

*Tariyel MAMMADOV*


## TYOLOGY OF ASHIG SONGS

The epic havas of the “Koroghlu” epos belong to verbal traditional music. It develops owing to talented, capable singers- ashigs. The different performances of the epic havas create various variants from one hava. Meanwhile, it keeps introducing features within the plenty of ashig havas. However, within this stability the certain structure elements undergo to intensive modifications, transformations. They enrich the hava and keep its attractive peculiarity. All abovementioned discussions are about “Koroghlu” ashig havas.

From this point of view the “Misri” hava performed by H. Sarachli and S.Ulajli attains particular interest. Let`s apply to instrumental introduction of the hava:

**Koroğlu**  
♩ = 120

In the beginning periodically repeated the core of rhythm-intonation is based on “d” sound (first – fourth checks) and consists of two joint elements. The first one is the main element, in second element- the movement line is observed which falls according to the main tones rotating around the sounds and returns to the main tone. It should be mentioned that, the rhythmic figure’s

division () of the second element of the expanding theme shows itself in thesis form of demonstration of the hava's thematic development. The next development (fifth- tenth checks) is connected with enlisting of the another level of sound elevation- the movement to the big second. Bichord "ayagdoyme" intonation belongs to rhythmically divided second element of the core. During summing process it returns to beginning 2checks intonation. The new period of development (eleventh-fourteenth checks) –is based on other sound elevation and is accompanied by changing of the support stages ("d"). This melodic-intonation appearance is rhythmically connected with the main thematic structure: rhythmical figure contrary moving rhythmic figure (registered with bracket) of the first element and magnified scale of the thematic core. Besides that, in sequenced process the falling trichord movement comes front from "f" sound (which was not striking in the beginning) towards the "d" sound (was shown with axes). Only at this time the feature vividly shows itself. After approving of the main idea the theme is sounded in new quantity which is genetically connected with bichord "ayagdoyme" intonation. Here it assumes independent importance (fifteenth-twelfth checks). This is relatively independent material and is based on already sounded intonation and metro-rhythmic configurations. If in the beginning the vibration of the wires was the result of the bichord expanding, the secvention movement towards the main thesis is connected with widening of the sequence movement line. Let's compare them:



Melodic accumulation became squeezed from intonation point of view sequenced, stepped movement shows the main theme development, provides returning to the main idea. Here previous returning display themselves (was mentioned with round lines) The instrumental introduction is completed with repetition of the beginning rhythm-intonation thesis as a hymn.

As it is seen from samples, the formation of the instrumental introduction part of the hava became subordinate to theme forming rules which are connected with centralized support tones. Just sound supports vividly showing themselves make the hava become dynamic from melodic point of view and active from rhythmic aspect. But it does not wander from its rhythm-intonation core- from the main tone "d". The appearance of the support tones in hava and their sequence in whole intonation process lets us to talk about special manifestation of the form building:



The showing of the systematical functions of the support tones – is a specific model of the Melos development of the hava, based on certain formation of the parts and symmetric relations:

A B C B A

d e – d qd ed d

The middle division is located in C – “d” support tone. It is of culmination importance of the structure and forms the center of the axis line. The support tones are grouping around it according to the question-answer relation.

Ashigs always present the culmination phase in instrumental performance of the hava with appearance of new rhythmic and melodic –intonation. For example, in second performance of the “Misri” hava ( by Ashig S.Ulajli ) the “d” support hava gives up its place to “a” hava in culmination section.



In third performance of the hava ( by Ashig S.Ulajli ) the second section of the form (B) is abridged and is substituted by “C” section.



In each new performance of the “Misri” hava the great potential opportunities of the dynamic of the whole composition appear on the one hand and the ashigs` mastery on the other hand.

“C” section`s sounding in the fourth performance of the introduction part of the hava by S.Ulajli was carried up to the culmination level as a result of the leaping up of the octave interval and becoming rhythmic variation (appearance of a sixteen trial):

The musical score consists of five systems of music. The first system starts at measure 5. The second system contains measures 6-10 and is heavily marked with triplets (indicated by a '3' above the notes). The third system contains measures 11-15, also with many triplets. The fourth system contains measures 16-20 and shows a change in the accompaniment pattern. The fifth system contains measures 21-25 and continues the melodic and accompaniment lines.

It should be mentioned that, in first 2 sounding of the hava the structure of the composition of the hava and the sequence of the sections of the form was kept (only in third and fourth performances “B” section was dropped and “C” section was widely used). But in fifth and sixth performances radically change the connection of the support tones. Their being intonated appears in new sense chancing plan of the form:

**Koroğlu**

$\text{♩} = 84$  *Rubato*

The musical score for 'Koroğlu' is in 2/4 time and marked 'Rubato' with a tempo of 84. It consists of four systems of music. The first system is a single melodic line. The second system is a single melodic line with some rests. The third system is a single melodic line with many slurs. The fourth system starts with a tempo change to 126 and includes a double bar line and a key signature change to two flats.

The image shows a musical score for a piece in 6/8 time. The score is divided into two systems. The first system features a treble clef staff with a melody that begins at measure 5 and concludes at measure 10. The second system consists of a grand staff (treble and bass clefs) with a piano accompaniment. Measure 15 is marked 'Rubato' and contains the vocal line '[De - dim ey!]'.

In 6 times performed “Misri” hava the culmination part coincides with instrumental introduction of the fifth performance. It is characterized with mugham development of the “C” section: the detailed sounds, recitative-singing improvisations, metro-rhythmic retardation and acceleration “d”, “a”, “g”( “a”-open wire, “g”-burdon, “d”- root wire ) support sounds which are the bases in saz tuning, the interrupting of the sounding material by pauses belongs to this type. All mentioned above features tan emotionality and resolute feeling to speech.

The sixth instrumental performance completes the fifth one and maintains the semantics of the “C” section, strengthens its importance as a base and the main support tones- “g” and “d” sounds as well.

So, during 6 times performing of the introduction of the hava, the strengthened main cores appear in stable fret-intonation normative “A” and “B” blocs, active and versioned “C” section. All of these represent constructive elements (rhythmic, fret-intonation, scale) and create dynamic development opportunities in instrumental part of the hava by originating counteraction with the main “A” section. The scheme shown below visually affirms the abovementioned:

	<b>I performance</b>				
<b>1. Functional division of the form</b>	A	B	C	B	A
<b>2. Auxiliary tones</b>	d	e→d	g→d	e→d	d
<b>3. Scale-checks</b>	4b	6b	4b	6b	5b
	<b>II performance</b>				
1. "_____"	A	B	C	B	A
2. "_____"	d	e→d	g→d	e→d	d
3. "_____"	3b	2b	6b	4b	5b
	<b>III performance</b>				
1. "_____"	A	...	C	B	A
2. "_____"	d	...	a→d	e→d	d
3. "_____"	3b	...	5b	7b	6b
	<b>IV performance</b>				
1. "_____"	A	C	A	B	A
2. "_____"	d	d	d	e→d	d
3. "_____"	3b	12b	3b	4b	3b
	<b>V performance</b>				
1. "_____"	C	...	...	...	A
2. "_____"	a -	-	-	-	d
3. "_____"	Rubato				10b
	3b	...			
	<b>VI performance</b>				
1. "_____"	C		A	B	A
2. "_____"	d→		d	e→	d
3. "_____"	15b		3b	4b	3b

The Idea art embodiment of the “Misri hava” is more distinctly observed while looking through the processional –composition phases of the scheme from functionality point of view. According to the formula defined by B.Asafyev the structure of the hava can be characterized in this way: i- impulse, thesis (I expression), m- action, antithesis (II, III, IV expression) and t-completion, the result of the action, synthesis (completive VI expression which shows the main active factors of the “Misri” hava).

The formation of the support tones in the beginning of the introduction part which performed on saz makes an opportunity for development of the singing part of the “Misri” hava. Here the fret-support stage – “g” (by means of “e” and “d” middle tones ) of the “C” section comes front. The singing part begins from this stage.

Besides, this tone appears against the background ()of dashes rhythmic figure during the repetition of the third hemistich of the poetic text. In this time we observe the adding of the “rocking” rhythm and “ey” exclamation in recitative- declamation singing. Although, unlike the instrumental introduction, here the dynamic “C” phase does not completely express itself. Firstly, it is connected with “B” section, because rhythm with dashes emphasizes “e” support sound. Secondly, the “C” section is characterized only with exact sectioned, sequenced movement and it makes the rule of the hava to come out from intonation, fret point of view in both inside and addition recitative singing of the hava. The Turkmen variant of recitative singing - “djuk-djuk” you can look at p.295-296.



It should be mention that, the “B” section fulfills the function of vocal culmination in singing part. It is divided into 3 intonation zones: the zones connected with recitative-declama-tion – rhythmical, recitative-declama-tion and fret changing:

C A B D

g d e d a

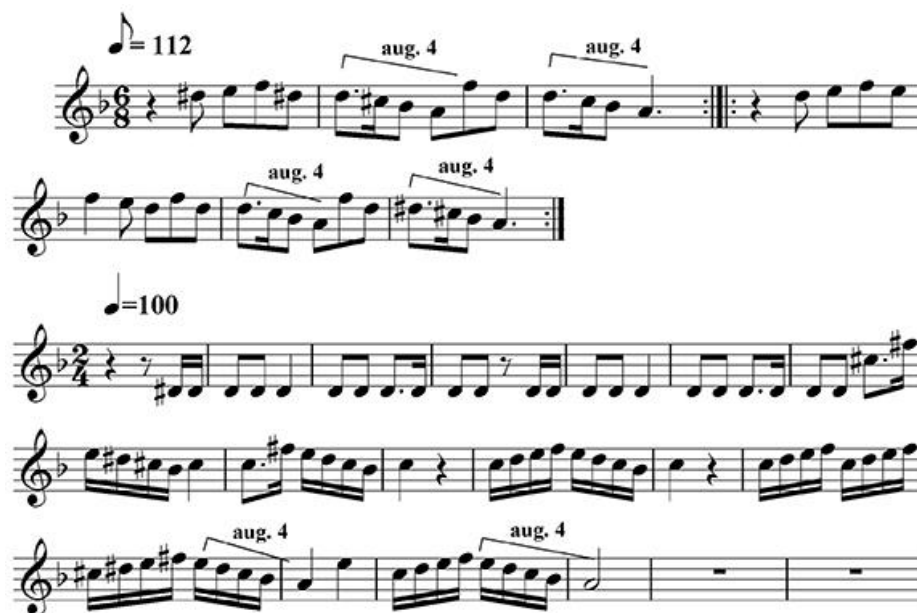
The development process of the epic hava is completed in “a” fret-support tone (the open wire of the saz), which is genetically connected with “C” section (look at its second, third and fifth culmination expression in instrumental introduction).

All of these discourses can be summarized with the thesis mentioned below: generally, as in epic havas , normative-automatic structure forms the base of the “Misri” ashig hava on the one hand, the factors which make the structure dynamic, becomes the carrier of the semantic elements, creates an opportunity for forming literary work within the space-time on the other hand.

In “Misri Koroglu” hava of the “Girat is stolen by Hamza” epos performed by ashug Mahmud the sections are formed with the same principle, but in a little bit updated, transformed form. So, let`s pay attention to the falling intonation in instrumental performance: here the increased fourth interval is heard in fifth limit. Ashig havas his saz by hearing according to his voice apparatus . In this situation the support tone will not be “a” sound as in previous samples, but “c” sound. This hava will be accompanied by harmonic fourth-fifth complex as mentioned below: “c” – open wire, “f” – root, “b” – burdon wire



In all discussed ashig havas the given intonation segment in saz performance is observed for the first time. But such intonation is characteristic for Azerbaijan instrumental music connected with wind-instruments. For instance, such dance havas as “Talış daglari”, “Jangi” performed on zourna are graphic examples:



Ashig Mahmud widens the sound space of the introduction while performing the hava for the second time (the second poetic hemistich). The transformation of the rhythmic forms, variety of intonation and intervallic are directed to increasing of the emotional influence.





It should be mentioned that, each performance of the “Misri” hava creates a new semantic meaning, expresses the dramaturgic features in a new manner, which appears only at the time of ashig` s performance and belongs to him. The creative activities of the legend tellers and the forms of the epic havas being directed to audience gives an opportunity to define the connection table of the invariant mnemonic structures (saz` s fret based on fourth- fifth tuning, the main thematic embryo of the “a” section, changeability of the rhythmic figures ( and), the general composition program connected with changing of the support tones - the instrumental and vocal culmination providing intensification of the content parts).

The comparative analysis of the “Dali Koroglu” havas makes the role of the individual point of view of the instrumental expression to come out in theme formation of the hava as well.

**Ashig Akper**





In instrumental introduction the thematic fret-intonation formats pass quickly and give up their place to transient and main sound. But in vocal part they are emphasized in strong parts and are extended from time point of view. As a result, the intonation blocks of the introduction increase in vocal part.

2 interpretations, 2 points of view of the “Dali Koroglu” hava explains the same content. They are balanced with permanent semantics of the hava: in instrumental performance the introducing of the fret-intonation nature of the hexachord as a thesis and in vocal part the high emotional character belong to this type.