

GENRE DIVERSITY

OF VOCAL WORKS IN THE CREATION OF AZERBAIJANI COMPOSER
FIKRET AMIROV

DIVERSIDAD DE GÉNEROS DE OBRAS VOCALES EN LA CREACIÓN DEL COMPOSITOR AZERBAIYANO FIKRET AMIROV

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ABSTRACT

Fikret Amirov, an outstanding composer and one of the most talented representatives of the Azerbaijani school of composition, has made significant contributions to the development of national musical culture, earning the admiration of audiences both domestically and internationally. Despite the popularity of his music in countries such as the United States, England, France, Italy, Germany, Egypt, Iran, and Turkey, there remains a research gap regarding the specific aspects that define his unique compositional style and the emotional depth present in his vocal works. This article aims to explore key vocal compositions by Amirov, including "Star," "You Are My Spring," "I'll Laugh If You Laugh," "My Flower," "Song of the Blind Arab," "Song of Wine-Scooper," and others, to uncover the characteristic features of his compositional structure, genre, style, and harmonic and melodic language. The analysis revealed that Amirov's works are distinguished by their lyrical themes and imagery, deeply rooted in national identity, reflecting the composer's intimate connection with the mentality of his people. The findings highlight how Amirov's emotional and delicate lyrics resonate with audiences, underscoring the enduring impact of his music. These insights have important implications for the appreciation of Azerbaijani music and the recognition of Amirov's contributions to global music culture.

Keywords: Azerbaijani music culture, Vocal music, Genre, Stylistic features.

RESUMEN

Fikret Amirov, un compositor destacado y uno de los representantes más talentosos de la escuela de composición azerbaiyana, ha hecho importantes contribuciones al desarrollo de la cultura musical nacional, ganándose la admiración del público tanto a nivel nacional como internacional. A pesar de la popularidad de su música en países como Estados Unidos, Inglaterra, Francia, Italia, Alemania, Egipto, Irán y Turquía, sigue habiendo una laguna en la investigación sobre los aspectos específicos que definen su estilo compositivo único y la profundidad emocional presente en sus obras vocales. Este artículo tiene como objetivo explorar las composiciones vocales clave de Amirov, incluidas "Estrella", "Eres mi primavera", "Me reiré si ríes", "Mi flor", "Canción del árabe ciego", "Canción del recogedor de vino" y otras, para descubrir los rasgos característicos de su estructura compositiva, género, estilo y lenguaje armónico y melódico. El análisis reveló que las obras de Amirov se distinguen por sus temas líricos e imágenes, profundamente arraigadas en la identidad nacional, que reflejan la conexión íntima del compositor con la mentalidad de su pueblo. Los hallazgos destacan cómo las letras emotivas y delicadas de Amirov resuenan en el público, lo que subraya el impacto duradero de su música. Estos conocimientos tienen implicaciones importantes para la apreciación de la música azerbaiyana y el reconocimiento de las contribuciones de Amirov a la cultura musical mundial.

Palabras clave: cultura musical azerbaiyana, música vocal, género, rasgos estilísticos.

INTRODUCTION

Azerbaijan's cultural landscape represents a remarkable synthesis of diverse influences, standing as a testament to the nation's unique position at the crossroads of civilizations. This vibrant tapestry of traditions encompasses an extraordinary range of artistic expressions, from the UNESCO-recognized mugham musical tradition (Strzemżalska, 2020) - a sophisticated form of improvisational art that transcends mere entertainment to become a profound cultural statement - to the visually stunning and technically masterful craft of carpet weaving, where each intricate pattern tells a story of centuries-old expertise passed down through generations (Quliyeva, 2023). The nation's cultural journey is particularly noteworthy for its pioneering spirit in the performing arts, being the first predominantly Muslim country to embrace opera and theater, thereby creating a fascinating fusion of Eastern depth and Western theatrical traditions. The artistic soul of Azerbaijan finds expression through multiple channels, with the ashiks serving as cultural ambassadors who seamlessly blend poetry, music, and dance into captivating performances (Nikaeen & Oldfield, 2020). This multifaceted approach to artistic expression extends to the nation's cinema, where Azerbaijan emerged as an early adopter and innovator in film production, particularly in the silent era (Piskova, 2020). Moreover, the nation's literary and fine arts traditions, ranging from ancient petroglyphs to contemporary museum exhibitions, serve as a continuous thread connecting past and present, ensuring that Azerbaijan's cultural narrative remains both relevant and resilient. Traditional customs and social practices, particularly the deeply ingrained tradition of hospitality symbolized by the ritual of tea serving, form the backbone of Azerbaijani social interactions (Orujov, 2021). The celebration of Novruz, marking the Persian New Year, exemplifies how cultural traditions remain vibrantly alive, adapting to contemporary contexts while retaining their essential significance. In the realm of gastronomy, Azerbaijani cuisine emerges as a delicious manifestation of the country's historical influences, with dishes like plov and kebab serving not just as food but as cultural touchstones that bring people together and reinforce communal bonds. In general, the evolution of these art forms mirrors the country's own journey through time, where cultural expression has become both a means of preserving heritage and exploring new identities (Mammadov, 2023).

The musical heritage of Azerbaijan, specifically, stands as a testament to the nation's profound artistic depth. At the heart of this musical tradition lies the extraordinary art of

mugham, a sophisticated form where skilled performers navigate complex improvisational frameworks, their melodies drawing upon a wellspring of cultural influences that span from the Iraqi maqam to the intricate patterns of Persian radif (Todorova, 2022). This musical form transcends mere entertainment, serving as a vital repository of cultural memory and artistic expression. In parallel, the dynamic tradition of meykhana emerges as a uniquely Azerbaijani phenomenon - a form of verbal artistry that predates modern rap while sharing its emphasis on rhythmic wordplay and improvisational prowess. These performances, delivered without instrumental accompaniment, showcase the performers' linguistic dexterity and quick wit, transforming everyday observations into compelling artistic statements. The ancient tradition of the ashik further enriches this musical landscape, with wandering bards wielding their saz (a long-necked lute) as both a musical instrument and storytelling tool, their performances weaving together poetry, melody, and narrative into a seamless artistic whole (Mohammadi & Shooshtari, 2022). As Azerbaijan has embraced modernity, these traditional forms have not remained static but have instead engaged in a vibrant dialogue with contemporary musical genres. The influence of jazz, for instance, has led to fascinating fusion experiments where the improvisational nature of mugham finds common ground with jazz's emphasis on individual expression and harmonic exploration. Similarly, the integration of rock elements has injected new energy into traditional forms, creating hybrid styles that appeal to younger generations while remaining rooted in authentic cultural expressions. This dynamic evolution has ensured that Azerbaijani music remains both a living tradition and a continually renewing art form, capable of speaking to contemporary audiences while honoring its historical legacy (Sipos, 2019).

In this context of tradition and innovation, Fikret Amirov (1922-1984) was one of the Azerbaijani composers with an individual, brilliant creative style and innate talent. Amirov's individual creative pursuits in implementing classical roots of folk traditions, such as intonation, genre, and compositional structure, led him to create innovative and uniquely styled works. The composer's works, with their bright content and original style created over different years, occupy an important place in Azerbaijan's national music culture. The changes that took place in the spiritual life of Azerbaijan in the 20s and 40s of the last century can be assessed as the formation of modern professional composition. During the development of this process, Fikret Amirov, who had already matured as a

professional, began his career. Despite the complexity of the time, Amirov's ability to feel the interrelationship between renewed life and emerging innovations in the field of art allowed him to contribute at every stage of his creative development, in every genre (Magerramova, 2023).

The significant contributions of Amirov's work, which opened new, bright pages in national art, include the first national symphony for string orchestra ("Nizami"), the first lyrical opera on the theme of modernity ("Sevil"), the first national piano sonata ("Romantic"), and symphonic mughams written in a new genre, unprecedented in world music literature. To this list must be added works that had no precedent before the composer - the Concerto for Piano and folk instruments orchestra, and the vocal-cho-graphic poem "Nasimi". The 1940s were marked by romances, songs, two musical comedies, piano variations, a sonata for piano, a concert for piano and folk instruments orchestra, and a double concerto for orchestra with violin and piano. In F. Amirov's first works, several features of his musical language were revealed, which would form the basis of his style in the future (Maharramova, 2015). Amirov's early works included four romances and several songs, followed by songs written in the 60s and 70s. These include the romances "Oath of Korean Girl," "Two Shores" (words by Dorizo), the famous romance based on Lermontov's poem "Star," the ghazal-romance based on Nizami's poem "My Flower," as well as the tenor and baritone orchestral piece for Pushkin's "Winter Road" ballad-duet. Although the vocal genre was not central to F. Amirov's composing life, interest in this field was observed throughout his career. Each of the composer's forays into the vocal genre embodied his brilliant creativity (Shikhiyeva, 2023).

Considering the above, the goal of the paper is to explore and analyze Fikret Amirov's vocal compositions in order to identify and describe the distinctive features of their compositional structure, genre, style, and harmonic and melodic language. In addition, it seeks to highlight the emotional connection and cultural relevance of his music, as well as its relationship to national identity. The analysis was carried out through a qualitative study of the selected works, evaluating aspects such as compositional structure, style, and use of melodic and harmonic elements. The lyrics and lyrical themes of the compositions were examined to understand how Amirov incorporates his cultural heritage into his music. This approach allowed for a deeper understanding of the techniques used by the composer and their impact on musical culture both in Azerbaijan and internationally.

DEVELOPMENT

Continuing the traditions of Azerbaijani composers Uzeyir Hajibeyli and especially Asaf Zeynalli, who was famous for his lyrical romances, Amirov brought special emotional fullness and expressiveness to his talent by deepening and developing lyricism in his song-romances in a uniquely personal way. It is safe to say that Amirov's musical style later became one of the most important features in his work - in terms of thematic content, texture, and harmonic language - and it began to develop in vocal lyrics. First, the composer's interpretation of lyrical themes in Amirov's songs and romances should be especially noted. In his vocal works, Amirov used lyricism in two forms - a synthesis of the song with the romance genre ("I'm laughing, if you are laughing", "Song of the blind Arab", etc.) and household lyrics ("Madhnama", "At the table", "Azerbaijan"). Even in his first romances, the composer's vocal music attracted theorists with its rich reserve of intonation-melodic material and precise selection. Such perception and understanding of information allowed the composer to rise above everyday art in his first vocal works. The romance "Star" is considered one of the best examples of national romance. The romance "Star", composed to the words of M. Lermontov, is rightfully considered one of the most influential romances by Azerbaijani composers. Lermontov's poetry found its uniqueness in Amirov's work, gaining national features. This romance, one of Amirov's first works, is distinguished by the consistent application of national folk style features while retaining the characteristics of the genre.

Poetry of world literature classics has always been at the center of attention for Azerbaijani composers. Many romances written by Azerbaijani composers to the poems of Pushkin are vivid examples of this. However, in all these years, little attention was paid to the poems of Lermontov. Therefore, the vocal samples written to the poems of Pushkin's young contemporary, who left a bright mark on the pages of Russian poetry, are of greater interest. The romance "Star" composed by Amirov to Lermontov's poem in the 1940s is considered one of the rare examples of its artistry. It is also very interesting because it is the composer's only appeal to the poetry of the great Russian poet. "Ulduz" ("Star") is also one of the Azerbaijani romances that is distinguished by the beauty of its harmony and the elegance of its melody. Amirov preserved the artistic and emotional content of Lermontov's poem in the music of the romance. It expresses a feeling of unrequited love and night vision through dramatic-arioso intonations. In connection with the comparison of these themes in the poem, the composer created a three-part form in the

composition of the romance. In the reprise, nature (night scene) and feelings of love are united. The contrast of the images is also expressed by the contrast of the mode: the outer parts of the romance sound softly and delicately in Shur, while the dramatic emotional middle part is in Shushtar.

It should be noted that in this work, which is one of the first examples of national romance and Amirov's lyrics, the poetry of the Russian poet already finds its own individual embodiment inherent in the composer's work. The romance "Ulduz" ("Star") reflects a romantic and dramatic style of expression, which later became a characteristic feature of Amirov's style. The composer visually demonstrates organically mastered principles of national folk genres. For example, Amirov shows rotation around the VI-I steps, which are characteristic of the shur mode, and often employs alterations of the mode. One of the features of national thinking is the method of developing the melody through variants rich in refrains. The refrain often confirms the importance of tonics. The melodic unity created by the composer is one of the main factors in the music of the romance. In this sense, the harmony plays a great role. Harmony once again emphasizes the exciting mood and unites the parts of the romance. Thus, Amirov incorporates images of Lermontov's poetry into national vocal lyrics and presents them individually with the stylistic features of his musical language. Interestingly, this musical text, called "Star," forms the basis of another romance (with a poem by Rahim) in a slightly modified form. Both the title of the romance and its dedication to the memory of Lermontov prove that the composer consciously revisited his original opus.

A comparison of the editions of vocal miniatures shows that the difference between them is primarily related to the poetic text. When comparing Lermontov's "Star" and Rahim's poem, it becomes clear that they differ from each other due to completely different features in their portrayal of the relationship between man and nature. In contrast to Lermontov's work, Rahim's poem reflects a sad lyrical scene in the images of the Star and the heart-wrenching poet. This is why the poetic text is even sadder and more homogeneous. By carefully following the poetic text, the composer highlights the image elements of the poem and thus embodies them in a bright and free way. In this romance, there is a more careful choice of artistic means and extremely economical use of them. The difference is evident in the introductory parts. In the first romance written to Lermontov's words, the introduction has the character of a neutral barcarole with a "swaying" texture, while in

the second romance, the main intonation of this part (with rich texture typical of Amirov's style) is given with melodic "thickness." It is perceived as an effective voice of the heart. It is no coincidence that the composer included the remark "espressivo." In the second romance, a more harmoniously complex chord structure of the introduction is noticeable. Here, despite the functionality, a colorful start comes to the fore. A unique tonic complex (the second romance is in e-minor) exemplifies this. Here, bifunctionality (a comparison of the "empty," non-terrestrial dominant with the T35 of e-minor) is perceived as a colorful "spot" that embodies the night landscape.

At the same time, it is necessary to note the movement of the thirds in the bass (caused by the parallelism of the fifths). In the first edition, this f-d median movement was harmonized more traditionally: the fis-cis bass fifth was resolved to the octave, resulting in the formation of an ordinary three-voiced fifth with a double basic tone typical of classical harmony. In the second edition, the parallelism of the fifths led to a brilliant duplication of the three-voiced fifth (gis). In the second edition of the romance (using Rahim's words), the approach to the culmination is presented differently; here, the judicious use of previously unseen means of expression entrusts the entire melodic approach to culmination only to the soloist and, unlike the first edition, is not repeated in the piano part. As the last verse, which completes the first part of the romance in the first edition, sounds brighter and more expressive, the melodic line of the voice is repeated in the piano part. Such lines are not present in the first edition; the composer returns to the chord-melodic texture of the piano accompaniment, which slightly disrupts the harmony of the melody. The texture of the piano part is more sophisticated and colorful and also creates dramatic excitement. The principle of rhythmic ostinato (♩♩♩) connects the music of the middle part of the romance while increasing the tragedy in both the poetic text and the music. It should be noted that this ostinato rhythmic formula, with its "nakedness," is given only in the reprise, which reveals the sad, tragic meaning of the poem.

One peculiarity is that the composer abandons figurative variation in the vocal part, attempting to show the content of the image even more tragically; here, the material of the first part sounds as a whole, and the effect of figurative transformation obtained through genre transformation is felt. The composer reinterprets the thoughtful lyrical beginning as a sad chorus. In the first edition (using Lermontov's words), the reprise did not bring any significant changes to the image; it remained thoughtful and

lyrical. In the second edition, there is a return to the original structure through advanced piano postludes. It attracts theorists with many colorful (harmonic) details. These details bring a descriptive, picturesque beginning to the fore. An example of this is found in the last verses of the romance (Figure 1). Here, Amirov again refers to the parallel fifth trio, which in turn creates an expressive g-f-e intonation in the horizontal direction, taken from the soloist's part. This intonation was subtly given in the soloist's part.

Fig 1. Tragic Reinterpretation.



Source: taken from the original poem.

Cadence itself has a colorful meaning, that is, a meaning typical of the Impressionists: it is based on two chord complexes (S and T). However, the subdominant is given in the form of stage VI. It undergoes a tonic bass, first falling on the "empty" (that is, without a quintet) triad (cis-e-cis) of the VI sharp step, and then it is replaced by the III sharp step triad (again without a quintet). It is then contrasted with the tonic, which includes the auxiliary (dis) tone, forming the k.2 interval with this three-voiced primary (e) tone. Sharply contrasting registers play a major role in creating the poetic landscape of the piece. Both this method and the method of enriching chord complexes with small intervals of a second are qualities of Amirov, especially in the perfect period of his work. Thus, this first work by Amirov is distinguished by a special sequence of application of national-folk style principles in his music. At the same time, the work "Star," which has a purely national, unique musical language, as in other vocal works of the composer, demonstrates the ability to choose the right means of expression and highly individualize his style, generalize what is perceived, and elevate it from everyday art.

While addressing the analysis of lyrical songs, it is necessary to mention the vocal works composed by F. Amirov to the words of the classic poets of Azerbaijan - Nizami's "Gülüm" ("My Flower"), Samad Vurgun's "Baharimsan" ("You Are My Spring"), and Mammad Said Ordubadi's "Gülərəm gülsən" ("I'll laugh if you laugh"). The general image structure of pure lyric poetry, the poetic melody with precise verses peculiar to the text, unites these three works in one micro-series. It is from here that the song methods of musical composition and stylistics (the structure of the verse-refrain), that is, the sound that carries the melody and the poetic word, come to the fore. The miniatures are also united by the spirit of the chamber because each of them is an expression of an image, a spiritual world. Therefore, even though the whole vocal work differs slightly in terms of genre, these songs not only do not create contradictions but, on the contrary, complement each other. Of course, first of all, we must emphasize the composer's ghazal "Gülüm" ("My Flower").

Fikrat Amirov's respect and love for the great Nizami continued throughout his life. Therefore, the composer was very sensitive to the ghazal of the great poet. As is known, in 1941 our people were preparing to celebrate the 800th anniversary of Nizami. Due to the beginning of World War II, the anniversary was celebrated in 1947. On this occasion, our composers continued the tradition of Uzeyir Hajibeyli's ghazals and created a number of vocal works (ghazals). Amirov's contribution was the "Gülüm" ("My Flower") ghazal. The convincingness of the artistic solution in Amirov's vocal-ghazal "Gülüm" ("My Flower") (shur mode with tonic "d") is determined, first of all, by the noble lyrical expression that defines the stylistic features of the music. This is, first and foremost, the generalization of the miniature, as well as the declamation of the song, as a result of which a number of elements have special meaning. The first sad beginning of the song is expressed in the exciting call "Aşiqəm" ("I am in love"), which combines all its forms (Figure 2).

Fig 2. Lyricism in Fikrat Amirov's Ghazal 'Gülüm'.



Source: taken from the original poem.

The influence of the ghazal-romance, which manifests itself in the restrained and delicate lyrics, is also connected with the poetic form that forms the basis of Nizami's ghazal. The type of strophe of ghazal-like aa, ba, ca, etc. is also reflected in the composition of the song: the second (a) verses of the poem are repeated in the same way as in the form of a verse-refrain (Figure 3).

Fig 3. Reflection of the Poetic Structure of the Ghazal in the Composition.



Source: taken from the original poem.

The symmetrical three-voiced structure of the song is a direct reflection of the features of the poetic composition. To create a reprise effect, mode changes, that is, the replacement of the shur minor mode with the rast major mode, also help. This statement, which coincides with the beginning of the last, third verse, fully corresponds to the culmination of the poetic ghazal, which still falls on the last stanza. It should also be noted that the "maturation of major signs" began with the previous (B) refrain; so here, in accordance with folk singing traditions, all material is played above one octave. It is here that the composer emphasizes step VI (mi natural), which provides a smooth transition from shur to rast (Figure 4).

Fig 4. Trivalent Symmetry and Modal Transition in the Structure of Ghazal.



Source: taken from the original poem.

The impact and constructive meaning of the advanced reprise is very deep; it brings with it a calming emotion, peace, and at the same time slightly dulls the boundaries of form. Here, too, despite the interval between verses, the poetic speech that dulls it is freely reflected. Nizami's ghazal resembles a notebook. The conciseness and extreme compactness of the piano part stem from this. Its role (except the refrain of the piano part, which duplicates the vocal melody) is to create a kind of melodic background that combines with the vocal part in a duet. In the last stanzas of the miniature, the piano part is again presented as a frugal, but more lively embodiment (Figure 5).

Fig 5. Harmonic Reprise.



Source: taken from the original poem.

The composer's songs "Baharimsan" ("You are my Spring") (lyrics by Samad Vurgun) and "Gülərəm gülsən" ("I'll laugh if you laugh") (lyrics by Mammad Said Ordubadi) still express a lyrical beginning, even if they are presented in a different emotional way. This is determined, above all, by the new qualities that are explained by the change in the tone and direction of the lyrics. If the song-ghazal written to Nizami's words has a delicate, soft tone of expression, then the love of life and open sincere feelings arising from the joy of life prevail in these songs. That is why both songs sound like anthems to life, the joy of being, and the praise of love. The composer likely used dance rhythms as a means of portraiture as a result of the influence of classical Russian vocal traditions. The charming song "Baharimsan" ("You are my Spring") with its light, flying waltz movement (Fis shushtar mode) is one of them.

Referring to the formula of the rhythmic genre, Amirov skillfully reveals the peculiarities of national poetry. This is evidenced by the harmony and plasticity of the melodic style. The melodic style, organically combined with words, reflects not only the general character of the poem but also its structural features. Although traditional at first glance, the song is unique and original, with a delicate musical embodiment of the poem. The verses marked in the refrain determine the choice of the strophic form of music. The verse of the song is the first two lines of the poem, and its basis is the intonation of the shushtar style; as a symbol of the national style, it also becomes a feature of the flying, light musical image. To achieve this, the composer uses a melodic culmination quintet singing (fis-gis), which expands the range of the bright, rising melody to the interval k.7 (fis-e). The subtle vocal and distinctive genre background effectively complement the song's overflowing emotional tone (Figure 6).

Fig 6. Rhythmic Essence of National Poetry.



Source: taken from the original poem.

The second time it is sung, the verse takes on a new dimension; thus, the harmonious music of this verse, enriched with national ornaments, gives way to a more developed melody. In this melody, each sound has a special essence and is rhythmically balanced. At the same time, we should note the advantage of the upper register over the middle register, as a result of which the intonations close to the beginning of the song have a slightly different - exciting, overflowing emotional effect. The piano part is also enriched with new details. Here, one of the peculiarities of Fikret Amirov's style, that is, the method of repeating vocal music on the piano, is theoretically interesting. Due to this, the beginning of the waltz is gradually lost. The above-mentioned elements allow us to characterize this fragment of the song as a solemn anthem culmination resulting from a change in the genre of the image.

The song "Gülərəm gülsən" ("I'll laugh if you laugh") (lyrics by Ordubadi) is a lyrical hymn and is so close to the musical embodiment of the poetic text of the previous song that it is easily accepted as a variant of its figurative genre. "The song 'I'll laugh if you laugh' written to the words of Mammad Said Ordubadi and in the form of a lyrical dithyramb is in the composer's favorite shushtar. Here the author again uses the waltz rhythm. In the song, the feeling of love between two lovers is provided with high artistic beauty, but this song shows a deeper passion and experience than the

song 'Baharimsan'. The development of the dynamic melody of the song in Shushtar tune also follows the principles of mugham" (Gasimova & Abdullayeva, 2004, p. 112). This subtle waltz formula (tempo di valse agitato), defined by the author himself, is very close to the previous song and is based on the same mode (shushtar) and, finally, the principle of rotating around the tones of the mode support. It is also traditional for a composer to choose a generalized path, rather than a specific one, but to repeat the same musical phrase over and over again (Figure 7).

Fig 7. Lyrical Waltz.

Göz-lə - rim. o_____ qa - ra_____ gö-zə bənd ol - du, saç-la -

rin_ boy - nu - ma_____ bir kə - mənd ol - du.

Source: taken from the original poem.

At the same time, the interpretation of the poem is marked by a more frugal expression. In this regard, the melodic organization of the song deserves special attention. Its form (verse-refrain) is actually a combination of several small mode signings. The most important of these is the first trilogy of culmination, organized by the singing of the cis-gis quintet. This is exactly the way the material is presented, as well as the wide leap of melismatic completion, and the principle of "reference to one point" (gis), which immediately creates an emotionally elevated tone of lyrical reasoning. The further development of the melodic form arises from these three tones and its three intonation variants. However, as in the practice of folk music performance, a number of profound variations of the melody coincide with the stages of development of the mode itself. One of the other important features of the song is the melodic turns (ais-h-cis) in the dramaturgy of the song, which bring a sign of refrain to its structure (Figure 8). The main variant, which combines all the previous variants of small singings in terms of intonation, is more important. It coincides with a poetically meaningful culmination ("If you cry, I'll cry").

Fig 8. Melodic Dynamics in Lyrical Interpretation.



Source: taken from the original poem.

The central culmination of the second part of the song is the refrain with the indication of “meno”. The expressive meaning of the main intonation is also slightly different from the first part of the form, which is where it originates. It has been rhythmically enlarged, moved up a fourth, and made into a single whole thanks to a gradually decreasing movement (Figure 9).

Fig 9. Expressive Refrain: Dynamics of Intonational Variation.



Source: taken from the original poem.

However, it is easy to see that the descending fourth interval (fis (2) -cis) is a structural element of the refrain, which is a modified version of the main ascending fifth singing (fis-cis). This detail confirms the idea that the composer used the means of expression very sparingly in the creation of the image of the song. The wide breath of the form is also reflected in the piano accompaniment. Unlike the first part, which has a typical waltz-shaped, transparent texture, the piano in the refrain (with a special emphasis on the feeling of love) shows itself as a kind of “duplicator” of the vocal melody.

“Song of the Blind Arab” has a special place in Amirov’s vocal work from the music written for the drama “Sheikh Sanan” by Huseyn Javid. “The song combines the intonation feature of ancient songs with tragic expressiveness. The source of this song, which is a symbol of the expression of human sadness, conviction, and unbearable suffering, is mughams, ceremonial songs, bayatis, and okshamas” (Gasimova & Abdullayeva, 2004, p. 104). “The Song of the Blind Arab” is fundamentally different from ordinary songs and traditional romances. The composer skillfully applied the recitation of

mugham in a uniquely subtle way, with his characteristic expressive tone. The themes of love, life and death, destiny, justice, and injustice elevate the Arabic song to a very high level, distinguishing it from ordinary songs. Here, the author (following the poetic text) reveals the theme that forms the basis of the song in the context of moral, ethical, and artistic problems (Figure 10).

Fig 10. Tragic Intonation: 'Song of the Blind Arab.



Source: taken from the original poem.

The tragic tone of the song is reflected in the tumultuous chords with rhythmic austerities, showing the excited melody and the “c” and “g” modes in the continuous parts. The sad beginning of the vocal part comes to life in the piano part, and then plays a constructive role in the song, combining all the forms (Figure 11).

Fig 11. Tumultuous Chords.



Source: taken from the original poem.

The melancholy-crying intonation at the beginning of the song is also directly developing. This intonation, marked by a syncopated rhythm, plays an important role and strengthens the overall form. The gradual development center, rooted in the mugham format, leads to the culmination and finally to the singer's mugham cadence. It would be appropriate to continue the list of F. Amirov's chamber-vocal works with another piece—the novel “Portrait of Jafar Jabbarli,” written with the words of Teymur Elchin. According to many genres, this romance is a monologue, but here one can observe features of the genres of ballads, anthems, and hymns. Such a genre synthesis created by the author to reveal the image of Jabbarli is not accidental. Jabbarli is a classic of Azerbaijani theatrical drama. His plays once inspired composers and film directors to create works in new genres. Thus, Jabbarli's play “Sevil,” dedicated to the freedom of Azerbaijani women, prompted F. Amirov to write an opera of the same name. In T. Elchin's poem, which serves as the poetic basis of F. Amirov's romance, the image of J. Jabbarli is presented briefly but quite thoroughly. Here, the writer is characterized

as a playwright who reflects the feudal features of the past and social conflicts in a broader artistic sense. The hallmarks of the ballad, characteristic of the novel, are found, above all, in the form of narrative expression. The tempo of the romance is medium-heavy (*Andante sostenuto*) with a dramatic minor tone (Figure 12).

Fig 12. Melancholy Intonations: The Genre Synthesis in 'Portrait of Jafar Jabbarli'.



Source: taken from the original poem.

The well-chosen musical-poetic intonation, formed from the exciting sounds in the song "Reyhan", defines all the expressive elements; these are the rhythm of the march and the breaks in the soloist's part, which intonation fully mark the exciting character of the melody. The method of pauses (the use of pauses) has an important, profound meaning, especially in the refrain; here he becomes the main "cause" of exciting, lyrical reflections.

This method in the piano part, complicated by dotted rhythm, also becomes an expressive background for the melody in the vocals. This background, in turn, marks the downward movement of the entire shur mode (Figure 13).

Fig 13. Exciting Intonations: The Expressive Elements of 'Reyhan'.



Source: taken from the original poem.

"Üzümcü" ("Viticulturist") (the text is by Elchin), as if it is a variant of the song sung at the table. From an emotional point of view, it is worth noting the slightly exciting tone of the song, which is reflected in both the melody and the texture of

the piano accompaniment. In the melody, this tone is expressed by phrases (two stanzas) cut short and paused for their “breath” (Figure 14).

Fig 14. Emotional Variants: The Exciting Tone in ‘Üzümçü’.



Source: taken from the original poem.

The rhythmic image of the trill and the way it constantly returns to the “g” tone of the shushtar tone, that is the quintet, further emphasizes the exuberant nature of the melody. As in the previous song, here the tone “g” serves as a local tonic. Then the whole expression is directed to the do minor, that is the main mode-tonal environment. Thus, a contrasting mode of intonation is created, in which the second part is sounded.

The direction of the melody, that is, its downward movement, is also more impulsive and active by its nature. The melody is played in the upper register (culmination), which coincides with the “Shushtar-composition” part. It should also be noted that the melody is more dynamic (hexadecimal notes). At the same time, it is necessary to show the exciting rhythmic pulsation in the harmonic chord figure of the piano accompaniment, which more vividly reflects the texture that prevails in the first part (a). The song is completed with a bright code (*Allegretto brillante*), which once again confirms the importance of the refrain. Here, simple trinity is replaced by complex 6/8. Thanks to this rhythm, dance features appear at a new, more lively tempo (Figure 15).

Fig 15. Dynamic Contrasts: Rhythmic Pulsations in Melody.



Source: taken from the original poem.

The overflowing emotional uplift in the song's vocal part is accompanied by a piano accompaniment. This can be seen in the interchangeability of texture types. Thus, the transparent, harmonic chord texture in the first paragraph is suddenly replaced by a more dense and full expression in the refrain. When the couplet is played a second time, the texture remains unchanged and is gradually enriched with a rhythmic figure that comes to the fore. An example of this is a textured fragment of the song decorated in the style of mugham.

The cheerful song "Stars of Cotton Fields" (the text is by Elchin) praises the Azerbaijani workers and their hard work and is considered a continuation of the previous two songs in terms of emotional image. There are similarities between the mode (shushtar) and the genre (all three are dance-like). However, the first theme of the song has a wider range, which, as always, is one of the features of Amirov's work. The intonation of "lyrical seksta" (a-f) in the style of Shushtar reveals the whole image of the song.

The rhythm of the melody is playful; Here you can watch a combination of simple 3/4 and complex 6/8 rhythms, which are characteristic of both syncopated and folk song and dance culture.

Interestingly, such a "mosaic" of rhythmic formulas is not spontaneous, but artistically substantiated. The main purpose here is to emphasize the tones that fill the quartet leap in the sound sequence of the "shushtar" mode, especially the tonic "d" of the mode.

In terms of musical structure, the first paragraph is presented as a whole as three periodic structures (a, a, b, b, c, c) and at the same time combines three thematic materials that contradict each other. Thus, in contrast to the first periodicity, its brightly individualized melodic-rhythmic structure, the second, on the contrary, is extremely smooth and expanded in terms of both rhythmic (three-part, regular octave notes) and intonation; Of course, the principle of rotating around the sound of the S-step of the mode also determines the smaller range of the melody (small tertiary).

The beginning of the weakening phase of the culmination also covers the third cycle (c). Extremely close to the first (a) sentence in its rhythmic form, this periodicity completes the whole process of mode development at the same time. Thus, a unique three-part symmetrical shape with a three-period structure is formed. In addition, the composer, in keeping with his creative method, composed the refrain in pairs (a, a, b, b). It should be noted that the material of the second period repeats the theme taken from the beginning of the song. Thanks to this method, which is characteristic of the composer, the song creates unity in terms of special intonation and structure.

The expressive meaning of the refrain (song mine, pride mine) is in the emphasis on the poetic verse that culminates in the text. The d and f peaks of the melody emphasize the last sentence (my dream is to be on the tongue, walk on the hands) both semantically and artistically (Figure 16).

Fig 16. Dynamic Texture Interchanges in Vocal-Piano Accompaniment.

The image displays a musical score for a song. The top staff is the vocal melody in 6/8 time, with lyrics written below it: "ar-zum bu-dur düş- sün_ di-lə gəz - sin el - lə - ri,". The bottom staff shows the piano accompaniment, consisting of two staves (treble and bass clef) with chords and rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 6/8.

Source: taken from the original poem.

The arrangement of the song is also very interesting. As already mentioned, the song is in shushtar mode with a tonic “re” tonic (as evidenced by the key signs). But while listening to the song, the dominance of mode (a) dominates throughout the work and acts as a real tonic. “Holiday song” (text by T.Elchin) is the most delicate miniature of F. Amirov’s songs glorifying the beauty of our native land. Due to its dance character, type, and content, this song undoubtedly resonates with the composer’s “Wedding Song”. There is also a shushtar tone, playful metrics (6/8 - 3/4), Allegretto tempo. Undoubtedly, the features of the at-the-table song genre are felt in the “holiday song”. The melody of the song is characterized by a rapid movement to the climax. The culmination notes the (re) support tone of the mode through a wide range of g-d quintets, with a special rhythmic organization (we are talking about the first part of the song; here the melodic line is interrupted by pauses). In this part, “Peoples Laugh” is the basis of the “local” refrain (Figure 17).

Fig 17. Tonal Dominance and Dance Elements in ‘Holiday Song’.



Source: taken from the original poem.

As in many songs, the boundaries of the form are determined by the variability of the piano texture. Preserving its transparency and lightness, it is enriched with chromatic elements. At the same time, it should be noted that these elements are taken entirely from the melody of the song. The second (large) part B of the song, as a whole, is conditionally expressed in subdominant tonality. Its transfer to the top of the quartet indicates the presence of culmination features in the second part of the overall form. The significance of the culmination also increases with the transfer to the soloist's part of the figures from the “local” refrain of the first (a) part. The piano texture is transparent and light, with bright imagery and artistry. Thanks to the repetition of the melody in octaves in the middle register, the piano part sounds fuller and more colorful. “Song of the Wine-Scooper” (from the music written for M. Huseyn’s play “Javanshir,” with lyrics by T. Eyyubov) is a song composed at a heavy tempo (Andante cantabile), solemn, declamatory, and close to a monologue in nature. Unlike previous songs, it is more serious and restrained.

Despite its simplicity, the chirping repetition of chords and the texture of the accompaniment, which is rich in passages, are of great importance. However, the melody gradually transcends its boundaries and transforms into a lyrical-festive dithyramb-music of the refrain. The music of the refrain sensitively reflects the movement of feelings. These feelings are expressed in the most significant words of the poetic text: “My dear friend, I give you my whole life.” In this final stage of the story, the declamatory melody sounds more confident and brighter. This is the true culmination of the form of the song as a whole. However, it is not only prepared by the development of a dramatic plot (Ah, I burned, this love burned my soul) but also by melodic form-organization methods; the verse and the refrain, which are both major parts of the song, are combined based on a common periodic structure (four verses) (Figure 18).

Fig 18. Transformative Melody: From Simplicity to Lyrical Dithyramb in the Refrain.

The musical score is for a piece titled 'Agitato'. It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The vocal line begins with the lyrics 'dar...' followed by 'Ah, yan - dım, bu eşq o - du yan - dır - dı ca - nı'. The piano accompaniment is highly rhythmic, featuring many beamed sixteenth notes. Dynamics include 'ff' (fortissimo) and '8va' (octave). The tempo/mood is 'Agitato'.

Source: taken from the original poem.

Following the principle of musical reflection in the texture of the image in the poetic text, the composer gives it a more exciting character and gradually complicates it. In the music of the second verse, the piano part either repeats the melody or comes to the fore, as if it were an independent piano prelude to which the vocal part is joined. Undoubtedly, for this reason, the last verses of the song (the ones where the vocalist's solo, rich in national bells, is more contrasting) are understood as another culmination of the whole form.

In addition to what has been said about the contrast between the above paragraph and the refrain, it should be noted that the organization of the mode plays an important role in the emergence of contrast. Thus, before the music of the refrain, the tonic center of the song is the modal tonic (d), but in the refrain, it gives its place to the dominant (a). Dominant here sounds first as a local and then as a main tonic. In this regard, the comparison of both tonics at the end of the song is particularly interesting; The function of the "d" tonic in the party of sound is confirmed. The result is a "unique" polymode based on national roots and synthesizing both support tones, that's tonics and dominant.

CONCLUSIONS

The main features of Amirov's vocal works are that, while retaining the stylistic elements typical of the romance and song genres, the composer gives them his own individualized form and enriches them with his own modern sounds. Traditional folklore, new modernity, and purely romantic elements all create an organic synthesis that communicates through the intonation itself. Along with the plasticity and elasticity of the melodic form, these aspects represent one of the main and most valuable features of the composer's melodic thinking. Many of Amirov's songs and romances are marked by significant individualization of the genre and a deeper description and reflection of spiritual impressions. Such songs include "Toy" ("Wedding") and the subjective lyrical piece "Laylay" ("Lullaby"), which are close to the national-mass genre of songs in Amirov's work. Sometimes, the dramatic deepening of the song genre manifests itself, as in "The Song of the Blind Arab." Another important stylistic feature of F. Amirov's chamber-vocal lyrics is the selectiveness of the national creative fund of the people and the economical use of means of expression. Undoubtedly, in reviewing F. Amirov's vocal music, we see that the composer enriches his works with his own compositions while preserving the characteristics of romance and song. Thus, it is always possible to feel

the romantic enthusiasm and expression in Fikret Amirov's vocal works, which are characteristic of the composer's style.

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