

UDC 78;786

DOI <https://doi.org/10.24919/2308-4863.1/30.212201>

Sevinj GULIYEVA,

orcid.org/0000-0002-1569-5699

Doctoral Student at the Department of History and Theory of Azerbaijani Folk Music

Institute of Architecture and Art of the National Academy of Sciences of Azerbaijan

(Baku, Azerbaijan) rus_rahimli@yahoo.com

ISSUES OF RESEARCH OF THE MAIN FEATURES OF TRADITIONAL MUSIC IN THE PIANO WORK OF AZERBAIJANI COMPOSERS

The article is devoted to the study of the main features of the use of traditional music by Azerbaijani composers in the piano. The deep roots of the musical language of Azerbaijani composers are connected with traditional music. Branches of traditional music – folk music, ashug and mugham – have become sources of the composer's creativity. In the development stages of Azerbaijani music, the connection of the composer's creativity with traditional music is obvious. Therefore, the problem of "Traditional music and composer's creativity" is important in musicology. The national features of the Azerbaijani musical stylistic were formed as a result of the interaction of the composer's creativity with the fields of traditional music. The tendencies of modern music are also organically connected with national roots.

In the composer's work, the connection with national roots is revealed individually. Therefore, the approach of composers to traditional music, the study of ways of creative use of traditional music is put forward as one of the necessary issues. However, the individual approach to traditional music in the composer's work created conditions for the formation of common national features. Such features are found in the means of musical expression – melody, rhythm, harmonic and polyphonic structure, etc. manifests itself. Piano works of Azerbaijani composers were studied in the context of national features, in particular; the use of ashug works in composers' works was studied. The author has studied the fundamental importance of traditional music in the formation and development of the Azerbaijani school of composition, explained the ways of applying the basic structural and compositional principles of Azerbaijani traditional music genres, musical features in the composer's work. At the same time, the piano works of Azerbaijani composers were considered and the genre features and musical language of the works related to the ashug music were analyzed. The piano works reflect the study of ways to use the work of ashugs, the characterization of aspects arising from the synthesis of the principles of traditional music and composition.

Key words: *composer's creativity, traditional music, national features, piano music, genre, melodies.*

Севінь ГУЛІЄВА,

orcid.org/0000-0002-1569-5699

докторант кафедри історії та теорії народної музики Азербайджану

Інституту архітектури та мистецтва Національної академії наук Азербайджану

(Баку, Азербайджан) rus_rahimli@yahoo.com

ПРОБЛЕМИ ДОСЛІДЖЕННЯ ОСНОВНИХ ОСОБЛИВОСТЕЙ ТРАДИЦІЙНОЇ МУЗИКИ У ФОРТЕПІАНИХ ТВОРАХ АЗЕРБАЙДЖАНСЬКИХ КОМПОЗИТОРІВ

Стаття присвячена вивченню основних особливостей використання традиційної музики азербайджанськими композиторами на фортепіано. Глибоке коріння музичної мови азербайджанських композиторів пов'язане з традиційною музикою. Гілки традиційної музики – народна музика, ашуг і М'югхем – стали джерелами творчості композитора. На етапах розвитку азербайджанської музики зв'язок творчості композитора з традиційною музикою очевидний. Тому проблема «Традиційної музики та композиторської творчості» є важливою в музикознавстві. Національні особливості азербайджанської музичної стилістики сформувалися в результаті взаємодії творчості композитора зі сферами традиційної музики. Тенденції сучасної музики також органічно пов'язані з національним корінням. У творчості композитора зв'язок із національним корінням розкривається індивідуально. Тому підхід композиторів до традиційної музики, вивчення способів творчого використання традиційної музики висуваються як одне з необхідних питань. Однак індивідуальний підхід до традиційної музики у творчості композитора створив умови для формування загальних національних рис. Такі особливості знаходяться у засобах музичної виразності – проявляється мелодія, ритм, гармонічна та поліфонічна структура тощо. Фортепіанні твори азербайджанських композиторів вивчалися в контексті національних особливостей, зокрема, вивчалось використання творів Ашуга у творах композиторів. Автор вивчив фундаментальне значення традиційної музики у становленні та розвитку азербайджанської композиційної школи, пояснив способи застосування основних композиційних та композиційних засад жанрів традиційної музики Азербайджану, музичні

особливості у творчості композитора. Одночасно були розглянуті фортепіанні твори азербайджанських композиторів та проаналізовано жанрові особливості та музичну мову творів, пов'язаних із музикою ашуг. Фортепіанні твори відображають вивчення способів використання твору ашугів, характеристику аспектів, що виникають із синтезу принципів традиційної музики та композиції.

Ключові слова: композиторська творчість, традиційна музика, національні особливості, фортепіанна музика, жанр, мелодія.

Introduction. There are great potential opportunities for the development of composer's creativity in traditional music, this led to the evolution of the means of artistic expression and paved the way for the search for a national style. The appeal to traditional music in the composer's work, the involvement of national roots in the creative process emphasizes the solution of certain artistic problems. The connection between the composer and traditional music creates the way to study the problem of synthesis of these two layers, which is one of the most pressing issues facing modern musicology. The direct impact of national music traditions on the composer's creativity in the musical heritage of Azerbaijan is reflected in many works. When composers use national traditional genres in their works, they set a certain creative goal, carry out a certain task and, as a result, achieve their own artistic results.

From this point of view, the organic synthesis of national traditions and composer's creativity in the works of Uzeyir Hajibeyli, the founder of the Azerbaijan School of Composition, formed the foundation of the national school of composition, became one of the leading directions in the evolution of genres and forms of Azerbaijani music. The study of these issues in all areas of music, including the field of piano music, which is important in the work of the composer, is one of the most pressing issues. All this emphasizes the urgency of the problem of studying national features in the composer's work, and directs the study of the interaction of Eastern and Western musical traditions.

The purpose of the research. The main purpose of the research is to determine the impact of national features of Azerbaijani composers on piano music on the musical language, to study the works related to the work of ashugs, to study the impact on the form and composition.

Research method. The research process used the methods of analysis accepted in theoretical musicology, as well as the method of historical-theoretical and comparative analysis. The methodological basis of the research consists of researches related to music theory and theoretical provisions of musicologists.

Basic material. In modern musicology, the interaction of the composer's work with traditional

music has been studied at various levels. Research on both traditional music and composer's work pays some attention to the solution of this problem – in accordance with the purpose of the study. Ways of using music folklore, ashug and mugam in the composer's work, the influence of traditional music on the way of thinking of composers, artistic achievements resulting from the synthesis of these two creative principles are studied.

In modern times, composers' use traditional music creatively to perceive it with new shades of meaning, the dynamic formation and intensive development of the interaction of traditional music and composer's creativity is multifaceted. Thus, the art of music in Azerbaijan has always been inextricably linked with the flow of world processes, especially with the progressive development of music culture in European countries. The tendency to benefit from and join human culture and to expand cultural ties has always been the leading idea of Azerbaijani music. At the same time, the understanding of the national character of music in a universal, historical unity, inextricable link was the main basis for the work of Azerbaijani composers. This is important as one of the factors determining the national identity in the work of Azerbaijani composers.

The manifestation of the traditions of national musical thinking is as colorful and diverse as the music system itself. Features of composers' worldview and perception of the world determine the main features of the stylistic structure of their works, the range of images that are characteristic of their work, the methods of organizing musical material. Artistic consciousness, originality characterizes the spiritual perfection of each creative personality. The ability to see the world in a unique way, the ability to use every technical method, to evaluate it and to follow its own artistic principles is the highest level of mastery for every composer. Azerbaijani composers, in addition to mastering the arsenal of modern writing methods, also define each means of expression by the methods of organizing music material with a national spirit. It should also be noted that the composers' perceptions acquired during their work, formed and changed under the influence of historical and socio-political events.

The study of national features in modern music reveals a number of qualities. Thus, the prospects of professional forms of European music culture within the national style of Azerbaijani composers have been proved. That is why it is important to filter this factor through various creative means. The inclusion of national musical traditions and stylistic features in the text of the work, their revelation, and the acquisition of a common meaning are the stages of the creativity process. However, this process is ambiguous, complex and rich. It is not only about the elements of the musical language, but also about the reflection of artistic thinking and historical and cultural experience. The use of traditional music is an ever-active tradition of professional composition. However, it manifests itself in different ways at different periods. The selection and interpretation of genres, certain layers of traditional music, depends on the general issues facing art at that time. In modern times, the use of traditional music in the works of Azerbaijani composers has its own characteristics. The methods of using traditional music in the work of a professional composer are very diverse and multifaceted. More concrete results can be obtained when these are studied separately for each field of traditional music. From this point of view, the study of national features in the piano work of Azerbaijani composers defines more concrete boundaries of the issue. The views of Azerbaijani composers on the attitude and use of traditional music are interesting and reflect the creative principles of the national school of composition. In general, traditional music is a rich source of creativity for composers. This aspect is clearly reflected in the opinions of Gara Garayev, Fikret Amirov and other composers, who continued the traditions created by Uzeyir Hajibeyli in the Azerbaijani school of composition. Demonstrating a creative initiative in relation to traditional music, the composers advocated filtering it through thinking and combining it with modern composing methods. Thus, they adopted the true spirit and meaning of traditional music and went on the path of search and freedom. The appeal of Azerbaijani composers to traditional music is continuous. Manifestations of national features in the composer's music are conditioned by the reference to traditional music. However, although composers often do not approach traditional music in a purposeful way, the creative approach to national music is a feature of the composers' way of thinking, which is evident in various branches of the composer's work. In the composer's works, the diversity of all layers of traditional music, the diversity of images created through national-semantic features attracts attention.

Ways to use the work of ashug creativity, which was founded in the work of U. Hajibeyli's creativity, were later developed in the work of composers. It should be noted that the appeal to the work of ashugs creativity has influenced works in all genres of music created by Azerbaijani composers, including works of various forms written in instrumental music genres. Works by Gara Garayev, Fikret Amirov, Jovdat Hajiyev, Ashraf Abbasov, Khayyam Mirzazade, Agshin Alizade, Vasif Adigozalov, Ismail Hajibeyov, Sevda Ibrahimova, Elnara Dadashova and other composers are examples of this.

The deep roots of the musical language of Azerbaijani composers are connected with ashug music. Genres of ashug music, musical language and stylistic features are used in the composer's works and the composer's creativity is used in opera, symphonic music, chamber-instrumental and vocal music. However, each field has different features, from which new artistic achievements emerge.

The ways of using traditional music in the works of Azerbaijani composers are also reflected in the use of ashug music. Describing these ways, we can say that the first way is to keep the traditional music pattern unchanged, as a quotation from the first way music sample. Second – is the development of traditional melodies in different ways. Third – is the creation of original works based on the moment-intonation core, compositional structure, melodic, rhythmic features of traditional music. The third method is mainly used in the piano works we have considered. From this we can conclude that the composers have created works with different content, filtering the melodic, rhythmic, harmonic and polyphonic features of ashug music.

The ways we show the use of traditional music in the composer's work are applied in examples in all areas – we can see this in the example of folk songs and dances, in the creativity of ashugs, and in the art of mugham.

Firstly, Referring to the legacy of Uzeyir Hajibeyli, we must say that the genius composer's music creativity and ideas reflected in his scientific articles were a real example in terms of attitude to national music.

The principles of using traditional music in U. Hajibeyli's work have changed. For example, in his first work, "Layla and Majnun" opera, he used quotations from mughams, and worked on folk songs, colors, and classification melodies in choir and orchestra episodes. The composer approached the national musical heritage creatively and used it in ways appropriate to his purpose. The music of the opera "Layla and Majnun" is a unique work of the composer

with deep national roots. We can observe these features in other works of U. Hajibeyli – operas, musical comedies, vocal and instrumental works. The ways of using national music have improved in U. Hajibeyli's creativity and reached a high peak in "Koroglu" opera, fantasies for folk instruments, a number of vocal and instrumental works. Thus, in the opera "Koroglu" he did not use concrete examples of traditional music, but created a deep national music. The composer's romances "Sensiz" and "Sevgili janan", fantasies "Shur" and "Chahargah" for orchestra of folk instruments, play "Jangi", trio "Ashugsayaghi" are such.

"The famous trio "Ashugsayaghi" written by Uzeyir Hajibeyli for violin, cello and piano is valuable as the first classic example of the chamber-instrumental genre in Azerbaijan. On the other hand, this work revealed Uzeyir Hajibeyli's new, more active and more creative attitude to ashug music. The composer demonstrated that he deeply mastered the principles of the classical genre and organically combined these principles with the specifics of ashug music traditions, especially instrumental ashug tunes and ashug performance. (Guluzade, 2012: 45).

Written in the style of ashug music, the "Ashugsayaghi" trio shows the melodic features of the ashug tunes in the structure of the themes. Here, the theme of the tertiary range, accompanied by a quintet quartet, is reminiscent of saz melodies. In "Ashugsayaghi" trio and saz tune intonation and the repetition of rhythm, to special mention the highlighted part of the cell, lyrical mood are the main distinguishing features.

Ways to use the work of ashug creativity, which was founded in the work of U. Hajibeyli, were later developed in the work of composers. It should be noted that composers who were living-creator at the same time as U. Hajibeyli – Muslim Magomayev and Zulfugar Hajibeyov – were also based on his creative achievements, they are based on the work of ashugs in their operas.

It should be noted that the appeal to the work of ashugs' creativity has influenced the works in all genres of music created by Azerbaijani composers, including works of various forms written in vocal and instrumental genres. The works of G. Garayev, F. Amirov, S. Hajibeyov, J. Hajiyev, S. Rustamov and other composers are of this kind.

Let's give an example of G. Garayev's opinion on this: "U. Hajibeyli, as a composer seeking to enrich his musical language and find new means of artistic expression, always appealed to the sources of folk art. At the same time, in his works, he never repeats folk songs and mughams to reveal the essence of folk

music. When using folk music, he sets a goal: to return this music to the people again, in a new quality, in an enriched way. He has worked on tons of music, obtained golden grams from the musical world of the people" (Garayev, 1958).

Apparently, this idea written by G. Garayev about U. Hajibeyli has a very deep meaning, reveals the sources of attitude to national traditions in Azerbaijani music in general, U. Hajibeyli's traditions are an example for the creativity of the composers who came after him. We see this in G. Garayev's own work.

Such an idea occupies an important place in Gara Garayev's articles that, a deep knowledge of national music opens up endless creative opportunities for the modern artist. The main thing is that the composer must be constantly in search always while referring to national musical traditions. Comparing folk music with oil wells, G. Garayev wrote in his article "Struggle for the truth of life" that the main wealth of folk music lies not in the upper layers, but deeper than we think, it's time to master the complex "technical means" to get them. The limited range and turns of the upper layers, the layers on the surface, move from one work to another, without active creative thinking and initiative, they are repeated endlessly, the music becomes faceless and becomes a stamp" (Garayev, 1969).

According to G. Garayev, it is necessary to understand the general laws of folk music and combine them with the progressive achievements of the national school of composition, as well as the technical means of modern music. In this case, national features are international in nature.

It should be noted that this approach to national music traditions is very typical for our modern time. Composers appeal to the deeper layers of traditional music, working with modern writing techniques. This problem, conditionally called the "new wave of folklore" in musicology, has been the focus of many composers and manifested in their work.

Musicologist Shahla Hasanova writes about it: "When it comes to national music traditions should take into account all branches of the oral music of the Azerbaijani people. One of the main factors determining the national identity of our music is the basis of this point. Azerbaijani moments have played and continue to play an important role as a whole system, an arsenal of intonation, forming the national music lexicon, the musical language, which is a means of expression of national musical thinking. It is also known that in mugham, which is the pinnacle of professional oral music of the Azerbaijani people, the rich intonation potential of national songs has been optimally realized, found its highest artistic expression and embodiment" (Hasanova, 2011: 18).

In addition to this idea, it should be noted that, along with mugham, ashug creativity and national music folklore were of special importance for the creativity of Azerbaijani composers as a carrier of national traditions. Genres of all branches of traditional music – mugam and ashug, music folklore are of great importance in the formation and development of the art of composition, in the formation of the national style of composition.

This aspect has a major importance in the work of Azerbaijani composers. Thus, the use of traditional music genres in the composer's work leads to the characterization of national stylistic features. All genres of traditional music are widely used in the composer's work. In this regard, we should note the use of folk songs and dances, examples of ashug art and mugham art. Composers are able to create works of different genres according to their own style, based on traditional music. Even a general overview of music literature can enliven a large list before our eyes. A review of the development of Azerbaijani music clearly shows that ashug art, a form of traditional music, has played an important role in enriching the composer's creativity in terms of themes and means of expression.

Ashug creativity – is a multifaceted and multilateral field of art in traditional Azerbaijani music. The art of ashug, which has its own traditional forms and genres, terminology, has also influenced the work of composers in Azerbaijan. In the development of Azerbaijani music, the connection of the composer's work with traditional music is always prominent, and in this regard, the ways of using the work of ashugs attract attention.

It should also be noted that the genres, musical language and stylistic features of the ashug are used in the composer's work in the fields of opera, symphonic music, chamber-instrumental, vocal music. At the same time, the deep roots of the musical language of Azerbaijani composers are connected with ashug music.

In the works of Azerbaijani composers, the art of ashug forms the program basis of the work and becomes an indicator of its name and content. From this point of view, we can show the works written in different genres related to the creativity of the ashug. In these works, ashug music also acts as a stylistic feature and becomes the basis of the musical language. In the example of the piano works of Azerbaijani composers, the embodiment of the traditions of ashug creativity is reflected in the program name of the works and in the features of the musical language. Composers express the characteristics of ashug manifests musical features

music in the context of various genres of piano music – from small miniature plays to large sonatas and concerts.

The development of the main elements of the ashug music style has spread to all genres of composers' piano music. As the researcher T. Seyidov wrote, "Stylistic features of ashug music in the genre of Azerbaijan instrumental prelude series begin with Garayev" (Seyidov, 2006: 162). The creative use of the specifics of the ashug instrumental genre in Azerbaijani piano music speaks of many issues. This is the rise of a genre that takes its source from traditional music to the level of piano prelude. On the other hand, it shows the transition of the characteristic features of folk instrumental art to piano music. From memory to memory, from mouth-to-mouth, from master to student, our everlasting heritage of ashug tunes- the use of G. Garayev's in the series "24 preludes", which is the peak of Azerbaijani piano music and is included in the repertoire of every Azerbaijani pianist, this is clarifies many issues. The prelude we are considering is primarily complexity and depth of content in the relationship manifests itself to the use of the resources of traditional means of expression.

It should be noted that in the piano prelude, G. Garayev managed to express not the external form of ashug music, but its essence, the diversity of its artistic nature. The composer approached the peculiarities of ashug music with the requirements of the time and developed, enriched and polished ashug music at the level of those requirements.

The use of ashug music in the piano miniature genre is reflected in a number of memorable instrumental pieces. These instrumental pieces have come a long way, from simple to complex forms, both in terms of perception and performance. This aspect can be seen in the plays of Fikret Amirov while digging into the history of Azerbaijani piano music.

In Azerbaijani piano music, ashug music first appeared in small forms - that is, in the miniature genre of piano. The review of ashug music in small forms shows that the distinctive features of the national moment-intonation arsenal of ashug music have been developed in different ways in the piano works of Azerbaijani composers.

On the basis of national-characteristic background, the piano miniature, which develops in close connection with the creativity of ashugs, is distinguished by its melodic abundance. The application of ashug music has expanded the range of genres, different forms and methods of writing in Azerbaijani piano music. The application of this genre, which has its origins in traditional music, initially rose from small forms to

the piano concert genre. As a stylistic feature, examples of ashug creativity become the basis of the form structure of the work, the language of music. In this case, the ashug music does not occupy a leading position in the titles and genre features of the work, but is based on the composer's way of thinking and is reflected in the handwriting, which determines the ashug style. Especially among the program piano works, plays called "Ashugsayaghi" are very common. In the works of Azerbaijani composers, the works called "Ashugsayaghi" have already become a cliché, demonstrating the genre features of the works written in the style of ashug music, the stylistic connections between the composer and the ashug. The main factors related to ashug music in the program works of Azerbaijani composers "Ashugsayaghi" are the moment, melody, harmony and metrorhythmic structure, as a result of which plays of ashug music type are plays arise.

Azerbaijani composers embody the melodic, harmonic, metro-rhythmic features of ashug tunes in their works, and are looking for new forms of individual embodiment in various compositions. In a number of works, the individual-creative embodiment of the intonation content of ashug airs is actively implemented. The melodic and harmonic language of the composers, who creatively and organically combine the features of ashug music with classical and modern writing technology, is very rich.

The general emotional-image roots of the "Ashugsayaghi" program works we are considering are conditioned by the freedom of different musical materials in terms of intonation, which are close to each other in style and content. The unity of thematics, as a whole, the moment-harmony ratio of one theme to another, shows their closeness and reveals the stylistic features of ashug music.

We see these features clearly in the plays of Ashraf Abbasov, Khayyam Mirzazade, Sevda Ibrahimova, Elnara Dadashova, which are a clear example of piano miniatures called "Ashugsayaghi". At the same time, Agshin Alizadeh's concert play "Dastan" and Ismayil Hajibeyov's rhapsody "Jangi" based on the theme of Uzeyir Hajibeyli are interesting examples of the use of ashug genres in piano music.

When studying the manifestations of the characteristics of ashug music in the piano music of Azerbaijani composers, we must also note the performance factor. Thus, the piano and saz are instruments related to different artistic environments, which stimulates the search for a composer in the combination of technical capabilities and timbre colors of European and national musical instruments. The examples we have considered regarding

the influence of ashug creativity in Azerbaijani piano music by Azerbaijani composers differ in their artistic tasks, methods of development, and various figurative content.

As it seems, in the piano works of Azerbaijani composers, ashug music acts as an indicator of program and style features.

The use of ashug music in the compositions of ashugs is reflected in several levels – the development of ashug-like melodies, ashug harmonic structure, the basis of the moment, the creation of new musical material with the application of metro-rhythmic features, the embodiment of ashug music performance techniques on the piano. Features of ashug music are prominent in large-scale works of Azerbaijani composers (sonata, concert). In these works, the features of ashug music at all stages of development of the form are interpreted and stylistically justified. This allowed, on the one hand, to create unity between different points, and, on the other hand, to expand the possibilities of expression.

In the formation of thematics in the piano music we are considering, Azerbaijani composers are rooted in traditional music, the means of expression directly related to the music of ashugs. From this point of view, they use short melodic formulas, sound combinations related to the common root of the instrument, and the possibilities of rhythm. The parallel with ashug music is manifested both in the image plan and in the concrete means of expression. This allows to create a sharp national image in general.

Conclusions. The study of the genetic roots of the piano works of Azerbaijani composers allows us to gain a deeper understanding of their unique national character. The genetic roots of the works we have mentioned are connected with the creation of traditional music that has stood the test of time. It is important to refer to the means of expression that embody all aspects of Azerbaijani musical culture in order to reveal the idea of these works. In this regard, the artistic value of the music of composers with individual methods of expression should be noted, as the high artistic effects resulting from the combination of national features and modern compositional writing methods are particularly noteworthy. The connection of national roots and modern musical tendencies in the music of Azerbaijani composers is obviously.

Thus, Azerbaijani traditional music has become one of the main sources of national music style, gaining the fundamental importance for the composer's creativity. Areas of traditional music – musical folklore, ashug art, mugam art – have their own characteristics, influenced the composer's work, was of great importance in the formation of genre and style features.

BIBLIOGRAPHY

1. Hasanova Sh. H. Creativity of People's Artist Musa Mirzayev in the context of the traditions of the Azerbaijani school of composition. Study of art ... doctor ... diss. synopsis of thesis. Baku : 2012. 52 p.
2. Garayev G. E. Unforgettable teacher, genius artist. "Literature and art" newspaper, November 22, 1958.
3. Garayev G. In the struggle for the truth of life. "Literature and art" newspaper, February 8, 1969.
4. Guluzade T. N. Manifestation features of ashug music in the creativity of Uzeyir Hajibeyli and Gara Garayev. Textbook. Baku : Translator, 2012. 144p.

REFERENCES

1. Hasanova Sh. H. Creativity of People's Artist Musa Mirzayev in the context of the traditions of the Azerbaijani school of composition. Study of art ... doctor ... diss. synopsis of thesis. Baku : 2012. 52 p.
2. Garayev G. E. Unforgettable teacher, genius artist. "Literature and art" newspaper, November 22, 1958.
3. Garayev G. In the struggle for the truth of life. "Literature and art" newspaper, February 8, 1969.
4. Guluzade T. N. Manifestation features of ashug music in the creativity of Uzeyir Hajibeyli and Gara Garayev. Textbook. Baku : Translator, 2012. 144p
5. Saidov T. A. Azerbaijan piano culture of the twentieth century: pedagogy, performance and composer creativity. Baku : 2006. 272 p.