнения Азербайджана. Озвучивание образцов национальной музыки таким тембром голоса само по себе требует техники отличительного исполнения. В этом отношении структура исполнения музыканта представляет собой процесс, основанный на сложной технике. Указанные особенности впервые изучены и исследованы на научных основаниях.

Выводы. Особенности голоса Ильхама Назарова превращают его в уникальное событие в музыкальной культуре Азербайджана. В исследовании впервые уделяется внимание физиологическим особенностям голоса музыканта и представлены размеры голосовых складок. Таким образом, поясняется объем широкого диапазона

голоса исполнителя, а также причина его исполнения и басовым, и контртеноровым тембром голоса. Контртеноровый тембр голоса имеет своеобразную технику исполнения. Исполнители, владеющие таким тембром голоса, в основном, обращаются к произведениям композиторов периода барокко. Озвучивание национальной музыки Азербайджана контртеноровым тембром голоса само по себе означает объединение двух различных техник исполнения. Так, в своем творчестве И. Назаров успешно объединил технику контртенорового исполнения с особенностями своеобразного исполнения азербайджанского мугама. В результате музыкант смог сформировать оригинальный стиль.

Ключевые слова: Ильхам Назаров; контртеноровая техника исполнения; музыка эпохи барокко; диапазон; исполнение мугама; азербайджанская музыка

Введение

Ильхам Назаров вошел в историю азербайджанской музыкальной культуры как первый исполнитель с контртеноровым тембром голоса. Вместе с тем уникальность певца в вокальном искусстве заключается и в том, что он обладает широким диапазоном, а также разными голосовыми тембрами. С этой точки зрения его творчество – новое направление в музыкальной культуре Азербайджана. Исполнитель обогатил технику исполнения контртенорового пения, а также его репертуар. Таким образом, музыкант с этим тембром голоса в своем творчестве обращается к произведениям искусства, охватывающим разные стили и направления. Использование артистом различных вокальных приемов во время выступления свидетельствует о том, что его исполнение построено на сложной структуре.

153

Цель

Азербайджанская народная музыка в репертуаре И. Назарова представляет большую важность. Основная цель представленной статьи заключается в изучении влияния элементов, присущих азербайджанской музыке, на интерпретацию исполнителя.

Анализ последних исследований и публикаций

В исследовании впервые изучена роль элементов, присущих азербайджанской музыке в творчестве Ильхама Назарова. В исследовании сделаны ссылки на научные статьи об исполнителе и контртеноровом исполнении. Использованы произведения У. Гаджибейли, Ю. Келдыша, М. Хардвика, П. Гилельса, С. Равенса, Г. Абдуллазаде, Ю. Кухмазовой, В. Гумбатова, Р. Пириева и других.

Изложение материала исследования

Ильхам Назаров родился в 1985 году в Азербайджане. Он с детства проявлял особый интерес к музыке и его музыкальный вкус формировался в высо-

кокультурной среде. И. Назаров – оперный певец, вписавший свое имя в историю азербайджанского оперного театра как артист, создавший 49 образов на оперных сценах Азербайджана и мира. Из этих образов 34 были исполнены в качестве контртенора, а 15 – баритона (Bakirova, 2019, с. 108-109; Humbatov, 2020, с. 132-145). И. Назаров учился в Академии оперного искусства в городе Озимо (Италия) у всемирно известных музыкантов и является лауреатом многих престижных вокальных конкурсов (Piriyev, 2020, с. 159). Здесь можно отметить конкурсы по исполнительскому мастерству в стиле барокко, второе место в международном конкурсе контртеноров мира, IV Международный конкурс вокалистов имени М. Магомаева и многие другие (Abdullazade, 2020, с. 73).



*Рис. 1. Ильхам Назаров. Фото для концерта Барочной музыки.
Баку. Автор фото Асиф Фото Студио, 2019 г.*

Ильхам Назаров стал важным событием в музыкальной культуре Азербайджана благодаря следующим факторам:

- он является первым оперным певцом в Азербайджане с контртеноровым тембром голоса;
- он выступает и в качестве баритона, и в качестве контртенора.

Следует отметить, что специфику голоса каждого исполнителя обуславливают, прежде всего, его индивидуальные качества, природный талант, исполнительская техника, вокальная школа и географические условия, то есть культура,

к которой он принадлежит. Все эти факторы играют важную роль в формировании исполнителя. Эти особенности отражены и в творчестве И. Назарова – культура, к которой принадлежит исполнитель, и исполнительская школа определили особенности его техники пения. Поэтому уточнить технику исполнения вокалиста возможно, проанализировав исполнительские характеристики контртенора и восточной (азербайджанской) музыки.

Контртенор – это тип голоса с самым высоким диапазоном в мужском вокальном исполнении. «Контртенор – это тип мужского голоса, который эквивалентен женскому сопрано и меццо-сопрано» (Giles & Steane, 2001). Исследования показали, что он является самым древним среди мужских голосов. «Упоминания об исполнителях, поющих в этом тембре, встречаются в произведениях древних мыслителей, в том числе Аристотеля» (Ravens, 2014, с. 15). Следует отметить, что подобное исполнение присутствует как в восточной, так и в западной культуре. Говоря контртенор, на ум, прежде всего, приходит исполнительская манера кастратов. Однако его можно расценивать как результат сформировавшегося в течение длительного исторического интервала исполнительского искусства. Хотя в XIX в. интерес к исполнению контртеноров начал угасать, в 1943 г., с открытием М. Типпетом голоса англичанина А. Деллера, контртеноры вновь начали занимать свое место на оперных и концертных платформах. В то же время это привело к дальнейшему изучению особенностей их голоса и исполнительской техники. М. Типпет писал в своей статье о впечатлениях после того, как впервые услышал голос Деллера: «Словно время в тот миг воротилось на столетия назад, и я был абсолютно уверен, что Г. Пёрселл писал свои произведения именно для этого голоса» (Tirpett и др., 1980, с. 43). «После прослушивания А. Деллера, М. Типпет заинтересовался особенностями его голоса и назвал его контртенором» (Hardwick & Hardwick, 1980, с. 4). Таким образом, вокалистов-мужчин с самым высоким тембром голоса стали называть контртенорами.

Творчество И. Назарова отражает новое направление в исполнительском искусстве Азербайджана. При более глубоком взгляде на путь вокалиста можно отметить, что его творчество многогранно и основано на более сложном принципе. Это обуславливает многоструктурный исполнительский процесс, который сам по себе требует подхода с различных аспектов. Восприятие Назарова, как первого в истории азербайджанской музыки исполнителя-контртенора, можно расценивать как односторонний взгляд на его творчество.

Прежде чем определить общие черты исполнительских возможностей И. Назарова, важно оценить феномен певца в контексте азербайджанского вокально-исполнительского искусства. Возникновение в исполнительском искусстве Азербайджана феномена музыканта, обладающего высоким исполнительским потенциалом, не случайно. Если взглянуть на историю азербайджанского вокально-исполнительского искусства, становится ясно, что в музыкальной среде сформировались исполнители, которые сочетают в своем творчестве различные исполнительские традиции, относящиеся к разным жанрам. Лучший тому пример – творчество народных артистов СССР Р. Бейбутова и М. Магомаева. Эти музыканты сумели представить мировые тенденции вокального исполнения через призму своего творчества. В то же время их деятельность

формирует новое направление в культуре азербайджанской вокальной музыки. Творчество И. Назарова – это новая, основанная на богатых традициях форма проявления в азербайджанском вокальном исполнительском искусстве, восходящая к выдающимся деятелям азербайджанского музыкального искусства. Поэтому, одной из основных наших целей является определение общих черт музыкального творчества исполнителя, принципов его вокального исполнительства, а также его роли в азербайджанской музыкальной культуре.

Оценивая исполнение И. Назарова, мы обнаруживаем и традиции азербайджанской вокальной школы, и характерный для итальянской школы стиль исполнения. В то же время исполнителю удалось создать своеобразный, индивидуальный и оригинальный стиль пения.

Исследуя метод, стили и направления исполнения вокалиста, можно отметить следующее:

1. Как было отмечено выше, И. Назаров особо выделяется тембром голоса. Возможность исполнять в обоих голосовых диапазонах еще больше расширяет его вокальные возможности. Таким образом, этот аспект приводит к широкому выбору репертуара и дает ощущение безграничности диапазона. При технической оценке исполнения эти аспекты означают свободу вокального аппарата и высокие технические характеристики исполнителя.

2. Еще один аспект – это совокупность стилей творчества исполнителя. То есть, если обратить внимание на творчество певца, то здесь можно встретить любой стиль. Его творчество охватывает любые жанры, начиная с периода барокко, вплоть до современной музыки.

Также отметим, что при анализе особенностей творчества И. Назарова можно определить его синтетический характер. Так, в своем творчестве исполнитель уделяет место различным жанрам и стилям. Как известно, существует определенный репертуар контртеноров – исполнители с этим тембром, в основном, обращаются к музыке XVII–XVIII вв. Поскольку музыка того периода считалась родным репертуаром для исполнителей с контртеноровым тембром голоса, она удобна и с точки зрения исполнения. И. Назаров, не ограничиваясь традиционным репертуаром контртеноров, включил в свой репертуар музыку композиторов разных течений. В их числе камерно-вокальное творчество русских, азербайджанских, западноевропейских композиторов и музыка разных народов. Так, впервые в мире вокального искусства певец исполнил романсы С. Рахманинова, П. Чайковского, И. Брамса, Р. Шумана, а также вокальный цикл Ф. Шуберта «Лебединая песня». Это само по себе требует специфической техники исполнения. Для более глубокого изучения вышеизложенного обязательно изучение принципов техники исполнения контртеноров.

Разнообразные стили исполнения, жанры и их исполнение с различными тембрами голоса позволяют определить сложный структурный процесс исполнения. Обычно вокальные исполнители продолжают свое творчество в одной технике исполнения, потому что это требует не только особой техники исполнения и принципа подхода, но и в определенном смысле является важной особенностью. А это ставит перед вокальным исполнителем определенные исполнительские требования, предполагает профессиональное использование

голосового аппарата, наличие совершенной техники, определенных навыков исполнения и широкого мировоззрения. Данный фактор можно определить в творчестве каждого исполнителя-контртенора. И. Назаров же сумел объединить в своем творчестве не только различные жанры и стили, но и особую исполнительскую технику. Это можно расценивать как редкое явление не только в истории азербайджанской музыки, но и в мировом вокальном исполнительском искусстве (Kukhmazova, 2020). Так, на мировых сценах не часто встречаются исполнители с подобными характеристиками, а в азербайджанском вокальном исполнительском искусстве это новшество. Все это свидетельствует о широком и ярком репертуаре.

В ходе проведенных исследований было установлено, что диапазон голоса исполнителя составляет пять октав. Чтобы убедиться в этом, достаточно обратиться к исполненным им партиям. Среди них есть произведения, охватывающие различные тесситуры. Анализируя их, мы определяем, что И. Назаров исполняет партии баса, баритона, контральто, меццо-сопрано и сопрано (Bakirova, 2019, с. 108-109). В целом, детальное изучение указанных моментов позволяет лучше прояснить творческий образ певца.

Голосовой диапазон исполнителя охватывает большой интервал от ноты с контр-октавы до ноты е третьей октавы. В голосе исполнителя переход от баритона к контртенору приходится на звуки $a-h-c^1-d^1$. Во время выступления в переходной позиции происходит процесс перестройки голосового аппарата.

Одним из основных объектов исследований в мировой вокальной науке является изучение особенностей голоса исполнителей с различными тембрами голоса, физиологических показателей голосовых складок, а также физических параметров голоса. Как известно, одним из важных факторов, определяющих тембр голоса у вокальных исполнителей, является длина голосовых складок. Исследователи определили длину голосовых складок для каждого типа голоса. Длина голосовых складок у исполнителей и тембр голоса в основном оцениваются следующим образом:

Тип голоса	Сопрано	Меццо-сопрано	Тенор	Баритон	Бас
Длина голосовых складок (мм)	14.0-19.0	18.0-21.0	18.0-22.0	22.0-24.0	24.0-25.0
Ширина голосовых складок (мм)	2.0-3.0	2.5-3.0	2.5-3.0	3.0-4.0	3.0-5.0

Это позволяет прийти к заключению, что длина голосовых складок влияет на тембр голоса. Однако возникает интересный вопрос: какова длина голосовых складок у исполнителей, обладающих двумя тембрами голоса?

Во время проведения томографических наблюдений исполнителя удалось определить некоторые физические параметры. Отметим, что исследование проводилось на гласной букве «и». Мощность голоса исполнителя колеблется

в пределах 57-114 дБ. Установлено, что длина голосовых складок составляет 20 мм, а ширина – 6 мм. В связи с тем, что исполнители, обладающие двумя тембрами голоса, составляют меньшинство, изучение особенностей их голоса создает определенные трудности. С этой точки зрения анализ голоса исполнителя, и получение некоторых показателей может сыграть важную роль в исследованиях в этой области.

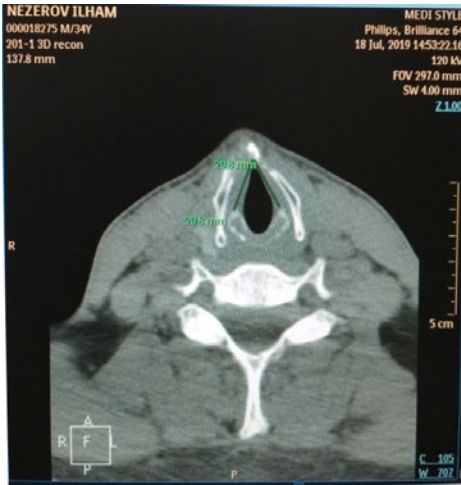


Рис. 1.

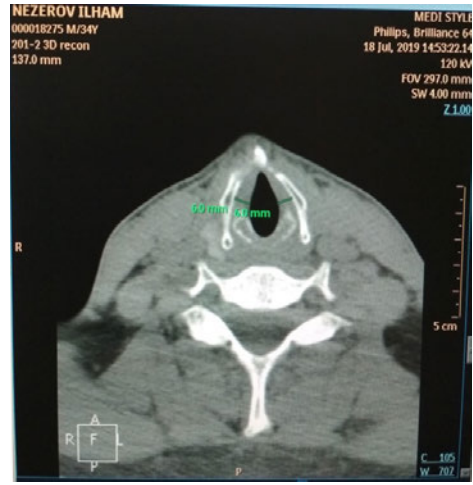


Рис. 2.

Контртенорное исполнение основывается на сложной технике и отличается от традиционного исполнения. Историю пения контртеноровым голосом музыковеды интерпретируют как путь от модальности к фальцету. Об этом подробно рассказывается в книге английского исследователя Саймона Рэйвенса (Ravens, 2014, с. 38-44). Культура контртенорного исполнения изменялась в зависимости от техники исполнения, а также от времени, школы, композитора и прочих факторов (Clapton, 2015). По этой причине, исследуя средневековые системы обучения, можно встретить разные принципы техники исполнения и различную терминологию, относящуюся к контртенору. Иногда музыканты, отмечая, что контртеноры основываются на технике фальцета, сходятся во мнении, что это не полноценный голос. Однако представление о том, что они основываются однозначно на использовании техники фальцета – неверно. В ходе исследований было доказано, что исполнение контртенора является полноценным голосом и основывается на смешанной технике (микст).

Фальцет – это техника, используемая во всех типах голоса, в основном для демонстрации виртуозности голоса и получения определенных его оттенков. «*Falsetto*» – итальянское слово, означающее «ложь». Это самый высокий регистр среди мужских голосов, и здесь используется только главный регистр. При использовании фальцета голос мягкий, а с точки зрения обертона – недостаточный (поэтому его называют неверным) (Келдыш, 1990, с. 75).

Контртенор – это комбинированная техника, то есть механизм фальцета одновременно резонирует в груди, превращаясь в полноценный голос, основанный на силе дыхания. Техника исполнения контртенора достигается путем преобразования фальцета в грудной голос. По этой причине, в отличие от фальцета, исполнение контртеноров более объемное, мощное, насыщенное, опирающееся на дыхание. То есть контртеноры обладают всеми характеристиками модалного голоса. При исполнении в этой технике голосовые складки могут смыкаться и полностью, и наполовину, а также могут соприкоснуться только их внешние части. В исследованиях многих ученых также было установлено, что механизм работы голосового аппарата у контртеноров, методы извлечения звука близки к принципу работы модалного голоса. Нам хотелось бы отметить результаты исследования выдающегося российского ученого В. Морозова четырех исполнителей с контртеноровым голосом: «Установленные нами различия среди контртеноров по параметрам ВПФ, равно как и отличия их от теноров, есть основания объяснить особенностями работы голосового аппарата певцов, т.е. особенностями техники пения. Обычно считается, что голос контртенора – это "разработанный фальцет". Вместе с тем не ясно, в чем конкретно состоит механизм этой "разработки". Известно, что спектр певческого голоса и его тембр определяются двумя факторами. Во-первых, особенностями работы голосовых складок, которые при пении в грудном регистре формируют более насыщенный высокими обертонами спектр голоса, а при фальцете уровень высоких гармоник снижается. В обоих случаях амплитуда гармоник спектра голосовых складок более или менее круто (в среднем около 12 дБ/окт.) спадает от основного тона к высоким частотам и не содержит никаких формантных максимумов в т.ч. и ВПФ. Попытки приписать голосовым складкам способность образовывать ВПФ "по механизму краевого тона", то есть без участия резонаторов (Рудаков, 1964) теоретически и экспериментально не обоснованы. В области ВПФ (2000–3000 Гц) спектр колебаний голосовых складок даже при форсированном звуке на 30–50 дБ ниже основного тона голоса и повторим, – не имеет сколько-нибудь заметного максимума амплитуды гармоник (по данным лабораторий Белл, Фанта и др.). Во-вторых, спектр голоса зависит от активности резонаторов голосового аппарата, которые значительно видоизменяют спектр голосового источника (голосовых складок), т.е. образуют формантную структуру как речевого, так и певческого голоса, в частности высокую певческую форманту. Что касается первого механизма, то в недавней работе Й. Сундберга и К. Хегсета с применением современных глоттографических технологий установлено, что по сравнению с тенорами и баритонами контртенора: 1) поддерживают в пении значительно более низкое субглоттальное фонационное давление воздуха (около 20 мм H₂O, вместо 40–50 и более мм H₂O у теноров и баритонов), что приводит к менее плотному смыканию голосовых складок; 2) фаза смыкания голосовых складок у контртеноров значительно короче и соответственно фаза размыкания длиннее; 3) ток воздуха через голосовую щель больше; 4) форма импульсов тока воздуха более округлая, что приводит к снижению уровня высоких гармоник в спектре и преобладанию основного тона голоса... Таким образом, полученные нами результаты так же, как и работа Сундберга Хогсета, дают основание полагать, что механизм

голосообразования контртеноров не чисто фальцетный, а носит, скорее всего, микстовый характер» (Морозов, 2016). В то же время принцип действия техники исполнения контртеноров изучался в исследованиях М. С. Аметрано-Джексона (Ametrano Jackson, 1987, с. 18-25), П. Гилельса (Giles, 1982, 1994, 2005), Л. Рименса (Riemens, 1977, с. 58-61) и многих других ученых, ознакомившись с которыми можно прийти к определенным выводам.

Данная исполнительская техника и составляет суть контртенорного мастерства И. Назарова. Как уже упоминалось выше, культура, к которой принадлежит каждый исполнитель-контртенор, играет важную роль в его формировании как певца. С этой точки зрения хотелось бы отметить, что исполнение И. Назарова отражает также особенности техники восточного пения. Основа вокальной школы И. Назарова отображает традиции азербайджанской и итальянской вокальных школ. Хотелось бы отметить, что первое вокальное образование И. Назаров получил как ханенде, и эта особенность также повлияла на его стиль исполнения. С этой точки зрения можно получить представление об общих чертах исполнительских особенностей И. Назарова, проанализировав технику вокального исполнения мугама.

Исполнение мугама требует от ханенде выполнения сложных техник, работы с голосом в каждом диапазоне и прочих особенностей. Хотя этот принцип и лежит в основе академического вокала, в мугамном искусстве он проявляется в совершенно иной форме. Это различие проявляется в интервальной структуре музыки, в наличии разнопланового ладо-тонального отношения, в реализации музыкального мышления на основе отличного принципа. Отметим, что с точки зрения теории азербайджанской музыки оно было фундаментально исследовано в книге великого композитора У. Гаджибейли «Основы азербайджанской народной музыки» (Гаджибеков, 1945). Здесь изложено построение мелодий по ладам, составляющим основу азербайджанской музыки, их структурные особенности, звуковую систему, порядок сокращения голосовых складок и т. д.

В азербайджанской музыке исполняемая мелодия производится канонически. То есть хроматизм, орнаменты, которые используются в соответствии с каждым ладом, заранее известны исполнителю. При этом здесь основной фактор, создающий своеобразие этой музыки – это интервальный состав орнаментов, мелодических движений, обусловленный закономерностями лада, что совершенно отличается от западноевропейской музыки. А это сказывается на вокальном исполнении, механизме работы голосового аппарата. Состояние голосовых складок и голосового аппарата при исполнении мугама также проявляется по-разному из-за разной техники исполнения. Из этого следует, что мугам и академическое вокальное исполнение основаны на разных принципах. Также хотелось бы подчеркнуть, что физиологические особенности техники исполнения мугама и принципы его исполнения вот уже много лет находятся в центре внимания европейских исследователей.

Искусство исполнения высоким голосом ярко отражено в национальной музыке Азербайджана в исполнении мугама. Имеются секции мугама с очень высоким содержанием тесситуры. Здесь можно упомянуть Катар, Симайи-Шамс и другие мугамы, которых достаточно большое количество. Здесь наиболее важ-

ными качествами считаются безупречная техника фальцета и исполнение в высокой тесситуре. Однако применяемая здесь исполнительская техника (фальцет) отличается от академического вокала тем, что исполняется в другой форме. При этом исполнение мугама преимущественно основано на горловой технике.

В своем творчестве И. Назарову удалось совместить обе техники исполнения. Иными словами, его исполнение азербайджанского мугама основано на технике контртенорового исполнения, и в совокупности богатые исполнительские традиции искусства мугама еще больше обогащают стиль пения красочными оттенками. В качестве примера можно взять часть мугама «Баяты-Шираз» в исполнении музыканта, а также голосовые тона, технику исполнения, звуковоспроизведение и другие особенности, полученные при исполнении азербайджанской народной песни «Sarı gelin» («Златовласая невеста») (Asgerova, 2020, с. 38-41). Это приводит к иной интерпретации этих песен (традиционный голосовой тембр или исполнение ханенде). В виде видеоматериала представлена часть мугама «Баяты-Шираз» в исполнении И. Назарова (Nazarov, 2017) в телепроекте «Большая Опера» и в исполнении профессионального ханенде (Mansurov, 2013).

Вместе с тем отметим, что это влияет не только на процесс звукообразования, но и на процесс модификации гласных. Так, И. Назаров использует в исполнении длинных нот не букву «h», а употребляет различные гласные в форме легато. А это делает звучание более быстрым, плавным и текучим.

Иногда выступления артиста включают в себя технику и баритона, и контртенора. Это означает гармоничное сочетание различных техник исполнения. В интервью И. Назаров также отмечает, что в обоих тембрах очень сложно: «Это значит постоянно перерождаться, чувствовать себя то одним, то другим человеком даже своими мыслями. Быть разным, перевоплощаться. Когда на одни складки падает два голоса, это значит, что все время надо перестраиваться» (Энверли, 2017).

Выводы

Таким образом, контртеноровое исполнение И. Назарова построено на сложной технике исполнения. Здесь хотелось бы отметить, что музыкант отдает предпочтение разным техникам в зависимости от жанра произведения. С этой точки зрения исполнение контртенора можно классифицировать следующим образом:

1. При исполнении произведений композиторов периода барокко опирается именно на контртеноровое исполнение.
2. При исполнении азербайджанской народной музыки и мугамов одновременно использует академические и национальные вокальные техники.
3. При исполнении музыки разных народов адаптирует их под контртеноровую технику исполнения.

Вместе с тем отметим, что национальное вокальное искусство Азербайджана оказало влияние на контртеноровое исполнение И. Назарова. Исполнительские элементы азербайджанской национальной музыки выступают в ка-

чество основного выразительного средства в исполнении вокалиста. Особенно это проявляется в исполнении им азербайджанской народной музыки, коротких отрывков из мугама. Элементы национальной музыки также можно рассматривать как виртуозный компонент исполнительской техники И. Назарова. В этом случае артист использует принципы как контртенорного пения, так и исполнения мугама.

Принимая во внимание все вышесказанное, можно прийти к заключению, что деятельность И. Назарова обогащает технику исполнения контртенора, вносит новые веяния и расширяет принцип исполнения.

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ПРОЯВ ЕЛЕМЕНТІВ АЗЕРБАЙДЖАНСЬКОЇ МУЗИКИ В ТЕХНІЦІ ВИКОНАННЯ ІЛЬХАМА НАЗАРОВА ЯК КОНТРТЕНОРА

Осман Озель

доктор філософських наук;
ORCID:0000-0003-2399-5728; e-mail: osman.ozel.85@mail.ru
Фатса, Туреччина

Анотація

Стаття присвячена вивченню особливостей вокального виконання заслуженого артиста Азербайджанської Республіки Ільхама Назарова, який увійшов в історію азербайджанської музичної культури як перший виконавець з контртеноровим тембром голосу. Водночас унікальність співака у вокальному мистецтві полягає і в тому, що він володіє широким діапазоном, а також різними голосовими тембрами, що обумовлює використання різної виконавської техніки.

Мета дослідження – визначення особливостей техніки вокального виконання Ільхама Назарова як контртенора і впливу елементів, властивих азербайджанській музиці, на його техніку виконання.

Методологія дослідження ґрунтується на використанні методів музично-аналітичного, історичного, теоретичного аналізу, а також фізіологічного аналізу голосу. У статті особливості голосу виконавця також представлені документами, що підтверджуються лабораторними аналізами. Методи і принципи підходу, що застосовуються в межах дослідження, спрямовані на вивчення особливостей голосу музиканта і характерних елементів азербайджанської музики в його техніці виконання.

Наукова новизна дослідження полягає в тому, що вперше досліджується вплив азербайджанської музики на виконання заслуженого артиста Азербайджанської Республіки Ільхама Назарова. Водночас пояснюється місце і важливість творчості музиканта, оскільки він перший виконавець з контртеноровим тембром голосу в мистецтві вокального виконання Азербайджану. Озвучування зразків національної музики таким тембром голосу вимагає техніки відмінного виконання. В цьому відношенні структура виконання музиканта є процесом, що заснований на складній техніці. Зазначені особливості вперше вивчені і досліджені на наукових підставах.

Висновки. Особливості голосу Ільхама Назарова перетворюють його в унікальну подію в музичній культурі Азербайджану. У дослідженні вперше приділяється увага фізіологічним особливостям голосу музиканта і представлені розміри голосових складок. Таким чином, пояснюється обсяг широкого діапазону голосу виконавця, а також причина його виконання і басовим, і контртеноровим тембром голосу. Контртеноровий тембр голосу має своєрідну техніку виконання. Виконавці, які володіють таким тембром голосу переважно звертаються до творів композиторів епохи Бароко. Озвучування національної музики Азербайджану контртеноровим тембром голосу означає об'єднання двох різних технік виконання. Так, у своїй творчості виконавець успішно об'єднав техніку контртенорового виконання з особливостями своєрідного виконання азербайджанського мугама, унаслідок чого музикант зміг сформувати оригінальний стиль виконання.

Ключові слова: Ільхам Назаров; техніка виконання контртенора; музика епохи Бароко; діапазон; виконання мугама; азербайджанська музика

MANIFESTATION OF AZERBAIJANI MUSIC ELEMENTS IN ILHAM NAZAROV'S PERFORMANCE TECHNIQUE AS A COUNTERTENOR

Osman Ozel

PhD; ORCID:0000-0003-2399-5728; e-mail: osman.ozel.85@mail.ru
Fatsa, Turkey

Abstract

The article is devoted to the study of the features of the vocal performance of the Honored Artist of the Republic of Azerbaijan Ilham Nazarov, who entered the history of Azerbaijani musical culture as the first performer with a countertenor timbre of voice. At the same time, the

singer's uniqueness in vocal art lies in the fact that he has a wide range, as well as various vocal timbres, which determines the use of various performing techniques.

The purpose of the research is to determine the features of Ilham Nazarov's vocal performance technique as a countertenor and the influence of elements inherent in Azerbaijani music on his performance technique.

The research methodology is based on the use of methods of music-analytical, historical, theoretical analysis, as well as physiological analysis of voice. In the article, the characteristics of the performer's voice are also presented with documents, which are confirmed through laboratory tests. The methods and principles of the approach used in the framework of the research are aimed at studying the features of the musician's voice and studying the characteristic elements of Azerbaijani music in its performance technique.

The scientific novelty of the research is that the influence of Azerbaijani music on the performance of the Honored Artist of the Republic of Azerbaijan Ilham Nazarov is being investigated for the first time. At the same time, the author explains the place and importance of the musician's work in the art of vocal performance in Azerbaijan. I. Nazarov is the first performer with a countertenor voice timbre in the art of vocal performance in Azerbaijan. Voicing samples of national music with such a timbre of the voice itself requires a technique of distinctive performance. In this respect, the structure of the musician's performance is a process based on a complex technique. These features have been first studied and investigated on a scientific basis.

Conclusions. Based on the study of the features of I. Nazarov's performance, the following may be concluded: I. Nazarov is a vivid example of the art of vocal performance in Azerbaijan. The features of the voice turn the performer into a unique phenomenon in the musical culture of Azerbaijan. The study focuses on the physiological features of the musician's voice and presents the size of the vocal folds for the first time. This explains the volume of the broadband of the performer's voice, as well as the reason for his performance by both the bass and countertenor timbre of the voice.

The countertenor timbre of the voice has a distinct technique of performance. Performers having such a timbre of voice mostly refer to the composers' works of the Baroque period. Voicing the national music of Azerbaijan with a countertenor voice timbre in itself means the combination of two different performance techniques. Thus, in his work, the performer successfully combined the technique of countertenor performance with the features of the original performance of Azerbaijani mugham. As a result, the musician was successful in forming a unique, original style of performance.

Keywords: Ilham Nazarov; counter-tenor performance technique; Baroque music; range; mugham performance; Azerbaijani music



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