

ART STUDIES

IMPORTANT REPRESENTATIVES OF ALEXANDRAPOL ASHUGH CENTER

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ABSTRACT

The folk music of Alexandropol prepared a fertile ground for the development of professional music of the oral tradition, the sugah and sazandar arts. Ashughs were an integral part of the city's musical life. They were regular participants in family gatherings, parties, weddings and other celebrations. Zahri, Ghairati, Bave, Haves, Malul, Zulal-oghli, Shirin were among the most famous clans. Many of their songs were also played in cafes. Traditional competitions took place here, which sometimes turned into a unique performance. However, it happened that teams also competed under spontaneous circumstances.

Keywords: Alexandropol, urban culture, ashugh, traditional music, ashugh Sheram.

Alexandropol in the 19th century is one of the important centers of Armenian urban culture. On the one hand, the absolute dominance of the multi-ethnic Armenian national face, on the other hand, the unique cultural manifestations of national minorities and their relationships gradually formed a new unique Armenian urban cultural life, which already in the 19th century. the latter was characterized by its stable and unique traditions. Gradually, a multi-genre system of song-music became stable in urban life, XX century. initially acquiring local musical stylistic features. All in all, Alexandropol has lived a full musical life. Here, all social classes had special musical and aesthetic requirements, which stimulated the development of this art. Folk song in its various genre manifestations was extremely popular in the city. Immigrants from Western Armenia, who were carriers of deep singing traditions, preserved this heritage in their daily life. In this same environment, heroic, national-patriotic songs took a special place. They were written down and published by scientist Al. Mkhitaryants and musician-teacher A. Brutyan.

Of course, the panorama of urban folk music also includes performances of neighboring peoples (Georgians, Turks, Persians, Arabs, Russians), as well as various works by authors, troupes, and composers. However, along with their performance-stylistic features, they bore a very specific local, Alexandrian stamp.

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Traveling troupes also performed in the city. They were invited to private homes, where they were played romances and fairy tales accompanied by sazi, santoor, and bagpipes.

One of the famous cafes of Alexandropol was Hovhannes and Karapet Talyans. They were the sons of

Kyamali troupe who migrated from Kars and soon turned their cafe into a famous troupe concert venue. Gradually, well-known troupes Malul, Sazai, Jamali, Fizahi, Fahrat, Pyatare and others gather here. Soon they were joined by troupe Jivan, to whom about three dozen troupes were soon to choose a master craftsman (ustabashi) for themselves. The protocol testifying to that has been preserved to this day.

The hermitage of Alexandropol eventually grew into a unique school and fulfilled its historical mission. Ashughak singing had its own traditions. they forced the Armenians to write mainly in Turkish and Persian languages. In the cultural atmosphere of Alekpol, however, that tradition was transformed. Already in the 1850s, Ashugh Shirin composed Armenian songs here. [3]

The decisive move, however, was reserved for Jivanu. He urged all the groups to invent Armenian songs as well. Contemporaries testify that Jivanu was supported in that case by the famous Armenian writer Gh. Aghayan, who was teaching in the city in those years.

Apart from the linguistic component of the songs, Jivani gradually turned his attention to the composition of the melody. Traditional troupe tunes served as unique templates.

Most of the Aleksandarapol troupes enjoyed a great reputation in the Caucasus. It was also the reason that troupes popular among neighboring peoples came to the city, often not only for concerts and competitions, but also for long-term, interactive contacts.

The constant companions of the Ashughs were the groups of musicians, which were also called sazandars. These were professional bands with traditional orchestrations and a rich repertoire. Composer Nikoghayos Tigranyan, who was also one of the brilliant connoisseurs of the mentioned art, provides detailed information about the Sazan centuries of Alexandropol. The usual bands consisted of two zurnas and one dhol. In groups composed of saz, kamancha, santur and dahira, they also sang and played in unison. In groups composed of tar, chongur, tambourine, or dumbuk, only the solo singer sang, interrupting the tambourine gyaf.

Sazandars and zurnachis from Alexandropol were honored and desired participants in the festivities not

only of the local and neighboring villages, but also of many other cities of Armenia and beyond its borders. The famous Irish traveler and Armenologist Henry Lynch in 1893. In his notes about his trip to Armenia, he writes that the pleasant playing of sazandars from Alexandropol can be heard not only in their city, but also in Vagharshapat, Tiflis and elsewhere.

"A unique pastoral atmosphere was created in Alekpol with its traditions and customs and different directions. The youngest of the Alekpol troupe-singers and closest to us in time was the troupe-singer Grigor, Talyan, descended from an old musical family, Usta Gokor, who was very much loved by the people of Alekpol, later Sheram, a well-known and popular singer everywhere. Avetik Isahakyan". [2, p.3]

The musical life of Alexandropol in the 19th century. the second half was marked by the birth of Ashugh Sheram's work and his highly popular activities. Ashugh's songwriting innovation, based on Armenian national musical thinking, was exceptional. It is known that, having mastered the basic patterns of classical art of Asugha, Sheram fundamentally abandoned Asugha template-melodies during the period of self-establishment of his work and invented an original, unique melody for each of his poems. Moreover, the weighty role of the musical component is evident in his compositions.

According to G.Levonyan's apt definition, "It is difficult to approach the texts of Sheram's songs as mere verses separately, because they are, one might say, organically connected with their seasons. The author invented his songs together, putting the perch on the dosh." [5, p.14] He adapted the speech to the weather, many times ignoring the elementary rules of syllables and rhymes. In this sense, Sheram can be called a songwriter, whose unique melodies from the moment of their creation until today excite the listener with their highest expressive and artistic qualities.

Undoubtedly, the issue of the genealogy of Sheram's songwriting, his musical thinking and, in general, the full disclosure of the origins of his art can be the subject of a deep musicological study. We believe that one of the important findings of this multi-polar research is the importance of the benevolent atmosphere, which contributed to the unrestrained manifestation of the great band's unique talent, demanding new songs from him. As an important fact, let's mention 1880. Al. The songbook published by Mkhitaryants, which also included 22-year-old Grigor Talyan's song "Roses opened in the garden".

Grigor Talyan was born in 1857 in Aleksandropol, in the family of famous musicians who opened the Talyanneri cafe, famous for many troupe competitions in the city. This was the breakthrough period when an Armenian atmosphere was already formed in the city, mixed with the musical traditions of the local residents, Karsians, Carinthians, Mshetsi, Vanetsi.

An original sphere of the musical life of Alexandropol was folk singing. This art, with unlimited possibilities of expression, but developing within a specific genre system, formed a favorable arena for the musically gifted young man. From the beginning, he preferred playing the tar, which was later uniquely revealed as a significant melodic factor in Ashugh's songwriting. Thus, the tar was originally a unique medium

that would stimulate the great songwriter's creative endeavors, being uniquely stylized especially in the melodies of his heavy and melodious songs.

An inseparable part of the city life was the troupe, Sazandar song and music. Grigor Talyan, a young man, could not remain indifferent to the latter either, who already at the age of 18 started making chonkurs, then also tars. How much he was attached to his favorite musical instrument, his following memoir about those years speaks. "Once, my elders sent me to the forest with woodcutters, as if they were cutting woodcuts, to make woodcut boards, to take them to Gyumri to sell, or to sell them. I had a light bass, I took it with me to play there in my free time." [6, p.52]

The family tried to make the future student a poet, but it was during this period that his songwriting talent appeared, which immediately found his supporters. "All my friends used to gather at my place, I didn't do anything like that, I fell in love with music so much, I couldn't put my hands down day and night. It wasn't enough during the day, at night until 1, 2 o'clock, my mother would get angry with me, she would say, "boy, it's enough, get up, go to sleep", but I didn't listen to her, I would take off my clothes, get into my underwear. , I would take the perch on my chest and lay down, and even play with my fingers slowly." [4, p.25]

Thanks to his excellent knowledge of folk songs, Sheram managed to create samples that were stylistically consistent with them. Thus, perhaps his most famous song, "Roses Opened in the Garden", in a unique way condenses the typical structural and linguistic features of urban folk lyrical songs. The same can be said about "Cool Night", "Wandering Wandering" and other songs. In Armenian folk art, the skill and function of stylizing a folk song or inventing a song similar to a folk song has been accepted. Sheram's discovery and stylistic interpretation of the folk song goes hand in hand with mastering the performance features of the tar.

Sheram's first serious performance steps are connected with the famous sazandar Chongur Hako of Alekpolz. The latter enjoyed great popularity in the city and was an expected guest at all kinds of gatherings. It is here that the innate talent of the future great troupe was born, and already in these years he was well versed in the repertoire that was acceptable to all classes of the Alexandropol society. Already at the age of 25, he had performed in all clubs.

This was, of course, the period when the future Ashugh mastered the features of urban folk singing, Sazandar instrumental music genre system, melodiousness and intonation dictionary. According to the existing facts, Grigor Talyan's creative outburst began very soon, which was to become an inseparable part of the musical life of Alexandropol.

This was the period when the National Missionary School was founded in Alexandropol, where new traditions were formed through the efforts of Jivanu. The most important trend was exclusively the composition and performance of Armenian songs. Sheram was also an important participant in that process and tried to bring to a new level the unique artistic expressiveness of the Shoghani song.

Carefully reading the autobiographical episodes, we consider it possible to see Ashugh's constant desire to abandon melody-patterns and invent his own melodies as a unique musical way of thinking, which took

place in the musical environment of Alexandropol, under the direct influence of folk music. As the musicologists note, the meter and structure of the poem in Sheram's songs are derived from the composition of the melody, which again testifies to his constant striving to achieve the desired expressiveness with new melodic means. Moreover, feeding on the roots of folk intonation, Sheram brought to the musical environment of Alexandropol both simple and jangly and luxurious songs, passed through the prism of his creativity, reaching perfection.

The popularity of Grigor Talyan's songwriting in the 1890s seems to have been an established fact. However, in order for him to be considered a true master or professional, according to one of the important conditions of the samkar of the troupes, he had to fully master the classical repertoire of the professional musical art of the oral tradition, in particular the mughams. It was this condition that served as an incentive for him to continuously improve.

For this purpose, he even takes advantage of the opportunity to play in the famous Jumshud group from Karabakh and performs in Alexandropol, and with the members of that group, he experiences a long trial period to improve his playing technique. In the end, he passes a unique "exam" in the community and is awarded the title of ashugh.

Sheram was able to win the unconditional love of his fellow citizens, especially the youth, with his unique art. His songs were not only popular. Moreover, new inventions, new nuances and, of course, unique melodies were constantly expected from him, which would later complement the Armenian national musical treasury. The fact that Sheram quickly refused to season his poems with shoughi-style melodies seems to be again linked to the persistent demands and requests of the music-loving youth who sympathized with him. "Many of Sheram's songs, K. Durgaryan rightly noted, have entered the people's daily life and are preserved with all sanctity. The parties he hosted were perfect concerts, according to contemporaries." [1, p. 4]

Ashugh was kindly invited to weddings, where his songs were performed. According to Al.Mkhitaryants, the composer, due to Sheram's activities, performances of string ensembles have become traditional at Alexandropol weddings.

At the end of the 19th century, Sheram's songs were already performed by famous musicians and groups in the city, his art was of interest to professional musicians. Judging by Ashugh's memoirs, he was ready to continue his musical education and develop his performance skills to a new level, if living conditions and family circumstances were arranged differently.

Sheram's songs were performed and sung for various groups by Yefrem Gyadukyan, a well-known professional musician in Alexandropol, who had a musical education and worked closely with the band.

1902-1915 Five collections of Sheram's poems are published in Alexandropol. "The Lyre" (1902), "Gangati Chanter" (1905), "Love and Struggle" (1907), "Barren Garden" (1913), "Unbridled Rush" (1915). Among them, he called "Gangati Shanter" a collection

of revolutionary songs and published it under the name of the fake "Petrograd" publishing house. The common songs found in other collections were not given due attention in Soviet-Armenian musicology, were not recorded, and today most of them have been forgotten due to not being recorded in time. This regrettable omission in a full study of Sheram's creative legacy will certainly leave its mark.

Sheram's songs interested many famous poets and musicians of the time. His songs were recorded by Komitas, Al. Mkhitaryants, A. Brutyan, V. Talyan, D. Ghazaryan, A. Kocharyan, A. Tigranyan, Al. Spendaryan and other composers highly appreciated. They considered Sheram's Alexandropol handwriting and style to be particularly valuable, the unique features of his musical design-constructive, monodic thinking can best be revealed in their combination with the well-known samples of the urban musical art of Aleksandropol. which is the subject of a separate publication.

Ashugh Sheram's songwriting, which is still in demand in Armenian performing arts today and arouses great interest with its genetic purity, unique stylistic description, reflects the aesthetic realities of musical life in Alexandropol with its essential features. Directly stemming from the demands of urban musical life, at the same time, this art was directed and gained momentum in the urban environment, which today, more than a century later, still strives for this art and carries it as a standard of Armenian folk singing.

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