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PATRIOTIC SONGS IN THE CREATIVITY OF AZERBAIJANIANAN COMPOSERS¹

The study involves the genre features of historical and patriotic songs in traditional music and composer's work. The purpose of the studying of this topic is related to the study of the impact of traditional music genres on composers' songwriting and, in this connection, to the discovery of interesting aspects in the field of genre and musical language in works by composers. In this regard, it is important to conduct research, highlighting the use of traditional music genres in the work of composers, the main features of the musical language. The study examines the characteristics and main genre features of folk historical-heroic songs and ashug tunes in traditional music. The stages of development of the song creation of Azerbaijanian composers and the role of traditional music genres in the formation of composer's songs were highlighted. The range of themes and genres of songs by Azerbaijanian composers was reviewed.

Keywords: *composer, song, traditional music, genre features, musical language, historical-patriotic theme.*

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ПАТРИОТИЧНІ ПІСНІ У ТВОРЧОСТІ АЗЕРБАЙДЖАНСЬКИХ КОМПОЗИТОРІВ

Мета дослідження — вивчення взаємозв'язку азербайджанських композиторів з традиційними музичними жанрами у створенні пісні, особливо на тему патріотизму, основ музичної мови, мелодії, структури форми.

Методологія дослідження. Немало дослідницьких кейсів та напрямів вивчення патріотичних пісень композиторів з Азербайджану було індуктивно узагальнено на теоретичному рівні за допомогою культурного підходу. Метод дослідження полягає в аналізі теорії музики, теоретичних положень музикознавців. У процесі розвідки застосовувались методи аналізу, поширені в теоретичному музикознавстві, а також історико-теоретичного та порівняльного аналізу.

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Результати. Розкрито жанрові зв'язки патріотичних пісень з традиційною музикою, які мають особливе значення в написанні пісень азербайджанських композиторів. У зв'язку з цим виявлено вплив традиційної музики на композиторські пісні з точки зору музичної мови та стилістичних особливостей. Означено коло тем патріотичних пісень композиторів, жанрові особливості, нові аспекти творчого підходу до традиційної музики. З цього погляду привертають увагу історико-героїчні пісні, зв'язок з ашугськими мелодіями та жанрові зв'язки в піснях композитора. У результаті впливу основних ознак традиційних музичних жанрів Азербайджану на патріотичні пісні композиторів роль мелодії, інтонації та ритму набуває особливого значення.

Новизна. Ця стаття — перша спроба вивчити вплив традиційної музики на композиторські пісні з точки зору музичної мови та стилістичних особливостей.

Практичне значення. Інформація в цій статті може бути корисною для студентів, учених, дослідників азербайджанського музикознавства.

Ключові слова: *композитор, пісня, традиційна музика, жанрові особливості, музична мова, історико-патріотична тема.*

Problem statement. The field of vocal music, especially the song genre, is important in people's lives. Creating works in this genre requires great skill from composers. In particular, the connection with traditional music reveals the deep roots of this genre, further enhances their spiritual strength and aesthetic pleasure and impact on people, and allows them to be engraved in the memory. From this point of view, the study of the embodiment of traditional music genres in the vocal work of Azerbaijanian composers is one of the topics of urgency in musicology.

Analysis of the features of the musical language of various genres of traditional music of Azerbaijanian composers — folk songs, ashug tunes, rhymes-mughams, which are reflected in the patriotic songs of Azerbaijanian composers, is related to the study of the regularities of national music in the works of composers.

Although he is not the author of folk songs, their main stylistic features are reflected in the composer's work. For example, laylay, labor song, lyric songs, historical songs, etc. We can note the general stylistic features in the work of the people and the composer, at the same time, in the songs of the composer, the author's style, aspects related to the requirements of the time — the theme, the musical structure etc. are revealed. Unlike folk songs, new genres of songs have appeared in the composer's work — patriotic songs, anthems, as well as songs related to the national anthem, etc. In general, in terms of theme and genre, new aspects appear in folk and composer's songs. In connection with our research topic, it should be noted that the study of the impact of the historical-heroic theme on the composer's work, especially in music folklore and ashug art, is relevant.

Analysis of recent research and publications. There are studies in musicology of Azerbaijan on the study of folk songs in terms of genre and musical features-mode, melody, structure features etc. Starting from Uzeyir Hajibeyli (Hajibeyli, 2004), we can mention the works of Mammadsaleh Ismayilov (Ismayilov, 1984), Rauf Ismayilzade (Ismayilzade, 1981), Afruza Mammadova (Mammadova, 1990) and others. Research has also been conducted on the songs of composers such as Imruz Efendiyeva (Efendiyeva, 1981), Jeyran Mahmudova (Mahmudova, 2013) etc.

Discussion. The creative use of traditional music by Azerbaijanian composers, their deep mastery of folk music, ashug art and mughams, and their skillful application have formed the basis of each composer's unique musical style.

Uzeyir Hajibeyli, the founder of Azerbaijanian professional music, described the importance of folk songs as follows: "Since folk songs are great material that can interpret the mood of the Azerbaijanian people, express the music of pleasure, determine the degree of creativity in poetry and music, it has great material, literary, psychological and ethnographic significance" (Hajibeyov, 1965a, p. 220–221).

Uzeyir Hajibeyli called on young composers to use folk songs widely. He wrote: "Our folk songs are our musical treasure and source of music. But we have not been able to use this wealth and source properly ..." (Hajibeyov, 1965b, p. 201). Noting the great need for the transmission of folk songs to future generations, he mentioned their importance in music education, music and science, and set a clear example of this in his work.

Historical songs in the traditional musical heritage of Azerbaijan are created under the direct influence of historical events and reflect the main aspects of sociopolitical life. The life of the Azerbaijanian people, who have suffered from foreign invasions since ancient times, is embodied in historical songs. Such songs mainly combine the content of the national liberation movement, social protest, peasant and people's uprising, and are associated with the names of Koroglu, Qachaq Nabi, Qatir Mammad, Sattarkhan and other national heroes. These songs have been taken on the basis in the repertoire of ashugs and singers, became very popular and memorized languages.

Our people have always been proud of their heroes and glorified them in their music. Musicologist Mammadsaleh Ismayilov writes about it: "Heroic songs (Songs dedicated to national heroes such as Javanshir, Koroglu, Qachaq Nabi, Qatir Mammad) glorifying courage, nobility and truthfulness, calling our people to fight for a free and happy life have a special place in Azerbaijanian folk art. In these songs, the motives of hatred against the cruel oppression of the ruling class resound with enthusiasm" (Ismayilov, 1984,

p. 20–21). One of the interesting points in this quote is the mention of a historical figure like Javanshir. Thus, although songs dedicated to national heroes such as Koroglu, Qachaq Nabi, Qatir Mammad became more popular, examples of songs related to Javanshir's name are not known to science. Based on the note of M. Ismayilov, we think that the roots of historical songs are connected with more ancient times. We can relate this idea to the antiquity of the roots of historical songs in connection with the copy of other historical figures.

It is possible to connect the origin of historical songs with a specific period by determining their content. From this point of view, in the stages of development of historical songs, the songs of the people's hero Koroglu or the Qachaq Nabi – other heroes of the smuggling movement can be shown as stages of development of the historical song genre. At the same time, the emergence of historical songs was associated with revolutions and wars. In this regard, we should note the emergence of “I am a Turk”, “Thessaloniki Anthem” and others examples in traditional music in the early twentieth century, during the First World War, the Iranian Revolution, the Azerbaijan Democratic Republic under the name of Mustafa Kemal Pasha, Sattarkhan, as well as the ideas of Turkism. In historical sources, we find information about the widespread use of military songs and marches sung in the units of the Azerbaijanian National Army during the Democratic Republic. However, it should be noted that the development of historical songs has become more widespread in the composer's work.

As you can see, historical songs are associated with different periods. Along with the songs, it is necessary to emphasize the interaction of military-marching dances with historical-heroic songs. The change of periods is reflected in their content. The roots of historical-heroic songs and dances can be dated back to ancient times in the history of national music. The heroic music that accompanied the military marches of the commanders gave impetus to the creation of historical songs and dances.

Military-heroic dances are performed mainly at folk festivals, and in modern times at various mass events. These dances glorify the heroism, skill and fighting ability of the brave sons of the people. “Dance of archers”, “Gazagi”, “Hero”, “Dance of cavalry”, “Dance with sword”, “Dance of messengers” are symbols of courage and bravery. Many heroic dances are connected with Koroglu's name: “Koroglu doshemesi”, “Koroglu jigatayi” correspond to historical-heroic songs in terms of musical content. These melodies have always been known as the knights of our brave ancestors, the call of heroism, the great sounds of battle.

In every period of Azerbaijan's history, music has been used for military campaigns, wars, to raise the spirits of warriors and to glorify their heroism.

As shown in historical research, as well as in classical literature (especially in the works of Nizami, Shah Ismail Khatai), conscription music was used in military campaigns and military exercises. The presentation of such facts in the scientific literature increases our understanding of the roots of historical-heroic songs.

Songs about the heroic history of the people from ancient times can be found in the works of poets. In this regard, the study of the ancient heroic epic “Kitabi – Dada Gorgud” is important. Dada Gorgud himself walked the whole Oghuz people from the Caspian Sea to the Black Sea, played the kopuz, sang his music, admonished the Oghuz heroes, and named the young people for their deeds and bravery. As it is known from the length of the saga, Dada Gorgud praised and glorified the heroes – Oghuz heroes with poetry, music and song. The saga reflects Dada Gorgud’s deep philosophical thoughts and blessings, all of which became the basis for the formation of the historical-heroic song genre.

The heroic epics formed in the art of Azerbaijani ashug – “Gara Malik”, “Koroglu”, “Qachaq Nabi”, “Qachaq Karam”, “Sattarkhan”, “Gatir Mammad” etc., the struggle of the people, separate heroic pages of the historical past are reflected.

Scientific literature shows “Koroglu” tunes of the XVI–XVII centuries as examples of the historical-heroic song genre. Along with the description of the hero’s courage and fearlessness, the content of “Koroglu” melodies reflects his recommendations to the brave warriors, as well as verses of social protest, dissatisfaction with the oppression of “pasha”s and “khan”s and a call to fight.

Tariyel Mammadov’s book “Koroglu ashug melodies” contains ashug melodies about Koroglu, which spread in Azerbaijan, Turkey and Central Asian countries (Mammadov, 2010). Ashug melodies such as “Koroglu”, “Dosheme Koroglu”, “Koroglundun jangisi”, “Koroglundun bozugu”, “Misri Koroglu”, “Qanlı Koroglu”, “Piyada Koroglu” are of this kind.

Historical songs dedicated to folk heroes appeared in the XIX century. In the second half of the 19th century, the protests of the peasants against the tsarist government and landowners began to intensify. The members of such gangs were popularly known as “qachaq” (fugitive). Examples of such gang leaders are the Qachaq Nabi, Qachaq Karam, Qandal Nagy, Qachaq Korkhmas Bozalganli. A number of historical-heroic folk songs dedicated to these heroes appeared, of which “Qachaq Nabi” is especially popular.

Musicologist Rauf Ismayilzadeh writes in this regard: “Qachaq Nabi” is a beautiful example of heroic songs. In general, songs dedicated to the fugitive Nabi are widespread among the people. According to Ismayilzade, these songs tell about the struggle of Nabi, his brave wife Hajar, his brother Mahdi

against social injustice and arbitrariness, and the role of the beloved fugitive Bozat in the battles. According to the researcher, the songs dedicated to the fugitive Nabi do not have a specific name. Among the people, these songs are simply called “Songs of the Qachaq Nabi” and are all sung on the basis of the melody “Qachaq Nabi” in the language of the characters to whom they are dedicated (Ismayilzade, 1981, p. 82–83).

The song “Qachaq Nabi” was very popular in the early twentieth century during the revolution in Iran under the leadership of Sattarkhan. Poems dedicated to Sattarkhan by Azerbaijanian singers are widely sung to the melody of the song “Qachaq Nabi”.

Interesting information about this is given in Afrasiyab Badalbeyli’s “Explanatory-monographic music dictionary”. The author shows that the singers added songs about Sattarkhan, the leader of the Iranian revolution in 1905–1911 in the early twentieth century, and included them in their repertoire, recorded on gramophone records. He writes: “At that time, “Sattarkhan and Yefremkhan” read and written by Islam Abdullayev on gramophone records became very famous. Hundreds of these shafts were sent to the cities of South Azerbaijan (Badalbayli, 2017, p. 377).

Thus, just as Nabi’s name was a symbol of heroism in the struggle against the oppressors, the song “Qachaq Nabi”, which was sung by the people in his honor, was the musical embodiment of the courageous image of the hero who led the fight for the interests of the workers. The song “Qachaq Nabi” (Rustamov, 1967) is epic in nature. This is reflected in both the melodic structure and the structure of the song. The structure of the song is based on the repetition of a couplet. These repetitions form the musical form. The couplet is repeated each time with new verses of the text. Due to this, the main focus is on the development and change of poetic content.

Another type of historical song is a social protest song about historical events. An example of such songs is the song “Tell my mother” by U. Hajibeyli and M. Magomayev, which is included in the collection “Azerbaijan Turkish folk songs” (Hajibeyov, Magomayev, 1985). It is clear from the content of the song that it was sung by a wounded soldier.

The twentieth century was rich in historical events. From this point of view, the songs created in different periods reflected the events of that period and expressed the mood of the society. One of the greatest events that took place in Azerbaijan in the twentieth century was the establishment of the Democratic Republic of Azerbaijan in 1918–1920 and the independence of our people. During these years, the arrival of the Turkish army in Azerbaijan created great enthusiasm among the people, and songs calling for struggle were widely spread in society.

At that time, Azerbaijanian singers — Jabbar Qaryagdioglu, Seyid Shushinsky, Kechechioglu Mahammad, Mashadi Mammad Farzaliyev,

Alasgar Abdullayev sang patriotic songs, songs about the heroic commanders of the glorious Turkish army: The songs such as “Ey vətəndaşlar” (“Citizens”), “Salonik marşı” (“Thessalonian anthem”) recorded on gramophone shafts became very popular among the people at that time.

In her research, musicologist Habiba Mammadova recorded a number of historical songs from Alasgar Abdullayev’s gramophone records (Mammadova, 2014). These are: “Ey vətəndaşlar”, “Türk marşı”, “Mən bir türkəm”, “Salonik marşı”.

Musicologist Leyla Mammadova in her book “Azerbaijan Choral Culture” connects the history of such songs and marches with the marches – folk songs in Turkey (turku), which were widespread in the 16th century during the reign of Shah Ismail Khatai (Mammadov, 2010). This idea once again confirms that the roots of historical songs are connected with the heroic pages of Azerbaijanian history.

Throughout history, there has been a need for songs that mobilize people, call for struggle, and glorify the courage of national heroes. In modern times, after the restoration of Azerbaijan’s independence, the occupation of our lands and the ongoing Karabakh war, there is a demand for such songs in society. Although a large part of this demand is met by patriotic songs and anthems created by Azerbaijanian composers, the singing of the marching melody of the rhythmic mugham “Heyrati” in patriotic words has become widespread and memorized.

Thus, historical songs have become an important carrier of ideological and artistic content in the development of society, glorifying the determination of the people to fight. Historical songs can be divided into two groups in terms of themes: 1. Songs glorifying folk heroes; 2. Social protest songs related to historical events. Historical songs are epic-narrative or marching, depending on their nature.

Describing the stages of emergence and development of patriotic songs in the works of Azerbaijanian composers, we must say that such songs began to appear in the twentieth century and still exist.

The period up to the twentieth century was associated with the creation of music based on oral traditions. Although with the emergence of composer’s creativity in Azerbaijan in the early twentieth century, works in musical genres such as opera and operetta were created, historical-patriotic songs created among the people at that time were still spread on the basis of oral traditions. Therefore, the period up to the twentieth century – the ancient period, the period of development of traditional music and 1908–1918 – is characterized as the period of tsarism and the formation of the school of composition in music culture in Azerbaijan, but the composer’s song is not mentioned.

The development of composer's songs in Azerbaijan dates back to the time of the Azerbaijan Democratic Republic, and was founded with patriotic songs. From this point of view, against the background of the historical development of the XX–XXI centuries in the development of the song genre and directly patriotic songs in the composer's work can be divided into five stages of development:

1. The period of the Azerbaijan Democratic Republic in 1918–1920;
2. 1920–1930 – the first decades of the Soviet era;
3. 1941–1945 – the period of the Great Patriotic War;
4. Late 1940s–1950s – early 1990s;
5. From 1991 – to the present – the period of independence of Azerbaijan.

Each stage has its own theme and style.

With the establishment of the Azerbaijan Democratic Republic in 1918–1920, Azerbaijan became an independent state and later became part of the Soviet Union (1920–1992). In the Republic of Azerbaijan, which regained its independence in 1992, the development of music culture in a hundred-year historical period attracts attention with its originality. If we compare these periods, we can draw certain parallels in terms of the development of music culture, the scope of topics and the development of music genres.

During the republican period, Azerbaijanian music was enriched with new genres – modern patriotic songs, anthems. Along with U. Hajibeyli's "National anthem", anthem "Azerbaijan", "Çırpınırdı Qara dəniz", there is a lot of information in historical sources about the widespread use of military anthems sung in the units of the Azerbaijanian National Army at that time (Aliyeva, 2006, p. 9).

One of the most magnificent examples of U. Hajibeyli's song creation in 1918–1920 is the song-anthem called "Azerbaijan". The words of the anthem belong to Ahmad Javad. Farajov's article states that "in the years before Azerbaijan lost its independence (ie until April 28, 1920), this march was sung every morning before the start of classes in military schools" (Farajov, 1989).

U. Hajibeyli's "Azerbaijan" anthem was recorded and recorded by composer Aydin Azimov for a large choir and symphony orchestra and was performed for the first time in the fall of 1989. In 1992, the "Azerbaijan Anthem" was adopted as the national anthem of the Republic of Azerbaijan, which regained its independence. This work of U. Hajibeyov is still alive today and has become one of the attributes of our statehood. Another song composed by U. Hajibeyli in 1918–1919 is "Çırpınırdın Qara dəniz". The lyrics of the song belong to Ahmad Javad. The Uzeyir Hajibeyov Encyclopedia says that in the autumn of 1990, Suleyman Senel, a teacher at the Istanbul Technical University and a musicologist at the Azerbaijan State

Conservatory, gave information about the song to U. Hajibeyov's memorial house-museum. After a long break, the song was performed for the first time in Azerbaijan on March 10, 1993 on the occasion of the 100th anniversary of the birth of Ahmad Javad at the Palace of the Republic in Baku. (Uzeyir Hajibeyov's encyclopedia, 1996, p. 217). The song "Çırınırdın Qara dəniz" has a special place in the repertoire of singers and has become a source of pride among our people.

The analysis of patriotic songs written by U. Hajibeyli in the mentioned period shows that they differ in their character and musical language, and since that time, patriotic songs have two directions: marching songs and lyrical-epic songs, hymns. The writing of patriotic songs, founded by Uzeyir Hajibeyli during the Azerbaijan Democratic Republic, was further expanded and developed by composers in these two areas in the following years. A new stage in the development of patriotic songs dates back to the late 1920s and early 1930s, when they were the first examples of Azerbaijanian Soviet popular songs. Among the songs dedicated to the defense of the Motherland, which are important in this period, are U. Hajibeyli's "Soldier's Anthem", "Horsemen's Song", S. Rustamov's "Song of Border Guards", T. Guliyev's and Niyazi's "Defense Anthem". All these songs are written mainly in the anthem genre.

At the same time, in the romances created by Asaf Zeynalli, the glorification of the Motherland manifested itself in a more lyrical-epic spirit. A. Zeynalli's romances "My Country", "Border Guard" are the first examples of the romance genre in Azerbaijan, as well as new shades of patriotism. Thus, these works, unlike the military-patriotic songs of the time, are dedicated to the embodiment of the beauties of the Motherland with their own lyrical thoughts, the creation of the image of brave, courageous people – the guardians of the homeland. New examples of patriotic songs in songwriting date back to 1941–1945 – the period of the Great Patriotic War. The songs, which reflected the call to struggle and confidence in victory, underwent extensive development during this period.

Although the songs composed by U. Hajibeyli during the war years are united around one theme – heroism and patriotism, they are very diverse in terms of genre. Some of them are marches – in the words of Samad Vurgun, "Army of the Fatherland" and "March of Warriors" are enthusiastic, provocative, reminiscent of the battle slogan. In the songs "Sister of Mercy" and "Mother's advice to the son", the composer created the image of an Azerbaijanian woman. The song "Mother's advice to her son" was written in the words of ashug Mirza Bayramov. This is a song-monologue with a restrained, proud character, recitative-declamation structure. The song "Sister of Mercy" was composed in the words of Samad Vurgun and is close

to the beauty of the ashug music genre. The best example of U. Hajibeyli's songwriting during the war is the song "Good Way". The words of Suleyman Rustam was written to this song (Farajov, 2005).

It should be noted that during the war, along with U. Hajibeyli, almost all composers turned to the song genre. Despite the fact that the songs of this period were in the direction of one idea – in the spirit of patriotism, they were very colorful in terms of theme and figurative content. From this point of view, the themes that are typical of wartime songs are in the first place: high patriotism, hymns of the homeland are of this kind. At the same time, there were anthems directly related to the war, songs dedicated to the heroism of the warriors and the events on the front. Patriotic songs are mainly based on mobilizing, provocative intonations and are characterized by determination and will. During this period, the most widespread genre that responded to the theme of war was the march. Along with instrumental marches, especially song marches were important in raising people's patriotic feelings and determination to fight. It should also be noted that the roots of these songs-marches are connected with the Azerbaijanian folk dances – "Yalli" and "Jangi".

The period of restoration of Azerbaijan's independence, the end of the XX century and the beginning of the XXI century as a new historical period should be studied separately in music culture. The historical events of the late twentieth century – the tragedy of January 20, 1990, the occupation of Karabakh, the Khojaly tragedy, the martyr's blood shed in the struggle for independence of the Azerbaijanian people are embodied in the songs of Azerbaijanian composers. During this period, various themes are reflected in the song genre: hymns dedicated to the martyrs, patriotic songs, songs dedicated to historical figures, lyrical-love songs. The patriotic songs, which continue to emerge at the beginning of the 21st century, glorify the composers' devotion to the Motherland, the call for the struggle for national liberation, the belief in victory and historical personalities.

Result. Thus, the genre connections of patriotic songs with traditional music, which have a special significance in the songwriting of Azerbaijanian composers, are revealed with remarkable points. In this regard, the influence of traditional music on composer's songs – in terms of musical language and stylistic features – has been revealed. The range of themes of the composers' patriotic songs, genre features, new aspects of the creative approach to traditional music are revealed. From this point of view, historical-heroic songs, connection with ashug melodies and genre connections in the composer's songs attract attention. As a result of the influence of the main features of the traditional music genres of Azerbaijan on the patriotic songs of composers, the role of melody, intonation and rhythm is of special importance.

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