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SECTION 18. Culturology.

ISSUES OF USE OF THE NATIONAL LADDER SYSTEM IN THE CREATIVITY OF AZERBAIJANI COMPOSER TELMAN HAJIYEV

Abstract: In this scientific paper for the first time has been investigated the basic features of creativity of the famous Azerbaijani composer Telman Hajiyevev, who was born in Ganja city. Also, on the basis scientific sources and materials investigated, that the most important aspect of the talented Azerbaijani composer Uzeyir Hajibeyli's talent is to refer to the Azerbaijani poems in T.Hajiyevev's musical works. The creativity of the composer is chosen by his own national consciousness.

Speaking about the work of composer Telman Hajiyevev, it is possible to characterize it as a song-composer, a highly-organized music-public figure based on national-moral values, folk musical traditions, his own set. All of these aspects clearly reveal the essence of his face.

The acquaintance with T.Hajiyevev's works shows that the basis of the composer's music is a major minor system.

Key words: Azerbaijan, composer, culture, music, national ladder system, Telman Hajiyevev, XX century, Ganja, culturology.

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Introduction

The creativity of Telman Haji oglu Hajiyevev, the honored artist of the Republic of Azerbaijan, which is one of the decent donors of the Azerbaijani composer school, founded by the great Azerbaijani composer U.Hajibeyli in the XX century, plays an important role in the Azerbaijani musical culture.

In the city of Ganja, one of the ancient centers of science and culture, the city's rich cultural music traditions have had a strong impact on the formation of the composer.

Materials and Methods

Speaking about the work of composer Telman Hajiyevev, it is possible to characterize it as a song-composer, a highly-organized music-public figure based on national-moral values, folk musical traditions, his own set. All of these aspects clearly reveal the essence of his face.

The acquaintance with T.Hajiyevev's works shows that the basis of the composer's music is a major minor system.

Along with this, T.Hajiyevev is also widely used by national talents. Ladies' characteristics are one of the most important means of expressing both Western and Eastern music. In the book "Music of Nizami Ganjavi's Poems", dedicated to the study of the poetry of poetry of the great Azerbaijani poet and thinker Nizami Ganjavi, who portrays the Eastern from X century till XII century in his works, this problem is pointed out in the foreground: Various variants are heard in Nizami. The poet indicates that his authority is part of a few scenes and that poetry is as important as choosing the right choice of human life".

It should be noted that U.Hajibeyov named these mughams, which are the basis of these females. The national ladder system with the name of Mugham is a collection of Azerbaijani folk music genres, such as folk songs, classifier, color, dance, and so on [7, 53].

By bringing the national ladder system into composer's work, Uzeyir Hajibeyli co-ordinated national folk music with the classical music, and

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these principles became an example for future composer generations.

Professor H.Hasanova rightly notes that "In the basis of U. Hajibeyli, the first and the masterpieces of composer's creativity in Azerbaijan, the main part of national femininity, its common points of convergence with the classic functional system has been revealed.

This is also natural. Because of the musical thinking of Azerbaijan, O.Hajibeyli, who is fed from oral traditionally folk and professional music, is primarily based on the basic principles of this music, and then theoretical basis of the generally accepted European music system.

Mugham is one of the many folk musical compositions from Azerbaijan, contrast with Tasnif, Ashugs.

It is a highly complex art form that weds classical poetry and musical improvisation in specific local modes. Mugham is a modal system. Unlike Western modes, "mugham" modes are associated not only with scales but with an orally transmitted collection of melodies and melodic fragments that performers use in the course of improvisation. Mugham is a compound composition of many parts. The choice of a particular mugham and a style of performance fits a specific event. The dramatic unfolding in performance is typically associated with increasing intensity and rising pitches, and a form of poetic-musical communication between performers and initiated listeners.

Three major schools of mugham performance existed from the late 19th and early 20th centuries - the region of Garabagh, Shirvan, and Baku. The town of Shusha of Karabakh was particularly renowned for this art.

The short selection of Azerbaijani mugham played in balaban, national wind instrument was included on the Voyager Golden Record, attached to the Voyager spacecraft as representing world music, included among many cultural achievements of humanity.

In 2003, UNESCO proclaimed mugham as a Masterpiece of Oral and Intangible Cultural Heritage of Humanity.

The song genre takes the lead in the creativity of outstanding Azerbaijani composer Telman Hajiyev. T.Hajiyev appealed to the creativity of Rasul Rza, Bakhtiyar Vahabzade, Jabir Novruz, Fikret Qoja, Garay Fazli, Rafik Zeka, Baba Veziroglu and other prominent Azerbaijani singers in their songs. They also created eternal vocal miniatures. "Did not you see my eyes?" (Nizami Ganjavi), "I have not forgotten" (R.Rza) and others. psychological depths, "My motherland Ganja" (R. Rza), "Student Years" (J.Novruz), "Oil Rocks" (A.Aslanov), "Tulips" (A.Aslanov) and others. He is the author of more than 200 memoirs. Rashid Behbudov, Shovkat Alakbarova, Muslim Magomayev, Zeynab

Khanlarova, Elmira Rahimova, Flora Kerimova and other well-known singers T.Hajiyev's songs, composer's favorite songs, playful rhythms, rich content, lyrics and music, they performed.

Conclusion

Most songs recount stories of real life events and Azerbaijani folklore, or have developed through song contests between troubadour poets. Corresponding to their origins, folk songs are usually played at weddings, funerals and special festivals.

Regional folk music generally accompanies folk dances, which vary significantly across regions. The regional mood also affects the subject of the folk songs, e.g. folk songs from the Caspian Sea are lively in general and express the customs of the region. Songs about betrayal have an air of defiance about them instead of sadness, whereas the further south travelled in Azerbaijan the more the melodies resemble a lament.

The most important aspect of the talented Azerbaijani composer Uzeyir Hajibeyli's talent is to refer to the Azerbaijani poems in T.Hajiyev's musical works. The creativity of the composer is chosen by his own national consciousness.

For example, in the composition of the composer's song "The tulips", the song "The Waiting Me" and the song in the song, "For You" in the song also used.

T.Hajiyev also extensively appealed to national talents in his camera-instrumental works. For example, in the trio of the violin, cello, and piano created by the composer during his student years, the main theme of the book is a bayat, and the basis of the helmets is the charred lantern.

The roots of Telman Hajiyev's creativity originate from national music sources.

The founder of the Azerbaijani professional composer school U. Hajibeyli writes in his fundamental scientific work "The basics of folk music of Azerbaijan": "Rast", "Shur", "Segah", "Shushter", "Chahargah", "Bayati-Shiraz" Huma is the seventh mainstream of Azerbaijani music. Of these, the most widely spread in Azerbaijan is "Shur" and "Segah" [2, 16-17].

Azerbaijani folk songs, dances, and so on. Most of the musical forms are set up in these two sets. Rast, Shuster, Chahargah, and Bashat-Shiraz are more widespread.

"Rast" listener's sense of humor and sensuality, "Shura" hilarious lyrical mood, "Segah" feeling of love, "Shushter" deep, "Chaharra" excitement and passion, Bayati-Shiraz "Humayun" is a deeper sadness than "Shushter".

Particularly, the role of folk music in the formation of luminous lyric images, as well as the developmental principles of folk music, are especially remarkable in the work of T.Hajiyev.

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In the first case, the most important aspects of the laden-intonation process, and secondly, the principles of organization are highlighted.

The use of the intonation dictionary of the Azerbaijani folk music in the works of T.Hajiyev shows itself, which in turn creates a clear national musical composition. Studying the genetic roots of the centuries-old experiments in the composer's works creates conditions for the generalization of their inimitable national character.

The art of mugham and its improvisational style play an important role in the formation of the principle of vocal decline in the work of T.Hajiyev.

One of the characteristic features of T.Hajiyev's melody is melezi, and its roots are taken from folk-melodic creativity.

Thus, the analysis of Telman Hajiyev's works allows characterizing and justifying the national features that appear in their musical language [6, 301].

National characteristics, first of all, in the structure of musical language, on the basis of ladies, melodic development. The composer addresses extensively on the means of expression and the principles of the mugham and ashug music, the principles of melody and melodic intonation.

Loyalty to national music traditions, the ability to use the Azerbaijani ladder system professionally is one of the key features of T.Hajiyev's musical style.

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