

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

RENG GENRE IN AZERBAIJANI TRADITIONAL MUSIC

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and development of the topic. The issues of protection, research and promotion of traditional music of Azerbaijan raise the issue of historical and theoretical research in this direction. Our appeal to this topic is related to the study of the formation, development, notation, research, and application of mugham instruments, percussion mughams, other traditional music genres and their interaction with the composer's work, one of the unique reng genre of traditional Azerbaijani music. All these are put forward as important issues in ethnomusicology.

The rich heritage of traditional music of Azerbaijan has been created for many centuries by master artists – singers and performers of folk instruments, passed down from generation to generation through memory, on the basis of oral traditions. An important part of this musical heritage is the renga, which, as a creative product of mugam singers, are lived and enriched with new patterns, performed both on mugam instruments, small – volume mughams, zarbli mughams, and independently. The study of all this is of great urgency and has led us to address this issue.

When looking at the study of reng, one of the main genres of traditional music, we should note a few aspects. First, the notation of reng as a genre of traditional music; second, the formation of renga sound recordings; third, to conduct theoretical research on the genre characteristics of renga; the fourth is related to the study of the issues of appealing to the renga in the composer's work. In addition to the fact that these areas are interrelated, we must note that each of them has its own branching.

The history of the study of renga in musicology is connected with the names of Uzeyir Hajibeyli¹, Mammadsaleh Ismayilov²,

¹ Hacıbəyli Ü.Ə. Azərbaycan xalq musiqisinin əsasları. / Ü.Ə. Hacıbəyli. – Bakı: Apostrof çap evi. – 2010. 176 s.

² İsmayılov M.C. Azərbaycan xalq musiqisinin janrları. / M.C. İsmayılov. – Bakı: Azərb. EA-nın nəşriyyatı, – 1960. 116 s.

Ramiz Zohrabov³, Rauf İsmayilzadə⁴, Faig Chalabiyev⁵ and other music researchers.

Given that the study of traditional music genres in ethnomusicology began without notation, it should be noted that the notation of the reng genre was carried out both within mughams and separately. Examples of reng within the notes of mugam can be found in the mugam editions of Tofiq Guliyev, Nəriman Məmmədov, in the notes of the zarbli mughams by Ramiz Zohrabov. In particular, the notation of renga and printing in a separate collection is associated with the name of Said Rüstəmov⁶. After that, collections of renga appeared in the notes of Ahmad Bakikhanov⁷, Eldar Mansurov and Azad Ozan Karimli⁸, Teyyub Dəmirov⁹, Arif Asədullayev¹⁰.

Printed notes of renga are also posted on the websites of the “World of Music” magazine, prepared by the electronic publishing center.

As for the use of renga in composers’ works, it should be noted that many Azerbaijani composers, starting with Uzeyir Həjibeyli, benefited from traditional music genres and used renga in operas, musical comedies, operas, symphonic and chamber-instrumental

³ Zöhrabov R.F. Azərbaycan rəngləri (janr, lad-məqam və melodik xüsusiyyətlərin tədqiqi). / R.F.Zöhrabov. – Bakı: Mars-Print. – 2006. – 250 s.Bakı: Mars-Print, 2006, 250 s.

⁴ İsmayilzadə, R.Y. Azərbaycan musiqi rəngləri. / R.Y.İsmayilzadə. – Bakı: İşıq. – 1985. – 44 s.

⁵ Челебиев, Ф.И. Азербайджанские ренги; проблемы музыкальной формы. Автореферат дисс. кандидата искусствоведения./ – Ленинград, 1999. – 19 с.

⁶ Rüstəmov, S.Ə. Azərbaycan xalq rəngləri. I dəftər. [Notlar] / S.Ə.Rüstəmov. – Bakı: İşıq. – 1954. Yeni nəşr: – 1980.

⁷ Bakıxanov Ə.M. Azərbaycan xalq rəngləri. [Notlar] / Ə.M.Bakıxanov. – Bakı: Azərbaycan Dövlət Nəşriyyatı. – 1964.

⁸ Mansurov, E.B., Kərimov, A.K. Azərbaycan dərəməd və rəngləri. / E.B.Mansurov, A.K.Kərimov. – Bakı: İşıq. – 1984.

⁹ Dəmirov, T.M. Rənglər və rəqslər (Fortepiano üçün işləyəni R.Rüstəmov). / T.M.Dəmirov. – Bakı: Azərbaycan dövlət musiqi nəşriyyatı. – 1961.

¹⁰ Əsədullayev, A.M. Əhsən Dadaşovun rəngləri. Metodik vəsait. [Notlar] / A.M.Əsədullayev. – Bakı: Adiloğlu. – 2011.

works. From this point of view, the involvement of composers' works in research is important in the study of the reng.

Object and subject of research. The object of research is the study of issues of Azerbaijani instrumental music, the study of the rich heritage of folk performers, the study of the characteristics of the most common variants of renga in the practice of performance. Different types of research are reflected in the notes of the subjects.

Objectives and tasks of research. The purpose of the research is to characterize the main features of the reng, a type of instrumental music, to study the role of renga in mugham performance, to reveal the moment and melodic connections with mugham sections, to study the application of renga in composer's work.

In this regard: the study of renga collection, recording and research methods; attention to renga research issues; determining the direction of research on renga; research of performance features of renga, which are creative products of folk artists; research of the musical language of renga, which has an important place in the heritage of oral traditional music; research of variants of renga reflected in performance practice and note writing; Based on the analysis of the available performance options, tasks such as revealing and systematizing the general and special features, similarities and differences of the renga manifested in the musical language are set.

Research methods. The dissertation is based on the method of comparative theoretical analysis. General theoretical issues of traditional music, historical – theoretical concepts developed in the research of Azerbaijani and foreign musicologists form the methodological basis of the research. It is important to systematize the collected facts, their scientific substantiation. The methodological basis of the work is the research methods developed in the works of Uzeyir Hajibeyli, Mammadsaleh Ismayilov, Ramiz Zohrabov, Faig Chalabiyev and other musicologist.

The main provisions of the defense are an important area of research, and in this regard: the study of the study of the renga in Azerbaijani musicology; characterization of renga as a genre of instrumental music; giving a review of reng notes; application of renga in music performance and research of variability issues;

comparative analysis of the moment and melodic structure of rengs with mugham sections; issues of melodic structure and variability in reng melodies; study of the use of rengs instrumental music genre in the composer's work; The application of rengs in the composer's works and the analysis of rengs– based works are presented.

Scientific novelty of the research. For the first time in the dissertation, the history of the origin and development of reng, a genre of instrumental music, is considered, its main features are shown, the diversity of rengs are characterized.

The dissertation is based on the written scientific sources of the middle ages and traces the development of musical instruments and the art of mugam as a form of instrumental music. The dissertation examines the role of rengs in mugam performance, the application of rengs as a genre of instrumental music in the composition of vocal – instrumental mugham – instruments. Mugham sections, zarbli mughams, classifications, songs and dances and the interaction of rengs are analyzed.

The dissertation conducts a comparative analysis of the moment and melodic structure of rengs with mugham sections, studies the connection of melodic structure with the moment base, metrorhythmic features, transitions within rengs, the importance of rengs as a means of modulation; the leading role and importance of rengs in mughams are studied; Ways of using rengs in the works of Azerbaijani composers are studied. The study conducts a comparative analysis of all these issues on the basis of notes and sound recordings.

Material of the dissertation. The material of the dissertation consists of rengs notes and a number of composers' works.

Theoretical and practical significance of the research. The materials and results of the dissertation can be used as a source in the teaching of subjects such as “Fundamentals of Azerbaijani folk music”, “Azerbaijani folk music”, “Mugham art” in the music faculties of higher music education institutions of the republic. The results of the dissertation can be applied in various fields of musicology, scientific research on the art of mugham.

Approbation and application. The main provisions of the work are reflected in the author's scientific articles and reports on the

topic of the dissertation. The main provisions and results of the dissertation presented in the international scientific – pedagogical music magazine “World of Music”, the magazine “Art Academy”, the international publications “Musicology”, “Kant”, as well as national and international conferences on musicology recommended by the Azerbaijan Academy of Sciences covered in the text of published articles and reports.

Name of the organization where the dissertation work is performed. The dissertation work was performed at the “The Art of Music” department of the Baku Academy of Choreography.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The dissertation consists of “Introduction”, 3 chapters, 6 paragraphs, “Conclusion” and a list of used literature. The “Introduction” part of the dissertation is 11 pages – 18156 marks, Chapter I 42 pages – 70497 marks, Chapter II 62 pages – 64498 marks, Chapter III 35 pages – 37591 marks, “Conclusion” 7 pages – 12123 marks, the total volume of the work is 172 pages – 231884 marks.

MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” part of the dissertation the relevance of the topic is substantiated, its level of scientific development, scientific novelty is announced; the goals and objectives of the research, methodological basis, and practical significance are defined.

The first chapter of the dissertation is entitled “**Problems of research of reng genre in Azerbaijani musicology**”. This chapter consists of two paragraphs: 1.1. “**Reng – as a genre of instrumental music**”; 1.2. “**Review of renga notes**”.

The first paragraph of the first chapter – “Reng – as a genre of instrumental music” – highlights the main features of the reng genre.

Reng is an independent genre of instrumental music, is associated with the performance of mugam in traditional Azerbaijani music and occupies an important place in the composition of vocal

instrumental mugham instruments. The history of rengs are connected with the development of mugham performance. There are many rengs in the practice of mugam singing.

For the first time in musicology, the main features of the rengs were determined in U.Hajibeyli's scientific work and the ways of theoretical analysis were shown. In the article "A look at the life of Azerbaijani music" Uzeyir Hajibeyli described the main features of the instrumental and its role in the mugham instrument: the ensemble's performance of rengs between vocal – instrumental mugam sections, metro – rhythmic basis, dance character. All these aspects have become the main determinant for the research of other musicologists. Uzeyir Hajibeyli also paid attention to the reng in his scientific – fundamental work "Fundamentals of Azerbaijani folk music".

In research M.Ismayilov "Genres of Azerbaijani folk music" characterizes the reng as instrumental melodies of song and dance character. He shows that rengs are related to the form of vocal – instrumental mugham. Since mugham is performed between sections, the rengs do not have an independent name. M.Ismayilov notes that the rengs differ according to the nature and the dance rengs are called diringi. M.Ismayilov also identified the functions rengs and diringis in the mugham set: 1. Creates a certain contrast between the mugham sections; 2. Closes and coordinates the departments that make up the mugham; 3. Mugham in the form of a device allows the singer to relax for a long time.

Based on this research, a comparative analysis of the moment and melodic structure of rengs with mugham sections allows us to investigate their relationship. Rengs are named after the mugham device as a whole or a certain part of it: for example, "Rast"rengs. At the same time, there are rengs belonging to the sections of this mugham "Maya –Rast", "Husseini", "Vilayati", "Irag". Although these rengs are generally melodies based on the moment, each of them is based on the appropriate stages of the moment. Thus, the compositional structure of the mugham instrument is reflected in the alternation of rengs melodies.

Musicologist Rauf Ismayilzadeh's booklet "Rengs of Azerbaijan" describes the genre features of rengs and their importance in mugham instruments. R. Ismayilzadeh characterized the rengs according to their melodic structure and character, noting that reng melodies have features such as dance, song. For example, fast, playful rengs are called "diringi". R. Ismayilzadeh shows that song character rengs are also performed as a classification in mugham instruments, which shows the closeness of both genres.

R. Zohrabov's monograph "Azerbaijani rengs" (study of genre, mood and melodic features) dedicated to the genre of rengs, considering the history of studying rengs, writing notes, analyzes the basis of melodies, melodic features, form structure of rengs separately, which is also known as the most extensive research in the reng.

According to the study, there are three types of rengs: dance, song, and lyrical. Depending on the emotional mood of the mughams, different rengs are played. The nature of the rengs also depends on the stages of development of the mugham instrument.

Within the reng genres, there are two types of differences in terms of structure and content: Daramad and Diringi, which, along with rengs, play a role in the composition of mugham instruments.

In his dissertation on "Azerbaijani rengs: the problem of musical form" by musicologist Faig Chalabiyev, he studied the reng in the system of genres related to the art of mugham and achieved remarkable results. He identified the relationship between mugham and rengs, studied the functional properties of rengs, and highlighted the role of instrumental performers in the formation of rengs.

F. Chalabiyev divided rengs into six groups according to their types: 1) reng; 2) deramed; 3) rhythmic mugham reng; 4) diringi; 5) percussion; 6) weighting. As can be seen, the term reng is expressed in two senses – in a broad sense, as a genre with a number of types, and in a narrow sense, as a type of reng genre. Three types of genres – rengs, deramed, and rhythmic mugham rengs appeared and developed in direct connection with mughams and destgahs. Types of reng genres, such as pole, percussion and weight, are widespread both in the composition of instruments and as a game air in folk

music. Therefore, the author described these rengs as bifunctional genres. This allows us to explore the interrelationships between different layers of traditional music. Focusing on the musical form of income, the author has identified a number of types of this genre.

Thus, the characteristics of the rengs have been thoroughly researched and interpreted in the scientific literature.

However, it should be noted that the emergence and development of the rengs in the scientific literature has been neglected. We have conducted research on this issue. In our opinion, the emergence of the reng genre as a type of instrumental music and the formation of the art of mugam is associated with the development of instrumental performance and dance music.

The field of instrumental music in traditional Azerbaijani music has existed since ancient times, in connection with the development of musical instruments. Instrumental dance melodies were especially important in folk ceremonies. Instrumental music also includes dance melodies that accompany various folk games, performances, and sports competitions. It is this aspect that determines the emergence of dance – reng melodies and their application in mugam performance. Because as a kind of rengs and diringis are based on ancient dance melodies. In the practice of performance, the compatibility of the melodies played with the drums with the dances is obvious.

Information about the use of instrumental pieces in mugam singing can still be found in written sources from the middle ages. For example, the famous 11th – century Gabusname mentions examples of professional oral music that existed at the time, and mentions “a khafif” playing after each heavy rah¹¹. Presumably, the “a khafif” mentioned here was associated with rengs as a kind of instrumental music.

The works of the great Azerbaijani poet Nizami Ganjavi are also a valuable source for studying the historical development of traditional music. Nizami’s poems provide extensive information about the musical culture of the middle ages, mughams, musical instruments. The research pays much attention to the competition

¹¹ Qabusnamə. / – Bakı: Azərənəşr. – 1989. – . s. 74

scene of Barbad and Nakisa from Nizami's poem "Khosrov and Shirin". One of the important issues in this scene is that Barbad and Nakisa accompany mugham singing on musical instruments. This shows the perfect development of mugam singers on musical instruments and instrumental music in the middle ages.

Gubad Gasimov, who was engaged in the study of the Nizami period, in his study "Essays on the history of the music culture of Azerbaijan in the XII century" draws attention to interesting ideas in this regard. G. Gasimov notes that, "Classical music in Azerbaijan in the XII century was based on a system of serious moments. The dastgah included mugham, tasnif (song), renga (modulated episode) and diringi (dance melody)"¹². This conclusion of the scientist proves a very important point that already in the XII century mughams were recited in the form of dastgah and instrumental music genres such as renga and diringi were used inside them.

Considering the development of the art of mugham in the middle ages, it should be noted that the scholars who created and studied mugham became famous as virtuoso oud players. From this point of view, we can name Safiaddin Urmavi (XIII century), Abdulgadir Maraghai (XIV – XV centuries). Manuscripts of these eminent musicologists describe the names of mughams that were widespread at that time, their structure, as well as the works that were composed by them. It is clear from their creative activity that instrumental music was widely developed at that time.

It should be noted that "Heydarnama" and "Nakish – basta", compositions by Abdulgadir Maraghai, are used in modern performing practice. These works were interpreted by musicologists Zemfira Safarova and Majnun Karimov on the basis of the manuscripts of Abdulgadir Maraghai, transcribed and composed for ensemble performance. Although these works were originally intended for vocal – instrumental performance, they are now included in the repertoire of the ensemble of ancient musical

¹² Касимов, К.А. Очерки из истории музыкальной культуры Азербайджана XII в. // – Баку: Искусство Азербайджана. Сборник статей. т. II. / - Изд-во АН Азерб. ССР. – 1949. – с. 61.

instruments as instrumental pieces and reflect the characteristics of rhythmic genre.

Abdulqadir Maraghai's treatise "Magasid al – alhan" talks about the methods of composing music, names the types of music and gives brief information about them. According to Safarova's research, they represent vocal – instrumental genres. As a purely instrumental genre, the author characterizes "Pishrou": "Pishrou" – this form is composed on the basis of pleasant tones, sometimes in any rhythmic sequence, on the basis. Tariga, sout, tashi do not work in Pishrou and poems are not used"¹³. As can be seen, the main features of the described genre correspond to the reng. It can be concluded that "Pishrou" is a genre that reflects the characteristics of reng and has become a basis for the creation of renga.

In A.Badalbeyli's "Explanatory – monographic music dictionary" we come across the concepts of "Peshrev", "Pishderamad", which correspond to the concept of deramed¹⁴. These terms are important in the work of ashugs. The melody "Pishro" and "Peshrov" is the air of words in the works of ashugs. In the art of mugam, this term refers only to instrumental music. In both cases, the entry means the beginning.

Instruments have been improved in Azerbaijan from the middle ages to the present day. From this point of view, it should be noted that in the second half of the XIX century Mirza Sadig Asad oghlu (Sadigjan) (1846 – 1902) created new Azerbaijani tar (an Azerbaijani stringed folk musical instrument) as a result of reforms in the tar instrument. As a result, the tar, the main instrument in mugham, became a solo – concert harmonious instrument due to its new, stronger voice and rich timbre. The emergence of skilled instrumentalists in Azerbaijan gave impetus to the brilliant development of the art of instrumental performance, along with vocal – instrumental mugam instruments, instrumental mugam works of

¹³Azərbaycan musiqi tarixi. [5 cilddə]. Birinci cild. Qədim dövrdən XX əsrə qədər. / Layihənin rəhbəri və elmi redaktoru Z.Səfərova. – Bakı: Şərq-Qərb. – 2012. – s. 326.

¹⁴ Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti. / Ə.B Bədəlbəyli. – Bakı: Şərq-Qərb. – 2017. – s. 110-111.

various sizes and compositions, as well as rengs and classifications, rhythmic mughams began to spread.

Based on all these ideas, we can say that the roots of the reng genre as a form of instrumental music have its roots in the development of musical instruments and the art of dance, and the use of reng in mugham performance began in the middle ages. In the XIX–XX centuries, new patterns of reng entered the music performance. Reng played an important role in the development of mugham instruments in the form of vocal –instrumental series. The use of rengs, both inside and outside the mugham set, is widespread.

In the second paragraph of the first chapter is given “Review of rengs notes”. Examples of Azerbaijani music have been recorded since the late 19th century. Research on the history of music mentions an example published in Turkey, which is the “Heyrati” rhythmic mugham. This sample was published in the “Shahbal” magazine by the prominent tar player Mashadi Jamil Amirov with the help of the Turkish musicologist Rauf Yekta bey¹⁵. Considering that the main theme of the zarbli mughams is reflected in the rengs with instrumental episodes, this example can be considered as the first printed note of the reng genre.

Collections of notes reflecting various genres of traditional Azerbaijani music appeared in the late 1920s and 1930s. This work continues to this day.

The collection and recording of traditional music played a key role in the activities of the Scientific – Research Music Cabinet headed by Bulbul, which operated under the Azerbaijan State Conservatory in 1932-1943. Collections of various genres were published on the basis of materials collected in the research music cabinet. Among them we can mention the collections “Azerbaijani folk rengs” (2 books, 1954-1956) on the basis of Said Rustamov’s notes.

The materials collected in the Scientific Research Music Cabinet are still of scientific interest today. From this point of view, we would like to note the 13 – volume publication “Intangible Cultural Monuments of Azerbaijan and Ertoghrul Javid” (author and

¹⁵ Şuşinski, F. Azərbaycan xalq musiqiçiləri. /F.Şuşinski. – Bakı: Yazıçı. – 1985. – s. 182.

compiler of the project is Gulbaniz Babakhanli) implemented by Huseyn Javid's house – museum under ANAS. The volumes of this publication contain the text of large – scale ashug epics, samples of folk music, etc., collected, written, edited and commented by Ertoghrul Javid during his several years in the Research Music Cabinet in the late 1930s and early 1940s.covered.

Volume 12 of this publication contains two rhythmic genres among the examples copied by Ertoghrul Javid: “Orta Segah” and “Mirza Huseyn Segahi”. The notes on the note are noteworthy: “The reng was created by Sadikhjan. Tar was performed by Gurban Primov. A note was received by Amirov in March 1941.” These notes are of great scientific importance. Thus, on the one hand, the preservation of the renga created by Sadykhjan, recorded by Gurban Pirimov, can be considered a scientific discovery. On the other hand, Amirov's notes preserved among Ertoghrul Javid's manuscripts add new patterns to the heritage of traditional music notes.

The collections published from the 1930s to the last period reflect the notes of all genres of traditional music – folk songs, folk dances, ashug tunes, renga, mugam instruments and percussion mughams. However, it should be noted that there are examples within the leading genre that correspond to the reng genre. From this point of view, we can characterize the collections according to the genre direction – collections of notes of mughams, collections related to vocal music genres, collections related to instrumental music genres and especially collections related to reng genre, and we can mention examples directly related to reng.

First of all, we can see the distribution of renga between the mugham sections in the mugham publications published in 1936. These mugams were recorded by Tofiq Guliyev and Zakir Baghirov from the instrumental performance of prominent tar player – pedagogue Mansur Mansurov. However, going beyond instrumental style, the note writers also worked on the piano, noting a number of renga and classifications that exist in the tradition of performing the style.

We come across reng samples in the notes of mughams performed by composer Nariman Mammadov in 1960-1970.

Instrumental mugams published in N.Mammadov's notes: "Shur", "Bayati – Shiraz", "Rast", "Shahnaz", "Rahab", "Segah – Zabul" – notated by the performance of the prominent tar player – pedagogue Ahmad Bakikhanov, two fifty on the piano designed to be played. These notes contain mugham sections, as well as classifications and renga, which make it convenient to involve them in research by transcribing the colors that live in the memory of the style.

Renga play an important role in zarbli mugham, one of the genres of mugham. In addition, the musical text of the zarbli mughams was recorded in the publications of Ahmad Bakikhanov "Azerbaijan rhythmic mughams" and Ramiz Zohrabov "Zarbi – mughams". The authors of the notes took a different approach to the notation of rhymes and mughams. A. Bakikhanov's notes are in unison, R.Zohrabov recorded zarbli mugams in the form of partitura.

The first mass publication of notes of Azerbaijani renga are connected with the name of the composer and folklorist Said Rustamov. S.Rustamov's collection "Azerbaijan folk renga" consisted of 2 books and was published in 1954-1956. The renga in the collection are reflected in the sequence of the main mugam instruments, then small mughams, zarbli mughams. The author has tried to cover new examples in each collection. This allows the variants of renga that are available in the music experience to be noted and preserved.

The collection "Renga of Azerbaijan" (1964) by tar player – pedagogue Ahmad Bakikhanov includes both the renga created by A. Bakikhanov himself, as well as the renga in the repertoire of the ensemble of folk instruments led by him. In A. Bakikhanov's collection "Renga of Azerbaijan" renga and derameds are grouped by mugham families.

A. Bakikhanov's collection "Mugham, song, renga" covers examples of three genres. Here, along with the music of "Nava" mugham, the song "Sevgilimsen, gozel yar" composed by A.Bakikhanov, the deramed and renga "Salami" created by A. Bakikhanov, the renga of "Bayati – Gajar", "Dugah" mughams are given. The renga were designed by composer Tofiq Bakikhanov for tar and piano.

We should mention a few more publications on color patterns. Musicologist Elmira Abbasova's monograph "Gurban Pirimov" reflects the rengs created by a prominent tar player. These samples were recorded by composer Sevda Ibrahimova¹⁶.

Along with the dances created by accordionist Teyyub Damirov's "Rengs and Dances (1961)", "National dances and daramads (2009)", rengs and daramads were collected.

Tarzan Bahram Mansurov's performing experience, as well as his own daramads, rengs and dances were recorded by composers Eldar Mansurov and Azad Ozan Karimli and published in the collections "Azerbaijan daramads and rengs" (1984), "Azerbaijan diringi and rengs" (1986).

Arif Asadullayev's textbook "Rengs of Ahsan Dadashov" presents notes of rengs created by a prominent style. A. Dadashov's rengs have a wide range of musical content. This allows them to demonstrate the rich potential of the instruments during their instrumental performance. In addition, the rengs "Shur", "Segah" and "Chahargah" created by A. Dadashov were performed as a classification by the famous singer Islam Rzayev and were included in the repertoire of other singers.

The notes of the rengs are in separate volumes of the "Anthology of Azerbaijan folk music" publication (published by ANAS, 2005). Notes of S. Rustamov, A. Bakikhanov are included here.

The second chapter of the dissertation is called "Application of rengs and issues of variation in musical performance" and consists of two paragraphs: 2.1. "Comparative analysis of the moment and melodic structure of rengs with mugham sections"; 2.2. "Melodic structure and variability issues in reng melodies".

The first paragraph of the second chapter is dedicated to "Comparative analysis of the moment and melodic structure of reng with mugham sections".

Rengs – as a type of instrumental music originated and developed within the art of mugam. Since the moment and melodic

¹⁶Э.А. Курбан Примов. / Э.А. Абасова. – Москва: – 1963. – с. 28-30.

structure of the rengs are directly related to the mugham sections, we aim to explore this connection.

Mugham instruments are large – scale vocal – instrumental works with a series of structures, which include the sequence of mugham sections, tasnifs and rengs associated with them. We should note the importance of rengs and tasnifs in the composition of mugham. Tasnifs usually summarize the main stages of mugham. At the same time, the reng that complete the mugham improvisation are of great importance in ensuring interdepartmental relations. From this point of view, the rengs and tasnifs are based on walking around the mugham section and the matching point staircase. Reng and tasnif melodies have intonation connections with mugham melodies. Depending on the performance of the mugham, there is a change in the composition of the mugham, as well as the use of different rengs and tasnifs. In order to follow this on the samples of notes, we have analyzed the notes of Nariman Mammadov’s “Rast” mugham in two versions.

Vocal – instrumental note of “Rast” mugham consists of sections and corners, tasnifs and rengs as “Rast” deramedi, Tasnif (“Don’t grieve for love, love is a disaster”), Bardasht “Novruzi – ravanda”, “Maya – Rast”, Tasnif (“On the other side of this mountain, gazelle in the plains”), “Ushshag”, “Chana zangulesi”, “Huseyni”, Tasnif (“I made a promise that I would have a lover like you”), “Vilayati”, Tasnif (“I want to see my lover, every three days, every five days”), Rang, “Shahnaz - khara”, “Kurdu”, “Pahlavi”, “Khojasta”, Tasnif (“Walking with my dear”), Rang, “Khavaran”, Reng, “Arag”, Reng, “Panjgah”, “Rakhshanda gazishi”, Tasnif (“Araz is deep”), Reng, “Rak”, “Garayi”, “Amiri”, “Dahri”.

The composition of the instrumental note of “Rast” mugham is as follows: “Rast introduction”, “Tasnif”, “Bardasht”, “Mayeyi – Rast”, “Mayeyi – Rast reng”, “Ushshag”, “Huseyini”, “Tasnif”, “Vilayati”, “Vilayati rengi”, “Kurdu”, “Shikasteyi – Fars – rengi”, “Mubarriga”, “Tasnif”, “Shikasteyi – Fars – rengi”, “Irag”, “Tasnif”, “Irag rengi”, “Panjgah”, “Tasnif”, “Rak”, “Garayi”.

The role of rengs in the indicated compositions of mugham is clear. Thus, if “Rast” is the entrance function, other rengs are at

different stages of development of mugham. If we characterize the structure of the mugham device from the makam of view of the makam, in the first stage, after the Daramad and “Maya” sections, renga based on the moment are applied. In the second stage, after the “Vilayati” section, we see that the renga established at those makams were used during the transition to the Shur and Segah makams. Also, in the third stage, after the “Irag” section, the culmination of the renga are reflected.

The development of the mugham instrument is carried out in an ascending line and is closely connected with the reference stages of the moment. In the successive chain structure of the mugham instrument, the change of the reference steps of the moment is also reflected in the renga. Register changes also affect the nature of renga. Thus, while the reng melodies set around the liquid step in the lower register have a restrained, lyrical character, renga based on the octave of the liquid in the high register differ in their marching and dancing character.

Less volume is used renga in small mughams. This is due to the characteristics of the genre. As it is known, “Gatar”, “Shahnaz”, “Dashti”, “Bayat – Kurd” and other small – sized mughams mainly consist of zil – bam – zil (or bam-zil-bam) sections. Therefore, renga are rarely used in small mughams, and one or more reng patterns are known for each mugham. The use of renga in small – volume mughams is based on the characteristics of the mugham devices in terms of the relevant tones and reference levels of the mugham sections.

In zarbli mughams, renga play a leading role. “Heyrati”, “Samayi – Shams”, “Arazbari”, “Ovshari”, “Osmani”, “Mansuriyya”, “Garabagh shikestasi”, “Kesme shikestasi” and others. The use of renga in mughams is based on stable traditions. Zarbli mughams as a vocal – instrumental genre are based on the alternation of instrumental (reng) and vocal – instrumental (singing mugham over ostinatic rhythmic accompaniment) episodes. Such a structure forms a peculiar rondovari shape. The renga that form the basis of instrumental episodes play an important role in the structure of zarbli mughams. In particular, the theme of the first reng becomes

a hallmark of mugham. The rhythmic formula, which is the main rhythmic basis of the reng, accompanies the zarbli mugham from beginning to end in an ostentatious way. Thus, the performance of mugham with renga and rhythmic accompaniment in zarbli mughams is carried out according to a certain system.

Thus, in mugham dastgahs and small – volume mughams, renga are subordinated to mugham sections in terms of melodic structure and have a coordinating significance within the general form, while in zarbli mughams, renga act as the constructive core of the form.

The second paragraph of the second chapter is connected with the study of “Melodic structure and variability issues in reng melodies”.

Dozens of reng melodies related to each mugham were created in the music performance. In order to analyze the musical language of reng patterns and to identify the variants inherent in them, we consider it expedient to study the renga by grouping them into mugham families.

As it is known, mugham families consist of a collection of mughams and mugham genres based on one makam. “Rast”, “Shur”, “Segah” mugham families combine variants of the main mughams – mugham sets, small – volume mughams, zarbli mughams, tasnifs and renga. At the same time, “Chahargah”, “Bayati – Shiraz”, “Shushtar”, “Humayun” mughams exist separately, but each mugham combines many renga and tasnifs. The structure of most of them is varied.

There are several renga and tasnifs associated with the name of each mugham and the names of the mugham departments that make them up, which also belong to the mugham family.

All mughams belonging to the “Rast” mugham family have the same makam of view and differ in their tonalities. Also, their components are different. These features also apply to the renga of these mughams, so in our analysis, we call them coincidence – Rast based renga.

One of the main features of the “Rast” gain among the true makam – based reng is that the melodic movement begins with a quartet leap towards the liquid. For example, in the notes of

A.Bakikhanov, S.Rustamov, B.Mansurov and T.Damirov, the main melodic –intonational features of the income are manifested in this way. Although these melody patterns are different in terms of subject matter, one of their common features is their initial melodic – intonation core – the jump to the quartet interval “re – sol” (from the lower quartet to the liquid). This is a characteristic feature of “Rast” mugham, which is the core of the melodic – intonation, and manifests itself in the melodies formed at the moment of rast. In the structure of the melody, we should note such features as walking around the liquid after the jump from the lower quarter to the liquid, gaining higher steps of the moment by going to wider intervals, filling the jump with the opposite direction of movement.

Examples of “Maya – Rast” reng show a number of other aspects of the structure of the melody, which reflect the fact that the melodic movement travels around the maya in a smaller renga. The ups and downs of movement around the liquid are very characteristic of melodies.

Rast – based “Huseyni” renga are used in the appropriate tones in “Rast”, “Mahur – Hindi”, “Orta Mahur” mughams. The main feature of the “Huseyni” section is that the melody begins with the quartet tone of the liquid, which is based on walking around the stage. It is then delivered to the liquid in the descending direction and completed with cadence at this stage. Such a structure and line of movement is reflected in other renga patterns called “Huseyni”.

A study of the renga of the “Vilayati” shows that these renga are based on the makam of the Shur. As it is known, “Vilayati” section is a section based on the fifth tone of maya in “Rast” mugham. Music development in that section enters a new stage. Here the transition to the Shur makam shows itself. From this makam of view, the main task of the reng “Vilayati” is to strengthen the transition to the Shur. “Vilayati” renga are found in the notes of S.Rustamov and B.Mansurov as part of the renga “Rast”, in the notes of A.Bakikhanov as part of the renga “Rast”, “Mahur”, “Orta Mahur”. Among the renga created by A.Dadashov, two renga called “Vilayati – Dilkesh” attract attention.

The connections between the mugham dastgahs are based on traditional methods. From this makam of view, “Kurdu” and “Dilkesh” mugham sections and rengs based on Shur moment, as well as “Khojasta” or “Shikasteyi – Fars”, “Mubarriga” mugham sections and rengs based on Segah moment are used in appropriate tones within “Rast” mugham.

Shur moment – based rengs belong to the “Shur” mugham family. “Shur” mugham family includes: “Shur”, “Shahnaz”, “Rahab”, “Nava”, “Bayati – Kurd” mughams, “Samayi – Shams”, “Arazbari”, “Mani” (“Osmani”) and others zarbli mughams, rengs and tasnifs of all these mughams.

Segah moment – based rengs belong to the Segah mugham family. “Segah” mugham family: “Zabul Segah”, “Orta Segah”, “Mirza Huseyn Segahi”, “Kharij Segah” mughams, “Karabakh Shikestasi”, “Kesme Shikesta” and others zarbli mughams. “Segah” is the majority in terms of the number of rengs of the mugham variants and is widespread in the practice of performance. These rengs differ in their melodic features and tones.

“Chahargah” mugham and the rengs related to this mugham are based on the “do” yeast Chahargah moment: “Chahargah” daramadi, “Mayeyi – Chahargah” reng, “Basta – Nigar” reng, “Takhtgah” reng, “Hissar” reng, “Mukhalif” reng reflected in separate journals.

“Bayati – Shiraz” mugham and rengs related to this mugham are based on “sol” yeast “Bayati – Shiraz”: “Bayati – Shiraz” daramadi, “Mayeyi – Bayati – Shiraz” reng, “Bayati – Shiraz” reng, “Bayati – Isfahan” Shiraz, “Uzzal” reng.

“Shushtar” mugham and the rengs of this mugham are based on the “do” yeast Shushtar moment, the “sol” sound below the quartet acts as a complementary tone. We observe these features in the structure of “Shushtar” daramadi, “Shuster” reng, “Mayeyi – Shushtar” reng, “Terkib” reng given in the notes.

“Humayun” mugham and the rengs related to this mugham are based on the tone – tonality of “si bemol” mayali Humayun: “Humayun daramedi”, “Humayun” reng, “Tarkib”, “Feili” rengs are reflected in the collections. Along with the moment of Humayun on the basis of the moment of these rengs, the transitions to the moment

of glass also show themselves. The reference stages of both moments are reflected in the structure of the melodies.

Thus, summarizing the structure and variant features of the melody in different moment– based rengs, it can be concluded that the reng melodies accept the moment base and melodic features of the relevant mugham section. However, although some rengs vary in subject matter, some rengs are melodic. Variety manifests itself in the melodic structure, the use of similar melodies in different departments. In some cases, the variant appears in the form of different notes.

Chapter III of the dissertation is entitled “The use of reng instrumental music genre in the composer’s work” and consists of two paragraphs: 3.1. “The use of rengs in the works of composers”; 3.2. “Rengs – based instrumental works”.

The first paragraph of the third chapter is devoted to the issues of “The use of rengs in the works of composers”.

Classics of Azerbaijani music U.Hajibeyli and M.Magomayev used the rengs in different ways in musical – stage works. Other Azerbaijani composers followed in their footsteps and used the rengs in various ways in opera, ballet and musical – comedy works.

- The reng melodies have been preserved and included in the musical content of the opera.

- The reng melodies are designed for orchestra.

- Choral scenes were used as the basis of the theme in reng melodies, in this case the vocal-instrumental development of reng melody (for choir and orchestra), the creation of a vocal part based on reng melody should be noted.

- The use of reng themes in ballet works is related to the musical text of the work and serves to reveal the images in many ways.

- In different cases, the reng melody is a leitmotif.

From this moment of view, the use of the reng of the zarbli mugham “Heyrati” in U.Hajibeyli’s opera “Leyli and Majnun” is connected with the image of the heroic commander Nofal. An interesting example is the use of the reng “Mayeyi – Bayati – Shiraz” to characterize the image of Gulyanag in A. Badalbeyli’s ballet “Giz galasi”.

The use of reng melodies in instrumental music manifests itself both in independent works and in parts of large – scale works. In addition to using the renga created by mugham singers in their works, the composers created plays in the spirit of reng. Asaf Zeynalli’s piano play “Chahargah” is like this. The connection of the name of the play with “Chahargah” is manifested by using the momentary basis and melodic intonations of the mugham.

The principle of using reng in symphonic mughams corresponds to the main structural features of the instrument form, and the composers selected reng melodies appropriate to the appropriate mughams and included them in the orchestral score. However, in the symphony orchestra, reng melodies are not unison expression, but are enriched with rich harmonic, polyphonic means of expression, using the possibilities of orchestral instruments.

The appeal to the reng genre in F.Amirov’s symphonic works is connected with the application of folk melodies, creation of appropriate melodies. From this moment of view: it is noteworthy that in the symphonic mugham “Shur” the melody of “Samayi – Shams” reng, in “Kurd – Ovshari” reng “Ovshari”, in “Gulustan Bayati – Shiraz” reng “Uzzal” is used. The inclusion of such reng melodies in the symphonic mugam composition has a certain function, in the importance of the reng genre within the instrument, creating a transition and connection between the mugham sections, bringing diversity to the musical content.

All these features can be noted in the example of Niyazi’s symphonic mugham “Rast”. Also, the use of renga in the symphonic mughams of Suleyman Alasgarov “Bayati – Shiraz”, Tofiq Bakikhanov “Shahnaz”, “Nava”, “Humayun”, “Dugah”, “Rahab” was carried out in the traditional way.

In the second paragraph of Chapter III – “Renga – based instrumental works” is analyzed. As a result of the composers’ appeal to the renga, a number of instrumental works for different ensembles were created.

Afrasiyab Badalbeyli has interesting works of “Heyrati” reng and “Inji” dance – reng. Manuscripts of these works are given on the Afrasiyab Badalbeyli website, in the notes section.

The rengs that make up the instrumental episodes of the “Heyrati” zarbli mugham were taken by the composer and developed for the piano. However, taking into account, on the one hand, A. Badalbeyli’s interest in orchestral music, on the other hand, the work has a full texture, this note can be considered a piano for the orchestra.

A.Badalbeyli created an interesting concert play with an enthusiastic, heroic character, using the rengs of the zarbli mugham “Heyrati” and the content of vocal episodes. The structure of A.Badalbeyli’s work “Heyrati” vividly demonstrates the point base of percussion mugham. It should be noted here that, in addition to the frequently repeated sections, the music material always covers a new level, higher registers. Although A. Badalbeyli’s work “Heyrati” has the same name as “Heyrati” mugham, which is widespread in the mugam heritage, there are some differences between them in terms of content and structure.

Another work of A. Badalbeyli was marked as “Inji” dance – reng. Although the subject of this reng is noted as the “Dugah” reng, the composer’s naming it “Inji”, on the other hand, its designation as “dance – reng” ensures its inclusion in the repertoire as an independent play. In the instrumental work “Inji”, the composer used the principles of variational development within a one – part form. The development of A. Badalbeyli’s dance – reng melody “Inji” is based on the development of variation, which is typical for folk music performance.

We should mention two examples of rengs development in the works of composer Rena Gadimova. These are “Mayayi – Rast” and “Huzzal” (“Bayati – Shiraz”) rengs designed for windy quintet. The composer used the performance of the instruments to achieve a full range of reng melodies. R.Gadimova’s work “Huzzal” has its own qualities as an instrumental play, which is generally completed in terms of musical content. The musical content of the reng is mainly preserved in the work of “Huzzal”. The performance is in three parts, the outer parts are based on the same musical material, and in the middle section there is a focus on the Segah. In R.Gadimova’s work “Mayayi – Rast” part of the reng, only the sections covering the

reference steps of maya, quartet – quintet are involved in the work, the initial (maya) sentence of the reng is repeated and completed at the end in a variant, the work forms a three – part form.

Thus, the works based on reng melodies in the composer's work have acquired new sounding qualities due to the composer's imagination and expanded the repertoire of performances as instrumental pieces.

In the **Results** section of the dissertation the study is summed up.

1. For the first time in the dissertation, the history of the origin and development of reng, a genre of instrumental music, is considered. Based on written scientific sources of the middle ages, it was noted that the formation of renga as a form of instrumental music, its development in connection with the development of musical instruments and the art of mugham, studied in scientific researches, found its application in mugham performance and composer's works.

2. The dissertation characterizes the diversity of renga, explores its role in mugham performance, and examines the application of renga as a genre of instrumental music in the composition of vocal – instrumental mugham – instruments. In mugham instruments and small – volume mughams, renga are subordinated to mugham sections in terms of melodic structure and have a coordinating significance within the general form, while in zarbli mughams, renga act as the constructive core of the form.

3. The main feature of the structure of zarbli mugham is the sequential performance of instrumental and vocal – instrumental episodes, in which renga become the main driving force of the musical structure; the renga of rhythmic genre becomes the essence that unites the episodes of the work.

4. As a result of comparative analysis of the moment and melodic structure of renga with mugham sections in the dissertation, the connection of melodic structure with the moment base, metrorhythmic features, transitions within renga, acting as a means of modulation of renga are revealed.

5. The role of rengs in the works of Azerbaijani composers (U.Hajibeyli, M.Magomayev, etc.) is highlighted; the ways of their use are studied. In their works, the composers used the melodic material, metro – rhythmic features of both individual mugham rengs and zarbli mugham rengs in vocal, choral and instrumental episodes in musical – stage works, as well as in symphonic and chamber – instrumental works.

6. As a result of the composers' appeal to the rengs, works for symphony orchestras and ensembles of various compositions were created.

Thus, concluding our research, it should be noted that the reng as one of the main genre of traditional music is important both in mugam performance and in the work of the composer.

The following scientific articles of the author were published in accordance with the content of the dissertation:

1. İldırımli, F.R. Rəng janrının əsas xüsusiyyətləri // – Bakı: Musiqi dünyası jurnalı, 2018. – № 4/77, – s. 82-84.
2. İldırımli, F.R. Muğam ifaçılığında rəng janrının əhəmiyyəti // IV. Uluslararası Müzik ve Dans Kongresi, – Türkiyə / Bodrum: – Müzik eğitimi yayınları №108. Kültür kitabları serisi №32, 19-21 oktyabr, – 2018, – s. 174-179.
3. İldırımli, F.R. Bəstəkar yaradıcılığında rəng instrumental musiqi janrından istifadə məsələləri // – Bakı: Musiqi dünyası jurnalı, 2019. № 4/81, – s. 96-99.
4. İldırımli, F.R. Şur məqam əsaslı rənglərdə melodik xüsusiyyətlər // – Bakı: Harmoniya Beynəlxalq musiqili kulturoloji jurnal, 2019. № 18/2019
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7. Илдырымлы Ф.Р. Особенности нотной записи музыкального жанра рэнг // – Москва: Музыкаведение, 2020. № 4, – с. 42-49.
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10. İldırımly, F.R. Bəstəkar yaradıcılığında Qarabağ şikəstəsinin instrumental rənglərindən istifadə məsələləri // Mədəniyyət: Problemlər və perspektivlər. Doktorant və Gənc Tədqiqatçıların XIV Beynəlxalq Elmi Konfransının Materialları, – Bakı: ADMİU, 11-12 mart, 2021. – s. 237-242.
11. İldırımly, F.R. Əfrasiyab Bədəlbəylinin yaradıcılığında Heyratı rənginin işləməsi // VIII. Uluslararası Müzik ve Dans Kongresi, – Bakü: – Sakarya Üniversitesi Yayınları №219. Kültür kitapları serisi №32, 1-3 oktyabr, – 2021, – s. 193-201.
12. İldırımly, F.R. Şüştər və Hümayun məqam əsaslı rənglərdə variantlıq və melodik xüsusiyyətlər // I. Beynəlxalq Rast Musiqi Kongresi. – Türkiyə / İstanbul / Bursa: – Genç Bilge Yayıncılık, İSBN 978-605-06640-3-4, 3-5 dekabr, 2021, – s. 11-12.

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