

Tatar Folklore in the Creative Work of Composer Rafael Belyalov

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Abstract: This article describes individual and creative reflection of Tatar folk music on the professional work of composer Rafael Belyalov. While studying publications about the composer and his creations, analyzing the compositions of the master, we have brought to light his individual and creative methods of work with the folk material and highlighted the principal features of the composer's style which demonstrate themselves in the fusion of folklore, classical music, modern compositional technologies and jazz. The creative research of the composer working with the folklore material facilitated further development and innovative renovation of Tatar national music.

Key words: Tatar musical folklore • Folk art • Folklore thematic invention • Composer's style • Genre of the national music

INTRODUCTION

The Tatars - is the second largest nationality in the Russian Federation after the Russians, one of the largest Turkic-speaking ethnic groups. The Tatar folk art has centuries-long traditions, which originated in the ancient Bulgar State. That was the place where the basics of national culture of modern Tatars have been laid down. The specific life of Bulgar, being the center of trade and craft, its geographical position between Europe and Asia, has made the people open, hospitable, tolerant to the other nations' customs and convictions. And later on, the open-mindedness of the achievements of other nations, careful regard of the traditions of their own people have become the distinctive feature of the Tatar art.

The Tatar folk music, despite its style uniformity on the whole, is characterized by the diversity of genres, modal, intonational and rhythmical structure. This can be explained by the complexity of the historical fate of the nation, by its vast territorial dispersion, by its bond with the oriental countries as well as with Finno-Ugric and Slavonic nations. When listening to Tatar music, one can feel the opulence of the national flavour, the tunefulness of folk songs, the beauty and splendor of Tatar villages, the tender sadness of folklore. When you listen to the

masterpieces of the centuries-long traditions, you feel like being part of the eternity. Folklore is something very natural, like spring water or flowers.

Unfortunately nowadays the Tatar musical folklore is threatened to extinct. The tiny islands of a true, alive folklore are next to nothing. The composers – the carriers of folklore - should not be forgotten, the new generation is to take up their baton. Thus, study of their creative folklore works is of high priority to the present-day musicology. One of the most interesting Tatar composers of the XX century is Rafael Belyalov, who managed to put together Tatar folklore, traditions of Oriental and European music, jazz and pop themes and dodecaphony in his creative activity.

Rafael Belyalov (1940-1999) early demonstrates his faculty for music, having finished the piano class at musical school. Afterwards he graduates from the Academy of Music and the Conservatory with the highest distinction at two major disciplines: piano department and composition. In June-July of the year 1971 the Composers' Union and the Conservatory's administration are sending Belyalov to the folklore expedition in Buinsky and Apastovsky regions of Tatarstan to make research and to make records of Tatar folk-songs art.

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His cherished dream was going to come true – he would hear how people sing songs in the villages and play Tatar tunes on the folk instruments. This is the quotation of the composer's experience about the expedition: "My long-nurtured dream was to listen to a folk song sung by the primary source, in other words by folk singers, performers and to record them... Initially it was very difficult to find those wishing to sing folk songs. Curiously enough, but the very first record was not a vocal, but an instrumental one. The performer has played a few tunes on the mandolin. Notably, but he knew neither the words nor the names of the tunes. Then in that very village we were happy to make a recording of a performance of an amateur violin player. This man, a jack-of-all-trades, said that he learnt to play the violin himself back in childhood using a hand-made violin for this purpose. He worked as a blacksmith in the collective-farm. There was a hand-made, three-wheeled, self-propelled vehicle in his yard, put together from various parts. It was surprising how this man, having just repaired something in the yard, at our request took the violin with his rough hands and skillfully played folk tunes. While he was playing we took notice of the abundance of grace notes. With the same handiness he would play a few songs on harmonica..." [1, p.74].

In the future the Tatar folk musical art would prove to be an inexhaustible spring, nurturing his creativity. In Belyalov's interpretation oft-forgotten folk tune, being enriched with the contemporary harmonic colours, would give birth to the accomplished highly artistic pieces of music – to little masterpieces.

The Tatar musical folklore can be conditionally subdivided into the followings genres: (as suggested by musical expert R.A. Iskhakova-Vamba):

- Ritual songs (calendarian-agricultural, family and household; hymeneal songs, childlore, funeral tradition).
- Work songs.
- Game songs and dance songs
- Epos (dastans, baits, historical songs).
- Sacred music (prayings)
- Lyrical songs of the rural and urban traditions (drawling songs, "country strains", energetic, moderate and drawling urban songs, songs of shakirds-students).
- The songs of other genres (subtypes of lyrics and other): friendship and guest songs (not ritual

drinking songs), comic songs, songs of social action (poor men's, orphans', recruits', soldiers' and others)

- Instrumental music [2, p.10]

The Tatar folk songs by their theme and plot are mostly divided into two large genres: epic and lyrical. The epic genre comprises historical songs and the majority of baits /lyrical-epic legends in the form of quatrains/. Most of the songs are of lyrical genre: love, household, friendship, orphan, lullabies, comic and others. The Tatar musical and poetic art contains a division of "takmaki" – short and quick songs, recitatives and bywords and "Ozynkoi", which were of drawling strains.

Rafael Belyalov in his creative work used practically all genres of the national musical folklore: ritual songs, including child folklore, game and dance songs, lyrical songs of the rural and urban traditions, lyrical, comic songs, folk tunes of instrumental music. Folkloric theme sounds in many works of the composer: in the "Concert – Capriccio" for the piano with orchestra, in the concerts for solo instruments /violin, piano/ with orchestra, in "Three Tatar Folk Songs" for a solo voice and orchestra, in "Rhapsody" for two pianos and drums, in "Folklore –Suite" for the violin and piano, in three "Tatar Suites" for the violoncello and piano, in "Tatar Rhapsody" for two pianos, in Variations, Four fugues, in separate pieces of music for the piano, in the concert pieces of music for the violin, in "Five Adaptations of the Tatar Folk Songs" for the choir a cappella, in "Ramadan-Suite" for the brass-quintet in four parts and many others.

But the composer was captivated not just by the Tatar folklore. His interest to the musical creation of other nations was also very high. Belyalov created "Variations on Latvian theme" for two pianos, "Czechoslovakian fanfares" for brass-quintet, the suite for two pianos on the music of G. Miller to the film "The Sun Valley Serenade", "Latvian Rhapsody" for two pianos on the song theme: "The White Birches are Behind the Lake", "The Wind, Blow!", poems by Tyutchev, Nikitin, Shabaev set to music. He has created a lot of adaptations for various casts: Mexican serenade "Estrelita" for the choir a cappella, Waltz-Fantasy by M.I.Glinka, two waltzes from the ballet "The Nutcracker" of P.I. Tchaikovsky for the piano duet and others.

The artistic credo of the composer can be seen through the analytical article about the state of composition art in the Republic of Tatarstan:

“The national style would only get enriched whereon the recognition of the multicultural and international elements is in compliance with the crucial tasks of the traditions development while picking out from various cultures of the most relevant to the given culture and certainly with the constant awareness of the world progressive musical experience. The true highly artistic quality in the creative work is only achieved as a result of the integral combination of the national and realistic elements with the peculiarities of a unique nature of a true artist and definitely being fully armed with the composing technique skills in demand of these days” [1, p.319].

Belyalov was more inclined to work on the chamber-vocal and chamber-instrumental music. As would for many other composers, the chamber pieces of music served to be a creative laboratory of the composer for making more significant musical composition.

In order to adapt a monophonic Tatar folk song "Native Homeland", for a choir a cappella, the composer ably combines the elements of national and classical music with the features of new trends, which is characteristic for many composers of that time / A.Eshpai, A. Kholminova and others/. The lyrical melodious character of the song proves to be classified as the genre of drawling song (“Ozynkoi”). For the harmonizing purposes of this work it is characteristic to use the transitions DD65 into P65, ninth chords D9. Very successful is the combination of close and wide intervals layout with the harmonic choir verticals.

РОДНОЙ КРАЙ

лова Н. ИСАМБЕТА
узыка народная
братокка для хора Р. Белялова

ТУГАН ИЛ

Н. ИСӘНБӘТ сүзләре
Татар халык көе
Хор өчен Р. Билалов эшкертүендә

Moderato

42

The image shows a musical score for a choir and instrumental accompaniment. The top section is titled "Кабатлау очен" (Chorus) and contains two vocal staves with lyrics in Tatar: "ми - нем сөй - гөн хал - кым, ан - да сөй - гөн эн - кө -" and "Ан - да ми - нем сөй - гөн хал - кым, ан - да сөй - гөн эн - кө -". The bottom section is titled "Тәмамлау очен" (Coda) and contains two vocal staves with lyrics: "ом, миш дө сан - лу - гач." and "ом, миш дө сөн - ду - гач." The instrumental part is for violin and piano, with dynamics markings like *p* and *mp*.

It is of interest to compare the choir version of the adaptation of the folk song “Tugan II” with the instrumental one – for the violin and piano / The play is part of “Folklore – Suite” for the violin and piano/.

3. ТУГАН ИЛ
Татар халык җыры
Р. Беллялов җык.

3. РОДНАЯ ЗЕМЬ
Татарская народная песня
Обр. Р. Беллялов

The image shows the instrumental version of the musical score for "Tugan II". It is marked "Moderato" and features a violin and piano arrangement. The score includes dynamic markings such as *mf*, *mp espressivo*, and *cresc.* The piece concludes with a *cresc.* marking and a final flourish in the violin part.

This section of the musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is melodic and expressive, with various ornaments and dynamics such as *f* (forte) and *pp* (pianissimo) indicated. The first system includes a *tr* (trill) marking. The second system has a *f* marking. The third system has a *pp* marking. The fourth system has a *f* marking. The fifth system has a *pp* marking. The sixth system has a *f* marking.

This section of the musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is melodic and expressive, with various ornaments and dynamics such as *pp* (pianissimo) and *f* (forte) indicated. The first system includes a *tr* (trill) marking. The second system has a *pp* marking. The third system has a *f* marking.

The variational type of development with the background element is used in the composition. The music of this composition written by R. Belyalov attracts us by the width of melodic breath, by emotional uplift and abundance of texture-continuous development of the melodious material. The chordal texture of violin and piano makes the composition very powerful. The slow melody transfuses the might, vastness and greatness of the Native Land. In this instrumental adaptation, the song sounds differently, as we see it, more reflexively. The Tatars have an untranslatable concept “mon”, the presence of which determines whether a song is going to be liked or not liked by the people. The Tatars find the “mon” in the melody of the song and in the thoughtful way it is performed, in the meaningfulness of the text, length, specific intoning way and melismatic performance. The bunch of feelings of the oppressed people accumulate for centuries, modesty, restraint, light sadness, these are all “mon”. As a result of a brilliant interpretation, Belyalov managed to renew the unpretentious folk song, making it sound with the distinct national character -the composition sounds in a Tatar –way “monly”, intimately, however, is free to be performed in big concert halls.

сл. П. Тукая Тәфтиләү адр. Р. Биләлова
пер. Н. Соколовой 1

Әй мә-кат - дәс, моң-лы са- зым!

Уй-на-дың син ник бик аз?

Син сы-на- сың, мин су-на мен

ай-ры-ла - быз ах-ры- сы!

син сы-на- сың мин су-на - - мен

ай-ры-ла - быз ах-ры- сы.

/This is a fragment of the composition/.

The Tatar folk song “Taftilyau” is sung set to the verse “The Dashed Hopes” written by Gabdulla Tukai. The tragic fate of the national poet G. Tukai who orphaned in his childhood, was similar to the composer, whose mother died when he was 13 years old.

R. Belyalov tried to accentuate the bottom part. In voicing he used not only clean tertet chords, but also accords, consisting of big seconds – b.2. /for example bar 12/. These accords are of a special harmonic means of expressiveness, contributing to some acerbity and acuteness in the sound. By doing so, the composer would adhere to the “European” harmonization, choir performance in the “catholic style”, accountable by the severity and restraint, which are so close to the Tatar mentality. The combination of the traditional approach to the folklore, arising from European, Russian musical traditions and new ways of tangling the folklore material make up a unique symbiosis: a listener perceives the composition being a folklore one by definition, while also as music of a contemporary composer. However we must note that back in the day there was no outright perception of Belyalov’s music. The taste of the national audience, being formed by centuries by a single, pentatonic sound, was inclined to listen to the music of melodists-acsacals (earliest composers). Belyalov’s style renewals were perceived as brave, impudent and radical.

From the considerable number of chamber-instrumental compositions of Belyalov the mentioned above “Folklore-Suite” for the violin and piano (1938) and folklore suites for the violoncello and piano ought to be noted (first, second, third). In all these creations the composer turns to the beginnings of Tatar folk art and we can often perceive the quoted borrowings, so naturally and skillfully the national elements of music-making are being conveyed. /<http://www.youtube.com> in the link “Rafael Belyalov” the records of two compositions “Native Homeland” and “Let’s Divide an Apple Into Five Parts” are offered from the suite adapted for dombra and piano/.

The classical dancing melody “Apipa”, as a unique musical symbol of the Tatars, is known away back and recognized all around. Here is one of the versions of the origin of a song and a dance set on the music “Apipa”. Away back in the 19th century in the tatar settlement (Yana-Biste) in Kazan there lived Maftukha-apa and her granddaughter Apipa. To keep the pot boiling they would go door to door, singing the songs- the four-line racy folk rhymes. Despite her declining years, Maftukha-apa kept her chin up, sang her couplets and danced slightly moving in a circle, playing a tumbrel accompanying the dance of the granddaughter. She would either beat her tumbrel with the palm or hold it out to the audience, asking for some coins to be tossed into it. After the first couplet she would sing the second, the third and so forth. She had plenty of them and they would never repeat.....

The melody of “Apipa” is absolutely simple. It is of duple octuple meter. The melody was widely used by common people for the couplets, praising strength, skills, diligence. The same tune was used to make a mock of lazy girls, clumsy young men. ". [5,p14]. Belyalov would repeatedly apply to the music of “Apipa” and made a lot of adaptations of the theme. The piano play “Will you play for a minute?” written by Belyalov represents the variations of the theme, combining in itself the elements of classical and modern composition, the material of folklore origin and jazz harmonics. The virtuosic, lively, rousing play has become ingrained in educational curriculum of the students of music schools.

The example of free interpretation of the folklore themes, of the creative reframe of the source material can be the piano Toccata, made up in “not modal’ principle containing the national element. The might of the dynamic movement conveys the generalized image of movement in music. One can feel the characteristic influence of the “Prokofiev-style” toccata presence in the jumps and contrasts. The melody of “Apipa” emerges suddenly with the sharp change of dynamics to subitopp, with the tone, register shift. With the further development, the theme becomes stronger, being persistently reassuring. Particularly notable is the creative texture of the composition, counting on the high professionalism of the pianism.

This is a fragment of a composition. In <http://www.youtube.com> in the link “Rafael Belyalov” is the record of the performance of Toccata by the piano player Yury Nazarov from Nizhny Novgorod/.

The beloved by Belyalov genre of piano duet, is presented in our research by one more piece of music– by Rhapsody for two pianos and drums. This polystylistic composition is a blend of Tatar pentatonism, jazz and classical music. For his composition the author has chosen pentabeat meter, which is characteristic to the Muslim sacred songs and in the covered type in old pentametric songs /Zilyailyuk, Allyuki/. The pentadic character rising from the national traditions equilibrates and refines the jazz layer.

ТОККАТА 31 ТОККАТА

Р. ВИЛАЛОВ

Р. БЕЛЯЛОВ

Vivace

The musical score is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The first system starts with a forte (*f*) dynamic. The second system includes a *meno f* marking. The third system features a *mf* dynamic and includes fingering numbers (3, 1, 5, 4) above the notes. The fourth system continues with a *p* dynamic and a *leggiere* instruction. The fifth and sixth systems conclude the piece with a *p* dynamic and various rhythmic patterns.

The image displays a page of musical notation for a piano piece, consisting of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'sim.', 'ff', 'sf', and 'mf'. There are also performance instructions like 'Ped.' and '8va'. The piece is written in a complex, chromatic style with frequent key changes and a dense texture. The first system starts with a 'sim.' (sostenuto) marking. The second system features a 'ff' (fortissimo) dynamic. The third system includes a dynamic shift from 'sf' (sforzando) to 'mf' (mezzo-forte). The fourth system has a 'ff' marking. The fifth system includes a 'Ped.' (pedal) instruction. The sixth system has a 'sim.' marking. The seventh system also has a 'sim.' marking. The notation is dense and intricate, typical of a late Romantic or early 20th-century piano work.

The image displays seven systems of handwritten musical notation for piano. Each system consists of two staves (treble and bass clef). The notation is complex, featuring numerous notes, rests, and dynamic markings. Key markings include 'senza ped.' (without pedal), 'poco a poco cresc.' (gradually increasing), 'sim.' (sforzando), 'p' (piano), and 'cresc.' (crescendo). The music is written in a key with two sharps (D major or F# minor) and a 3/4 time signature. The notation includes many accidentals and articulation marks, such as slurs and accents. The piece appears to be a single melodic line with a rich harmonic accompaniment.

The interchange of classical fragments in Mozart way, of clean tatar pentatonism, of energetic jazz rhythms makes the sounding captivating, radiant and glamorous. The pianist, professor of Kazan conservatory Flora Khasanova, who was the first to play the composition in the duet with Emmanuil Monaszon recalls: “This Rhapsody, played at the premiere boldly and newly, would instantly draw attention of the audience and the performers. The overall popularity and love came to this piece of music after it being transmitted by radio and shown on TV. The conservatory and editorial board of the Radio were piled with letters from all over the country asking to send the music text and thanks the composer who managed to show in his music so vividly and bright in colour delight, youth and happiness”. The piece of music was awarded the prize at the international contest of musical compositions for the piano duets in Japan in the year of 1995 and has taken a solid place in the concert repertoire of famous Russian and foreign piano duets.

РАПСОДИЯ Р. Белялов

Allegro *для двух фортепиано*

The image shows a handwritten musical score for a piece titled "РАПСОДИЯ" (Rhapsody) by R. Белялов. The score is written for two pianos and is divided into three systems. The first system is marked "Allegro" and "для двух фортепиано" (for two pianos). It features a 5/8 (3+2) time signature and a mezzo-forte (mf) dynamic. The notation includes various rhythmic patterns and a "Ped." (pedal) instruction. The second system is also marked "Allegro" and "5/8 (3+2) mf", with a "Senza Ped." (without pedal) instruction. The third system continues the piece with similar notation and dynamics. The score is handwritten and appears to be a working draft or a personal manuscript.



This is a fragment of the composition. The manuscript is kindly furnished by M.Y. Kovarskaya – teacher of the department of musical art of Kazan Federal University, who performed the compositions of Belyalov/.

The individual Belyalov's talent of a composer bears the imprint of its time. The second part of the XX century became the period of the style renewal in the professional music of Tatarstan. Young composers had been in constant search. Rustem Yakhin would master the language of romanticism and impressionism. Almaz Monasypov would be attracted by the Oriental arts; Renat Enikeev was inspired with protobolgarian modes. The existence of the State philharmonic

orchestra, of various musical bands and organizations/ conservatory, composers' union and others/, contributed to further symphonization of the Tatar professional music /N. Zhiganov, A. Monasypov, F. Akhmetov and others/. The wartime and postwar Kazan is the attraction centre of various musicians, performers, teachers. These years Kazan saw the performance of jazz-orchestra headed by Oleg Lundstrem, guest performances of E. Gilels, D. Oistrakh, S. Lemeshev and others. All this dramatically changes the musical taste of the City. Meanwhile there were still quite a few composers who would rather stick to the traditional pentatonic brainwork. The tendency of an inert oriental soul to the contemplation, to the Nirvana

opposed to the sharp changes in the musical mentality. Rafael, who grew up in the city and got international upbringing, was quite away from the traditional contemplative world perception. His soul appeared to be close to the banned style directions of dodecaphony, jazz which carved its way during the Khrushchev Thaw period. His compositions being different from others were perceived being radical and avant-garde. The formation of an individuality of the composer went on "from the reverse": In his young years he was interested in dodecaphony /violin sonata, symphony for the concert violin and orchestra and others./, he would then turn to jazz /suite for piano duet "The Sun Valley Serenade" , Rhapsody for two pianos and drums and others/. Being a mature artist, the composer was eager to renew folklore culture, give a new lease of life to it, to return to the people their own values. And he has done all that in his original, inimitable style, using modernistic harmonics, dissonant sonority, unconventional quick rhythms, corresponding to the spirit of the time.

The musicological reviews mention the composer's skillful use of folk-song intonations in his works, his tendency to turn to country music. S. Gurary in his article "The Music of Light" takes note that: "He is looking for and finds new ways to use folk art in professional music. The vivid example is his marvelous treatment of the Tatar folk songs. But of the most value is his Folklore-Suite for the piano and violin. In the majority of compositions, where the composer has indirect connections with folklore, it is not rear to perceive the sensation of the quoted borrowing, so naturally and skillfully the national element of music-making is conveyed" [6].

The music scholar T. Almazova distinguishes in the works of Belyalov "...careful, keen attitude to folk tunes, well-honed, laconic touch, the faculty to bring to light and generalize the most distinctive for the folk song, its playful and lyrical character.

The music scholar S. Makarova also pays attention to a unique, "individual approach to folklore ..., to the interesting fusion with modern genres" in her article "The Chamber Music in the Programme" "[1, p.101] and so on.

Today the compositions of Rafael Belyalov are in the repertoire of the leading performers of the Republic of Tatarstan. Once, D.D. Shostakovich, having listened to the early works of a student Rafael Belyalov said: "This young man is due to the sparkling future". N.G. Zhiganov noted: "In his best compositions Belyalov peeps into tomorrow of our music" "[8, p.297].

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