
UOT 78.07

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THE ROLE OF PATRIOTIC SONGS IN THE WORKS OF MUSLIM MAGOMAYEV

Abstract. This article deals with studying the creativity of patriotic songs of the famous world performer, People's artist of the USSR M. Magomayev. The songs of patriotic content are important on the professional path of the performer. So, from the first stages of creativity to the last moment, the outstanding artist paid great attention to songs dedicated to the Motherland. The outstanding figure also successfully expressed his word in this genre and introduced a number of innovations. The patriotic songs in the works of M. Magomayev are found both among the songs written by the performer, and among the songs to which he refers. With his performance, the singer enriched such works with various means of expression and raised them to a new level. So, in the song "The Alarm Bells of Buchenwald" ("Buchenvaldskiy nabat") the singer showed himself as a master of recitation. Bulbuloglu's song "My city, Baku" ("Gorod moj, Baku"), performed by him, absorbed the advanced musical trends of the 1970s and 80s. At the same time, he managed to form a new direction in the genre, marked by the work "The ballad of a little man", the author of which is a legendary performer. And his song "Spring land, Azerbaijan" (Baharly, yurдум, Azerbaijan) is still considered the peak of Azerbaijanism in our time.

Key words: Muslim Magomayev, patriotic theme, songs, baritone, vocals.

Introduction. The theme of M. Magomayev's pop art is extensive and quite comprehensive. Very often, pop artists prefer songs on the theme of love in his repertoire. Along with songs on the theme of love, patriotic songs occupied a large place in the work of the outstanding artist. M. Magomayev's works are impossible to imagine without songs of Patriotic spirit. Although the legendary performer lived most of his life outside of his

homeland, his heart was constantly beating with it. This is clearly shown in the artist's songs, in his works, which glorify the Motherland with great sincerity. Homeland and a sense of citizenship not only formed the basis of M.Magomayev's work, but also became his life's work. Patriotism in the personality of M.Magomayev is not limited only to the borders of his native people. He's like a citizen of this world.

The interpretation of the main material. Note that the singer's appeal to Patriotic songs is not accidental. Analyzing the features of the patriotic song creativity of a vocal performer, we determine that there are two beginnings here. As it is known, he lost his father in the Second World War, and this higher feeling primarily originates from the environment formed in his family, from his childhood. Another reason was that patriotic songs became an integral part of the music of the 60s of the last century: "Since the 60s of the XX century, new traditions have already begun to form in Soviet pop music... The song genre included new images and ideals. In the song melodies, recitative declamation was even more intensified. The songs began to clearly reflect the civil direction, the manifesto songs appeared, and more and more application to patriotic lyrics, songs about peace, reflecting the Great Patriotic war was noted" [6].

M.Magomayev turned to songs that glorify the Motherland, from the first stages of his work. The musician also sang songs on domestic themes at prestigious international competitions, where he became the winner, gaining a wide fame: "A part of my life connects me with the publicism of military songs. In any case, this is a different feeling that draws me to the songs of the war years. Like any citizen, I want to help preserve peace on earth, fight the threat of nuclear war, remind my peers, young people who know what war means from literature and movies, about its horrors and sufferings, and urge them to be vigilant and take active measures to preserve peace" [3, p. 3].

The theme of the Motherland passed through the artist's work literally, like a red line, at all stages of his life. Songs of national themes in the singer's work are manifested in two forms:

- the songs that the musician refers to;
- the songs on domestic themes authored by the performer.

In Magomayev's work, the songs related to the Motherland include song manifestos, songs about peace, songs reflecting the Great Patriotic war and written during wartime, as well as songs related to Azerbaijan.

The world-famous vocal artist has also managed to expand the possibilities of this genre, and this is manifested in various forms. So,

the singer managed to combine the most advanced musical trends of that time in his songs. This means enriching these songs with new means of expression. For example, we can cite “The Alarm Bells of Buchenwald” (“Buchenvaldskiy nabat”) by the Georgian composer V.Muradeli, “Ah, roads” (“Jeh, dorogi”) by A.Novikov, and dozens of other examples that characterize the view of these songs in a new way [10]. As a performer with a broad musical mindset, M.Magomayev managed to raise these works to the level of a Manifesto song. At the same time, I would like to emphasize the role of the features of the performer’s voice, his vocal performance capabilities [2, p.107-115]. Thus, the strength, firmness of the voice of a vocal performer, and the mutually exclusive shades of his voice expanded the range of content of songs.

Thus, the strength, firmness of the voice of the vocal performer, the mutually exclusive shades of his voice expanded the range of content of the songs. As we have emphasized, the patriotic songs have distinctive features, being performed by M.Magomayev. So, there are songs that attract attention not only by their solemnity, recitation, but also by their lyrical style of performance. Vocal and performance analyses of the songs were performed in accordance with the performance samples that we mentioned below.

V.Muradeli composed the song “The Alarm Bells of Buchenwald” (“Buchenvaldskiy nabat”) in 1958 [5, pp. 63-68]. Thanks to the combination with the voice of M.Magomayev with high acting abilities, the song became monumental. The song gives the impression of a vocation performed by the singer. Despite the fact that the theme of the song is repeated three times, it is impossible to talk about the usual performance repetition. Speaking of the main means of expression used in the song, the strength of the performer’s voice, recitation, perseverance and purposefulness in his voice can be specified. M.Magomayev performed the song to the orchestral accompaniment and choir. The singer showed himself here as a performer with a skillfull oratorical talent. This is obvious in the instantaneous change in the strength of his voice and in the character, as well as in the accents made based on the meaning of the word.

The newspaper “Baku worker” states the following about the impression that M. Magomayev made during the performance of the song “The Alarm Bells of Buchenwald” (“Buchenvaldskiy nabat”): “For several years now, the musician has been performing the song “The Alarm Bells of Buchenwald”. But on the stage of the theater called “Forest scene” the song sounded stronger

and fiercer. This is an anthem – a protest against the war, an anthem - a call for solidarity. Despite the fact that M. Magomayev performed the song in many countries, his performance each time found a response in the hearts of listeners” [4, p. 3]. The audience’s attention is drawn from the first lines of the song (“People of the world! Stand up for a minute!”)(“Ljudi mira! Na minute vstan’te!”). Here he sang the piece in forte dynamics and used conversational intonation. The accompaniment of bells in the song also gave the recitation a kind of determination.

There are two climax in the song “The Alarm Bells of Buchenwald” (“Buchenvaldskiy nabat”). The first climax prepares the second, main climax by lowering the sequenced movements. The performer used two forte dynamics here. The second culmination of the work is its highest point. M. Magomayev sang, slightly expanding the tempo here. In the song, the performer’s voice stands out for its strength and fullness.

During the repeat for the second time, the singer performed the song at a marching pace, giving it a certain mobility. The musician finished the last verse of the song with the call: “Take care of the world!” (“Beregitemir!”), again performing it in the Largo tempo.

In his solo concerts, M. Magomayev paid a lot of attention to compositions with songs on the theme of the Motherland. One of them is the song “Eternal glory to heroes” (“Vechnaja slava gerojam”). Here, along with works written by the singer himself, songs by other composers were used. M. Magomayev performed a composition of these songs at a solo concert in Baku in 1986 for the first time [8].

As it has been already noted, Azerbaijanism and the singing of the native people in his songs are of great importance in the works of M. Magomayev. The artist’s repertoire includes a sufficient number of works related to Azerbaijan. This includes such songs as “Azerbaijan”, “Baku autumn” (“Bakinskaja osen”), “My City, Baku” (“Gorod moj, Baku”) by P. Bulbuloglu, “The song about Baku” (“Pesnja pro Baku”) by R. Hajiyeu, “Stars of Baku” (“Zvezdy Baku”) by A. Sultanova, “Good morning, Azerbaijan” (“Dobroe utro, Azerbajdzhan”), “My homeland” (“Rodina moja”) by T. Guliyev, and many other songs.

The song “My city, Baku”, written by P. Bulbuloglu, is one of the most frequently performed and favourite in the repertoire of M. Magomayev. The song reflects the most advanced musical traditions of the time. Rich harmony and accompaniment, elements of jazz, playful rhythm act as the main characteristic feature of the song. Here the performer notes that Baku

is the most native place in the world. In the song, the artist's voice is joyful, bright and piercing. At the same time, the performer's voice also stands out for its colourful shades [13].

Among the works authored by the singer, there are also the patriotic songs such as "The Land of lights" ("Odlar olkesi"), "Spring land, Azerbaijan" (Baharly, yurdum, Azerbaijan), "The last chord" ("Poslednyj akkord"), "The ballad of a little man" ("Ballada o malen'kom cheloveke"), "Eternal flame" ("Vechnyj ogon").

The main aspect of works on the theme of the Motherland authored by M. Magomayev is their composition in a new style. One of these songs is "The ballad of a little man", written to the words of R. Rozhdestvensky [9]. The novelty of the work is shown in the content, structure, and musical language. So, in the song, a poem was used instead of a solo part. Here the soloist is accompanied by a variety symphony orchestra. It should be also noted that the recitation inherent in M. Magomayev is manifested here in a completely different way. If the song "The Alarm Bells of Buchenwald" is a call to the whole world, then "The ballad of a little man" is a reflection of human destiny.

The composition resembles a small musical performance. This fact is the most excellent proof that M. Magomayev expanded the scope of the song genre. The singer built the melody of the composition on the song "Holy war" ("Svjashhennaja vojna"). M. Magomayev created a composition with deep philosophical content, using minimal means of expression in the song. In the song "The ballad of a little man", the content is presented quite succinctly, and some of the changes that occur inside are closely related to the lyrical, sad, dramatic notes in the music. The composition consists of three parts, and here the example of human life clearly shows what life, war and death are.

The composition starts with a two-line introduction by the orchestra. The song exposition features a poem expressing the main character. This paragraph is read to lyrical music. Then it shows how the hero is taken to war, given weapons, and dressed in a soldier's uniform. At the same time, the rhythmic structure of the music is changed and the rhythm characteristic of military songs is used. And the climax of the song reflects the death of the hero. Here, the orchestra performs a fragment from the song "Holy war". At this time, the singer performs the text with all the power of his voice. It should be noted that the song "Ballad of a little man" in the spirit of the poster is an original and unique example of the art of M. Magomayev's creativity.

In General, the theme of the Motherland is one of the highest values and qualities in the personality of M. Magomayev. The highest feeling, like

attachment to the Motherland, did not leave the singer in the last periods of his life. In the last years of his life, the legendary performer could not come to Baku for health reasons, and six months before his death, he composed the song “Goodbye, Baku!” (“Proshaj, Baku!”) to the words of the outstanding Russian poet S. Yesenin. It reflects the desire to see the hometown again. The first half-verse of the song “Goodbye, Baku”, I shall never see you, now there is sadness and fear in my heart” is a praise of deep love for the city where he was born and grew up, and a farewell to the great performer. The melody of the song has a lyrical and philosophical content and stands out among his other songs. So, there is no solemnity, sense of joy, pathos, as in the songs “Spring land, Azerbaijan”, “The land of lights” and his other songs [12]. The song includes three paragraphs of the poem. This work is one of the saddest songs in the repertoire of M. Magomayev. As it has been already noted, the patriotic theme in the creative song activities of the outstanding singer includes the works that require different styles of performance. One of them is the song “Spring land, Azerbaijan”.

The pinnacle of the artist’s songwriting activities is the song “Spring land, Azerbaijan”, written to the words of N. Khazri. M. Magomayev gave concerts with this song on the most famous stages of the world. “In our musical culture, there is no such a composition praising the high patriotic feelings in a high form as the song “Spring land, Azerbaijan”. The song has become the unofficial anthem of our Republic and is accepted with great sympathy by listeners. The song “Spring land, Azerbaijan” is the most beautiful composition that expresses Azerbaijanism, national and spiritual values, and a high sense of citizenship. This song is known to listeners mainly under the name “Azerbaijan”. The song brings to us a great citizen whose heart is constantly beating for the Motherland. The composition was written in 1975, and M. Magomayev performed it for the first time at a concert in Baku” [1, p.7]. National leader Heydar Aliyev also praised the song “Spring land, Azerbaijan”: “Muslim created this song and has been singing it for many years. Wherever he performs, his performance of this song makes a great impression on the listener. And most importantly, Muslim is a loyal son of his people and homeland. Through this song he pays tribute to the Azerbaijan, as well as his feelings” [11].

The song starts with a two-line introduction with the words: “Oh, my dear mother, Azerbaijan! I am attached to you, Azerbaijan” (“Ey eziz anam, Azerbaijan! Sene bağliyam, Azerbaijan!”), which clearly express his love and affection for the Motherland [7].

In the middle part of the piece, the song undergoes changes in tempo and rhythm. Thus, Moderato replaces the Allegro tempo. The example below shows the rhythmic pattern of a piece through red. This gives the song the impression of moving forward and a happy mood:



Figure 1: Rhythmic structure of the song "Azerbaijan" by M. Magomayev

The Motherland is praised with a great sense of love in the song. The compositional structure of the song is based on repeatability and sequence. The musical sentence "Spring land, Azerbaijan! Plane-tree, Azerbaijan!" ("Baharlıyurdum, Azerbaijan! Chinarlıyurdum, Azerbaijan!") mentioned in the opening part of the song may be shown as an example. But the change in tempo and accompaniment during the second time sets them apart. The following line: "You are my love, my victory, the murmuring Kura, the Caspian, my sunny morning, Azerbaijan!" ("Sensesheghim, zeferim, Chaglayan Kur, Xezerim, Guneshli al seherim, Azerbaijan!") is the culmination of the artistic content in the song. Here, this line is repeated twice. The piece ends solemnly with the words "Oh, my dear mother, Azerbaijan!" ("Ey, ezizanam, Azerbaijan!") as in the introduction.

Conclusion. The songs about the Motherland occupy an important place in the work of M. Magomayev. Among the works authored and, at the same time, addressed by him, there are enough songs on the theme of the Fatherland. The outstanding performer raised the songs in his repertoire to a new level and showed a different attitude towards them. So, the wide sound capabilities of the musician, excellent vocal technique, rich sound shades gave the songs even more meaning. This is clearly shown in the songs "The Alarm Bells of Buchenwald", "My city, Baku", "The ballad of a little man" ("Ballada o malen'ko m cheloveke") and others. The performer managed to form a new direction in this genre through his work "The ballad of a little man". Also one of the notable moments is that the singer performs these songs accompanied by a variety symphony orchestra, his original orchestral language and harmony. The world-famous performer also

glorified Azerbaijanism in his songs. It is not for nothing that his song “Spring land, Azerbaijan”, as a Manifesto song, is the pinnacle of the Patriotic song genre. Thus, the works performed by the singer gave an impetus to the development of this genre in our music. For the first time, songs on the theme of the Motherland, written by Hajibeyli, presented a new stage in the work of M. Magomayev. His songs, both performed and written by him, constitute a new trend for the Azerbaijani music.

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İlham Nəzərov (Azərbaycan)

MÜSLÜM MAQOMAYEVİN YARADICILIĞINDA VƏTƏNPƏRVƏR MÖVZULU MAHNILARIN ROLU

Təqdim olunan məqalədə dünya şöhrətli ifaçı, SSRİ Xalq artisti M. Maqomayevin vətənpərvər mövzulu mahnı yaradıcılığı araşdırılmışdır. İfaçının sənət yolunda vətənpərvər mövzulu mahnılar mühüm əhəmiyyətə malikdir. Belə ki, görkəmli sənətkar yaradıcılığının ilkin pillələrindən başlayaraq son dövrünə qədər vətən mövzulu mahnılara geniş yer vermişdir. Görkəmli sənətkar bu janrda da öz sözünü

deməyə müvəffəq olmuş və bir sıra yeniliklər gətirmişdir. M.Maqomayevin yaradıcılığında vətənpərvər mövzulu nəğmələrə həm onun müəllifi olduğu və həm də müraciət etdiyi mahnılar arasında rast gəlinmişdir. Müğənni ifası ilə həmin əsərləri fərqli ifadə vasitələri ilə zənginləşdirmiş və onları yeni mərhələyə yüksəltmişdir. Belə ki, müğənni “Buhenvald harayı” mahnısında özünü mahir deklamasiya ustası kimi göstərmişdir. Onun ifasında səslənən P.Bülbüloğlunun “Bakı-mənim şəhərim” adlı mahnısı 1970-80-ci illərin qabaqcıl musiqi təmayülləri özündə cəmləşdirmişdir. Eyni zamanda əfsanəvi sənətkar müəllifi olduğu “Kiçik insan haqqında ballada” əsəri ilə qeyd olunan janr daxilində yeni istiqaməti formalaşdırmağa nail olmuşdur. Onun “Baharlı yurdum, Azərbaycan” mahnısı isə müasir dövrdə də Azərbaycançılığın zirvə nöqtəsi sayılır.

Açar sözlər: Müslüm Maqomayev, vətənpərvərlik mövzusu, mahnılar, bariton, vokal.

Ильхам Назаров (Азербайджан)

РОЛЬ ПЕСЕН ПАТРИОТИЧЕСКОГО СОДЕРЖАНИЯ В ТВОРЧЕСТВЕ МУСЛИМА МАГОМАЕВА

В представленной статье исследовано творчество в области песен патриотического содержания знаменитого мирового исполнителя, Народного артиста СССР М.Магомаева. Песни патриотического содержания имеют важное значение на профессиональном пути исполнителя. Так, начиная с первых этапов творчества до последнего момента, выдающийся артист уделял большое место песням, посвященным родине. Выдающийся деятель также успешно заявил свое слово в этом жанре и привнес ряд новшеств. Песни патриотической тематики в творчестве М.Магомаева встречаются как среди песен, автором которых он является, так и среди песен, к которым он обращается. Своим исполнением певец обогатил такие произведения различными средствами выражения и поднял их на новый уровень. Так, в песне «Бухенвальдский набат» певец проявил себя как мастер декламации. Песня Бюльбюльоглу «Город мой, Баку», прозвучавшая в его исполнении, впитала в себя передовые музыкальные тенденции 1970-80-х годов. В то же время ему удалось сформировать новое направление в жанре, отмеченное произведением «Баллада о маленьком человеке», автором которого является легендарный исполнитель. А его песня «Весенний край, Азербайджан» и в наше время считается пиком Азербайджанства.

Ключевые слова: Муслим Магомаев, патриотическая тематика, песни, баритон, вокал.