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TWÓRCZOŚĆ WOKALNA FIKRETA AMIROVA

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Adnotacja. Wybitny kompozytor Fikret Amirov wszedł do światowego skarbcza muzycznego swoimi dziełami, które są ważnym etapem Azerskiej kultury muzycznej. Badanie twórczości F. Amirova – muzyki symfonicznej, muzyczno-scenicznej, kameralno-instrumentalnej i wokalne w różnych aspektach jest jednym z aktualnych problemów muzykologii. Wszystkie te kierunki miały duże znaczenie w twórczości F. Amirova i odegrały dużą rolę w rozwoju muzyki Azerbejdżańskiej poprzez poszukiwanie innowacji w cechach gatunkowo-stylowych. W naszych badaniach staraliśmy się odkryć miejsce tego kierunku w jego muzycznym dziedzictwie i jego znaczenie w kształtowaniu jego stylu muzycznego, biorąc pod uwagę twórczość wokalną F. Amirova. W twórczości Fikreta Amirova do dziedziny muzyki wokalne należą jego utwory w gatunkach piosenki i romansu.

Słowa kluczowe: Fikret Amirov, kompozytor, język azerbejdżański, muzyka wokalna, cechy stylistyczne, język muzyczny.

VOCAL CREATIVITY OF FIKRET AMIROV

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Abstract. The outstanding composer Fikret Amirov entered the world musical treasury with his works, which are an important stage in the Azerbaijani musical culture. Researching F. Amirov’s creative fields - symphonic music, musical-stage works, chamber-instrumental and vocal works in various aspects is one of the actual problems of musicology. All these areas were of great importance in F. Amirov’s work and played a great role in the development of Azerbaijani music through the search for innovations in terms of genre and style features. In our research, we have tried to reveal the place of this field in his musical heritage and its importance in the formation of his musical style by examining the vocal creativity of F. Amirov. In the works of Fikret Amirov, his works in the genres of songs and romances belong to the field of vocal music.

Key words: Fikret Amirov, composer, Azerbaijani, vocal music, stylistic features, musical language.

ВОКАЛЬНА ТВОРЧИСТЬ ФІКРЕТА АМІРОВА

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Анотація. Видатний композитор Фікрет Аміров увійшов у світову музичну скарбницю своїми творами, які є важливим етапом азербайджанської музичної культури. Дослідження творчості Ф. Амірова – симфонічної музики, музично-сценічної, камерно-інструментальної та вокальної творчості в різних аспектах є однією з актуальних проблем музикознавства. Всі ці напрямки мали велике значення у творчості Ф. Амірова і відіграли велику роль у розвитку азербайджанської музики через пошуки новаторства в жанрово-стильових особливостях. У своєму дослідженні ми спробували розкрити місце цього напрямку в його музичній спадщині та його значення у формуванні його музичного стилю, розглядаючи вокальну творчість Ф. Амірова. У творчості Фікрета Амірова до сфери вокальної музики відносяться його твори в жанрах пісні та романсу.

Ключові слова: Фікрет Аміров, композитор, азербайджанська мова, вокальна музика, стилістичні особливості, музична мова.

Introduction. The outstanding Azerbaijani composer Fikret Amirov is one of the artists who played a major role in the development of national music art. The composer’s opera “Sevil”, “One thousand and one nights”,

“Nasimi epos”, “Nizami” ballets, symphonic mugham and symphonic works of various genres, as well as vocal and instrumental works occupy a special place in the national musical heritage.

Vocal music is one of the leading areas in F.Amirov’s work and is of great importance in the formation and development of his musical style. Thus, throughout his work, the composer appealed to vocal music, created songs and romances of various content, folk song compositions. His work in this area has played a unique role in the development of his work. It should also be noted that F.Amirov’s music is vocal in nature, from this point of view it is important to study the impact of vocal music on other areas in his work.

Purpose. Our main goal is to study the national features of F.Amirov’s vocal works and analyze the main features that embody their connection with folk music, ashug tunes, mugham. An analysis of the mode basis, melodic forms of movement and structural features of F.Amirov’s vocal works allows us to reveal the connection of the composer’s musical style with national musical roots.

Methods. In the study process, methods of analysis adopted in theoretical musicology, including historical-theoretical and comparative analysis were used. For this purpose, the scientific creativity of Azerbaijani musicologists is addressed, the main aspects of the art of composition and vocal music are considered.

Discussion. F.Amirov was one of the composers who created the classics of Azerbaijani songs. With his songs and romances, he created a vocal style in this genre, which was distinguished by an individual handwriting with high artistic qualities. F.Amirov’s ability to create emotional, heartfelt melodies was fully embodied in the field of vocal lyrics – songs and romances. The composer’s melodies of various content and colorful character are quite harmonious, fresh. His melodies are vocal in nature. Therefore, vocal works are of great importance in the composer’s work. F. Amirov’s vocal creativity is deeply rooted in the national musical culture. The musical heritage of the Azerbaijani people has become the basis of vocal style as one of the main sources of his creativity. At the same time, in the works of F. Amirov, the regularities of folk music and mugham were combined with world classical music traditions and modern composition techniques, and acquired new artistic qualities.

Continuing the composer traditions of the great Uzeyir Hajibeyli, F.Amirov promoted the use of folk music in creativity. In his vocal works, the harmony close to folk songs and mugham is manifested. F.Amirov, who called folk music “An inexhaustible source of inspiration, a fountain of vitality that gives strength to the artist”, believed that a true work of art should be nourished and benefited from the creative source of its native people, and thus the artist and art should fulfill their humanitarian and civic duty to the native people (Amirov, 1983: 244). The composer deeply understood national musical traditions and applied them in his musical works.

The artistic qualities of Fikret Amirov’s vocal works, his search for innovation, and the features of the musical language created by benefiting from folk music and mugham traditions are interesting. As a result of the influence of the principles of the use of Azerbaijani oral traditional music on F.Amirov’s musical language, the renewal of national shades, melody, mode-intonation features stand out. F.Amirov’s songs are distinguished by their diversity in content. In terms of content, they can be divided into several. Songs about the motherland, lyrical love songs, songs about the theme of ceremony and labor, funny songs, children’s songs. For example, From songs about the motherland we can mention “Azerbaijan elli”, “Goygol”, from lyrical love songs “Gulerem gulsen”, “Reyhan”, “Men seni araram”, from funny songs “Neylemishem”, from ceremonial songs “Toy”, from labor songs “Uzumchu”, from children’s songs “Gatar”, “Gushlar”, “Guzu” and so on.

All songs of the composer have colorful features. In songs about the motherland, both the patriotic feelings of people and the beauties of the motherland are glorified. A number of F.Amirov’s songs in this context have the characteristics of hymns and attract attention with their extensive melodic development. Some songs have a playful character, melodic-intonation characteristics characteristic of folk songs are evident. F.Amirov’s song “Azerbaijan elli” (lyrics by M.Dilbazi) is one of the most beautiful songs dedicated to the theme of the motherland. The character of the song is a lyrical-epic narration, a poetic tablet glorifying the beauty and richness of Azerbaijan. The theme of the homeland, its grandeur and love for the homeland were interpreted by the composer in a lyrical-romantic way. The harmony of words and music is reflected in the song. In order to more fully emphasize the expressive meaning significance of the poetic text and to vividly reflect the beauty of the melody, the composer purposefully uses simple chords that create a background in the accompaniment. This song is widely regarded as song-romances due to its well-developed melodic features and complex structure.

One of F.Amirov’s songs glorifying the beauty of the homeland is the song “Goygol” (lyrics by Teymur Elchin). The melody of the song “Goygol” has a lyrical-playful character. The harmonic core of the melody based on the bayati-shiraz moment is kept in the accompaniment. Repetition of melodic structure is based on rhyming words. One of the lyrical songs of the composer is the song “Reyhan” composed to the words of T.Ayyubov. In this song with a simple, laconic melody, the composer was able to create a perfect musical example with minimal means. The image of a young, capricious girl is described in the song. If we pay attention to one point, we will see that the composer gave the name of the person to whom the song is dedicated, not in the refrain, but in the first stanza. The music of the song has a pleasant, cheerful character, forming harmony with the words. The song “Gulerem gulsen” written to the words of M.S.Orduvadi is one of the optimistic love songs and reflects the feelings of joy born from love of a loving heart. The song was composed in the form of a couplet (without a refrain). The poetic basis of the song is an eleven-syllable text. The last two stanzas of the poem are repeated at the end of the song along with the melodic sentences corresponding to it, leading to the formation of a three-part form in the composition. The song “Sevdiyim yardir benim” written in folk lyrics is one of the interesting and widespread songs of the composer. The lyrics of this sad song, which has a lyrical character, are in the form of bayati. In the structure of the melody of the song,

the repetition of one sound and wandering around that sound are manifested. The melody starts from a high source and is directed downward in a wave-like stream, all of which are features from folk music. The song “Men seni araram” (lyrics by T. Ayyubov) from F. Amirov’s lyrical songs is also noteworthy. Quiet sadness and sincerity in this song, deeply revealing the high feelings of a person, find their way into the listener’s heart. In the song, a great combination of lyric, melancholy music and words expressing longing is manifested. The song is close to romance in its melodic structure, in the characteristics of the texture. The melody, given against the background of a transparent, elegant accompaniment, created a clear, simple composition of phrases with an internal emotional structure of a person. The ghazal-romance “Gulum” composed to the words of Nizami Ganjavi occupies a special place in F. Amirov’s vocal creativity. Continuing the ghazal-romance traditions of U. Hajibeyli, F. Amirov understood this genre in his own way and enriched it further according to his own style. Unlike U. Hajibeyli’s ghazal-romances “Sensiz” and “Sevgili canan”, F. Amirov divided Nizami’s ghazal into verses in his novel “Gulum” and adapted it to song form. Here, the form of the melody is closely related to the poetic form of the ghazal. Musicologist J. Sabitoglu writes about this song-romance: One of the characteristics of the song “Gulum” is that the rhythm of the ghazal (it should be noted that the ghazal is written in the third type of Ramal behr) is reflected in the melody. Thus, the melody is built on a rhythm based on the sequence of two eighth notes and two quarter notes from beginning to end. This rhythm remains unchanged throughout the song, exactly in accordance with the measure of the ghazal” (Sabitoglu, 2001: 160). In this vocal miniature, lyrical, noble, sublime feelings have found their artistic expression in a very beautiful way. This also influenced the characteristics of the musical style of the novel. The melody of the song-romance captures the listener’s heart with its restrained, delicate lyricism.

The composer’s songs attract you with their bright melodies and freshness. The songs “Gulum”, “Gulsen gulerem”, “Men seni araram” etc. are brilliant expressions of high lyrics.

Vocal examples in F. Amirov’s stage productions are also noteworthy. For example, In the opera “Sevil” an important place is occupied by a wide range of melodic developed arias written in the mugham style – Sevil’s aria, Balash’s aria of this kind. Along with this, vocal examples related to folk sources – Balash’s song, Sevil’s lullaby, Atakishi’s couplets, etc. are of great importance in the musical content of the opera. Many songs in the composer’s operettas “Urekchalanlar” and “Gozun aydin” have become widespread and popular due to the richness of their melody and their connection to the nation. The songs written by the composer for theatrical performances have also been memorized in languages. In particular, we can note “The song of the blind Arab”, which was written in 1956 for the play “Sheikh Sanan” by Huseyn Javid. “The song of the blind Arab” song in this performance was loved for its touching and melancholy melody. One of the main features of the song is that its melody is based on “Hijaz” mugham. This kind of mughamism occupies an important place among the features of F. Amirov’s vocal creativity. Among the songs written by F. Amirov for movies, “Aslan’s song” from “Sahar” movie, “Lullaby” and others are distinguished by their melodic features based on folk style.

F. Amirov was also active in the field of collecting and notating folk songs and worked on many Azerbaijani folk songs. “Kuchelere su sepmishem”, “Gozelim sensen” and other such songs. The composer worked on folk songs in different ways and adjusted them to the characteristics of the vocal sound. Keeping the melodic richness of the folk song in these works, the composer filled them with an accompanying texture and made them complex in terms of structure, bringing them closer to romance. F. Amirov’s works of folk songs in their original form have enriched the composer’s legacy by standing on the same level as examples written in vocal music genres. The compositional structure of F. Amirov’s songs and romances is based on a three-part form and a couplet form. It is possible to clearly identify the features and signs of identification of the form. The structure of form is often associated with the structure of a poetic text. In the composer’s songs and romances, the melody was of a wide-brimmed, flowing, lyrical nature, mainly arising from wave-like movement. The culmination moment often coincides with the middle section. F. Amirov’s vocal melodies are based on national moments. In the structure of the melody, the reference points of the mode play a big role. Movement within the same mode or transition from one mode to another is done freely and logically. In the composer’s vocal works, instrumental accompaniment forms a harmonic background to the melody. The rich chord texture serves to make the melody sound more expressive. Harmony is built on the reference-support steps of the mode, but at the same time it is associated with the classical functional system. At the same time, the richness of rhythm is widely manifested in the composer’s vocal works. The unity of music and poetic text in F. Amirov’s vocal works attracts attention. In this case, the role of the poets who wrote the text should be specially mentioned. Professor R. Zohrabov writes that the song arises from the unity of two hearts, two talents. The sweetness of the melody alone is not enough, the lyrics of the song should also be wise, original and instructive. “The song means a beautiful melody and a meaningful word” (Zohrabov, 1995: 33). In this sense, the talent and work of the author of the song’s text – the poet-also play a huge role. It is no coincidence that beautiful and long-lasting songs and romances that win the heart of the listener are remembered precisely as a result of the combination of text and music. In his songs and romances, F. Amirov appealed to the words of many poets. He composed songs and romances to the poems of prominent representatives of both classical and modern Azerbaijani poetry, as well as poems by Russian classical poets. The great role of melody in F. Amirov’s works, especially in vocal creativity, is associated with lyrics, the main stylistic feature of his music. F. Amirov’s vocal lyrics are very sincere and emotional. Therefore, he is rightly called a lyric composer.

The main thing that attracts attention in the composer’s work is the filtering of national music – folk songs and dances, ashug tunes, mughams by his compositional thinking. In the composer’s vocal work, this aspect is revealed at different levels of the musical language. At the same time, the fact that the core of the composer’s

musical language is connected with the traditional intonations of national music is manifested in almost all works, regardless of genre and volume.

Musicologist J. Hasanova-Ismayilova writes: “F. Amirov’s works are deeply rooted in the national basis. The composer comprehends the musical language and musical thinking of the people with such depth that they become the features of the composer’s unique handwriting and musical language. That is, folk music is F. Amirov’s native language for expressing his thoughts and feelings. At the same time, the regularities of folk music were developed in the work of F. Amirov, refined and polished by world classical music traditions and modern compositional techniques. F. Amirov’s creative style was born from the fusion of two cores – Eastern and Western musical traditions” (Hasanova-Ismayilova, 2002: 25). The composer used and worked with all this rich material in different ways. First of all, the use of the main genre features of folk music is manifested – for example, folk music, mugham are included in the content of the work in accordance with genre features, and have a certain importance in its figurative content. In this regard, the composer’s appeal to lyrical songs, labor songs, lullabies, tasnif, etc. is connected with the figurative content of the song. At the same time, the composer uses the main melodic and rhythmic features of the oral traditional music sample to create musical works with a similar content. Here, the features of oral-traditional music in the musical language of the composer’s vocal works are passed through his way of thinking and manifested in a new original form. A characteristic feature of F. Amirov’s vocal works is the pronounced intonations of folk music and mugham. Folk music and mugham organically combined in the composer’s creative style, which led to the formation of memorable romances and song melodies. The composer’s use of modes that form the basis of folk music in his musical language has an effect on both his melodic and harmonic language, which is revealed during the analysis. Relying on the mode basis of national music opens the way for F. Amirov to constantly search for new means of expression. Such an aspect of the use of mode bases in vocal works is manifested in the fact that the vocal melody is built on the steps of mode, revealing each intonation of the literary text with subtle shades. In Instrumental and especially symphonic music, the national mode-intonations is manifested in the context of modern music. The coordination of modes in the musical language of the work is included in the tonality system, giving impetus to the emergence of peculiar intonations.

In the musical language of F. Amirov’s vocal works, manifestations of the patterns of national music are revealed in the structure of the melody, at the level of mode-intonation. The composer does not use folk music or mugham melody in these works as well. The main regularities of the creation of the melody, the reading of the main reference steps in the order of the mode sound, the rules of the construction of the melody, its development by various means – variant, variation, sequentality, etc. are manifested. Points are used both diatonic and chromatic, which is related to functionally significant aspects of harmonic complexes. In this case, the moment is directly related to harmony and makes the national characteristics more prominent.

Conclusion. The study of the mode features of F. Amirov’s vocal works, melodic and form-building features is aimed at revealing and generalizing the specific features of this area of the composer’s work. During the investigation of the musical characteristics of F. Amirov’s vocal works, attention was paid to issues such as the reconciliation of national modes with the classical functional system, the influence of the mode on the melodic and harmonic language, and its role in form building. This makes it possible to reveal the national features of the composer’s musical language and explore their role in the formation of musical style.

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