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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

LABOR SONGS OF THE KARABAKH REGION OF AZERBAIJAN: TYPOLOGY AND SEMANTICS

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GENERAL DESCRIPTION OF THE WORK

Relevance of the topic and the degree of development. The Karabakh region of Azerbaijan, distinguished by its favorable geographical conditions, mysterious nature and richness of cultural monuments, is one of the oldest settlements in the world. Its history was turbulent, and the land was periodically attacked by foreigners. The last such tragic events took place in 1988-1994 as a result of Armenia's policy of aggression. Unfortunately, as a result of the Armenian aggression against Azerbaijan, along with 20 percent of our territory, our valuable cultural treasures have been destroyed. Finally, in 2020, most of Karabakh was liberated from occupation as a result of the 44-day war, and great creative work began to return about one million Azerbaijanis displaced from their homes for nearly 30 years.

Karabakh's intangible cultural heritage is also known for its rich traditional music. The music of this region is characterized by ancient traditions, a wide range of genres and unique performance merits. Karabakh musicians, representatives of the mugam school have played an exceptional role in the development of Azerbaijani music.

Along with the territorial claims to Azerbaijan, the Armenian occupiers continue to assimilate national-spiritual and intangible cultural samples, and present our folk music as their own. That is why the collection, research and promotion of folk music samples in the Karabakh region are especially relevant. Today, while part of the region is still under the control of Armenian separatists, the study of Karabakh's musical folklore is one of the main tasks facing Azerbaijani ethnomusicology. One of the main factors determining the relevance of the current dissertation is the discovery of the features of the folklore of this region, which has its own regional features, the definition of its place and importance in the background of national music folklore.

Labor songs, which are part of the rich folklore of the Karabakh region, have not yet been fully studied from the scientific point of view of ethnomusicology and are still waiting for their comprehensive study. Systematic research and cataloging of labor songs is one of the important issues. In this regard, the chosen topic is very relevant.

The study of the typological and semantic features of folk music of each nation is one of the most important issues in ethnomusicology. Research in this direction can provide an opportunity to gain a deeper understanding of some features of the history, ethnic culture, national musical thinking of the people. On the other hand, the typological and semantic analysis of folk music can give a certain impetus to the development of music dialectology, which is of great importance in ethnomusicology. The study of the musical and stylistic features of labor songs means the study of the most ancient layers of Azerbaijani music. Due to their style, labor songs form a special stage in the history of development of Azerbaijani folklore. Therefore, it is very important to study this topic in terms of modern requirements of ethnomusicology, to record and systematize the collected labor songs.

As it is known, the content of labor songs includes topics related to people's economic life, livelihood, and labor concerns. These songs, created in certain historical periods, can give an idea of the ethnopsychological features of the people. From this point of view, the study of labor songs is one of the most important issues.

U.Hajibeyli¹, A.Badalbeyli², V.Belyayev³, M.Ismayilov⁴, B.Huseynli⁵, A.Isazade⁶, R.Ismayilzade⁷, E.Babayev⁸, A.Ziyadli⁹,

¹ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apastrof, – 2010. – 173 s.

² Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Şərq-Qərb, – 2017. – 472 s.

³ Беляев, В.М. Азербайджанская народная песня // – Москва: Сов. композитор, – 1971. – с. 108-163.

⁴ İsmayilov, M.C. Azərbaycan xalq musiqisinin janrları / M.C.İsmayilov. – Bakı: İşiq, – 1984. – 100 s.

⁵ Hüseynli, B.X. Azərbaycan xalq rəqs melodiyaları I dəftər / B.X.Hüseynli. – Bakı: Azərnəşr, – 1965. – 42 s.

⁶ İsadadə, Ə.İ. Musiqi folkloru. Müasir Azərbaycan incəsənəti və memarlığı / Ə.İ.İsadadə. – Bakı: Elm, – 1992. – 224 s.

⁷ İsmayilzadə, R.Y. Azərbaycan xalq mahnıları: / sənətsünaslıq üzrə fəlsəfi doktoru dis. / – Bakı, 1971. – 151 s.

⁸ Babayev, E.Ə. Şifahi ənənəli Azərbaycan musiqisində intonasiya problemləri / E.Ə.Babayev – Bakı: Elm, – 1998. – 146 s.

T.Karimova¹⁰, F.Khaligzade¹¹, A.Mammadova¹², C.Mahmudova¹³, A.Hasanova¹⁴, A.Abdulaliyev¹⁵, Y.Şipoş¹⁶ in the researches of others, scientific provisions on the classification, history of development, etymology, musical-stylistic features of Azerbaijani folk songs are reflected. In these works, attention was paid to labor songs, their classification issues and stylistic features were clarified. However, at the same time, the collection and involvement of very few labor songs in research has made it impossible to study this field in detail and extensively in musicology. Folklore scholars have gone further in this regard: Bilal Huseynov's dissertation "Labor songs in Azerbaijani folklore" systematically studied the poetic texts of labor songs, gave a broad scientific classification, highlighted their role in the development of Azerbaijani national poetry and the formation of syllabic weight. In this study, for the first time in folklore, the songs of bijar, ilxichi, camel, threshing, gardener, weaver, coppersmith, potter, builder and arakesh were collected and analyzed. The dissertation also focuses on the artistic possibilities of phonetics, which manifests itself in the texts of labor songs, and studies its manifestations.

Among the first sources in the collection and study of Karabakh folklore are examples of folklore from various issues of the magazine SMOMPK (Collection of materials for the description of localities and tribes of the Caucasus), published in Russia in the

⁹ Ziyadlı, A.Ə. Müasir Azərbaycan musiqisi: / sənəşünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 1985. – 131 s.

¹⁰ Kərimova T.M. Ana folkloru / T.M.Kərimova – Bakı: Azərbaycan, – 1994. – 48 s.

¹¹ Xalıqzadə, F.X. Ağalar Əliverdibəyoun musiqişünaslıq fəaliyyəti haqqında // – Bakı: Musiqi dünyası, – 2001. № 1-2, – s. 30-32.

¹² Мамедова, А.З. Музыкальные миниатюры Азербайджана (народные песни-основные особенности строения) / А.З.Мамедова. – Баку: ЭЛМ, – 1990. – 128 с.

¹³ Mahmudova, C.E. Azərbaycan xalq və bəstəkar mahnılarının mətn xüsusiyyətləri / C.E.Mahmudova. – Bakı: ADPU, – 2014. – 112 s.

¹⁴ Həsənova, A.T. Azərbaycan xalq məişət mahnılarının lad-məqam əsasları: / sənəşünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2008. – 126 s.

¹⁵ Abdələliyev, A.Ə. Azərbaycan musiqi folklor ifaçılığında "zümzümə" anlayışı və onun müasir əmək folklorunda təzahürü // – Bakı: Azərbaycan milli musiqisinin tədqiqi problemləri. III buraxılış, – 1996. – s. 17-33.

¹⁶ Şipoş, Y. Azərbaycan el havaları. Musiqinin ilkin qaynaqlarında / – Bakı: Əbilov, Zeynalov və oğulları, –2006. – 604 s.

XIX century, it is also worth mentioning Jeyhun Hajibeyli's article "The dialect and folklore of Karabakh"¹⁷ published in 1934 in the "Asia" magazine in France. This article provides rich information to European readers about the folklore environment and ethnography of the Karabakh region of Azerbaijan.

Folklore expeditions to the Karabakh region were organized in different periods of the XX century and the collected materials were reflected in the 10-volume publication "Karabakh: folklore is also a history"¹⁸ created by the Institute of Folklore of ANAS. In addition, the 5th volume of the XXI volume "Anthology of Azerbaijani folklore" is dedicated to Karabakh folklore¹⁹. However, these publications contained only verbal texts, including texts of a number of folk songs.

It is known that ethnomusicology, which is a modern and multidisciplinary field of science, also benefits from other humanities. Historical-social, geographical-economic situation of Karabakh region and in order to shed light on the general folklore environment we appealed to the research works of A.Garabaghli²⁰, B.Huseynov²¹, E.Mehraliyev²², Q.Hajiyev²³, N.Velishov²⁴, V.Muradov²⁵, V.Piriyevin²⁶.

¹⁷ <http://hajibeyov.com/research/jeyhun/karabakh.pdf>

¹⁸ Qarabağ: folklor da bir tarixdir, I kitab (Ağdam, Füzuli, Ağcabədi, Cəbrayıl, Zəngilan, Qubadlı, Laçın və Kəlbəcər rayonlarından toplanmış folklor örnəkləri) tərt. ed. İ.Rüstəmzadə, Z.Fərhadov – Bakı: Elm və təhsil, – 2012. – 464 s.

¹⁹ Azərbaycan folkloru antologiyası (Qarabağ folkloru) / Red. hey. sədri İ.Abbaslı və b. – Bakı: Səda, c. 5. – 2000. – 416 s.

²⁰ Qarabağlı, A (Məmmədov Aydın Babaş oğlu). Qarabağ, onun qədim tayfaları və toponimləri / A.Qarabağlı (Məmmədov Aydın Babaş oğlu). – Bakı: Mürtəcim, – 2008. – 480 s.

²¹ Hüseynov, B.H. Azərbaycan folklorunda əmək nəğmələri: / filologiya üzrə fəlsəfə doktoru dis. / Bakı, 2013. – 223 s.

²² Mehraliyev, E.Ə. Qarabağ folklor mühiti: uzaq tarixdən bu günümüə qədər / E.Ə.Mehraliyev. – Bakı: Nurlan, – 2008. – 228 s.

²³ Hacıyev, Q.Ə. Qarabağ tarixi / Q.Ə.Hacıyev.– Bakı: Təknur, – 2014. – 225 s.

²⁴ Tapdıqoğlu, N (Vəlişov Nazim Tapdıq oğlu). Cəbrayıl rayonu. Yaşayış məntəqələri, şəhidləri / N.Tapdıqoğlu (Vəlişov Nazim Tapdıq oğlu). – Bakı: Təknur, – 2014. – 255 s.

²⁵ Muradov, V.A. Qarabağ bölgəsinin xalçaçılıq tarixi / V.A.Muradov. – Bakı: Elm, – 2015. – 564 s.

It should be noted that the labor songs of the Karabakh region have not yet been the subject of research of an independent scientific work in the field of ethnomusicology, issues related to their typology and semantics have not been studied in detail. In this regard, the dissertation can be considered the first scientific-theoretical research on this topic.

Object and subject of research. The object of research of our dissertation is labor songs, which are an integral part of the musical folklore of the Karabakh region. In our research, songs related to Karabakh's cattle breeding, agriculture and other types of labor activity were studied.

The subject of the research is the typological and semantic features of labor songs of the Karabakh region. For the first time in Azerbaijani ethnomusicology, authentic folklore samples were the subject of semantic analysis. The subject of research is also the interrelationships of all elements of the musical language of labor songs, melopoetic features, manifestations of syncretism in this genre of folklore, typological models discovered as a result of comparative analysis, etc. includes.

Goals and objectives of the study. The main purpose of the dissertation is to study the typology and semantics of labor songs of the Karabakh region. The main content of the dissertation is to systematize and analyze the labor songs that we collect during regular and consistent field research. The author pays special attention to the solution of the following specific issues that serve this purpose:

- To study the process and history of studying labor songs in Azerbaijan;
- To determine the place of labor songs in the musical folklore of the Karabakh region;
- Investigate the functional nature of labor songs that are organically related to the socio-economic conditions and economic life of the region;

²⁶ Piriyeu, V.Z. Azərbaycan XIII-XIV əsrlərdə / V.Z.Piriyeu. – Bakı: Nurlan, – 2003. – 458 s.

- Systematically to classify labor songs using some provisions of structural typology;
- To analyze the musical and stylistic features of labor songs of the Karabakh region;
- Exploring the relationship between music and verbal texts in labor songs, to analyze melopoetic features;
- To consider some forms of syncretism in the labor songs of the Karabakh region;
- To identify certain typological models within the genre based on the methodological basis of structural typology;
- To analyze the semantic features of the examples of labor folklore of the Karabakh region.

Research methods. The main methodology of our research is the principles of semiotic analysis. In ethnomusicology, examples of folk music have been studied more as a unity of music and style based on certain grammatical rules. The main purpose of the semantic analysis of ethnic music samples is to identify their semantic units at different structural levels. Semantic, syntactic and pragmatic aspects of semioticism according to the theory of the American scientist Charles Morris, who played an important role in the development of semiotics²⁷ revealed by us in the labor songs of Karabakh, forms of icon, index, symbol sign types in folklore samples were studied.

The method of comparative analysis was also used in the study. At the same time, the general theoretical principles of musicology, prominent Azerbaijan, as well as scientific theoretical concepts developed in the research of foreign musicologists form the methodological basis of the dissertation. In the dissertation M.Q.Kharlap²⁸, B.Kholopova²⁹, E.Alekseyev³⁰, as well as Azerbaijani

²⁷ Семиотика: (составление, вступительная статья и общая редакция Ю.С.Степанова) / Ч.У.Моррис, Н.С.Трубецкой, В.Я.Пропп [и д.]. – Москва: Радуга, – 1983. – с. 42.

²⁸ Харлап, М.Г. Ритм и метр в музыке устной традиции / М.Г.Харлап. – Москва: Музыка, – 1986. – 103 с.

²⁹ Холопова, В.Н. Икон. Индекс. Символ. // – Москва: Музыкальная Академия, – 1997. №4, – с. 159-162.

³⁰ Алексеев, Э.Е. Нотная запись народной музыки / Э.Е.Алексеев. – Москва: Сов. Композитор, – 1990. – 166 с.

musicologists and ethnomusicologists B.Huseynli, E.Babayev, A.Eldarova³¹, F.Khaligzade, K.Dadash-zade, R.Zohrabov³², S.Seyidova³³, T.Karimova, T.Mammadov³⁴ and the provisions of the theoretical research of others were used.

In the study of makam-intonation features of songs to the fundamental research work of Uzeyir Hajibeyli “Fundamentals of Azerbaijani folk music”, while conducting genre classification we have based on the scientific provisions of M.Ismayilov, V.Propp³⁵, I.Zemtsovsky³⁶, F.Khaligzade, A.Mekhnetsov³⁷.

The dissertation uses the method of transition from practice to theory. Since one of the tasks of the research is to study the main stages of development of labor songs, the methodology we refer to is a historical, and, if necessary, comparative, theoretical style analysis that follows a chronological sequence. From this point of view we can note that, written on the basis of theoretical principles of historical-comparative and typological classification methods in accordance with the nature of the dissertation topic.

The main provisions of the defense of the research conducted is an important direction and they are listed in this way:

- Study of the influence of historical-social, cultural-culturology factors on the development of the system of oral traditional music genre of the Karabakh region;

³¹ Eldarova, Ə.M. Azərbaycan aşığı sənəti / Ə.M.Eldarova. – Bakı: Elm, – 1996. – 166 s.

³² Zöhrabov, R.F. Şifahi ənənəli Azərbaycan professional musiqisi (Dərs vəsaiti) / R.F.Zöhrabov. – Bakı: Azərbaycan ensiklopediyası-Poliqrafiya birliyi, – 1996. – 72 s.

³³ Seyidova, S.A. Azərbaycan xalq professional musiqisi / S.A.Seyidova. – Bakı: Şirvanşər, – 1998. – 56 s.

³⁴ Məmmədov, T.A. Azərbaycan xalq – professional musiqisi: aşığı sənəti (Dərs vəsaiti) / T.A.Məmmədov. – Bakı: Şur, – 2002. – 96 s.

³⁵ Пропп, В.Я. Поэтика фольклора / В.Я.Пропп. – Москва: Лабиринт, – 1998. – 352 с.

³⁶ Земцовский, И.И. Б.В.Асафьев и методологические основы интонационного анализа народной музыки // – Ленинград: Критика и музыкознание, – 1980. – с. 184-198.

³⁷ Мехнецов, А.М. Народная традиционная культура: статьи и материалы / А.М.Мехнецов. – Санкт-Петербург: Нестор- История, – 2014. – 440 с.

- To put forward scientific considerations that can create a basis for the study of the Karabakh folklore environment, its unique musical dialect;
- Determining the place of labor songs in the folklore of the Karabakh region;
- Investigation of the functional nature of labor songs organically related to the socio-economic conditions and economic life of the region;
- Using some provisions of structural typology systematized classification of labor songs distinguished by their diversity;
- Analysis of the musical and stylistic features of labor songs related to cattle breeding and agriculture in the Karabakh region;
- Analyzing the melopoetic features of music and verbal texts in labor songs by examining their interrelationships;
- Consideration of some manifestation forms of syncretism in the labor songs of the Karabakh region;
- Based on the methodological basis of structural typology, the identification of certain typological models within the genre;
- Analysis of semantic features of labor folklore samples of Karabakh region.

Scientific novelty of the research. The topic of typology and semantics of labor songs of the Karabakh region is being studied at the dissertation level for the first time in Azerbaijani ethnomusicology. For the first time in research work:

- Rich musical material on labor songs was collected from folklore carriers during numerous folklore expeditions to the Karabakh region;

- Songs related to agriculture, cattle breeding and other types of labor activity, reflecting the occupations and economic life of the population of the region, were recorded and thoroughly analyzed.;

- Songs about the comb, songs related to the weaving of the fabric, as well as songs about paint, tandirbashi, Yelbaba, kirkira, gardener and so on. was analyzed;

- Semantic features of labor folklore samples of Karabakh region, performs emotional-expressive and subject-descriptive functions icon and index type symbols were revealed;

The theoretical and practical significance of the research is that the material presented in the dissertation can be used as a source by ethnomusicologists. Today, at a time when many genres of labor songs are disappearing, the historical and cultural significance of the musical-ethnographic material presented in the dissertation is very great. The results obtained at the Azerbaijan National Conservatory, Baku Music Academy, Azerbaijan State University of Culture and Arts, as well as other higher education institutions with music faculties include “Azerbaijani folk music”, “Fundamentals of Azerbaijani folk music”, “Ethnomusicology”, “Music of Turkic peoples” can be used as a source in the teaching of subjects such as. At the same time, the theoretical provisions of the dissertation and examples of authentic folklore recorded for the first time by the author can be origin and source for scientific research in the field of folk music.

Approbation and application. The main results and provisions of the research are reflected in the articles (19) published in periodicals included in the international summarization and indexing systems of Azerbaijan, as well as Turkey, Kazakhstan and Tatarstan. Reports on the subject have been heard at many scientific conferences.

Name of the organization where the dissertation work was performed out. The dissertation work was performed out at the “History and Theory of Music” department of the Azerbaijan National Conservatory.

The total volume of the dissertation as marked, indicating the volume of the structural units of the dissertation separately. The dissertation consists of an introduction, three chapters, fifteen sections, conclusion, list of used literature, samples of music notation written by the author and an appendix based on information about informants. As for the volume of the structural units of the dissertation, the introduction consists of 11 pages 19 473, Chapter I 42 pages 73 344, Chapter II 33 pages 49 747, Chapter III 32 pages 46 522, and the result 12 pages 20 774. The total volume of the research

(excluding the list of references and appendices used) is 132 pages and 212 416 characters.

MAIN CONTENT OF THE WORK

In the **introductory** part of the dissertation the relevance and degree of development of the topic is substantiated, its scientific novelty is explained, goals and objectives of the research, including methods used in scientific research, the main provisions put forward for defense, the theoretical and practical significance of the research is determined.

The first chapter of the dissertation is titled “**The place of labor songs in the musical folklore of the Karabakh region**”. This chapter consists of three sections.

The first section is entitled “From the history of the study of Azerbaijani labor songs”. This section discusses the history of recording and studying labor songs, which are an integral part of our musical folklore.

The second section of the first chapter is devoted to “Collection and research of Karabakh folklore”. Since the beginning of the 20th century, the process of collecting samples of Karabakh's artistic culture has been intensive. In the first decades of the last century, in the study of Karabakh folklore “The Society for the Study and Application of Azerbaijan” which has been operating since 1923, and “The Scientific Research Music Cabinet (SRMC)” established at the Azerbaijan State Conservatory in 1932 played an important role. In general, a number of music-folklore expeditions to Karabakh were organized in the 20th century, but the collected musical materials were often published in different years in the collections of “Azerbaijani folk songs”, as well as in musicology, without indicating specific regions.

The third section of the first chapter is titled “On the genre system of the musical folklore environment of Karabakh in modern times (based on the results of our folklore expeditions)”. Based on the material we collected during the folklore expeditions organized by us in 2013-2018 to various villages of the Karabakh region, as well as settlements inhabited by obligatory refugees in other regions, we can conclude that the musical folklore environment of Karabakh

consists of the following genres: ceremonial songs, household songs, historical songs, labor songs.

Labor songs have a special place in the system of music folklore of the Karabakh region and they are divided into several groups: “hunter songs”, “sayashi songs”, “milking songs”, “holavar songs”, “silking songs”, “fishing songs”, “carpet songs” and so on.

Based on the examples obtained from folklore expeditions, we considered it expedient to give a typological classification of Karabakh labor songs in the following order:

1. Labor songs related to cattle breeding
2. Labor songs related to cropping
3. Songs related to other types of labor activity.

The second chapter of the dissertation is called **“Labor songs related to cattle breeding and cropping”**. This chapter consists of six sections. According to the surveys we conducted during the folklore expeditions, based on the material we collected, we can say that in the past in Karabakh, cattle-breeding, ilxichi, sayachi, shepherd, milking, nehre songs, at the same time, songs related to cotton growing, viticulture, as well as gardening, which are important areas of agriculture, are widespread.

The first section of this chapter analyzed “Sayachi songs”. As cattle breeding has played an important role in the economic life of the people of Karabakh for centuries, sayachi songs, one of the oldest types of labor songs, have also developed in this region. Presented as the first labor songs of ethnographers and folklorists, the sayachi songs mainly glorify the life of a sheep-breeding. Sheep farming is especially praised in the sayachi songs collected by us. It should be noted that a comparative analysis of each sayachi song we analyzed was given.

The second section of the second chapter analyzed “Milking songs”. Milking songs have a special place among the songs created in connection with cattle breeding. Based on our observations during our expeditions, we can say that these songs now mainly reflect women's work. Milking songs are of special importance in cattle songs related to women's labor. Milking songs, like sayachi songs, are one of the oldest songs created in connection with cattle breeding. However, the

difference between these genres is that sayachi songs are related to sheep, and milking songs are related to both sheep and cow farming.

The third section of the second chapter is dedicated to “Songs of the Nehre”. Nehre songs occupy an important place among the authentic folklore genres of Karabakh. As is well known, labor songs are articulated in accordance with the working conditions and the sound made by the labor tools. From this point of view, we can note that the peculiar tempo-rhythm of the nehre songs also develops synchronously with the movements of the nehre labor instrument. Some animistic imaginations of the Azerbaijani people are also reflected in these songs. Nehre songs are also of special importance in terms of musical semantics. Many of the nehre songs we analyze perform emotional-expressive and subject-descriptive functions. From a semiotic point of view, these symbols can be characterized as icons and indexes. Thus, in the semantic content of many of the Nehre songs we have analyzed, similarity, supplication, etc. emotions have found their expression. On the other hand, the meter-rhythmic structure of these songs describes the swaying of the nehre. The song Nehre performed by Ethnophore Rustamova Samaya is of interest in terms of following the characteristics of this genre of labor songs:

Sample 2.3.1

Lento

çax-lan çax - lan yağ ol - sun ay ba-lam ye - sin

tox ol sun Ba-la-ma-yax-mac ve rər dim ə-li-nə a-lib ge dər di.

The fourth section of the second chapter reflected “Shepherd's songs”. During folklore expeditions to the Karabakh region, we managed to record several shepherd songs from Telman Huseynov, a resident of Otuzikiler village, Barda region. First of all, it should be noted that the poetic text of three of the shepherd's songs sung by the ethnophore (№14, 15, 16) belongs to the performer. As the ethnophore noted during the interview, the texts of these songs form certain parts of the poem he wrote. The content, weight and rhyming features of these texts lead us to the conclusion that the poem

authored by the ethnophore was written in the style of M. Shahriyar's poem "Hello Heydar Baba". The similarity of the musical-syntactic, moment-intonation and meter-rhythmic features of all three shepherd songs involved in the analysis indicates that they are different variants of the same melotype.

The fifth section of the second chapter is titled "Cotton Songs related to Farming". The labor songs of the Karabakh region related to farming include cotton songs, which are rarely sung today. India is the homeland of cotton, known around the world as "White gold". This plant was brought to our country through the countries of the Ancient East, especially Iran. Cotton, which is a strategic crop in the agricultural sector of Azerbaijan, has also played an important role in the development of weaving. Cotton, which is characterized by high productivity, is grown mainly in the areas along the Kur-Araz coast (Fizuli, etc.).

"White gold", which has an important position in the economy of the Karabakh region, is, of course, reflected in the folklore of music. Thus, many songs were sung by farmers while farming, and these songs have been passed down from century to century, from generation to generation has survived to the present day. Interestingly, these songs reflect some features of the process of planting cotton, farmers' expectations of a rich harvest.

It should be noted that during our expedition to Fizuli, we managed to record cotton songs performed by many ethnophores. Ethnophores living in the same region but in different villages performed completely different examples of folk music.

In the last section of the second chapter, we have analyzed "Songs about gardening and viticulture". Gardener and vineyard songs have a special place in the labor folklore of the Karabakh region. These songs, which we collected during the expedition, glorify the work of a gardener. Kuflen (kufdibi, swing) is an example of the genre of labor song which is related to horticulture. Only one of the rare kuflen songs sung today has been transcribed by us (Appendix 25). Kuflen song performed by 84-year-old Samaya Rustamova, a resident of Karimbayli village of Fizuli region, is distinguished by its archaic features. The song has a one-part composition and consists of from

only 3 CNT. The musical composition of the sample we analyzed is based on numerous repetitions of monotonous melodic phrases, which indicates the ancient origin of the song.

Today, rarely performed labor songs include songs related to viticulture. During folklore expeditions to the Karabakh region, we managed to record only one grape song. The melopoetic features of the grape song are of interest in terms of studying the synthetic nature of authentic folklore.

The third chapter of the dissertation is called **“Songs related to different types of labor activity”**. This chapter consists of six sections. Among the labor songs we have collected for the first time in the section titled “Kirkira songs”, kirkira (or kirkirafirlatmalar) songs are distinguished by their originality. Kirkira – is manually operated tool for grinding (this tool is also called “hand mill”, “hand stone”). Kirkira was once one of the most widespread archaic tools in the Karabakh region. The meter-rhythmic organization of kirkira songs involved in the analysis is distinguished by its semantic richness. The rhythm variability and articulatory features characteristic of this genre are most likely a clear example of the reflection and syncretic unity of the hand mill work process in the artistic imagination.

The second section is called “Yel baba songs”. Rarely performed Yel Baba songs are analyzed here. According to the research of researcher B.Hüseynov, it can be concluded that this mythological image is embodied in folk songs. Commenting on the multifunctionality of this image, the researcher notes: *“Yel Baba has 4 functions only in labor songs. It serves to summon the wind in the songs of the threshing floor, to calm the wind in the songs of the fisherman, to light the hearth in the songs of the coppersmith, and to move the fairies in the songs of the miller Yel Baba was described by fishermen as bad, threshers as good, and coppersmiths and blacksmiths as auxiliary characters. Multifunctionality sometimes makes it difficult to determine the appointment of these songs”*³⁸.

³⁸ Hüseynov, B.H. Azərbaycan folklorunda əmək nəğmələri: / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2013. – s. 9.

In the third section, “Sac and tandir (tandirbashi) songs” are analyzed. Today, seldom performed labor songs include sac and tandir (tandirbashi) songs. The meter-rhythmic organization of these analyzed songs is distinguished by its diversity. The tandoor songs we have analyzed can be considered a shining example of the syncretic nature of labor songs. In these examples of labor song, the musical and verbal elements are organically related to certain bodily movements associated with labor activity.

In the fourth section, "Weaving Songs" was given. In the authentic folklore system of Azerbaijan, weaving songs, distinguished by their diversity and variety, include cehre, dyer, hasir, carpet, comb etc. applies to song types. These songs differ in their artistic function and execution characteristics. Among the weaver songs we have collected, cehre songs dominate. Cehre is a tool used for spinning yarn and once played an important role in the household life of the people. There are also many proverbs about the cehre: “Whoever deals with the cehre instrument will be more skilled”, “If you use the Cehre tool, you will have a dress” and so on. Each of the cehre songs collected during the expedition attracted our attention by being sung in accordance with the rhythm of the labor process. Undoubtedly, this factor is important in the semantic syntax of the songs studied by us. As noted by F.Khaligzade, *“although the rhythm layout is repeated several times in the 6/8 scale, which is characteristic of Azerbaijani folk music, the raising and lowering of the hand during the rotation of the cehre (arsis and thesis concepts of a kind of ancient theorists) have stable and unstable and creates a special “inner rhythm”. When this or that labor song is not sung during work, may lose its typical style and genre features”*³⁹.

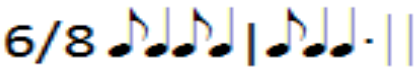
Cehre songs, mainly based on trichords and tetrachords, are of interest in terms of studying the process of early intonation of Azerbaijani folk music. Elements of modal rhythm also manifest themselves here. The examples we have analyzed are in the form of

³⁹ Xalıqzadə, F.X. Üzeyir Hacıbəyli və folklor / F.X.Xalıqzadə. – Bakı: Şərq-Qərb, – 2014. – s.48.

couplet – variant, but in each of the variants the methods of crystallization of the form are purely individual.

A comparative analysis of a number of cehre songs involved in the analysis proved that they belonged to the same melotype. The typological features of the detected melotype are summarized in the following table:

Schedule 3.4.1

Element of musical language	Significance
Sound sequence (on a 12-ton system)	3 – 1 - 0 C; B=3 (310)
Basic contours of the melodic line	3 - 0
Extraneous sounds of the melodic line	
Meter-rhythmic scheme	

Hasir and carpet songs have a special place in the series of weaving songs. Until recently, hasir was one of the important attributes of the household life of Azerbaijanis. It should be noted that, unlike other regions, only women weave hasir in the Karabakh region. Our grandmothers weaving hasir created invaluable examples of syncretic art in connection with the art of weaving. While on folklore expeditions in different regions of the Karabakh region, ethnophores told us that in the past they have sung special songs while weaving hasir, but now that they are elderly, they have forgotten these songs. Finally, after a long search, Zabish Gojayeva, a resident of Araz Yaglivand village, Fizuli region, sang a few hasir songs during the survey, noting that she had woven hasir in the past. These songs, distinguished by the originality of the musical language and the peculiarities of articulation, can be considered interesting examples of authentic folklore of the Karabakh region.

One of the genres of associated with the art of weaving is comb songs in oral traditional Azerbaijani music. A comb is a tool used in the art of weaving to comb wool. Unfortunately, today comb songs are one of the rarest examples of folklore. From this point of view,

the song performed by informant Maleyka Javadova is of great scientific interest (Note Appendix №17).

In the fifth section, “Boyaq songs” was analyzed. Paint songs have a special place in the system of genres of labor songs of the Karabakh region. There were special dyers in Fizuli, Aghdam, Shusha and other regions of the Karabakh region. Ethnophores weaving carpets told us that they themselves dyed the threads with licorice, which they often called dye grass, and that time they sung. In the dyeing songs, information is given about the techniques and methods of dyeing yarns made of cocoons. The dyer songs of the Karabakh region are distinguished by the archaic features of the musical language.

In the sixth section of the third chapter, “Hunter's Songs” had analyzed. Hunter's songs have a special place among Azerbaijani labor songs. Hunter songs were sung to make hunting more productive. Because people go hunting mainly individually and collectively, the songs they sing are also distinguished from each other. In general, this type of labor songs is distinguished by a variety of content and form. Informants we spoke to during our expeditions to study Karabakh's musical folklore said that hunting was widespread in these areas, as agriculture and cattle-breeding were the main occupations of the population.

The mugam basis of the hunter's song sung by Dilafuz Nazarova, a resident of Gazakhlar village, Fizuli region, is a small sound sequence typical of the ancient layers of authentic folklore. (Note Addition № 35). This song is based on a trichord, one of the original mugam-intonation formulas this is also reports archaicity of the song.

In the results section, the scientific-theoretical provisions obtained on the basis of the research conducted during the research are summarized as follows:

1. The artistic and aesthetic value of each ethnic culture is determined in a sense by the richness of its subethnic, local cultural environments. The formation and development of individual folklore traditions within a single national culture is a complex artistic process that depends on many historical-geographical, socio-political events and factors. Study of local ethnocultural traditions formed as a result of

long-term historical development ethnogenesis of the people, musical thinking, cultural ties, etc. can pave the way for solving important problems. From this point of view, all the dialectal diversity of the oral traditional culture of Azerbaijan, the study of regional richness is one of the issues of special importance in our ethnomusicology.

In the presented study, for the first time in the history of Azerbaijani ethnomusicology, the musical folklore of the Karabakh ethnocultural environment was selected as an object of independent research and has undergone a comprehensive analysis of musicology. Based on the main methodological parameters of modern ethnomusicology, we have tried to study labor folklore in a certain historical and sociological context. Based on the rich musical and ethnographic facts we have collected during regular folklore expeditions, we have presented a genre classification of labor songs, This fact is of great importance in terms of systematization and research of the material.

2. The study of Karabakh folklore, which was formed as part of the all-Azerbaijani culture at the beginning of the XXI century, can give an impetus to the solution of many scientific problems that are relevant today in ethnomusicology. Karabakh folk music is an integral part of Azerbaijan's music developed on the basis of oral traditions. For centuries, the art of mugam, ashug art, folk songs and dances have been widely developed here. The authentic folklore of this region is characterized by rich traditions, broad genre composition, unique performance features. Oral traditional music of each region of Azerbaijan, along with general, universal features, also has its own characteristics. In this regard the musical folklore of the Karabakh region is no exception. Based on field research, a genre system of music folklore of the region was determined. The main genres of Azerbaijan's traditional oral music have developed in this region.

3. Labor songs, which are an integral part of the authentic music folklore of the Karabakh region, are of great importance in terms of the study of local music folklore, which is relevant in ethnomusicology. As a result of numerous folklore expeditions in the region to collect and systematize samples of musical folklore of the Karabakh region, songs related to various types of labor activity were

recorded. Among these songs are the cehre, comb, kirkira, tandirbashi, etc. which are rarely performed today songs are also available.

It is noted that investigated each genre is functionally related to a certain area of farm life in the Karabakh region. It is possible to follow the process of development of human labor activity and farm life in the studied area in ancient historical times through labor songs. Our research proves once again that the observed relationship between genre and function has a historical character. So in some cases when a certain genre exists, its primary function loses its significance and is erased from memory. At the same time, it can be concluded that the functions of some genres have a complex structure, they are aesthetic, applied, psychological, social and so on. consists of factors.

4. The study of labor songs, which are part of the authentic folklore of Karabakh, and the study of our oral traditional music and means the study of the archaic layers of the poetic structure of national poetry. Under the influence of a certain social function in each of the genres formed a characteristic complex of means of musical expression.

On the basis of the material collected during the folklore expeditions, a typological classification of labor songs, which form an important part of Karabakh musical folklore, was made. It turned out that various labor songs related to cropping, cattle breeding and other types of labor activities were created in the Karabakh region. As a result of the research, it was determined that each literary genre has its own typological features.

Labor songs, which have a special place in Karabakh music folklore, have undergone a long development. This genre, reflecting the artistic and aesthetic values of the Azerbaijani people, is a bright manifestation of our national musical thinking. For centuries, between labor songs and other genres of our traditional oral music culture have undergone a complex intonation exchange that has not been sufficiently studied. As a result of this historical process, labor songs developed, and other genres were enriched with new intonations.

5. The semantic features of labor folklore samples of the Karabakh region of Azerbaijan are of great interest. As a result of the analysis, it can be concluded that in these examples of ancient

musical folklore, along with the type of **icon sign**, the type of **index sign**, which describes certain elements of the labor process, also plays an important role. An analysis of the semantic syntax of labor songs leads us to the conclusion that, in some cases, the meter-rhythmic features of songs play an important role in the process of modeling certain emotions.

6. The labor songs of the Karabakh region are a shining example of syncretism inherent in the early stages of art development. We conclude that some elements of the musical language of labor songs are closely related to certain features of the labor process and labor instruments. For example, the peculiar tempo-rhythm of *nehre* songs develops synchronously with the movements of the *nehre* labor instrument. Undoubtedly, some cotton songs can be considered a bright example of the syncretic nature of labor songs. In these songs, music and verbal elements are organically related to certain bodily movements associated with labor activity. The musical structure of the milking songs we have analyzed is also of special interest in terms of syncretism. Based on the songs we have collected and studied, we can say that the songs sung by informants are performed in accordance with the rhythm of the milking process.

Some animistic ideas of the Azerbaijani people are also reflected in the labor songs. For example, in the poetic and musical language of *Nehre* songs, the symbol of abundance, growth, which is one of the signs of the ethno-semiotic system, is embodied. It follows from these considerations that the signs and symbols characteristic of ethnic culture are embodied in labor songs. In the labor songs we study, syncretism manifests itself in the organic harmony of music and poetic texts. As a rule, the musical syntactic structure of songs is an organic unity with their poetic text. In some cases, it is even possible to draw parallels between the structural features of the verbal text of a song and the development of *mugam*-intonation.

7. As it is known, *multivariate*, which is one of the main features of folklore, plays an important role in the creation of the text. The sample of folklore is first read by any individual and acquires the property of *multivariate* by passing from language to language. In Karabakh's authentic folklore, labor songs also attract

attention due to their multivariate features. During the collection of labor songs, we observed that informants freely included words and phrases in the text, changed the text in accordance with their dialects, and put it into new forms.

The scientific analysis of labor songs shows that the mass of the labor process contributed to the formation of its social basis from the earliest days of folklore. The multifaceted nature of the poetic text of these songs is clearly reflected in their style of performance and music. On the other hand, among the examples we have analyzed, it is possible to come across cases when the same poetic example is performed with different melotypes. Thus, our analysis revealed that the principle of multiplicity played an important role in the artistic system of Karabakh's labor songs.

8. We have come to the conclusion that each typological model included in the genre system of labor songs has its own musical and stylistic features. Although some examples have advanced melody and relatively wide ambitus, Most of the labor songs we analyzed had a small mugham structure, is based on primary mugam-intonation formulas (bixord, trixord, tetrachord). These songs, which have an ancient history, are of great importance in terms of the evolution of national mughams, the study of the process of early intonation of Azerbaijani musical folklore. Based on the intonation formulas of segah, shur and rast mughams, these songs also give an idea of the formation and early stages of development of diatonic mughams. Forms of manifestation of modal rhythm in the organization of the meter-rhythmic element of labor songs have been studied. The important role of the principle of repetition in the musical composition of the studied labor songs was revealed.

We have come to the conclusion that there are certain models of mugam-intonation that are common to different genres of labor songs. In some cases, as we have noted, it would be more correct to interpret these mugam-intonation formulas as the original, ancient cores that existed before the formation of the Azerbaijani mugam system.

9. Describing the meter-rhythmic structure of labor songs in general, we must first note the fact that they are based on modal rhythms. A comparative analysis of the melomiras of the samples we

have written leads us to the conclusion that they are based on the same meter-rhythmic mode. It should also be noted that the peculiarities of certain work processes (especially milking, nekhre shake) led to the creation of songs with an accurate meter-rhythmic size.

It should be noted that the typology of labor songs of the Karabakh region can also be carried out due to their meter-rhythmic features. Among the songs we have analyzed, it is possible to come across regular and irregular samples. Many of the labor songs we collect (№2, 3, 4, 6, 7, 8, 14, 31, 32, etc.) have a regular genre. The meter-rhythmic structure (№21 -24) of some of the samples involved in the analysis is based on a free, irregular (tempo rubato) behr. It should be noted that labor songs based on such a behr system have a recitative-declamation melody.

10. Systematization and typology of labor songs of the Karabakh region can be carried out according to the characteristics of the form. First of all, it should be noted that our analysis shows that the principle of repetition plays an important role in the structure of songs related to the labor of both men and women. The composition of most of them is based on the repetition of small mugam-intonation and rhythm-intonation segments, their variant sounding.

11. Summarizing the analysis of the musical language of labor songs, it can be concluded that there are intra-genre and between genres melotypes in this field of traditional music. For example, some of the milking songs we analyzed (№40, 41, 44, 46) are different manifestations of the same melotype. Among the examples belonging to this melotype, one of the milking songs with more archaic features (№46) can be considered as an archetype. Some features of the musical language of this example (formulas in the mugam-intonation and meter-rhythmic organization, the principle of repetition, the presence of monosyllabic melodic phrases on the basis of the composition, etc.) can be considered prototypical features.

12. Thus, the analysis of labor songs created in connection with the agricultural and domestic life of the Karabakh region leads us to the conclusion that the archaic features of Azerbaijani music are preserved in these ancient examples of the genre of oral traditional folk music. From this point of view, the labor songs of the Karabakh

region can be considered as an important source in terms of studying the evolution of Azerbaijani musical thinking. Summing up the analysis of the songs of the Karabakh region related to both cropping and cattle breeding, as well as other types of labor activity, it can be concluded that these examples belong to the most archaic layers of Azerbaijani authentic folklore. Labor songs, one of the oldest genres of labor folklore, are also of great interest in terms of studying the sources of Azerbaijani musical culture. In the dissertation, for the first time in ethnomusicology songs about the comb, songs related to the weaving of fabric, dyer, tandirbashi, Yelbaba, kirkira, songs about the gardener, etc. it tells about the deepest layers of Azerbaijani music.

The study of this heritage is extremely important in terms of the study of Azerbaijani musical culture and the early periods of the entire Turkic area. The modern folklore environment of Karabakh also creates conditions for following the stages of the historical development of labor songs. The comparative analysis of labor songs, which are an integral part of Azerbaijani folklore, with the labor songs of other turkic peoples can provide rich information about turkish artistic thinking. As it is clear from our analysis, among a group of songs belonging to the genre of labor songs, samples that can be considered as their archetypes have been preserved. There is no doubt that future studies of the labor songs of Karabakh, the ancient and eternal land of Azerbaijan, will shed light on many aspects of our artistic culture and ethnic history.

According to the content of the dissertation the author's following works have been published:

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