

PERFORMANCE FEATURE OF TAMARA (ANTİGA) DANCE**TAMARA DANSININ OYNAMA ÖZELLİKLERİ****Saadat Saday VERDİYEVA *****Abstract**

The article discusses the services rendered by our composers and musicologists in the study of Azerbaijani folk music and folklore, as well as in the collection and study of folklore, along with examples of Azerbaijani folklore. Brief information about ancient dances, in particular, information about the history of Tamara (Antiga) dance and analysis of performance characteristics were studied.

Key words:Dance, Balaban, Magam, Folklore, Folk tunes.

Öz

Yazıda Azərbaycan folk müziği, folklorun öğrenilmesi, ayrıca da Azərbaycan folk örnekleri ile yanısıra, el havalarının toplanması, araştırılmasında, besteci ve müzikologlarımızın verdiği hizmetlerden bahsedilmektedir. Eskiçağ danslar hakkında kısa bilgi, özellikle Tamara (Antiga) dansı hakkında tarihi bilgiler ile yanısıra karşılaştırmalı analiz vererek icracılık özellikleri incelenmiştir.

Azərbaycan folk müziğini, folklorun incelenmesinde dahi besteci Üzeyir Hacıbəyli'nin büyük rolü ve ayrıca da bu geleneğinin devamı olarak, Azərbaycan folk örnekleri ile yanısıra el havalarının toplanması, öğrenilmesi, incelenmesinde besteci ve müzikoloğun verdiği hizmetlerden bahsedilmektedir. Onlardan MuslumMagomayev, Gara Garayev, Fikret Amirov, Said Rustamov, Tofik Guliyev, Mammadsaleh İsmayılov, Bayram Huseynli ve diğərləri gibi özellikle kaydetmek istiyorum.

Daha sonra yazıda genellikle Azərbaycan folk danslarımızı belirli bir kısmı eskiçağ dansların iki isimle bilinmesinden ve inceleme sonucu iki isimli oyun havaların farklı melodik icraları ve seçenekleri, ayrıca ortaya çıkması hakkında doğru bilgiler ulaşmıştır. Örneğin böyle oyun havalarından “Tamara” dansı ilk ismi “Antiga”, “Azərbaycan kızı”, ilk adı “Turshengi” “Duy-Duy” İlk ismi “Piyale”, “İndiko” ilk ismi “Gaval” dansı vs. bulunmaktadır.

Sunulan yazıda eskiçağ danslardan biri, iki isimle tarihe geçmiş “Tamara Antiga” dansının oluşum tarihine ilişkin ayrıntılı bilgi vermekle yanısıra folk artisti Elçin Hashimov (tar), ve Emektar artist Elnur Ahmedov tarafından seslendirilmiş dans örneğinin incelenmesi hedeflenmektedir.

Anahtar kelimeler: Dans, Balaban, Mugam, Folklor, El havalarını

Dance music has a special place in the national folklore of Azerbaijan. This art, which carries an ancient and rich history, occupies a certain position in people's lives and traditions. Dance scenes reflected in Gobustan rock paintings are a clear example of its belonging to ancient times. Based on history, we can note that long before the appearance of simple and

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primitive folk musical instruments, the **dance** was performed to the accompaniment of rhythmic beats achieved by clapping of the players and the audience..

Over time, Dance - acquires new content and means of expression in connection with the events in the economic, social and spiritual life of the people. As in all nations, it has become an integral part of the folklore of the Azerbaijani people and reflects both its national characteristics and life and household conditions.

I would like to mention that different types and genres of dance art in Azerbaijan have been taken from folk dances, which are a branch of oral folk literature. This genre of music has a great influence on the formation of the musical worldview of a wide audience, as well as on the formation of its roots in classical music traditions.

It is an undeniable fact that the genius composer Uzeyr Hajibeyli played a great role in the study of Azerbaijani folk music and folklore. And as a continuation of this tradition, along with Azerbaijani folk samples, the services rendered by our composers and musicologists in collecting, studying and researching folk tunes are unreplaceable. I would especially like to point out Muslim Magamayev, Gara Garayev, Fikret Amirov, Said Rustamov, Tofiq Guliyev, Mammadsaleh Ismailov, Bayram Huseynli and others among them.

By the 1920s, the great composer Muslim Magamayev had collected about 300 folklore tunes and included them in his collection called "Azerbaijan folk creativity", which he compiled in the form of a manuscript. Later, in 1927, it was transferred by him to two collections called "Azerbaijani folk music" and "Azerbaijani songs."

Of course, the composers and musicologists working in the scientific-research music office established in 1932 under the leadership of Bulbul spent a lot of effort in collecting folk music. Bulbul involved young composers of that time; Gara Garayev, Fikrit Amirov, Asaf Zeynalli, Soltan Hajlbeyov, Tofiq Guliyev, Said Rustamov, musicologist Mammadsaleh Ismayilov and others in scientific-research music office for organizing expeditions to different regions of Azerbaijan, and they performed effective activities in collecting, documenting, cataloging and publishing samples of folklore folk music. 1500 folk samples; documented by collecting mughams, classifications, songs, ashig tunes and dance tunes. Currently, those collected materials are stored in the archives of the Azerbaijan National Academy of Sciences.

I would like to mention that in 1951, Said Rustamov, Tofiq Guliyev, Zakir Bagirov published 22 dance tunes in the collection "Azerbaijani folk dances". Later, in 1965, Bayram Huseynli's two notebooks called "Azerbaijan folk dance melodies" provided extensive information about dances. Both the notation of the dances and their meter-rhythm characteristics are analyzed here. In addition, he covered the ancient history of folk dances, their collection and

research in different years in the works "From the history of the study of musical folklore of Azerbaijan" and "Musical folklore" by the musicologist-scientist Ahmed Isazade at the Azerbaijan National Academy of Sciences. In 1983, the choreographer-scientist Kamal Hasanov gave extensive information about the history of dances collected in his monograph "Ancient Azerbaijani folk dances".

Professor Saadat Abdullayeva is one of our musicologists-scientists who conducts extensive research on dance. She analyzed the musical tunes collected by her from many regions of Azerbaijan in different years from a historical and theoretical point of view, and gave their notes and published them in 1990.

I could not mention the name of Rauf Bahbanli, a talented musicologist, doctor of philosophy in art studies, who has made a greater effort in the study of our Azerbaijani folk dances. For 38 years, he notated and published folk dances, folklore tunes, jangi dances, national anthems from the performances of master musicians, collected from different regions and remote villages of Azerbaijan. 452 dance tunes were included in the collection "Azerbaijani ancient dance tunes". The collection consists of two parts. The 1st part is "Azerbaijani folk dances" and the 2nd part is "Azerbaijani yalli". Here, 352 folk dances and 100 yalli tunes are given information about notation and history of Yalli melody.¹(8) It is the author's fourth book from this tribe.

It is known that with the passage of time, many dance tunes have passed through the filter of history and have been forgotten or have come to this day under two names. So, from the research conducted by the researchers, it became known that a certain part of our Azerbaijani folk dances were mainly ancient dances known by two names. As a result of the research, the different melodic performances and variants of the two-named dance tunes, as well as the correct information about their origin, have been revealed. For example, "Tamara" dance first name is "Antiga", "Azerbaijani girl" first name is "Turshangi", "Duy-duy" first name is "Piyala", "Indiko" first name is "Gaval" dance, etc. an example can be given.

In the presented article, our goal is to provide detailed information about the history of one of the ancient dances, the "Tamara/Antiga" dance, which has gone down in history with two names, as well as to analyze the example of this dance performed by folk artist Elchin Hashimov (tar) and honored artist Elnur Ahmadov.

The names given to them are very important in the creation of the dance. So, in addition to the fact that each name is related to the historical story, it is determined which period and history it belongs to. Even dances with the same name are performed differently in different

¹Rauf Bahbanli: "Azerbaijani ancient dance tunes" page.665(8)

regions. Of course, our talented musicians who have high improvisation skills have traveled around different regions, learned our folk dances and performed these dances, keeping the ancient heritage alive.

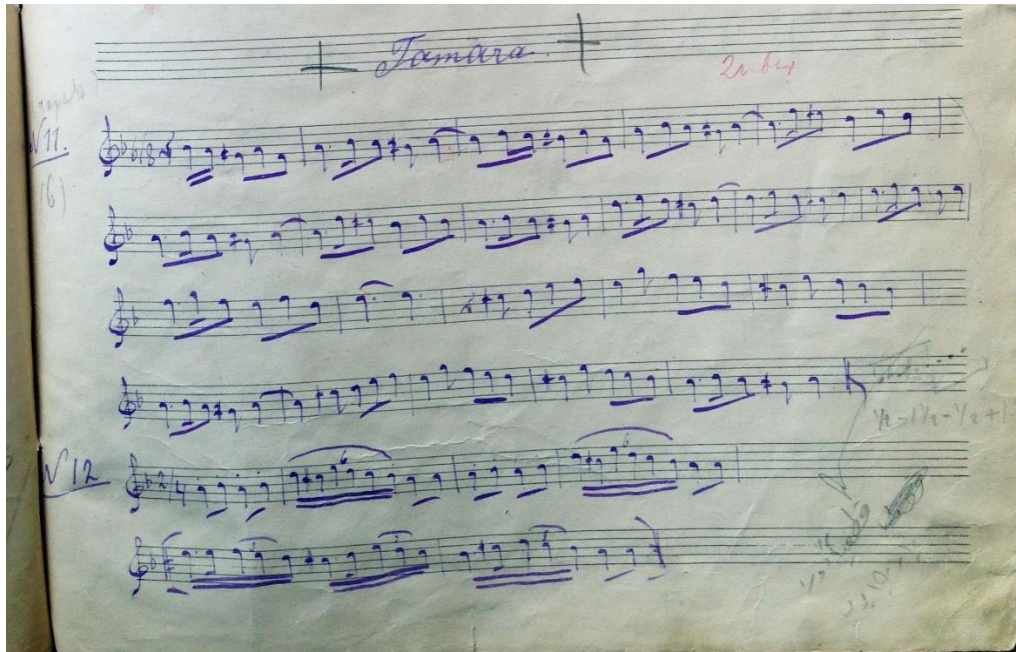
The author of the dance "Tamara / Antique" is Ali Karimov (1874-1962), a famous Azerbaijani wind instrument player and the founder of the modern Azerbaijani zurna-balaban school. Ali Karimov, in addition to being a flat balaban master, also played beautiful saz, tar, kamancha, drum, and double drum. He composed and performed about 70 new songs. Today, his songs are preserved in the "Golden Fund" of the Azerbaijan National Radio and in the State Recording Archive. In 2009, a disc dedicated to the 135th anniversary of Ali Karimov was released. The disc includes game tunes that he composed and performed. This disc also includes the master's well-known tunes: "Heyvagülü", "Alchagülü", "Koroğlu nagarasi", "Kahramani", "Innabi", "Afruze", "Terekame" and "Uzundera".

The Tamara dance, an Azerbaijani folk dance, is one of our most beautiful dances in terms of its own melody and rhythm. The date of creation of this dance tune is approximately 1916-1917. The first name given to this dance by the master artist Ali Karimov was "Antiga", dedicated to his grandson. Later, in 1916, she gave her second name "Tamara" in honor of a girl from Salyan who played this dance very well at wedding parties. Lyrical dance performed mainly by women, in many cases also performed by men at medium tempo.²

We find the first notation (manuscript) of the dance from the materials collected by the musicologist-scientist Mammadsaleh Ismayilov in 1937 from the expedition in the Sheki-Zakatala region. The notation of 24 dances is reflected in those examples. One of these recordings contains a melody called "Tamara". The mentioned materials are stored in the archive of ANAS Institute of Architecture and Art.

Tamara/Antiga (original)

²"Ali Karimov" monograph by Bayram Huseynli and Tahira Karimova (1985).



The first notation (manuscript) by musicologist-scientist Mammadsaleh Ismayilov

"Tamara/Antiqah" dance was performed by the author on the segah magam. For the first time in 1993, the original of that dance was performed by Ali Karimov's student Izzali Mammadov (1925-1999), musicologist Rauf Bahbanli recorded it and it was published under the name "Tamara" in 2002. The dance consists of two parts. The first part is in 6/8 and 3/4 sizes (allegretto), the second part is in 6/8 size (vivo).

The second version of the dance "Tamara/Antiqah" was developed for the ensemble led by Ahsan Dadashov on chahargah magam and revived in a more lively and playful tempo. That dance was performed by People's Artist of Azerbaijan, Tarzan Elchin Hashimov, Honored Artist Elnur Ahmadov. Later, this dance was performed by our young singers, honored artist, tarzan Vusal Iskenderzade, and harmonica player Giyas Giyasov.

In the "Tamara" dance performed by Elchin Hashimov and Elnur Ahmadov, our national instruments, the tar, the kamancha, were more fully presented through the artistic and technical possibilities. Here, they used elements of modern intonation, new harmonious harmonies and a number of methods typical of the style of folk music. Taking all this into account, based on the analysis of the Tamara / Antique dance, the magam - intonation and metrorhythmic features, as well as the format, are more clearly revealed.

"Tamara" dance, performed by Elchin Hashimov and Ahmadov, is based on Sol mayeli chahargah mugham and the same named magam. It clearly expresses the character and characteristics of Chahargah.

The dance consists of two parts. The first part is an andante at a medium tempo, and the

I

Andante

second part is a presto at a fast tempo. The bar size is 6/8 in both parts.

Part I (A) consists of 4 sentences. (a+a¹+b+b¹).

a sentence

Sentence a of part I has 12 bars. sentence a consists of 3 phrases with 4 bars. Here, the first 4 bars are introduction. The 1st phrase begins with the lower leading voice of the maye and ends with the lower mediant of the vowel. The 2nd and 3rd phrases start from the upper quarter of the maye and end in the maye. Here, in the second sentence, the continuation of the sol voice in the first line of the third sentence means that the sentence continues. In sentence a, there are references to the lower and upper mediant of the maye, and completions in the maye with a wavy movement with hexadecimal notes.

a1sentence



Sentence a1 of 8 bars consists of 2 phrases of 4 bars. Sentence I is similar to sentence II of sentence a. Unlike sentence a, here the first phrase begins with the upper mediant of the maye (si), and at the end of the phrase, it transitions to the second phrase (sol-lya). The second sentence of sentence a1 is the same as the third sentence of sentence a1. As in sentence a, here we can find wave-like melodic movements given by 16 notes. The melismatic sign - trills is used in the 1st bar of each sentence of sentence a1.

b sentence



Sentence b is the beginning of a new topic. Sentence b consisting of 8 bars is divided into 2 phrase with 4 bars each. Phrase I begins with a quarter of the maye after a pause and ends with a half-cadence on the subleading note of the maye. This creates a kind of incompleteness in the music. Phrase II is the same as Phrase I, the only difference is that in Phrase II the pause is replaced by the sol voice, and sixteenth notes and trills - ornaments appear. The sign mi in phrase II is an alteration feature of the Mukhalif branch of Chahargah mugham.

As in sentence a, we find a dotted octave pause in sentence b as well. Dotted rhythm is also used in sentence b. In terms of movement and rhythmic structure, the character of the work is clearly shown in sentence b. In the last bar of sentence b, the movement towards the maye ends incompletely in the sound of lya, that is, with a half cadence.

b₁sentence



The characteristic continuation of sentence b is evident in sentence b₁. We can see that in sentence b₁, which consists of 8 bars together with Volts, there are phrases with 4 bars each. The upward movement that continues to the sol sound in sentence b continues to the fa sound in sentence b₁. In sentence b₁, we can find melodic parts in the background of rhythmic details - ornaments with sixteenth and eighth notes. Sentence b₁ is undulating in terms of movement. Phrase I is completed in the subleading voice and Phrase II is completed in the maye.

Thus, the A section of Part I is varied in terms of melodic development. In this part, trills, syncopation between phrases, dotted rhythms, rising and falling wave-like movements, and alteration specific to the mugham are widely used.

II part (B)

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II

Presto

The image displays the musical notation for Part II (B), labeled 'Presto'. It consists of ten staves of music in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes. There are several trills (tr) marked throughout the piece. The music is divided into measures by vertical bar lines, with repeat signs and first/second ending brackets used at various points.

Part II of the dance consists of 6 sentences: a+b+c+d+e+e¹ I sentence. sentence a consists of 2 sentences with 4 bars, total 8 bars. The Charak pausastarts, then the maye moves around the maye in a wave-like, upward movement and stops at the first sound of the 5th bar. The sound of re replaces the pause in the phrase II. Sentence II differs from sentence I in that there is no pause in one bar and it is completed in a maye at the end of the sentence. A flat altered trellis is used here. Here, the last bar of the first sentence acts as a transition to the second sentence.



Sentence II sentence b consists of 8 bars and 2 phrases with 4 bars each. Phrase I begins with the upper fifth of the maye and ends incompletely in the upper fifth again with a wave-like ascending and descending movement. Sentence II is similar to sentence I, but at the end, the 3rd bar is completed by repeating the 2nd bar at the end of the sentence in the sol sound. Here, wave-like movement is widely used with eighth notes. As in the first sentence, here also the signs of alteration corresponding to the characteristics of Chahargah mugham are reflected.



Sentence c consists of 8 bars, 2 phrases with 4 bars. Phrase I begins with a quarter pause, continues with a quarter of the maye, and ends at the fifth of the maye in the first sound of the 5th bar. Phrase II differs from Phrase I by the absence of a pause and the number of re sounds at the end, while other bars are identical. The arrangement of notes in sentence c is similar to the forms of note formation in sentence a.



Sentence d consists of 4 bars and 2 sentences with a total of 8 bars. Although this sentence is similar to sentence c in terms of degrees of reference, it has different melodies. Both phrases are completed in the dominant of the maye by sequential repetition of the walk in the 1st bar starting from the sound of fa in the other bars.



“e” sentence



sentence e is 15 bars (first sound). Here, phrases I and II are 4 and a half digits long, and phrase III is completed in the 7th bar. Phrase I starts from the lower mediant of the maye and ends in the fifth of the maye with a stepwise descending-ascending movement. Phrase II is a tertiary down-sequence repeat of Phrase I. And the third phrase is completed in the low may with a wave-like heat that descends and rises with octave notes. The rhythmic repetition of the sounds referred to here is reflected.

e1sentence



The melody of sentence e1 is similar to sentence e in terms of performance. It consists of 11 bars. The main difference from sentence e is that the same reference voice is not repeated here. Here we can see phrases I and II with 2 and a half digits, as well as phrase III with 7 digits. Another difference from sentence e is that it does not start with a pause. The pause here is replaced by the maye - left sound, which is the last sound of the sentence e, at the beginning of the bar.

In general, part II, that is, part B, expresses itself with wave-like ups and downs. Here we can find the use of altered tracks. The characteristic features of mugham are felt throughout the piece. In particular, there are signs of alteration specific to departments. The range of the dance is from the sol sound of the minor octave to the sol sound of the II octave.

Thus, when we analyze the ancient Tamara dance performed by People's Artist Elchin Hashimov (tar) and Honored Artist Elnur Ahmadov (kamancha), we see that they creatively benefited from folk music and revived unique musical pearls at a more lively and playful pace. Here too, our performers are looking for new ways and successful methods for the development of our tar and kamancha art.

Literature

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