ISSN:2828-6235
Impact factor:13.77

International Journal of Literature and Language Studies(IJLLS)

CRIMEAN TATAR FOLK INSTRUMENTAL MUSIC

Mustafayeva Elmaz Shakirovna
is a teacher of music theory at the Gulistan Specialized School of Arts
doi:https://doi.org/10.5281/zenodo.23303507

Annotation. This article discusses the unique musical heritage of the Crimean people, its melodic, stylistic and intonational properties. It examines the historical background to the emergence of folk samples and proposes a classification of traditional musical instruments. Furthermore, an analysis of a number of Crimean Tatar instrumental melodies is provided, including the sections: “Toy merasimi avalari”, “ Dolular”, “Ag‘ir avalar ve xaytarmalar”, “Cheshit oyun avalar”, “Qonushma ve eglenje avalar”. The article also examines in detail the specific features of folk instrumental compositions, including their modal organization, metrorhythmics, style, and structural structure.
Keywords. Musical culture, musical samples, folk musical instruments, fret formation, metrorhythm, scale.

Аннотация. В данной статье идёт речь об уникальном музыкальном наследии крымского народа, о его мелодических, стилистических и интонационных свойствах. В работе рассматриваются исторические предпосылки возникновение народных образцов, и предлагается классификация традиционных музыкальных инструментов. Кроме того, был произведен анализ ряда крымскотатарских инструментальных мелодий содержащихся в разделах: «Той мерасими авалары», «Долулар», «Агъыр авалар ве хайтармалар», «Чешыт оюн авалары», «Къонушма ве эглендже авалары». В исследовании также детально рассмотрены специфические черты народных инструментальных композиций, включая их ладовую организацию, метроритмику, стилистику и структурное построение.
Ключевые слова. Музыкальная культура, музыкальные образцы, народные музыкальные инструменты, ладообразование, метроритм, звукоряд,

Annotatsiya. Mazkur maqolada Qrim xalqining o‘ziga xos musiqiy merosi, uning melodik, uslubiy va intonatsion xususiyatlari tadqiq etiladi. Unda Qrimtatar xalq musiqiy namunalarining shakllanishiga ta’sir ko‘rsangan tarixiy – madaniy omillar yoritilib, an’anaviy musiqa asboblarining tasnifi keltiriladi. Shuningdek, Qrimtatar xalq cholg‘u musiqasining ayrim namunalari, jumladan, “Toy merasimi avalari”, “ Dolular”, “Ag‘ir avalar ve xaytarmalar”, “Cheshit oyun avalar”, “Qonushma ve eglenje avalar” asarlari tahlil qilinadi. Tadqiqotda xalq cholg‘u asarlarning o‘ziga xos musiqiy xususiyatlari, xususan, lad - tonallik tizimi, metroritmik tuzulishi, uslubiy jihatlari hamda shakl xususiyatlari ilmiy jihatdan yoritib beriladi.
Kalit so‘zlari: Qrimtatar musiqa madaniyati, xalq musiqasi, xalq cholg‘u musiqasi, lad tuzilishi, metroritm, tovushqator.

The musical heritage of Crimea is a unique sound world reflecting the peninsula's natural diversity, whose history stretches back to ancient times. The lifestyle, rituals, and fate of the

common people are reflected in the musical folklore of the Crimean Tatars. Rich and diverse, with its invaluable examples, this musical folklore has a long history of development. Its origins date back to the era of the Crimean Khanate. Since ancient times, instrumental music has been played during holidays, weddings, and festivities. It has developed into dance, vocal, and folk genres, reflecting the history, life, and soul of the people.

With their expressiveness and palette of musical genres, folk musical samples attracted the attention of renowned artists, painters, composers, and musicians. For example, the great artist I.V. Aivazovsky held the Crimean people in high esteem and repeatedly depicted their lives and customs in his paintings. He also brilliantly interpreted Crimean Tatar folk music on the violin. His performances made a deep impression on M.I. Glinka, who, captivated by the richness of these melodies, later used their motifs in his opera "Ruslan and Lyudmila."

The composer A.A. Spendiarov played a significant role in the development of Crimean Tatar folk music. He had a great love for Crimea, adored its poetic folk songs and dances, and often attended Crimean weddings, listening to and recording their songs and instrumental melodies. Based on these materials, he created the work "Crimean Sketches," which gained immense popularity. Polish musicologist A.K. Konczewski also studied Crimean Tatar music, collecting a number of folk tunes and publishing the collection "Songs of Crimea," which included 25 songs in the Crimean Tatar language.

Crimean Tatar music held a profound interest for the ethnographer N.N. Mironov. During his ethnographic expeditions to Crimea, he recorded a number of melodies, some of which were arranged for symphonic ensemble. Folk samples also attracted the attention of the renowned Uzbek composer G.A. Mushel, who used them to arrange nine Crimean Tatar miniatures for trio (violin, cello, piano).

Significant contributions to the systematization and preservation of folk music were made by Ya. Sherfedinov, A. Refatov, I. Bakhshish, and A. Kavri. The authors conducted a large-scale collection of folk musical samples, the results of which were published in anthologies.

The musical culture of the Crimean Tatars combines steppe, mountain, and southern coastal traditions. The musical examples of each subethnic group have their own genre, stylistic, metrical, and intonational characteristics. For example, the melodies of the steppe Crimean Tatars (Nogai) are simple in form, laconic in content, rely on a diatonic structure, and have a recitative character. The music of the mountain Crimean Tatars (Tat) is distinguished by a broad singsong style, a rather complex texture, form, and rich modal structure.

Traditional musical instruments lend a distinctive national flavor and folk character to the melodies. This is why Ya. Sherfedinov emphasized that "before elucidating the characteristics of instrumental music, it is necessary to provide some information about folk musical instruments."[1] Historically, Crimean Tatar musical instruments were divided into wind, string, and percussion groups.

Wind instruments:

The zurna is a loud-sounding reed instrument with a large bell.

[1] Sherfedinov Ya. *The Khaytarma Resounds: Tatar Folk Songs and Instrumental Melodies*. Tashkent: Gafur Gulyam Publishing House of Literature and Art, 1978, p. 8.

The tulop-zurna is a shepherd's instrument (like a bagpipe) with a bellows made of goat or sheepskin.

The kaval is a longitudinal whistle flute with a soft, melodious sound.

The kamysh-kaval is a type of whistle made from thin reed.

Stringed musical instruments:

The santyr is an ancient stringed percussion instrument, a type of cymbals. It is played with special lightweight sticks.

The saz is a plucked string instrument with a deep, pear-shaped body and a long neck.

Percussion instruments:

The daré is a hand-held drum with a membrane made of sheepskin, goatskin, or fish skin stretched across one end.

The dumbélek is a pair of kettledrums shaped like two pots of different sizes, each covered by a membrane stretched across the drum.
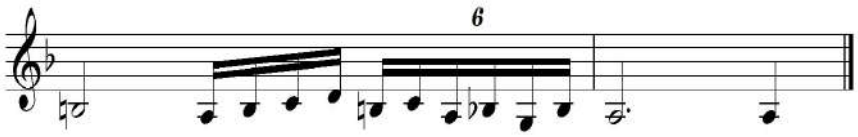
It should be noted that today some traditional instruments have lost their popularity and gradually began to disappear from performance practice under the influence of European models, in particular the clarinet, violin, and trumpet.

Let's move on to examining the instrumental heritage of the Crimean Tatars, systematizing its samples into the following categories:

- **Toy merasimi avalary** - instrumental pieces performed during wedding ceremonies. - Dollar - instrumental table melodies.

- **Ag'yr avalar ve haytarmalar** - slow and fast dances. - **Cheshyt oyun avalary** - various dance melodies (round dances, shepherd's tunes). - **K'onushma ve eglenje avalary** - entertaining melodies.

- **Toy merasimi avalary.** Traditionally, every Tatar wedding begins with the cyclical melody of "Taksim" (Prelude) and "Peshraf" (Intermezzo). These pieces act as a kind of overture to the wedding celebration and are performed without interruption. The drawn-out and lyrical "Taksim" has its own title (Taksim "Aksham Sherif") (Prelude "Good Evening"), while "Peshraf" does not. "Taksim" is usually performed solo on the violin against the background of the "organ point" of the other musical instruments in the ensemble. The melodic line of "Taksim" is characterized by free expression, with the soloist improvising within the modal and rhythmic structure of the piece. The metrorhythmic aspect is variable, expressed in the continuous alternation of 4/4, 7/4, ¾, 2/4, and 3/2 meters throughout the melody. The modal basis is based on diatonic modes, i.e., the eolian-Phrygian mode predominates in the melody.



Also found is the augmented second[2] mode element, which is characteristic of Crimean Tatar music.

[2] The extended-second frets originated in Crimean Tatar music based on the Phrygian and Dorian frets: Phrygian with an increased third and Dorian with an increased fourth.



a -moll is Phrygian with an augmented third degree, meaning Phrygian B-flat and C-sharp form an augmented second. Due to its improvisational nature, the melody's structure is difficult to determine.

The next piece, "Peshrav," is a contrasting part of the cycle. It is performed by a full instrumental ensemble at a fast tempo, with ease, in 2/4 or 4/4 time. The modest rhythmic pattern of the melody requires no technical skill from the performers.
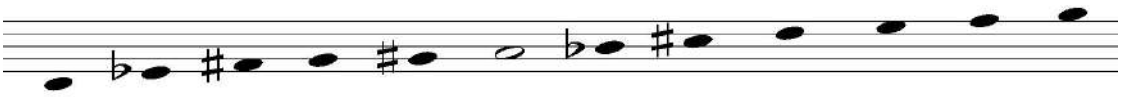
The modal foundation is somewhat complex, consisting of several diatonic modal structures. By combining the Phrygian mode (+3)[3] and the Dorian mode with the harmonic minor (a moll), a mode with two augmented seconds was formed. The octave[4] scale of the melody is as follows:



The scale's main foundation is the A note, with the counter-sign F sharp[1] creating the Dorian mood. The key signatures B flat[1] and C sharp[2], along with the counter-signs F natural[2] and G sharp[2], create an intonation with two augmented seconds.

This group also includes wedding ritual melodies that have their own titles and meanings in Crimean Tatar weddings. These include "Kosh Keldi Avasy" (Welcome Dance), "Kyna Avasy" (Henna Melody), "Kuresh Avasy" (Wrestling Dance), "Kyiv Avasy" (Groom's Honoring Dance), and "Tyrash Avasy" (Groom's Shaving Melody).

"Kosh keldi avasy" (Welcome Dance) is performed upon the arrival of guests at a formal event; it's a kind of welcome march. The piece is performed by the entire instrumental ensemble, restrained, and features a lively march rhythm and a 2/4 time signature. The ceremonial melody is also based on a scale with two augmented seconds.
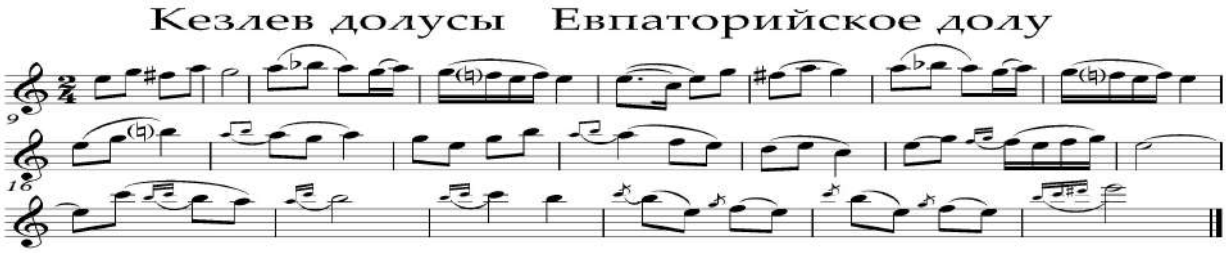


The melodies "Kave avasy", "Kuresh avasy", "Tyrash avasy" are rarely performed these days, as these rituals have become outdated and lost popularity.

Dolular. The word "dolular" (dolu) seems to translate as "full" or "filled glass." Dollars are instrumental table melodies and were performed at weddings by the entire ensemble as cups were raised in congratulations to the long and happy life of the newlyweds. The origins of the "dolular" genre are unclear, but some suggest that pieces of this kind were performed during the feasts of the Crimean Khanate and were called "Khannyn sofra avasy" (melody of the khan's banquet table or dinner table). Later, they were widely performed at wedding celebrations in every region of Crimea, and each has its own name depending on the region. For example: “Akmeszhit dolusy” (Simferopol table), “Bagchasaray dolusy” (Bakhchisarai table), “Kezlev dolusy” (Evpotoriyskaya table), “Kerch dolusy” (Kerch table), etc.
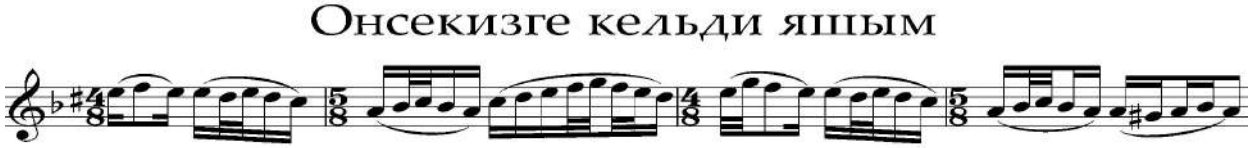
[3] The raised third stage of the lada
[4] Scales that exceed the octave range, where the same step appears in different registers in different versions.

The melodies of "Dolu" are distinguished by their particularly drawn-out, melodic lines. The rich texture of the melismatic turns gives them a unique national flavor.



The metrorhythmic structure is formed by the fusion of simple, syncopated, and dotted rhythms. The modal organization is based on the principles of diatonic modal systems.

Agyr Avalar and Haytarma. No Crimean Tatar wedding is complete without the performance of the dance-like melodies "Agyr Ava and Haytarma." "Agyr Ava" means "slow dance," and "Haytarma" means "return." "Agyr Ava and Haytarma" are an integral part of the wedding celebration, which explains their high popularity and demand. The pieces are characterized by a cyclical structure: the slow dance "Agyr Ava" is followed by the "Haytarma," which contrasts in tempo and character. Historically, "Agyr Ava" was known as "Akay Avasy" (Men's Dance) and was intended exclusively for male performance. However, as choreographic tradition evolved, the dance became a paired dance (man and woman). Some "Agyr ava" have their own titles, such as "Onsekizge keldi yashim" (I Turned Eighteen) and "Evel men nazly yarem" (My Former Tender Love), and are performed by a full ensemble. The drawn-out, lyrical melodies of "Agyr ava" are characterized by a periodic, variable meter; the composition's structure systematically alternates between 4/8 and 5/8 time signatures. The complex metrical rhythmic organization, with its active use of syncopations and dotted rhythms, requires rhythmic literacy from the performers.
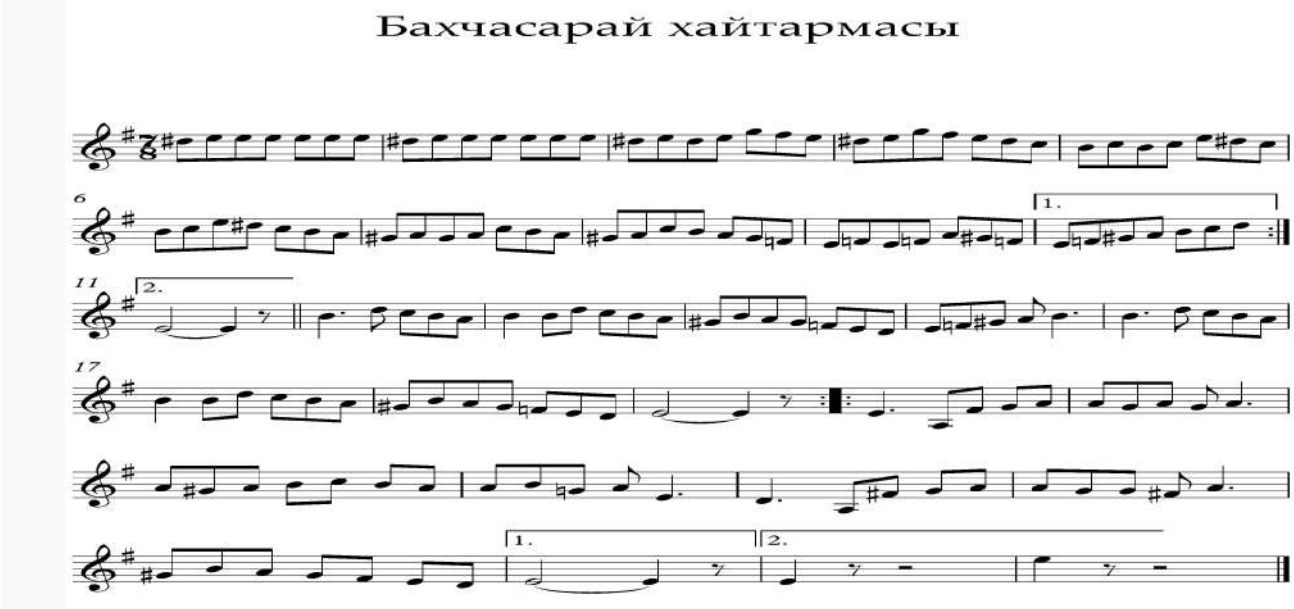


The fret structure is based on the intonation of the so-called fret with two increased seconds.

Haitarma is the most popular dance tune, the dance symbolizes natural cycles and perpetual motion. The dance has absorbed the centuries-old history of the people, expresses the desire for freedom and unquenchable hope and a return to its origins. According to their place of origin and stylistics, all the melodies have their own names: "Bagchasaray khaytarmasy" (Bakhchisarai khaytarma), "Eski Kyrim khaytarmasy" (Starokrymskaya khaytarma), "Akmesjit khaytarmasy" (Simferopol khaytarma), etc. Traditionally, all Hightarm melodies are performed at a fast, syncopated and rapid tempo in a characteristic complex size of 7/8. The fret base is based on diatonic frets, and there are also frets
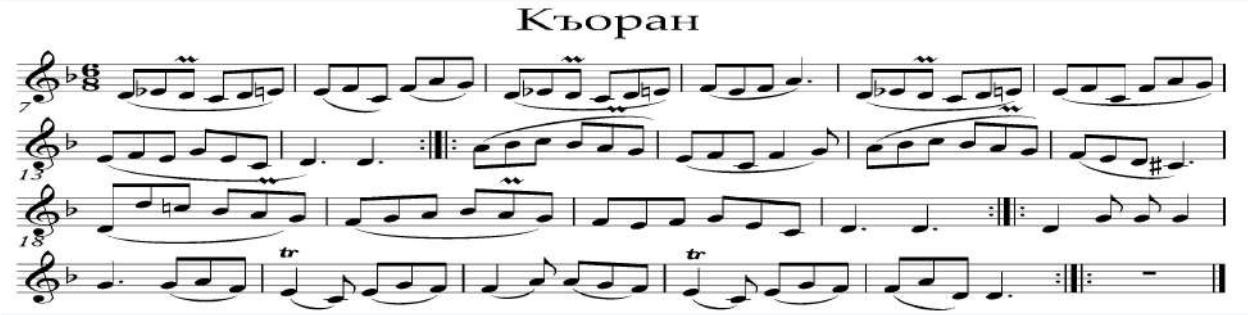


with elements of an increased second.
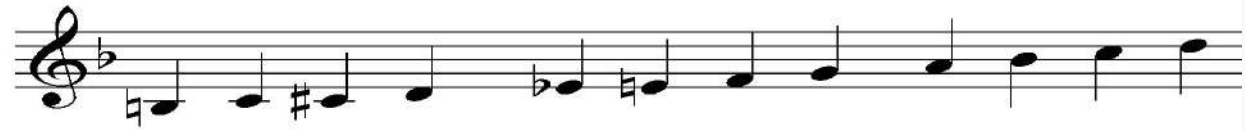
ISSN:2828-6235
Impact factor:13.77
International Journal of Literature and Language Studies(IJLLS)



- Cheshyt oyun avalary. Also, various round dance melodies of a dance- like character play a huge role in Crimean Tatar music. This, in turn, is “K’oran” (Round Dance), one of the most popular folk mass circular dances, the history of which dates back to ancient times. It is a collective circular dance that traditionally concluded holidays, folk festivities, and especially weddings. Dozens, and sometimes even hundreds, of people would gather at “K’oran”: men and women would form a circle or a line, gradually speeding up the movement until the calm rhythm turned into a fast- paced and spirited dance. Like all other melodies, "Kyorany" also have their own names: "Kefe kyorany" (Feodosiy round dance), "Tuvak kyorany" (Tuvak round dance), "Totaykoyky kyorany" (Totaykoysky round dance), etc. The metrorhythmic structure of the melody differs somewhat from other Crimean Tatar dances (Khaytarma has a seven-fold size) in that it It is based on an arbitrary size of 6/8. The qoran, similarly to "Aghir ava ve haitarma", begins at a slow tempo, gradually accelerating towards the end of the dance. The modal basis is based on the natural D minor scale, and the Phrygian coloring is also actively used in the structure of the melody.

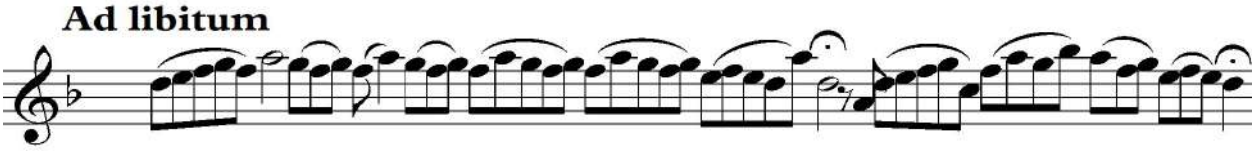


The scale is octave- based and consists of 12 notes (within the scope of a tenth).
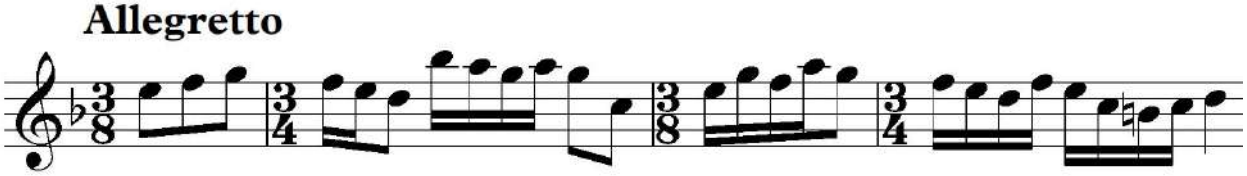


The main foundation of the scale is the note D (D minor); the adjacent note E flat creates an element of the Phrygian mode. At the same time, the lower notes B- flat and C- sharp (harmonic minor) create the augmented second intonation characteristic of folk music.

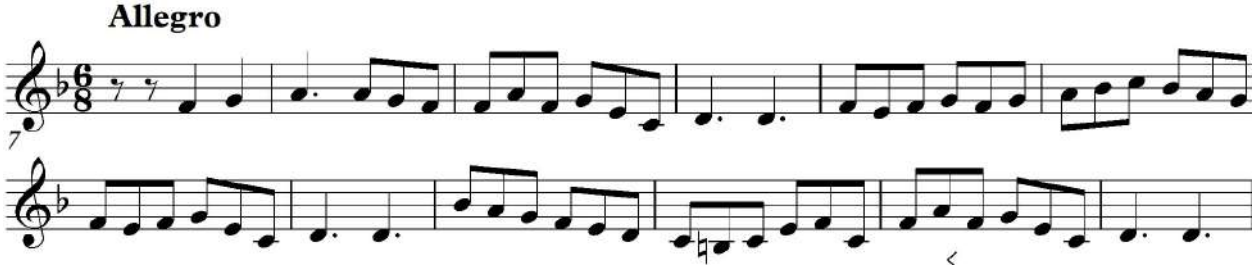
A special place in this musical series is occupied by shepherd's melodies and dances. Among them, "Choban avasy" stands out, known in folk tradition also as "Beyim odaman" (The Shepherds' Leader). This melody is built on a striking contrast of three parts, and its tempo becomes increasingly rapid as the composition develops. The slow, drawn- out first part, performed ad libitum, is played on the "havala" (flute) or the clarinet; it has a free, improvisational character and lacks a precise metrical framework.



A special place in this musical series is occupied by shepherd's melodies and dances. Among them, "Choban avasy" stands out, known in folk tradition also as "Beyim odaman" (The Shepherds' Leader). This melody is built on a striking contrast of three parts, and its tempo becomes increasingly rapid as the composition develops. The slow, drawn- out first part, performed ad libitum, is played on the "havala" (flute) or the clarinet; it has a free, improvisational development and no precise metrical boundaries.
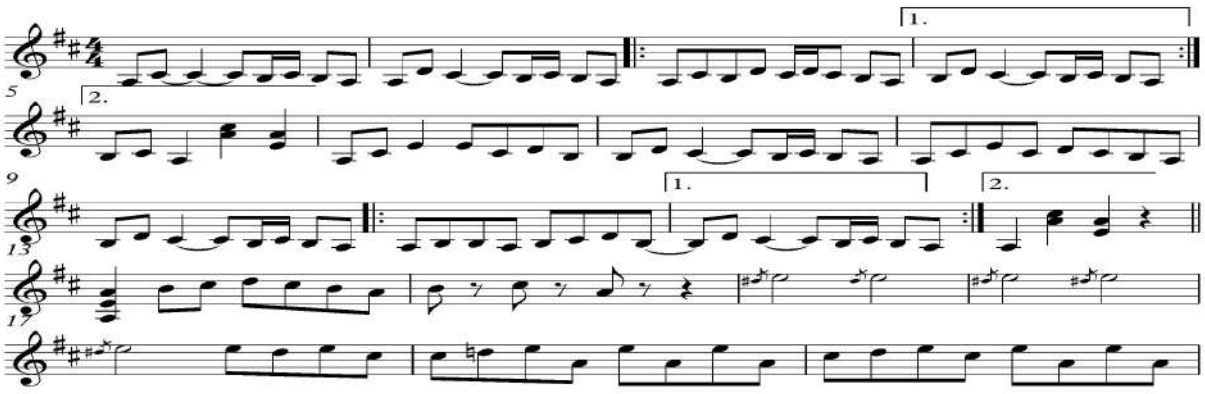


The finale is the climactic point of the dance and is performed by the entire ensemble at a fast tempo (Allegro) in 6/8 time.



This group also includes the dances "Yavluk oyun avasy" (Dance with a scarf), "Emir- Jelal" (Emir- Jelal Dance), and "Tym- tym" (Pizzicato). The dance "Tym- tym" is the most widely performed among the people; the melody is usually played solo on the violin. Initially, this folk dance was performed by men, but over time it became predominantly a female or couple dance. The main beauty of the dance is revealed through its plasticity, lightness, and smoothness of movements. Each movement of the dancer must correspond to a note of the melody, and not by chance. There is a legend about this graceful dance. In ancient times, a beautiful girl would come out onto a clearing by the seashore. She held a dare – a tambourine – in her hands; by striking it, she would produce the sounds "tym- tym- tym" and dance. One day, the girl was abducted and sent to the Turkish sultan, and a violinist in love composed a beautiful melody to accompany her

dances, combining every sound of the violin string with the movements. The dance was called “Tyum- Tyum”.

Тым-тым
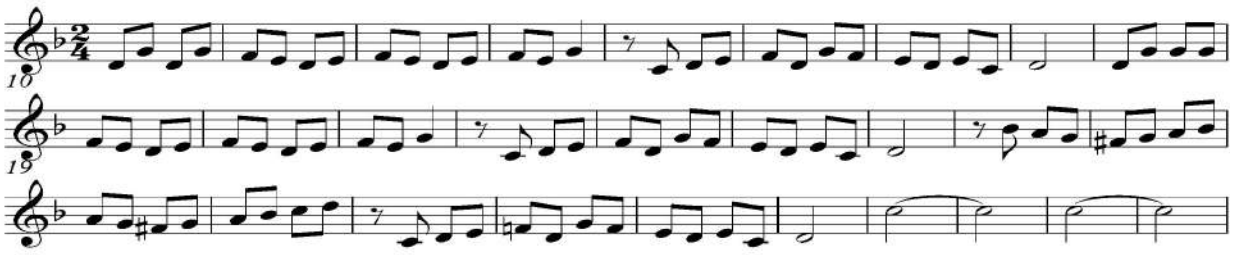


Rich in melismas, the melodious melody “Tym- Tym” conveys all the beauty of the dance. The fusion of musical rhythms and dance movements forms a synthetic stage art in which sound and gesture intertwine into a single image.

Konushma ve eglenje avalary. The instrumental melodies of this group have an entertaining character. The group includes the melodies: “Къala-balık” (Chaos), “Dzhaylav avasy” (Dzhaylaya), “Balakhlava syuzmesi” (Balaklava melody), and others, which are performed by a full instrumental ensemble. Mostly, the melodies of this group have a dance character and feature a rapid increase in tempo towards the end of the piece. Each melodic phrase reflects the nature of the dance movements, determines the emotional tone, and conveys expressive imagery.

The dance melody “Balaklava syuzmesi” combines smooth, lyrical phrases and upbeat, rhythmic patterns characteristic of the South Coast Crimean Tatars. Every movement, every gesture of the dancers, in sync with the melody, creates a vivid image of the music, emotions, and a unified action without words.

Балаклава сюзмеси



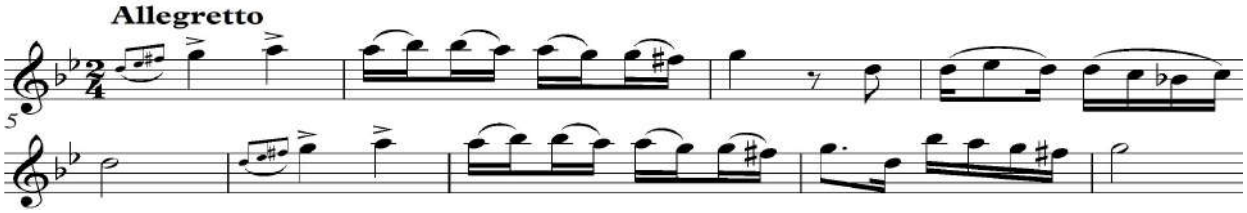
In addition, there is a category of folk melodies designed for playing certain instruments. For example, folk compositions "Er dilde bitmez" (not to express it with your mouth), "Ashyk or Yandym" (Burned with love) are performed on the clarinet, and "Yaly kenarinda" (near the shore), "tarkhan avasy" (Tarkhan melody) on the trumpet.

The long-drawn, lyrical melody of "er dilde bitmez" sounds in a solo presentation by the clarinet, based on the stable organ point of the ensemble. The song, which is fascinating in its color, conveys the atmosphere of Crimean Tatar life and the irresistible beauty of the peninsula's

nature. The melody is based on a contrasting two-part form. The chanting, melodious (ad libitum) melismatic first movement develops improvisationally, there is no precise division of the metrical boundary.



The rapid second (Allegretto) in 2/4 is the climax of the chant.



In conclusion, it should be said that the folk instrumental samples of the Crimean Tatars represent a rich and diverse cultural heritage. In each melody, literally in the mirror, all aspects of the life of the Crimean Tatars, social life, love lyrics, rituals and picturesque landscapes of their native land are shown. Each genre of instrumental music has specific structural, ladointonal, and metrorhythmic features. The instrumental musical heritage of the Crimean Tatar people represents a significant historical and cultural layer that needs to be studied and preserved for future generations.

List of used literature

1. Bakhshysh. Crimean Tatar folk songs. Simferopol: Crimean wealth of educational and pedagogical literature, 2004. p. 384.
2. Yu.Kon.According to G. N., Some questions of the structure of the Uzbek folk song and its harmonization Tashkent. "Fan". 1979, S. N.100.
3. Ya.Sherfedinov. Hightarma sounds. Tatar folk songs and instrumental tunes Tashkent: Publishing house lit. and Art named after Gafur Gulyam, 1978. 271c.