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## **SONGS AND TASNIFS COMPOSED BY ISLAM RZAYEV**

**Abstract.** The article deals with the composer-singer Islam Rzayev, who made an exceptional contribution to the preservation, promotion and enrichment of the art of mugham, which is an integral part of the 20<sup>th</sup> century Azerbaijani music culture. It is also noted that the singer was known as a creative master in the history of Azerbaijani mugham. The article talks that many of his songs and tasnifs have been recorded in musical note text and investigated by the author.

It is known that many of our singers – Jabbar Garyaghdioğlu, Seyid Shushinsky, Khan Shushinsky, Hajibaba Huseynov, Alibaba Mammadov, Gulu Asgarov and many others not only refreshed mugham dastgah with new breaths and effective melodies, but also enriched them with new songs and tasnifs composed by them. It is informed that all these examples have entered the rich fund of Azerbaijani folk music and the art of mugham and have become rare pearls of our national heritage [1].

Islam Rzayev composed his songs in the second half of the 20<sup>th</sup> century, when his work was flourishing. It was a period when many famous Azerbaijani composers – Tofig Guliyev, Jahangir Jahangirov, Emin Sabitoglu and others amazed the audience with their beautiful and memorable songs. It is explained in detail in the article that in accordance with the requests of the period, many of our singers were able to present their tasnifs and songs as folk music, which are the product of their work.

**Key words:** tasnif, song, sound sequence, intonation, folk art.

**Introduction.** Master singer Islam Rzayev, who made an exceptional contribution to the preservation, promotion and enrichment of the art of

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mugham, which is an integral part of the 20<sup>th</sup> century Azerbaijani music culture, also acted as a composer. Many songs and tasnifs (national rhythmical melody) composed by him won hundreds of hearts with their beautiful melodic language and content.

Becoming popular of the singer as a creative master is not uncommon in the history of Azerbaijani mugham. It is known that many of our singers – Jabbar Garyaghdioğlu, Seyid Shushinsky, Khan Shushinsky, Hajibaba Hüseynov, Alibaba Mammadov, Gulu Asgarov and many others not only refreshed mugham dastgah (complex of musical melody) with new breaths and effective melodies, but also enriched them with new songs and tasnifs composed by them. All these examples have entered the rich fund of Azerbaijani folk music and the art of mugham and have become rare pearls of our national heritage [4].

İslam Rzayev composed his songs in the second half of the 20<sup>th</sup> century, when his work was flourishing. It was a period when many famous Azerbaijani composers — Tofig Guliyev, Jahangir Jahangirov, Emin Sabitoğlu and others amazed the audience with their beautiful and memorable songs. In accordance with the requests of the period, many of our singers were able to present their tasnifs and songs as folk music, which are the product of their work [5, p. 8].

Songs and tasnifs composed by İslam Rzayev have been known and loved by the people for a long time. Apparently for this reason, later others misappropriated these tasnifs on various websites and mass media. İslam Rzayev's compositions are often associated with his close friend, fellow-villager, talented poet and musician Bahram Nasibov mistakenly. This is very natural, because the words of most of his tasnifs belong to Bahram Nasibov. Bahram Nasibov composed also many beautiful songs and tasnifs. But, the tasnifs composed by İslam Rzayev have been identified on the basis of our detailed research. Among them – “Var Gulushunde” (“There is breath of spring in your smile”), “Alma Deren” (“Apple picker”), “Yokhdur Jahanda” (“There is no in the world”) (tasnif of “Chahargah”, 1971), “Gel Inad Etme” (“Don't be stubborn”) (tasnif of “Shur”, 1990), “Ey Gulum, Bahar Gelir” (“O my flower, spring is coming”) (tasnif of “Beste-nigar”, 1963), “Daghlar Bashi Duman Olar” (“Mountains are foggy”) (tasnif of “Chahargah”, 1966), etc. [7, p. 54].

İslam Rzayev was a unique performer of his own compositions. His unusual charming voice, unique style of singing, smiling face gave a certain mood to each song. Because the musical language of all these songs was in the style of folk songs, they were easily accepted as folk songs. These songs

won the hearts of the people with their melodic beauty, simplicity and clarity of words.

The cultural environment in which Islam Rzayev worked also played a special role in revealing his creative potential. As it is known, the singer worked for a long time with an ensemble of folk instruments led by a prominent tar player, pedagogue Ahsan Dadashov and accompanied him on radio, television and tours.

Ahsan Dadashov's ensemble had a special atmosphere. He selected and accepted musicians with special talents, professional and unique performance skills for ensemble. Ahsan Dadashov, who treated each performer as an independent master, always wanted them to demonstrate their creative abilities. That's why, he required each performer to work hard on himself. Therefore, the musicians working in the ensemble approach this recommendation of Ahsan Muallim with responsibility and tried to meet his criteria of art.

**The interpretation of the main material.** Such a creative environment aroused the desire to create and stand out in every performer. It is no coincidence that Islam Rzayev, who become perfect in such conditions, was able to realize his creative potential and achieved certain successes.

Many of the songs and tasnifs composed by Islam Rzayev meet fully the singer's unique style of performance with their lyrical character. His compositions attract attention with their beautiful melodies, interesting rhythmic basis and meaningful, full poetic text. Their close association with folk music and mughams is more obvious on the basis of the investigation of the mode - intonation and metrorhythmic features, as well as the organization of the form.

As noted by Professor Ramiz Zohrabov in his book "Tasnifs of Azerbaijan", we consider it important to start the investigation of the songs and tasnifs composed by the singer from the series of sounds that form the basis of melodic development [2].

First of all, we would like to mention the song "Alma Deren" ("Apple picker") based on the sound sequence of the rast (one of the Azerbaijani mughams) mode. This song is based on the intonations characteristic of the "Vilayeti" part of the "Rast" mugham. So, the whole musical material here is based on a whole melodic structure, which starts from the soprano of the fa – keynote, descends gradually in the 2nd sentence and stays in the upper third (la) of the keynote after half a cadence (do) in the upper fifth of the keynote with the presence of intonation turns and with the participation of the act (the 9<sup>th</sup> reduced – re bemol and the 10<sup>th</sup> raised - mi cancel) typical for this part of

mugham (4 musical bars). The melody is whole and wide, which allows it to start with a high tone and go down with sequential chains.

*Musical note text belongs to S. Verdiyeva*

### *Alma dərən*



This periodic structure with the principle of repetition is repeated several times throughout the song, which brings it very close to the examples of folk songs. The fact that the ending of the rast mode of the song in the 6th act (1a) indicates that it starts in “Vilayati” and turned to “Ushshag”.

The fact that the same musical material is given in the instrumental episode, which connects the verses of the song in the form of a couplet, shows once again that the song is very simple and clear.

The singer composed the most popular tasnif in shur (an eastern melody, one of the mugham) mode. So, especially “Gel inad etme” (“Don’t be stubborn”) is noteworthy [6].

The tasnif of “Gel inad etme” can also be considered a masterpiece of the singer’s work. So, the tasnif has been a popular work for a long time in terms of its world of character and musical language that people love and listen to more and more. This tasnif was recorded in 1990 in the Recording fund. Later it was included in various albums released by the singer.

Tasnif begins with an instrumental entrance. The theme of the entrance is distinguished by the melodic structure, which begins from soprano acts of the shur with sol keynote – rather from the soprano of keynote and from the emphasizing it by the principle of its repetition and descends with low sequence, then jumps to keynote tone after the standing in the upper fourth for a long time, then rises to the soprano acts again. So, the all intonation basis of the musical material participating in the vocal part of the tasnif is

represented here. The very fast (*Allegro*), initiative rhythm of the entrance reflects the stubborn character of the *tasnif*'s name, especially the sol keynote tone repeats consecutively here, as if it emphasizes the stubbornness of the image.

*Musical note text belongs to S. Verdiyeva*

### *İnad mahnısı*



The 1<sup>st</sup> sentence of the melody of the *tasnif* is based on the second intonations that refer to the upper fourth (do) of the keynote by walking around it. Interestingly, no matter how dominant the fourth tone is, the falling to the keynote at the end of the sentence is noticeable. A tone lower transpose (a a1) of the 1<sup>st</sup> sentence in the next stage of melodic development, which has a repetitive principle, repeats the same principle from the upper mediant of the keynote to the main tone (fa).

**Moderato**

Gəl i-nad et- mə böy- lə se- vim- ni dil- bə- rim

Gəl i-nad et- mə böy- lə se- vim- ni

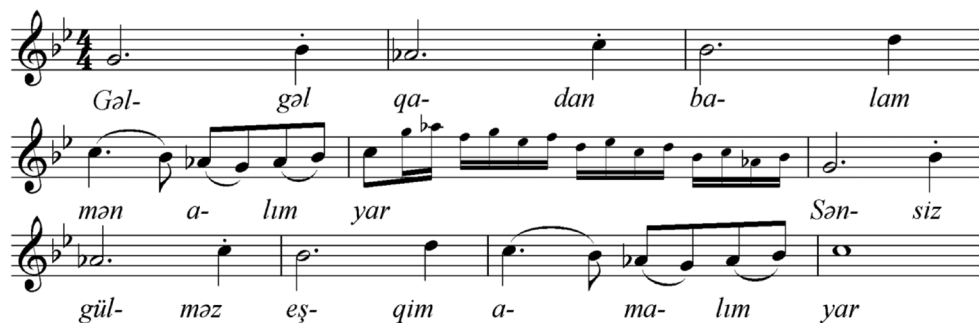
dil- bə- rim

Yol- la- rı-nı göz- lə- yir

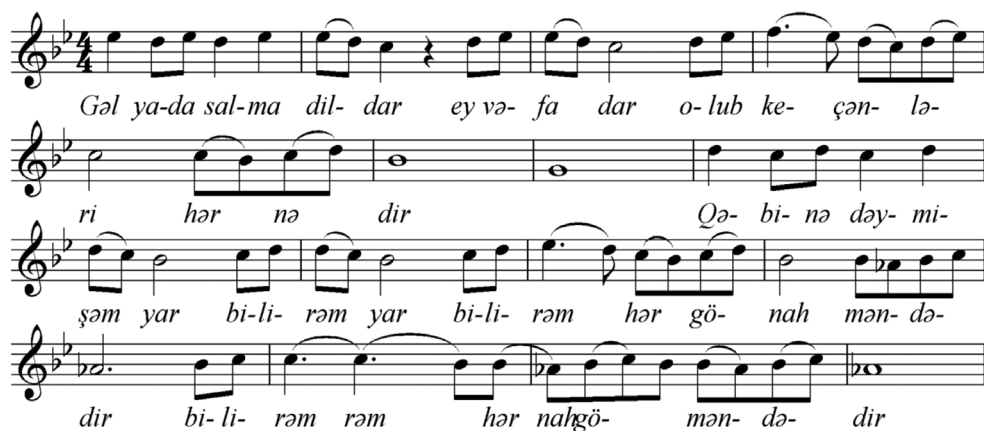
in- ti- zar

göz- lə- rin

This can be shown as the 1st stage in the melodic development of the *tasnif*. It moves to the fourth of the keynote with small sequential steps above the keynote tone again in the next stage (b), this act (do) is strengthened as a support;



The culmination stage of the *tasnif* is the singing of the higher tones of the mode (c). So, the presentation of the intonation material (the second phrases) at a new level, which is in the 1st development phrase, indicates the developed character of the thematic material. Here, as in the 1<sup>st</sup> stage, a tone lower transpose of the second repetition (c1) of the melodic basis is observed. But, the further intensity and dynamics of development leads to a slight expansion of the material here, a scale-thematic expansion happens as a result of a tone lower repetition of the last phrases of the sentence;



The gradual descent of the melodic movement down from the soprano acts provides the performance of a b- refrain sentence, which begins with a keynote tone.

The tasnif is closed by a small instrumental ending, which is based on the thematic material of the entrance. In general, the thematic structure of the tasnif can be shown schematically as following:

Music: Instrumental entrance + a + a + a1 + b + b + c + c 1 + c 1 + b + b + ending

12 musical bars + 4x.+ 4x.+ 4x.+5x.+5x.+7x.+7x.+3x.+5x.+5x.+ 4x.

Poetic text: syllable 13+ 13 + 13 + 10 + 10 + 20 + 20 + 9 + 10.

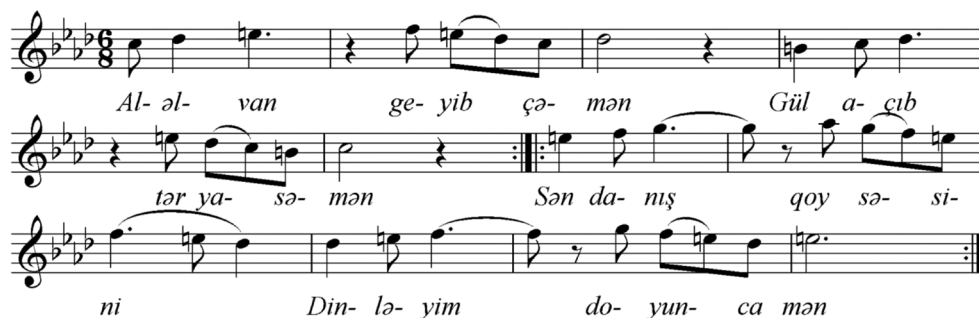
As can be seen, the free rhythm of the poetic text influences on the asymmetry of the musical material.

Tasnifs performed in chahargah mode by Islam Rzayeva are of particular interest. They are “Var Gulushunde” (“There is breath of spring in your smile”), “Yokhdur Jahanda” (“There is no in the world”), “Ey Gulum, Bahar Gelir” (“O my flower, spring is coming”). Another tasnif composed in chahargah by the singer – “Daghlar Bashi Duman Olar” (“Mountains are foggy”) is especially famous. Its investigation is given in detail in another chapter of the dissertation – the part where the singer’s mugham performance is studied.

The whole rich sound palette of chahargah mugham is fully reflected in these tasnifs. So, the supporting acts of the “Mukhalif” and “Hisar” parts of the chahargah already play an important role in the instrumental entrance in the tasnif of “Var gulushunde”. The instrumental entrance, which begins with the demonstration of the highest acts (the 3<sup>rd</sup> tetrachord) of the mode, ends with a full cadence by descending to the keynote (do chahargah). It can be said that the two tetrachords, which make up the sound sequence of the chahargah mode, perform to full here:

*Do- re bemol- mi- fa- sol- la cancel - si- do*

The vocal part of the tasnif begins with the keynote act (do) of the chahargah and enters with a sentence with repetitive principle (6 musical bars), which consists of two sequential chains completed in it. As a continuation of this sentence, which is made up of very short, colloquial phrases, those phrases are moved to the “Beste-nigar” part of the mugham in the second sentence.

*Musical note text belongs to S.Verdiyeva*

Here, the 6<sup>th</sup> act (mi) of the mode already acts as a support. The non-square period form (6x.+6x.) is the 1<sup>st</sup> phrase of the melodic development (aa + bb) of the tasnif. In the next stage, which follows, there is already a return, and this part performs the function of reflection in the structure of the tasnifs. And the return is already performed in the next stage and this part (c) performs the function of refrain in the structure of the tasnif. In other words, the singer returns to the keynote and confirms it (4x. + 4x.) after half cadencing (mi) in “Beste-nigar”.



So, when analyzing the songs and tasnifs composed by Islam Rzayev, we see that the singer benefited from folk music creatively and created his own unique musical pearls. He performed as a true follower of the old masters' great art traditions through these works.

**In conclusion,** we would like to emphasize once again that these songs and tasnifs, which are Islam Rzayev's creative product, have been preserved by the singer's authorship in the Recording Fund of the Azerbaijan Radio and Television Company for a long time. As a result of the unforgettable master's untimely death, it is not possible to determine exactly to whom the poetic texts of these works of art belonged. So, these works have been considered as

folk music for a long time. In this regard, they can be presented anonymously. However, we owe it to ourselves to transcribe the musical materials obtained from İslam Rzayev's performance in order to immortalize his songs and tasnifs forever [3]. We are fulfilling a very important mission through this work. On the one hand, the authorship of the creators of these musical samples, which are memorized in languages, is confirmed, on the other hand, we provide an opportunity to investigate their changes over time.

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### *Səadət Verdiyeva (Azərbaycan)*

### İSLAM RZAYEVİN BƏSTƏLƏDİYİ MAHNI VƏ TƏSNİFLƏR

Məqalədə XX əsr Azərbaycan musiqi mədəniyyətinin ayrılmaz tərkib hissəsi olan muğam sənətinin qorunub saxlanılmasında, təbliğində və zənginləşməsində müstəsna xidmətləri olan ustad xanəndə İslam Rzayev bir bəstəkar təbiətli sənətkar kimi də fəaliyyətindən danışılır. Xanəndənin həm də yaradıcı sənətkar kimi tanınması Azərbaycan muğam ifaçılığı tarixində formalaşmasından söz açılır. Onun bəstələdiyi bir çox mahnı və təsniflərinin müəllif tərəfindən nota salınmasından və ayrı ayrı təhlilindən bəhs edilir.

Məlumdur ki, bir çox xanəndələrimiz – Cabbar Qaryağdıoğlu, Seyid Şuşinski, Xan Şuşinski, Hacıbaba Hüseynov, Əlibaba Məmmədov, Qulu Əsgərov və bir çoxları nəinki muğam dəstgahlarını yeni nəfəslər, guşələrlə tərəvətləndirmiş, həm də özlərinin yaratdıqları yeni mahnı və təsniflərlə zənginləşdirmişlər. Bütün bu nümunələr Azərbaycan xalq musiqisinin, muğam sənətinin zəngin fonduna daxil olaraq milli irsimizin nadir incilərinə çevrilməsi haqqında məlumat verilir.

*Açar sözlər:* təsnif, mahnı, səs sirası, intonasiya, xalq yaradıcılığı.

**Саадат Вердиева (Азербайджан)**

## **ПЕСНИ И ТЕСНИФЫ ИСЛАМА РЗАЕВА**

В статье рассказывается о деятельности мастера-певца Ислама Рзаева, внесшего исключительный вклад в сохранение, популяризацию и обогащение искусства мугама, которое является неотъемлемой частью азербайджанской музыкальной культуры XX века. Говорят, что признание певца как творческого исполнителя сформировалось в истории азербайджанского мугама. Его песни и теснифы обсуждаются и анализируются автором.

Известно, что многие наши певцы – Джаббар Карьягдыоглу, Сеид Шушинский, Хан Шушинский, Гаджибаба Гусейнов, Алибаба Мамедов, Гулу Аскеров и многие другие обогатили Азербайджанскую культуру новыми песнями и теснифами. Все эти образцы входят в богатый фонд азербайджанской народной музыки и искусства мугама и становятся свидетельством того, что они стали редкими жемчужинами нашего национального наследия. Ислам Рзаев создавал свои песни во второй половине XX века, когда его творчество процветало. Это было время, когда многие известные азербайджанские композиторы – Тофик Гулиев, Джахангир Джахангиров, Эмин Сабитоглу и другие очаровывали публику своими красивыми и запоминающимися песнями.

**Ключевые слова:** тесниф, песня, звуковой ряд, интонация, народное творчество.