

UOT 78.08:801.81

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HEYDAR ALIYEV AND AZERBAIJANI TRADITIONAL MUSIC

Abstract. The article about Heydar Aliyev begins with an introduction to the booklet “The Composer’s Higher Purpose and Duty”. This booklet is the published text of the Great Leader’s speech at the meeting with Azerbaijani composers on October 1, 1979. This far-sighted speech, containing deep ideas, can be considered as a program-speech, program-document addressed to the future about Azerbaijan, generally, the musical culture. The Azerbaijan music and its glorious path was examined in the context of historical development by the musicologist’s precision, a number of theoretical, scientific, ethical and aesthetic problems of our music were revealed, global issues such as composer and period, composer and nationality, traditionalism and innovation, internationalism, etc. were studied by precision and generalization skill here. At the same time, important tasks facing the art of performance, music education, and generally, Azerbaijani music have been determined here.

The content of this speech, which was compiled in a consistent, logical and systematic manner, allows to say that as if H. Aliyev had a program of tasks – lofty ideas, big goals to be done in all fields, including the field of musical culture starting from the first years of his leadership of the Republic, and implemented those ideas and tasks consistently throughout his activity, and from this point of view, H. Aliyev’s role in directing the contemporary stages and events of our musical history to the right path was very great.

Key words: Heydar Aliyev, Azerbaijani traditional music, folk music, Kitabi Dede Gorgud, ashug art.

Introduction. Almost 45 years have passed since this speech. Despite the passage of time, the main provisions advanced in this speech have not lost their relevance today. We would like to bring some thoughts from that speech to your attention.

“The Azerbaijan people have a rich musical heritage, we mean folklore music, the music created by the people and conveyed from generation to generation for centuries. We are referring to professional music, which was created relatively recently in Azerbaijan, at the beginning of our century, but it has passed a long and glorious way in a short period of time and now stands at a very high level of modern professional art. This is the basis of your creative work. This is productive material that you should use extensively”.

These words were said for yesterday, for today, for the future, they are instructions and advice given to future generations. These ideas addressed to composers are an example for every musician and have become the purpose of their work. Because this direction has guaranteed the eternal life of Azerbaijani music.

“The mastery of the composer, his high professionalism should be such that he creates fundamental works in all genres, using the resources gathered on the basis of Azerbaijani folk music, national melodies and Azerbaijani folklore” – said H.Aliyev, who considered and appreciated the work of Azerbaijani folk music as one of the richest layers of our cultural heritage, emphasized once again the importance of using these resources effectively and the need to create new works on the national background. Touching on the famous symphonic mughams by F.Amirov and Niyazi, H.Aliyev said: “While these works are based on our ancient mughams, they were professionally written, folk melodies were creatively used, folklore and modernity were skillfully synthesized. In our opinion, this is the way you should go. If the works are created on the basis of this background, they will have a very salient national form, national color, and will carry characteristic tones typical of Azerbaijani music” - are words of wisdom.

The interpretation of the main material. The period of Heydar Aliyev’s leadership has gone down in history as a stage of growth in the political, social and cultural life of Azerbaijan. Various music festivals, modern music, jazz music, classical music, folk music, etc. concert programs were given, numerous conferences and seminars dedicated to music problems were held, State orders and medals, honorary titles, and individual grants were presented

to outstanding musical figures of Azerbaijan – composers, performers, singers, ashugs, jubilee events, which became a historical event, were held during this period.

Large-scale revival, a number of important social-cultural and political events are taking place in all fields, including in the field of music in these years. A qualitatively new stage in the study, research and promotion of Azerbaijan's national-cultural heritage began and the role of folklore in educating the young generation in the national spirit was expanded since the 1970s. Because the Great Leader lived with the thought “We should be proud of our national-moral values. Our national and moral values have been formed for centuries in the life, living and activities of our people. A nation without national and moral values cannot be a true nation”(4) and this thought was the basis of his national-ideological and national-moral building policy.

The long-awaited “Cabinet of Folk Music” was organized under the “Azerbaijani Folk Music” department of the Azerbaijan State Conservatory in 1970 and became a phenomenon in the musical world. Folkloric expeditions to various regions were restored, musical samples were collected, notated, scientific-theoretical conferences were held, and scientific research works were written. The work of the “History and theory of Azerbaijani folk music” department of Azerbaijani National Academy of Science Institute of Architecture and Art should be specially mentioned during these times. It can be said that expeditions were organized to most regions of Azerbaijan and valuable information about rich musical material, performers and instruments were collected on the initiative of the department. As a result of this activity, A.Isazadeh and N.Mammadov's 2-volume collections “Azerbaijani folk songs and dancing music” (1974, 1984), at the same time, S.Rustamov's 2-volume collections “Azerbaijani folk songs” (1981, 1983), B.Huseynli's “Azerbaijani instrumental folk dance music” (1981), “Anthology of Azerbaijani folk music” (7 volumes) and other sheet music were published and opened the way to new stages of development in the field of ethnomusicology. Many scientific and research works were written about mugham and ashug art, folk song and dance, ceremonial music, etc. (M.S.Ismayilov, A.Eldarova, R.Zohrabov, R.Mammadova, S.Farhadova, T.Mammadov, etc.).

A very important event took place in the cultural and social life of Azerbaijan in 1997. Heydar Aliyev signed a decree on holding the 1300th

anniversary of the KDG in the same year. As it is known, Book of “Dede Gorgud” (“Kitabi Dede Gorgud”) epic was one of the banned topics for a long time. The epic was forbidden to be studied for a long time because it embodies the national-spiritual values, history and heroic struggle of the Azerbaijani people, the spirit of hero, the idea of national unity, the ancient Turkic artistic thinking, etc. This ban was removed thanks to Heydar Aliyev’s strong will and inexhaustible determination. H. Aliyev said the following words at the anniversary event: “We are proud that we have such a great historical monument as “Kitabi Dada Gorgud”. We are proud that we are Dede Gorgud’s children. We are proud that we live in Dede Gorgud’s land... We enter the new year and the new millennium under the banner of Gorgud, as Gorgud’s children, as people who immortalize the spirit of Gorgud”. This meaningful slogan-type idea means an example and a call to every Azerbaijani, especially to young generations who are obliged to protect and move forward our history, homeland, science and culture with great pride.

It should be mentioned that every nation boasts and feels proud of its epic culture. The Azerbaijani people are also rich in lots of epics, narratives, tales and stories. Heydar Aliyev, who appreciated this inexhaustible wealth of the people – epic creativity “proudly”, said the following words: “...the talent of the people, its creative genius was fully embodied in “KDG”, “Koroglu” and other epic works”.

The study of “KDG”, which is valued as “Our Mother Book” by scientists during these years, created an opportunity for the emergence and development of a new scientific direction – Gorgud studies, including musical Gorgud studies. Efforts were made to restore Dede Gorgud’s melodies and musical language with the latest scientific-theoretical analysis methods, information of great importance was obtained about the ashug culture, the gopuz instrument, which is the musical symbol of the culture of the Azerbaijani people, an echo of the magical “sound ideal” (See K. Dadashzadeh. About the historical-semantic functions of the saz instrument. Study problems of music culture of Turkic peoples. Proceedings of the 7th International scientific-practical conference. Baku-2013) of ancient times and other musical instruments mentioned in the epic. As a result of this, it was possible to obtain important scientific evidence about the ancient musical culture, sense and way of thinking of our people. Important scientific-research work “Kitabi-Dede Gorgud’s musical world”

was created by Z.Safarova, F.Khaligzadeh's "Musical Dictionary of "Kitabi-Dade Gorgud"", K.Dadashzadeh's "Musical Gorgud Studies: Reality and Perspectives", "Historical morphology of "Bozokhu" melody" and other topics were researched and important scientific results were obtained. Musicologist S.Agayeva proved in her scientific research that the gopuz instrument is the prototype of Azerbaijani saz, S.Abdullayeva et al. studied a number of ancient musical instruments, which are mentioned in the epic, from the point of view of modern organology.

As a result of these events, the long-awaited film "Dede Gorgud" was made in those years. The music of the film was written by the famous composer Emin Sabitoglu. The song "Inje bellim" ("My Slender Waist"), which was written for that film, is loved by everyone and has spread widely among the people. The main reason for the popularity of the song is that the beautiful melody of the music is based on the archaic intonation and national voice-maqam features of our people and brings to mind the proud traces of the ancient Oghuz Turks and the mysterious sounds of ancient times that "tell about unseen". As if descending quarter limited (Phrygian voicing – a turned down upper leading tone of the keynote) "musical steps" ("Bashim bakhti, evim takhti, sevgilim" ("My fate, my home, my lover") – Anar) seem to root everyone in their wings to the sound scape of ancient times.

Heydar Aliyev had immeasurable services in the preservation, development and promotion of Ashug art. Heydar Aliyev signed a decree on holding the 150th anniversary of Ashug Alasgar in 1972. The anniversary was held at a very high level and with great solemnity and became a national holiday – a great social and cultural event in our republic. It should be mentioned that the importance of the decree did not end only with the celebration of the anniversary. The decree on Ashug Alasgar's jubilee was also a strong impetus to the work of collecting, publishing and studying the cultural heritage of the historical lands of Azerbaijan, such as Iravan, Iravan chukhuru, Goycha district, Zangezur, etc. and created an opportunity to study the works of representatives of the Goyche ashug environment – master ashugs – Misgin Abdal, Ag Ashug, Novras Iman, Ashug Mammadhuseyn and others [2, 4, 5]. It should also be mentioned that H. Aliyev signed a decree on holding the 175th anniversary of Ashug Alasgar 1997. These decrees were a sign of the value that the Great Leader gave to the art of Ashug, first of all, to the work of the powerful master

of words, Ashug Alasgar. Decrees were signed and implemented on the 180th anniversary of Ashug Ali in 1981 and the 110th anniversary of Ashug Shamshir in 2003.

In general, saz schools, ashug ensembles, ashug museums, and numerous television programs (Elin sazi – elin sozu (Folk’s saz – Folk’s word), Ozan, etc.) dedicated to ashug art, including epic evenings, “Gurbani saz holiday” (Jabrayil, 1978), “Bayati holiday” (Lachin, 1979), “Korogluya gayidag” (“Return to Koroglu”) ashug nights (Palace of the Republic, 1982) were organized in various villages and towns of Azerbaijan during the 1970s and 1980s. These abovementioned events played an important role in the development of ashug art and paved the way for its worldwide recognition.

Folklore holidays, events dedicated to folk music, “İrs” (“Heritage”) folklore ensemble, “Cheshme” (“Spring”) Folklore Theater (Ganja), etc. were created during those years. Heydar Aliyev signed and implemented the decrees “On the 30th anniversary of the State Dance Ensemble” (2001), “On perpetuating the memory of Jabbar Garyagdi” (2001), “On holding the 100th anniversary of Khan Shushinsky” (2001). H. Aliyev said: “The purpose of holding these jubilees is not to commemorate those persons, but to demonstrate the richness of the people’s science, culture, and spirituality and to create an opportunity for the present and future generations to use them more usefully”. Indeed, the anniversaries of the great personalities of Azerbaijan have been turned into national events, a large number of conferences and lectures, commemorative nights, concert programs and many other events are held in the villages and regions of our republic, in various organizations and institutions of cities. And this turns into events that serve to study and introduce the work of a person whose anniversary is being celebrated, and so to the development of our culture.

The holding of Novruz holiday at the state level and becoming a National Holiday with State status (1991) is also associated with the name of Heydar Aliyev. Heydar Aliyev expressed a very deep and meaningful opinion about this: “Novruz is the holiday of every Azerbaijani’s heart”. Indeed, even when it was banned, this holiday was a very dear holiday in every home, in every “heart”, albeit secretly. Lovely melodies of the people were always played on Novruz holidays, as well as on numerous abovementioned folklore events. The colorful types and shades of the traditional Azerbaijani musical culture with all their beauty brought unforgettable moments to our people:

pleasant-sounding, happy-sounding folk songs were sung, cheerful dances, “Yalli”, mugham samples, ashug melodies, our national musical instruments were played, and musical folk performances were played. These events renewed the national memory of our people, fed their souls and played an important role in the education of the next generation. These events are still being continued. As a result of all this, today besides a number of examples of folk creativity, “Novruz holiday” (2009), “Kitabi-Dede Gorgud” epic, as well as “Azerbaijani mugham art”, “Ashug art” (2009), “Azerbaijani tar-Tar performance” have been included in the list of intangible heritage of UNESCO.

It is impossible not to emphasize Heydar Aliyev’s brilliant speeches at the anniversary events. Almost, Heydar Aliyev, who refused the written text and preferred the oral speech, demonstrated comprehensive knowledge, erudition, flexible thinking style and phenomenal memory. He said precise, “falling into place”, intelligent, scientifically based, amazing ideas at the right moment, remembered historical events of the past and present with extraordinary accuracy, and could convey even the most complex ideas in a simple and clear language during his speech. “Heydar Aliyev likes to talk thoughtfully on specific issues, draw conclusions and make wise generalizations. It is rare to find a speaker who manages the endless improvisation of oral speech as logically as he does” [4, s. 225].

One more important fact should be mentioned. So, the “Law of the Republic of Azerbaijan on legal protection of folklore samples of Azerbaijan” was signed by H.Aliyev and approved by the Milli Majlis of the Republic of Azerbaijan in 2003 (25 may). The principles of collection of intangible cultural heritage, legal protection and use of folklore samples were regulated within the framework of this law, and the main directions of state policy in this field were determined. It is interesting that the UN General Conference on Education, Science and Culture adopted the “Convention on the Protection of Intangible Cultural Heritage” on October 17, 2003. Hence it follows that the decree of the President of Azerbaijan preceded the decisions of the UN in such an important and fateful matter.

As a result of the attention paid to Azerbaijan’s national and moral values and folklore creativity, the “Folklore Institute”, which is of great importance in the scientific and social life of our country and has been operating independently since 2003, the “Musical Folklore” department, the Folklore Archive and the Recording Studio within the Institute were created, and

“İrs” (“Heritage”) folklore ensemble began to work at this Institute (It should also be mentioned that the newly created independent “Folklore Institute” was established in 1994 on the basis of the Scientific and Cultural Center “Folklore Palace” under the Nizami Institute of ANAS, which was established on Heydar Aliyev’s initiative and foresight).

Heydar Aliyev had a special sympathy for the art of music: “Each work of art has a positive effect on people – it has a great impact on the formation of their character, development and increase of their cultural level. But the effect of music is higher than all other works of art” [7, s. 38]. These words, as well as the thoughts about the art of music and individual works, reminiscent of the position of a real musicologist show a wise person who had a sensitive musical sense, a refined taste, the ability to perceive music on an intellectual level, experienced the highest feelings under the influence of the pieces of music, and was enriched by these feelings.

All this was due to the fact that Heydar Aliyev was a person who was born, grew up in the national spirit among the people and carried the national-spiritual values and way of thinking of the people. We often listen to Heydar Aliyev’s speeches and audio recordings recent times – in connection with his 100th anniversary. The folk song “Kuchelere su sepmishem” (“I have sprinkled water onto the streets”) sung by the Great Leader is among them. This song is one of the most inspiring and beautiful examples created by Azerbaijani people. Heydar Aliyev sang this song in his own way: with self-confidence, with a proud bearing, with a characteristic interpretation, at the same time, with great love, with a “hardly felt” inner fragility and with a deep mind – with a sense of understanding. We hear the sounds of the song “Alagoz” (“Grey-eyed woman”) (J.Jahangirov) sung by him in another recording. The Great Leader’s favorite musical examples included “Sensiz” (“Without you”), “Sevgili canan” (“My beloved”) (U.Hajibeyli), “Sene de galmaz” (“One day you will not have this beauty”) (S.Rustamov), “Uzuyumun gashi” (“Stone of my ring”) (V.Adigozalov). Each of them is one of the masterpieces born from national musical rhythms and intonations, which have already gained the status of folk songs and are loved by everyone. The performance and love of these styled songs and vocal samples by H.Aliyev is another clear example of the Great Leader’s high musical taste, deep and sensitive feelings and the value he gave to the art samples created by the nation.

Conclusion. We tried to cover a small part of H.Aliyev’s services to the development and promotion of musical culture, especially Traditional Azerbaijani music within the framework of one speech. I would like to end my speech with another profound thought of the Great Leader: “Nation should always remember their roots”. Indeed, according to this idea, it is possible to achieve national progress and abovementioned thoughts prove that Heydar Aliyev’s biography is an example, a sample on the way to the development of the people.

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İradə Köçərli (Azərbaycan)

HEYDƏR ƏLİYEV VƏ AZƏRBAYCAN ƏNƏNƏVİ MUSIQISI

Məqalə Heydər Əliyevin 100 illik yubileyi münasibətilə yazılmışdır. Burada H.Əliyevin 1979-cu ildəki çıxışının mətni olan “Bəstəkarın yüksək amalı və vəzifəsi” adlı kitabçanın məzmunu haqqında məlumat verilir. Daha sonra H.Əliyevin respublikaya rəhbərlik etdiyi dövrdə incəsənət sahəsinə, xüsusilə də, aşıq sənəti, musiqi folkloru, xalq bayramları, ümumiyyətlə, Azərbaycan

ənənəvi musiqisi ilə bağlı böyük xidmətləri açıb göstərilir. Görkəmli musiqi xadimlərinə keçirilən yubileylər, müxtəlif tədbirlər və onların xalqın mədəni-ictimai həyatında rolu və tarixi əhəmiyyəti barəsində söz açılır. Eyni zamanda, “Folklorun hüquqi qorunması” haqqında Dövlət qanununun H.Əliyev tərəfindən sərəncam olaraq imzalanmasının musiqi sənətinin inkişafına göstərdiyi təsir vurğulanır.

Açar sözlər: Heydər Əliyev, Azərbaycan ənənəvi musiqisi, xalq musiqisi, Kitabı Dədə Qorqud, aşıq sənəti.

Ирада Кочарли (Азербайджан)

ГЕЙДАР АЛИЕВ И ТРАДИЦИОННАЯ МУЗЫКА АЗЕРБАЙДЖАНА

Статья написана в ознаменование 100-летнего юбилея Гейдара Алиева. Здесь приводятся сведения о содержании брошюры «Высокий долг и задача композитора», в основу которой вошел текст выступления Гейдара Алиева в 1979 году. В дальнейшем изложении освещаются большие заслуги Гейдара Алиева в области развития искусства и, в особенности, ашыгского искусства, музыкального фольклора, в целом традиционной музыки Азербайджана в период его руководства республикой. Рассказывается о проведении юбилеев выдающихся деятелей музыки, различных мероприятиях, об их роли в культурной и общественной жизни народа и их историческом значении. Вместе с тем, акцентируется то влияние, которое было оказано на развитие музыкального искусства подписанным Г.Алиевым распоряжением о Законе АР «Правовая защита фольклора».

Ключевые слова: Гейдар Алиев, традиционная музыка Азербайджана, народная музыка, книга Деде Коркута, ашыгское искусство.