

**WORKING OUT OF THE CONCERTO OF THE KAMANCHA AND SYMPHONIC ORCHESTRA BY HACI KHANMAMMADOV FOR THE TAR AND PIANO****HACI XANMƏMMƏDOVUN KAMANÇA İLƏ SİMFONİK ORKESTR ÜÇÜN KONSERTİNİN TAR VƏ FORTEPIANO ÜÇÜN İŞLƏMƏSİ****Ramiz Mahmoud AZIZOV (Ramiz Mahmud oğlu Əzizov )**Professor of the chair Folk musical instruments, at the Azerbaijan National Conservatory, Honored teacher, Baku/ Azerbaijan  
Azərbaycan Milli Konservatoriyasının "Xalq çalğı alətləri" kafedrasının dosenti, Əməkdar müəllim, Bakı / Azərbaycan  
ORCID ID: <https://orcid.org/0000-0003-3988-4061>**Cite As** Azizov. R.M. (2021). "Working Out Of The Concerto Of The Kamancha And Symphonic Orchestra By Haji Khanmammadov For The Tar And Piano ah", International Academic Social Resources Journal, (e-ISSN: 2636-7637), Vol:6, Issue:23; pp:302-314**ABSTRACT**

Haji Khanmammadov (1918–2005), the People's artist of Azerbaijan Republic, an outstanding composer who occupies a prominent place in our music created original works in various genres. Namely he became the author of the first successful concerto for the tar with the symphonic orchestra. Haji Khanmammadov presented it as a graduation work. His teacher Gara Garayev, the Azerbaijani composer of genius appreciated his student's constructive labour very highly. Haji Khanmammadov composed four more famous concertoes for the tar and symphonic orchestra which express his own creative style and manner with successful discoveries and he had got altogether 5 famous concertoes.

In 1987 Haji Khanmammadov firstly composed a concerto for the kamancha with symphonic orchestra. Thus his name went down in history as the author of the first concerto for the kamancha as well. The first presentation of the concerto to the music community took place at the Union of Azerbaijan Composers by Shafiga Eyvazova, the People's artist, professor. After her Adalat Vazirov, the late master of kamancha, the Honored artist played the concerto in the performance of Symphonic Orchestra of Azerbaijan State Television and Radio (the conductor was Ramiz Malikaslanov) and it was recorded for the first time.

**Key words:** Kamancha<sup>1</sup>, tar<sup>2</sup>, concerto, mediator, mugham**XÜLASƏ**

Azərbaycan Respublikasının Xalq artisti, görkəmli bəstəkar, mərhum Hacı Xanməmmədov (1918–2005) müxtəlif janrlarda maraqlı əsərlərin, həmçinin tar ilə simfonik orkestr üçün ilk və uğurlu konsertin, ümumilikdə isə tarla bağlı 5 məşhur konsertin müəllifidir. Dahi sənətkar Qara Qarayevin tələbəsi olmuş Hacı Xanməmmədov 1987-ci ildə ilk dəfə kamança ilə simfonik orkestr üçün konsert bəstələmişdir. Bununla da o, ilk kamança konsertinin müəllifi kimi də adını tarixə yazmışdır. Əsər böyük rəğbətlə qarşılanmış və hətta Azərbaycan Milli Konservatoriyasının kamança sinfi ilə bərabər tar sinfi üçün tədris proqramına da daxil edilmişdir. Lakin konsert tar üçün işlənmədiyindən heç yerdə səslənməmişdi. Buna görə də Hacı Xanməmmədovun kamança ilə simfonik orkestr üçün bəstələdiyi konsertini hazırkı məqalə müəllifi, yəni dosent Ramiz Əzizov tar və fortepiano üçün yenidən işləmişdir. Konsertin həmin işləməsi 2005-ci ildə Azərbaycan Milli Konservatoriyasının professor-müəllim heyəti qarşısında Ramiz Əzizovun öz ifasında səslənmiş və musiqi ictimaiyyəti tərəfindən yüksək qiymətləndirilmişdir. 2006-cı ildə işləmə klavir şəklində çap olunmuş və Azərbaycan Respublikası Təhsil Nazirliyinin əmri ilə ali və orta ixtisas musiqi məktəblərinin tar sinfi üçün dərs vəsaiti kimi təsdiq edilmişdir. Konsert 2007-ci ildə Azərbaycan Televiziya və Radiosunun Niyazi adına simfonik orkestrinin müşayiəti ilə yenə Ramiz Əzizovun öz ifasında lentə yazılaraq Televiziya və Radionun fonduna daxil edilmişdir.

Ramiz Əzizov məqaləsində Hacı Xanməmmədova məxsus konsertin tar ilə fortepiano üçün işləməsinin əsas məzmun və forma xüsusiyyətlərini, onda əks olunan özünəməxsus ifaçılıq üslub və çalğı tərzı haqqında elmi təhlillər aparmışdır.

Məqalənin müəllifi – yəni dosent Ramiz Əzizov ümid edir ki, Hacı Xanməmmədovun sözügedən konsertinin tar və fortepiano üçün işləməsi barədə apardığı həmin təhlillər onu tədris və ifa etmək istəyən mütəxəssislər üçün faydalı bir elmi mənbə rolunu oynaya biləcəkdir.

**Açar sözlər:** Kamança, tar, konsert, vasitəçi, muğam

The musical work was received warmly and was even included in teaching programme of the tar class at the Conservatory together with the kamancha class. But as the concerto was not worked out for the tar it was played and sounded nowhere. Therefore I decided to work out the concerto for the kamancha with the symphonic orchestra by Haji Khanmammadov for the tar and piano. The musical composition was sounded by my performance in the tar for the first time in front of the professor-teacher staff at the Azerbaijan National Conservatory on December 21, 2005 and was valued highly by professional – musicologist listeners. And in 2006 it was published in the form of clavir(piano). This clavir was affirmed by the Ministry of Education of Azerbaijan Republic as an educational supply for the tar class of high and higher musical schools by the order 124 dated 01.03.2006. Working out of Haji Khanmammadov's concerto was played by me with accompany of the Symphonic Orchestra of Azerbaijan Television and Radio named after Niyazi (the conductor Azad Aliyev) and recorded including in the fund of Television and Radio.

<sup>1</sup>kamancha – an Azerbaijani bow folk musical instrument, a kind of fiddle or violin<sup>2</sup> tar – an Azerbaijani stringed folk musical instrument

My own primary performing features and playing styles have been expressed in my working out of Haji Khanmammadov's concerto. I ought to remind that while playing this work I have tried to swell various traits of the tar instrument thoroughly and skillfully in order to get characteristic sound timbre of the kamancha instrument.

The concerto is distinguished by its colouredness. The charming nature, main events of life, dreams and ideals, feelings and excitations of our people are reflected in it. The work has got a traditional three part structure. The form and content has been delivered in unbreakable unit. The outside parts are in the sonata form, but the middle part which is the second one is in the composite three-part form. Improving of sounding subjects in the different parts having come into being sometimes from the same interval bound and at times having got the same lad likens the musical groundwork of the succession to the carpet woven out of onenose with rich ornaments.

The musical composition is distinguished by its individuality too. The composer used folk musical elements in this work skillfully and thoroughly as well as in his other previous concertoes. It proves once again that the late Haji Khanmammadov knew Azerbaijan folk mughams and national lad theory completely. He used composition peculiarities of classic traditions and popular art skillfully combining them successfully. The composer created every musical image taking into account of the internal state and functional possibilities in the mughamlad to which he applied.

So in order to render heroic and fighting character of the parts I and III the composer turned to chahargahmughamlad but in the part II he applied to the bayati-shiraz and shushtarmughamlads for expressing its sorrowful spirit.

**The part I** is in the sonata form (**Allegro moderato**). Though first of all the main tone of it is in the do chahargah, majestic introduction in the fashustarlad starts to sound by the orchestra (in the piano). Gradually the melody is directed from the shushtarlad towards the chahargah one.

**Part of Exposition.** From the number [1] main party with the heroic character starts in the tar playing. We pay attention to the traits here by all means. Though the main party are usually played with  $\pi\pi\pi\pi$ ,  $\pi\vee\pi\vee$  meditations, in order to do sounding more stressed we use  $\pi\vee\pi\vee$ ,  $\pi\vee\pi\vee$  meditations.

Intonations of the "Basta-Nigar" part in the mugham sounds from the room 4 till the room 7 of the number [5]. Here the triol notes have been given by the  $\pi\pi\pi$  meditations. After it the starting melody of the main party is heard in the accompaniment.

Remaining one room till the number [8] the soloist playing sounds. It is a subsidiary party written in the lad of lyashur. Unlike the main party the subsidiary one is in the restrained character. In order to increase its effectiveness we prefer to play it on the yellow string, but not on the white one.

8 (3)

9

The music passes to the mi shur from the number [10] and becomes more excited. For this reason here in this subject of the fiveroomwe play the quarter notes with mmeditators, but the notes of eight with n v ones in the given application.

One of the salient characteristicspeculiar to the part [12] is a frequent change of tones. It is alreadyobvious at the beginning.And it increases tension and dynamics in the common mood.

Starting with number [14] I play the music sounding along six rooms passing to the white and yellow strings and at this time pay attention to the written application.

14

15

(san simi qatmaq)

From the number [16] the subject directed to the lya-bemolchahargah already moves towards the upper direction with speedy passages.

15

16

simile

From the number [17] the melody of the subsidiary party sounds. This subject playing by the accompaniment is in the si-bemolshur.

In the number [18] suddenly the accords notifying the sol shurlad sounds. Afterwards the tarist plays dismal music which begins with a interrogative motive. In the room of 5 of the number [19]  $\Pi \vee \Pi \Pi$  meditators are used.

From the number [21] along the “Saranj” part of the shurmugham (sol shur) a new subject sounds.

In the room 6 of the number [22] the little – fourth finger is used which is not traditional in the tar performing and makes demands of great mastery and professionalism.

Starting with the number [23] mixed meditators ( $\Pi \vee \Pi \Pi, \Pi \vee \Pi \vee$ ) are applied.

Music playing by the accompaniment changes into the bayati-shiraz modulation. Another new subject sounds in the above-mentioned lad by the tar playing.

In the numbers [25] and [26] mixed meditations are used as well, but at the end of the subject I advise to play two upper (ππ) meditations, because in the number [27] by the accompaniment the T<sub>35</sub> of the AS-dur sounds in *ff*.

Starting with the number [28] the melody of the tar sounds in the do segah. At that time I use the π v π v, π v m traits.

28

29

Remaining two rooms till the number [30] lya-bemol changes into the bayati-shiraz modulation.

From the number [32] music alike a lyric song sounds.

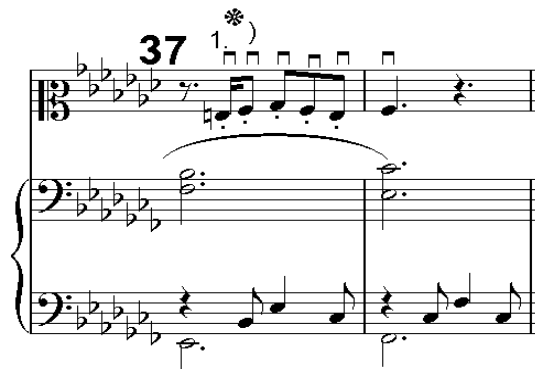
From the number [33] the same melody is played an octava upper.

Andante

32

33

The motive of the first room of the number [37] which is played by **piccicato** in the kamancha can be played in the tar by the same method too. I should remind that this method is used in the tar playing for the first time by us.



From the number [42] the elements of the main party sounds in the sichahargah.

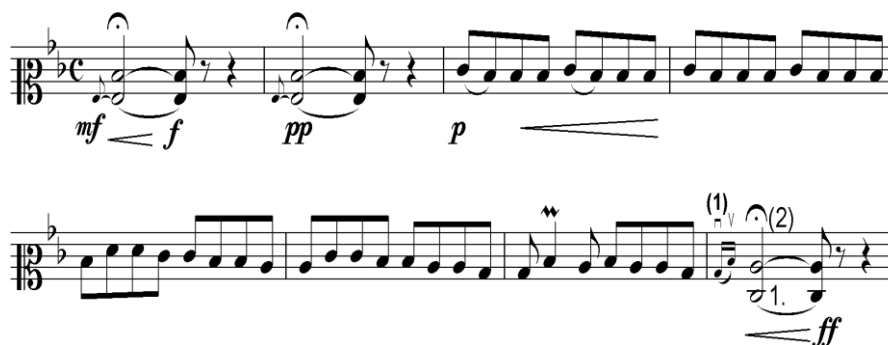
Remaining one room till the number [44] the next new subject sounds in the mi bayati-shiraz. In this piece of music we play triols with  $\pi\pi\pi$  mediators, but the eights with  $\pi$  v ones and especially display accents.



**Cadence.** HajiKhanmammadov masterly used composition features of our mughams here as well as in his other concertioes. **Ad libitum**, that isCadencewhich is played freely begins with the melody constructed on the part of the main nucleus of the shurmugham.

The room 2 repeats the room 1 below an octava. From the room 3 the melody arisen out of the music of the main party sounds. While we play accords with tremolo we displayedvast capacity of the tar and preferred to use khums.

#### *Kadenza ad libitum*



In the room 20 (tunes 2, 4)shur tunes are used. In the rooms 21, 22 we play the accords with the *f* and *p* shades in the bass and high-pitched tones.



From the room 31 the melody based along the part of Saranj in Shurmughamand constructed on the sound-order of that part sounds. Here a player has got opportunity to play mugham elements in bass and high-pitched tones. Thus a soloist can display his mastery touching Saranj, as well as Segah, Shikasteyi-fars and Choban-bayati tunes a little. We try to create a rich of sound chest using the smaller wooden bowl and tinkling strings in the room 33.

**The section of repriza.** From the number [49] the section of repriza of the first part begins. Till the number [51] the main party which is the major tone of the first part sounds in the accompaniment playing in the do chahargah.

From the number [51] the tarist continues the melody of the main party. I prefer to play 8 rooms starting with the room 4 of the number [52] on the bass strings. The triols coming after them are played with  $\pi \vee \pi, \vee \pi \vee$  traits.



Then I advise to use  $\pi \pi, \vee \pi \vee, \pi \vee \pi, \vee \pi \vee$  meditations.

**The part 1** comes to an end with accords. Resting upon my long practice I play the accords with strong tremolos and accents using upper meditations in order to get their majestic sounding.

**The part 2 (Largo)** was composed on the re bayati-shiraz tune and consists of the composite form – three parts. This part forms contradictoriness with outside parts both by the content and mood. Mainly part 2 is distinguished for its heavy speed and begins with the introduction of the four rooms in the accompaniment. From the number [1] the subject 1 with the mourning character sounds in the tar playing. I try not to imitate the play of kamancha, because the tar has got its own specific opportunities for playing this melody beautifully and effectively. We try to benefit by these opportunities.

*The middle section (Moderato)* is in the re shushtar tune and has got more emotional music in comparison with the section 1. Its first sentence is repeated twice.

The melody increasing reaches its point of culmination. But while the note of Iya which is the completing tune of the re shustar sounds the fa-diyez – the subject of the middle section enters with shushtar at the same time in the performance of the accompaniment.

From the number [12] the **section of repriza** begins. Again the subject 1 composed in the re-bayatishiraz tune sounds. We prefer the displayed traits here as well.

We have played the version of the second part worked out in the do bayati-shiraz with the same traits too.

*The part 3 (Allegro moderato)* is in the sonata form too. The introduction with the heroic mood sounds in the sol chahargah in the performance of the accompaniment.

From the number 2 *the section of exposition* begins. The melody of the tar in the do shustar is heard. It is the main party with the decisive character. Here we have used  $\pi$  v meditators, then mixed ones like  $\pi$  v  $\pi\pi$ .





We have directed our attention to the v, mordent, v n v n v traits in the room 5 of the number 3 and played the tar.



From the number [7] the subsidiary party in the mi shur sounds in the tar.



The tarist repeats playing the melody in the mi shur after the sentence in return sounds in the sishur of the accompaniment.

From the number [11] the tarist begins to sound the melody of the main party in the re shustar. Here we prefer v n v, n n meditators on the white strings, with strong, full tremolo, but in the number [12] on the yellow strings.

From the number [17] a new subject in the mi-bemolbayati-shiraz constructed on the elements of the subsidiary party sounds. Here one should play with mixed meditations like  $\pi \vee \pi \pi$ ,  $\pi \vee \pi \vee$  speedily.

From the room of the number [18] the measure changes (6/4). At that moment a performer needs a very high technique in order to carry out a leap from the mi-bemol note of the smaller octava towards the re-bemol note of the octava II.

After the 4 rooms the previous measure returns. But the technical melody with the instrumental character continues till the number [20].

From the number [28] in rendition of the subject passing to the mi-bemolbayati-shiraz more difficult technical traits are applied.

Here  $\Pi \vee \Pi \vee$  meditators, but in the third room the same traits using the fourth (little) finger are continued.

The subject continuing from the number [29] till [31] is in the rhythm of gaytaghi. We play it with  $\Pi \Pi \Pi$ ,  $\Pi \vee \Pi$ ,  $\Pi \vee \Pi \vee$  traits.

From the number [31] *the section of the repriza* begins in the sol chahargah by the rendition of the accompaniment.

From the number [32] till [33] the subject of the main party which sounds in the do shushtar is played with mixed meditators ( $\Pi \vee \Pi \Pi$ ,  $\Pi \vee \Pi \vee$ ).

In the number [34] the subject that is the element of the main party from the part 1 sounds in the sol chahargah. Here we use  $\Pi \vee$  meditators and written application in order to get a moderate manner of rendition.

I prefer to use  $\vee \Pi \vee$ ,  $\Pi \vee \Pi \Pi$ ,  $\Pi \vee \Pi \vee$  meditators in the number [36] and  $\vee \Pi \Pi$ ,  $\Pi \vee \Pi \vee$ ,  $\Pi \Pi \Pi \vee$ ,  $\Pi \vee \Pi \vee$  ones in the [37] and displayed application. To our mind the strong accords which begin from the number [38] should be played with the  $\Pi \vee \Pi \Pi$ ,  $\Pi \Pi \Pi \Pi$  traits.



The concerto comes to an end in the sol chahargah tune.

Thus my working out of Haji Khanmammadov's concerto for the kamancha with the symphonic orchestra specially for the tar with the piano increased the quantity of the concertoes composed specially for the tar as well as provided getting another monumental musical composition on the same instrument.

Therefore as the author of the paper I hope that my analyses carried out of this working out will play a role of the useful scientific source namely for those specialists who are going to teach and play the above-mentioned concerto.

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## Working Out Of The Concerto Of The Kamancha And Symphonic Orchestra By Haji Khanmammadov For The Tar And Piano

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## SUMMARY

Haji Khanmammadov (1918–2005), the late People's artist of Azerbaijan Republic, an outstanding composer who occupies a prominent place in our music created original works in various genres. Namely he became the author of the first successful concerto for the tar with the symphonic orchestra. Though Haji Khanmammadov presented it as a graduation work, his teacher GaraGarayev, the Azerbaijani composer of genius appreciated his student's constructive labour very highly. Haji Khanmammadov composed four more

famous concertoes for the tar and symphonic orchestra which express his own creative style and manner with successful discoveries and he had got altogether 5 famous concertoes.

In 1987 Haji Khanmammadov composed concerto for the kamancha with a symphonic orchestra. And so his name went down in history as the author of the first concerto for the kamancha. The concerto was received warmly and included in teaching program of the tar. But as the concerto was not worked out for the tar, it was not played and sound anywhere. Therefore the author of this paper, that is associate-professor Ramiz Azizov decided to work out the concerto for the kamancha again for the tar and the piano. This working out was presented to the music community for the first time at the Azerbaijan National Conservatory in front of the professor-teacher staff on December 21, 2005 by Ramiz Azizov's play and was estimated highly. The musical composition was published in the form of clavir (piano) in 2006. The clavir was affirmed by the Ministry of Education of Azerbaijan Republic as an educational supply for the tar class of high and higher musical schools by the order 124 dated 01.03.2006.