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UZEIR HAJIBEYLI AS AN INNOVATOR OF MUSICAL TURKOLOGY

Abstract. The article substantiates the relevance of the ideas of musical Turkology, which occupy a special place in the scientific heritage of the genius personality, composer Uzeyir bey Hajibeyli, who has achieved many achievements in the professional musical culture of Azerbaijan. His article «On the Music of Azerbaijani Turks,» published in 1919, sets out the basic principles of the scientific and theoretical concept.

Conceptuality is shown, the fundamental nature of the ideas of musical Turkology by U. Hajibeyli, the importance of these ideas is emphasized, which are the source that laid the foundation of musical Turkology as a separate direction in modern Azerbaijani musical science, is considered as the beginning giving impetus to the study of Turkic genesis in Azerbaijani folk music.

Key words: comparison, Turkology, gene formula, method, modus.

Introduction. At the end of the 20th century and the beginning of the 21st century, national and ethnic values began to regain recognition and justification. In this context, the issue of the Turkic roots of Azerbaijani musical culture came to the forefront. It should be noted that, under the new configuration of Azerbaijani humanities, the attitude toward the Turkic heritage has acquired new meaning and new significance. During this period, one of the most pressing issues in Azerbaijani musicology became the study of the Turkic foundations of national musical culture. As a result, a new direction known as music Turkology began to take shape.

The foundations of this field were laid at the beginning of the 20th century by the great Uzeyir Bey Hajibeyov, opening wide opportunities for a new stage in the comparative study of the musical cultures of Turkic peoples.

The interpretation of the main material. For the first time in Azerbaijani music scholarship, a groundwork for Turkological studies in music was established in 1919 with Hajibeyov's article "On the Music of Azerbaijani Turks," published in the journal *İstiqlal*. This article of great importance by Uzeyir Hajibeyov was presented to a wider audience in 2005 by the prominent scholar, Prof. Farah Aliyeva.

In this article, Hajibeyov for the first time formulated the main principles of his scientific and theoretical concepts in the field of music Turkology. His first theoretical work, "On the Music of Azerbaijani Turks," reflects both the conceptual and fundamental character of the problem.

It was precisely the foresight and visionary ideas of the great Uzeyir bey that later became a valuable source for the development of the music Turkology direction that emerged in the 2000s.

Observing both the distinctive and common features in the development of the musical thinking of the ancient Turkic peoples who shared a single ethnic origin, Uzeyir Hajibeyli later put forward the idea that "while the southern Turks, since the time of Aristotle and al-Farabi, were influenced by Greek and Arab music, the northern Turks developed their art on the basis of Chinese music" [1]. The relevance of this statement remains significant today for the comparative study of the musical art of Turkic peoples. In the second part of his work, Hajibeyli provides a comparative analysis of the music of various Turkic peoples, pointing out their differences and common characteristics.

Uzeyir bey specifically emphasized that, although the music of Azerbaijanis and Ottomans was based on the same foundation, there were "differences in the rules of usage and between the modes (maqams)." Undoubtedly, all these issues have become priority topics for modern music Turkology, defining the core principles of this discipline.

Interestingly, the problem raised by Hajibeyli at the beginning of the 20th century later became a victim of the political-ideological regime, remaining frozen for a long time. Only at the end of the 20th century, after Azerbaijan regained its independence, did its necessity re-emerge as a significant topic of research.

Since 1990, the Department of Interrelations in Art at the Institute of Architecture and Art of the National Academy of Sciences has prioritized the study of problems related to music Turkology. Continuing along the path opened by Uzeyir Bey, research in this field has been directed toward exploring the genetic foundation of the music of Turkic peoples through comparative analysis.

In music Turkology, several methods are synthesized in the study of folk music—comparative-typological, genetic, and functional approaches. This synthesis is determined by many factors, the most important of which is the Turkic roots, a strong component of our ethnic consciousness.

Undoubtedly, various multi-vector studies within the world of Turkic culture have their rightful place. However, when speaking of music Turkology as a branch of comparative musicology, in our opinion, the comparative-typological analysis should serve as the primary basis for understanding this phenomenon.

In my view, one of the most relevant and complex problems of ethnomusicology is the study of the Turkic roots of national musical culture. It should be noted that the establishment of musical connections among Turkic-speaking peoples and the explanation of their genetic foundations not only contribute to forming an idea of the integrity and unity of the Turkic musical system, but also allow for a more complete characterization of its individual components.

Over many centuries, the creative work of the Turkic peoples, while incorporating the cultures of numerous ethnic groups within its ethnic area, has managed to preserve the specificity of the Turkic musical language. Today, this can be stated unequivocally. In this evolutionary process, there occurred an assimilation of musical language and structural norms, along with a mutual enrichment of the principles of musical thinking.

The theoretical development of problems in music Turkology and its main scientific vector are directed toward two interrelated issues. On one hand, it concerns the study of the common foundations of Turkic mentality, and on the other, the study of the specificity of Azerbaijani art, which is possible only through comparative research. I would once again emphasize that it is precisely comparative analysis that primarily allows music Turkology to take shape as one of the independent and most intriguing directions in Azerbaijani music scholarship.

In studying the foundations of Turkic musical culture, the principal determining constant is intonational-typological research. This involves the comparative examination of the “primary elements” across a wide variety of materials—that is, the study of typologically similar processes that manifest as a specific “language” group within a broad spectrum of comparisons. As can be seen, it is precisely comparative modal-intonational analysis that makes it possible to focus attention on the typological nature of these “primary elements.”

Let us recall the words of the prominent researcher E. Alekseyev:

“In the field of modal intonation, the most ancient—usually the simplest—forms are the most enduring... Time, which is merciless toward all that is inorganic, is paradoxically powerless before the living. If we extend the biological parallel, we may observe that the primitive ‘single-celled organisms,’ which easily adapt to new conditions and continue to multiply in great numbers, outlive the ‘mammoths’” [2, p. 18].

The main feature of the Turkic musical system lies in the diverse, long-standing, and stable interconnections within this broader cultural unity. Within this system, each national culture is connected to many other “valences”—ethnic, geographical, linguistic, and so forth. Historically, these closely related groups have formed distinct zones within a vast historical and cultural region, each possessing its own type of musical development and variant of the regional musical process.

Based on this brief overview of research in music Turkology, we may envision a more optimal terminological concept reflecting the typological relatedness of musical formulas — the “genoformula.” This term expresses the genetic kinship of the music of Turkic-speaking peoples at the level of formulaic intonation.

The identity of genoformula sequences emerged as a result of a long historical development. At the same time, these regular similarities are also explained by a generally known fact:

“...the deeper we attempt to look into time, the more the problems of individual and national diversity give way to the universality of the fundamental characteristics of melodic thinking, to the essential unity of its original logical norms and sources, to the fundamental principles governing the mastery of tonal space” [2, p. 35].

The analytical reconstruction of the genoformula sequence reveals its centuries-old conservative stereotypy. Genre predominance here is

unambiguous: the modification of the genoformula was connected with the repeated process of applied (practical) elaboration.

The genoformula consistently performs three functions:

1. communicative;
2. centripetal (aimed toward the center);
3. distributive.

Thus, the formula model testifies to a certain ethnogenetic vector; it tends toward concentration and fixation on specific determinants unique to it. The dissemination of the specificity of the genoformula sequence demonstrates its capacity for identification with the entire spectrum of phenomena within related Turkic musical cultures.

The system of ethnotypological constants serves as a means of preserving the musical culture, its dynamics, and the regular character of its development. The adaptive, purpose-oriented features of musical culture are initially realized at the level of musical formulae. It should be noted that the artistic genotype is a peculiar innate program that determines the “prototype” of music. The scientific method of Mircea Eliade is very remarkable in this regard: the scholar, as it were, “excavated” the historical layers to uncover the “root,” the primary source, the ahistorical archetypes.

Viewing the formulaic nature in the music of Turkic peoples as an initial proto-intonationality and as a genetic code opens the way to the next stage of research:

1. the identification of archetypes in musical folklore;
2. comparison of their spheres of functioning;
3. the classification of formula typologies for the purpose of determining national uniqueness and differentiation;
4. the revelation of intonational-typological connections among them.

The research experience in the field of problems of musical Turkology shows that, at the current stage of study, it is expedient to refer to the typological models of the Rast, Shur, Segah, and Chahargah modes “formulated” in Uzeyir Hajibeyli’s fundamental work *The Principles of Azerbaijani Folk Music* [3]. It is precisely these models that have been refined over time through the long historical development of the oral musical tradition. It should be noted that in the studies of Azerbaijani ethnomusicologists, the decisive priorities of comparative research rely precisely on these mode-intonational formulae of Azerbaijani folk music. The system of mode-intonational formulae proposed by Uzeyir Hajibeyli may serve as a distinctive “key” to understanding the unity of the musical language of the Turkic peoples.

It must be said that the functional formula intonations advanced by Uzeyir Hajibeyli as mode-intonational typologies mark the beginning of the formulation of the problem of the codification of the musical language of the Turkic peoples.

Uzeyir Hajibeyli's genius revealed itself not only in the meticulous analysis of Azerbaijani folk music samples according to the principle of systematization of formula models. In addition, Hajibeyli demonstrated how the functional significance of tones manifests itself concretely in the formulae of Azerbaijani modes.

Conclusion. This is essential, since one of the vectors of comparative analysis of Turkic peoples' music is also the level of functional clarity. The methodological approach and analysis of the material rest on the idea that the commonality within the Turkic musical system is also fundamental and genetic in nature.

At present, monographs and hundreds of articles have been published, and dissertations have been defended on the problems of musical Turkology. The main vectors of musical Turkology are reflected in these research works. All these scholarly studies are a genuine contribution to Azerbaijani ethnomusicology.

Undoubtedly, as in all areas of Azerbaijani musical art, the legacy of Uzeyir Hajibeyli has served as the primary source and starting point for this direction as well.

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ÜZEYİR HACIBƏYLİ MUSIQİ TÜRKOLOGİYASININ BANİSİDİR

Məqələdə dahi şəxsiyyət, Azərbaycan professional musiqi mədəniyyətində bir çox ilkərə imza atan bəstəkar Üzeyir bəy Hacıbəylinin elmi irsində xüsusi yeri olan musiqi türkologiyası ideyalarının aktuallığı əsaslandırılır. Onun 1919-cu ildə nəşr edilən “Azərbaycan türklərinin musiqisi haqqında”

məqaləsində əksini tapdığı elmi-nəzəri konsepsiyasının əsas prinsipləri şərh edilir.

Məqalədə Ü.Hacıbəylinin musiqi türkologiyası ideyalarının konseptuallığı, fundamental xarakteri göstərilir, bu ideyaların müasir Azərbaycan musiqi elmində ayrıca istiqamət kimi musiqi türkologiyasının əsasını qoyan vacib mənbə olduğu vurğulanır, Azərbaycan xalq musiqisində türk genezisinin öyrənilməsinə təkan verən başlanğıc kimi dəyərləndirilir.

Açar sözlər: müqayisə, türkologiya, genoformula, metod, lad.

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УЗЕИР ГАДЖИБЕЙЛИ КАК ОСНОВАТЕЛЬ МУЗЫКАЛЬНОЙ ТЮРКОЛОГИИ

В статье обосновывается актуальность идей музыкальной тюркологии, занимающих особое место в научном наследии гениальной личности, композитора Узеира бека Гаджибейли, достигшего многих достижений в профессиональной музыкальной культуре Азербайджана. В его статье «О музыке азербайджанских тюрков», опубликованной в 1919 году, излагаются основные принципы научно-теоретической концепции.

Показана концептуальность, фундаментальный характер идей музыкальной тюркологии У.Гаджибейли, подчеркивается важность этих идей, которые являются источником, заложившим основу музыкальной тюркологии как отдельного направления в современной азербайджанской музыкальной науке, рассматривается как начало дающее толчок изучению тюркского генезиса в азербайджанской народной музыке.

Ключевые слова: сравнение, тюркология, genoформула, метод, lad.