

Processes of Formation and Development of Azerbaijani Mugham Art

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Аннотация: В данной статье рассказывается о прошлом и настоящем образе искусства мугома, которое является национальным достоянием Азербайджана, о внимании, уделяемом искусству мугома и процессе его развития.

Ключевые слова: Мугам, наследие, занавес, муганни, исполнение, джаз, опера.

The people of Azerbaijan are known to us for their ancient and unique culture and art. It reflects its image in the priceless musical heritage of this nation, including musical creations and performance ways (mugom, ashug, folk art). In particular, mugham art and philosophy, its historical formation, development prospects, scientific researches are finally studied by musicologists.

Unlike other musical genres in the world, the mugham genre is a form of infinite national-cultural variety, because it has not lost its importance to this day. Mugham is one of the classic genres of Azerbaijani folk music, which is valued, respected and studied as a certain heritage in the Eastern music culture.

Mugham art is ingrained in the blood of the people of Azerbaijan, it is a national heritage, love for it, respect for its performance, it should be emphasized that the people's attention to mugham art is proof of our opinion. This type of art has gained a certain fame among ethnic peoples such as Talyshes, mountain Jews, Lazgs, Gurchus, Avars who lived in the territory of Azerbaijan as a national and cultural food. The universality of mugom art is so amazing that one can't help but be amazed at the mystery and flow of the melody, the shape and form of the musical genre, the interpretation of the performance, and the philosophy of mugom. Here, this heritage represents the people's past, language, religion, as well as joyous and sad days, feelings of joy and love.

Mugham is the main genre of classical folk art music of Shark peoples. The word Mugham is derived from the word "maqom" used in the Iranian-Arabic-Turkish language. The word "maqom" is expressed in the meaning of curtain in stringed instruments.

In every mugam, base, support (mayə) is used in the sense of curtain. A mugham is not just a simple piece of music or sound created by a composer. Mugham is a unique tool that imitates the human psyche and has different effects on its psychology. When listening carefully to any mugham created on the basis of poetry with a deep philosophical meaning, thinking about the essence of the ghazals of Fuzuli, Nasimi, Syed Azim Shirvani, Vahid and others, a person plunges into a magical world, his feelings are embodied in musical images.

It is worth noting that the connection of Mugham Nawaz with Mugham is expressed in the work "Iqbalnama" by the famous philosopher and poet Nizami Ganjavi. "Müganni, qədim bir hava çal, muğlar kimi bir muğan havası çal". Маъноси: "Singer, play an ancient air (melody), play the Mughan air (melody) like the Mughals.

In the scene of Alexander's meeting with the seven philosophers, the poet again refers to the mugham air (melody) and calls it the ancient air, which confirms this idea.

Uzeirbey Hajibekov, who wrote a scientific-practical monograph on early mugham art in the 20th century, devotee of Azerbaijani music, People's Artist of Azerbaijan, author of National Anthem music, composer, dramatist, film critic, journalist, musicologist, major public figure (1850-1948) The monograph "Fundamentals of Azerbaijani folk music" (1944), which is considered the product of many years of research on Azerbaijani mugoms, is the product of scientific research achieved in the science of mugom studies of the century.

In the historical information section of this book, the following information is provided about the Mugams of Azerbaijan.

"Two famous Azerbaijani scientists, theoreticians and musicologists occupy an important place in the history of the theoretical and practical development of the music of the peoples of the Middle East. They are Sayfiuddin-Abdulmo'min ibn Yusuf al-Urmawi (XIII century) and Abdul Qadir Maroghi (XIV century). In his book "Wuzuhul-arqam" ("Explanation of Musical Terms"), the 19th Azerbaijani musicologist Navvab Mir Mohsun Haji Syed Ahmad son of Karabaghi (Shushalik) provides information about the ancient music of the peoples of the Middle East. Some of these works, translated into European languages of the above-mentioned works, describe the musical culture of the peoples of the Middle East, which reached its peak in the 14th century, in the form of twelve systems, six branches, "status". The "twelve status" system consists of 12 main statuses and 6 votes.

12 main mughams:

1. Ushshag
2. Tray
3. Let's do it
4. True
5. Iraq
6. Isfahan
7. Giraffe
8. Bad
9. Zangula
10. Rahavi
11. Hosseini
12. Furnishing.

1. votes include:

1. Shahnoz
2. Maya
3. Selmak
4. Nowruz
5. Gardenia
6. Guvasht

Due to the social, economic and political changes that took place at the end of the 14th century, this rare heritage "mugham" was devalued. Naturally, the names of the twelve mughams, like the mughams themselves, have undergone major changes.

U. Khojibekov stated that "the only mugam that has survived the destructive impact of modern events and has not changed is Rast mugam." The logical meaning of this mugham is "right", "true". In ancient

times, musicologists called "Rast" "Mother of Mugs". The veiling of the "Rast" status is the same as that of all the nations of the Middle East.¹

Mugham is the basis of Azerbaijani folk music. There are 7 main and 3 auxiliary mugams in Azerbaijani folk music. The main mugams are "Rast", "Şur", "Çahargah", "Bayati-Shiraz", "Şuştar" and "Humayun", and the auxiliary mugams are "Şahnaz", "Sarənc" and "2nd type Çahargah".

Uzeir Hojibeyli explained to the audience of Mugams as follows:

"Rast" - a feeling of bravery and joy in the listener;

"Shur" - cheerful, lyrical mood;

"Segoh" - feeling of love;

"Shushtar" - deep sorrow;

"Chahargah" - a feeling of excitement and passion;

"Bayati-Shiroz" - sadness;

"Humayun" expresses deep sadness.

There are many famous mugham masters in Azerbaijan. In particular, we can mention the names of Sattar, Haji Husayn, Mashadi Isi, Alasgar Shiri, Sodigja Torchi and others. At the beginning of the 20th century, the performing activities of Jabbor Karyag'dio'gli, Mashadi Jamil Amirov, Seyid Shushinsky, Kechachi oglu Muhammad, Mashadi Mammad Farzaliev, Islam Abdullaev and others are commendable.

Today, it is worth mentioning Alim Gasimov, Mansum Ibrohimov, Ilkin Ahmadov, Zabit Nabizade, Babek Niftaliev, Nazakat Teymurova, Aygun Bayramova and others among the masters of mugom.

By the 20th century, Azerbaijani mugham art, while preserving its classic appearance, served as a basis for new musical genres. Genres such as mugam opera, mugam-jazz, symphonic-mugam, mugam-poetry, etc., appeared in the art of music. In this regard, "Layli and Majnun", "Sheikh Sanan" (1909), "Rustam and Suhrob" (1910), "Shah Abbas and Hurshidabanu" (1912), written by the famous creator, composer, musicologist Uzeirbey Hojibekov in 1908, The mugham operas "Asli and Karam" (1912), "Harun and Leyla" (1915), musical comedy "Arshin mal-alan" (1912) are proof of our opinion. The musical language of the work written to this epic of Fuzuli is based on mugams, and it belongs to the ranks of mature artistic works.

The composer says about this opera: "I intended to use mugams, which are classic examples of folk art, as musical material. My task was to use the form and content of the words of Fuzuli's epic, and the music of colorful mugams to express the dramatic plan of events.

A number of composers created musical and stage works in the genre of mugham-opera, which was founded by U. Khojibekov. In particular, Z. Khojibekov's "Ashiq Gharib" (1916), M. Magomaev's "Shah Ismail" (1916), Sh. Akhundova, who continued this tradition in the second half of the 20th century, Sh. The operas "Vagif" by R. Mustafaev and "Natavan" by V. Adigo'zalov are among them.

The symphonic-mugam genre was founded in 1948 by composer Fikret Amirov. However, the first foundation of this genre was laid in the first mugham operas of U. Khojibekov. In the works of F. Amirov, "Kurd-Ovshari", "Gulistan Bayati-Shiraz", "Shur", "Rost" by Niazi, "Bayati-Shiraz" by S. Alekserov, "Humayun", "Navo", "Rahab" by T. Bakihanov, "Segah" by V. Adigo'zalov, "Mahur Hindi" by E. Mansurov were created.

Mugam-poetry genre Abbas Sahhat's "For my son", "My heart is my beloved lover", "Time will leave", Abbaskulu agha Bakihanov's "The color of May is bright", Bakhtiyor Vahabzade's "Where did you get it", "Shur", "Dosh is burning in hearts" Aliaga Walid's creations such as "I don't know, it's a joke", "Gelmasa ustuma yorin", "Deydi ul yor mana" contain creative examples of this genre.

¹ U.Hajibeyli.Azerbaycan xalq musiqisinnin əsasları. Bakı.:1944 -y.

The mugom-jazz genre is rightfully a new jazz direction created by the synthesis of mugom of Azerbaijani music with classic American jazz music. Vagif Mustafazade's mugham-jazz compositions have their place in world music. His works such as "Mugham" symphony, "Mughom" composition, "Bayati-Shiraz" are among them. Nowadays, it is necessary to acknowledge the names of the outstanding representatives of Azerbaijani jazz, S. Qambarov, R. Sultanov, A. Mustafazade, Sh. Novrasli, who are continuing the traditions of V. Mustafazade.

By the last century, the scientific and practical study of mugham art began, with the help of modern sound equipment, gramophone records, records, and later, CD, VCD, DVD, audio-video recording.

Currently, there is a large catalog of gramophone records in the State Records Archive of Azerbaijan and the State Museum of Music Culture of Azerbaijan, which are of historical value. Some of the ancient gramophone records stored in these archives were restored by the staff of the "Music Dunya" magazine and placed on the "Azerbaijan Discography" website. This discography includes a large amount of information from 1900-1940.²

The first examples of Azerbaijani mugham singers recording on gramophone records date back to 1906. In particular, in 1906-1916, "Grammophone", "Pate", "Sport-Record", "Extraphone", "Nogin Factory" and other sound recording companies recorded the voices of famous Azerbaijani mugam-singers.

We found out that the period of historical formation of Azerbaijani mugoms occurred within the framework of the "Twelve mugoms" system, and the historical

U. Khojibekov's writing of the first mugom opera based on national mugoms, which are considered the national pride, heritage, and heritage of Azerbaijan, and the decision of musical genres in the form of symphonic mugom, mugom poetry, mugom jazz as a result of genre synthesis in this regard, is an example of attention to national music. We are confident that in the future, the scope of scientific research will increase by mugomists on such genres as mugom-maqam-mukam.

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² <http://enene.musigi-dunya.az/diskografiya.html>