

D. GAGAUZ'S TRIO "OGLAN" AS THE BRIGHTEST EXAMPLE OF GAGAUZIAN MUSIC CULTURE

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Summary

This work tells about a brief history of the origin of the people of Gagauz. Where and how they came to Moldova. Melisms of the musical language

The author talks about the invaluable contributions of musicologist and composer Dmitri Gagauz in the preservation and development of Gagavuz music. On the example of his piano trio "Oglan", shows the synthesis of the classical model with folk techniques of playing in music. A short analysis of the form and some technical recommendations for players.

Pathetic lyricism combined with technical difficulties, comprehensible figurativeness (in this play we talk about love), allows us to recommend this trio as a fertile material for the expansion of the concert repertoire.

Key words: Gagavuz music, Composer Dmitriy Gagauz, Classical trio, Violoncello, Musical performance

GAGAUZ MÜZİK KÜLTÜRÜNÜN CANLI BİR ÖRNEĞİ: DIMITRI GAGAUZ'UN "OĞLAN" ÜÇLEMESİ

Özet

Bu eser Gagavuz halkının kökeni hakkında bilgi vermektedir. Moldova'ya nerden ve nasıl geldiler. Melismatik özelliklerini anlatır. Yazar, Gagavuz müziğinin korunması ve geliştirilmesinde, müzikolog ve besteci Dmitri Gagauz'un paha biçilmez katkılarından bahsediyor. Piyano üçlüsü Oglan'ın örneği, oyunun klasik form ve folk tricks tür modelinin sentezini göstermektedir. Formun analizi, çelişteler için bazı teknik önerilerle yapılmıştır. Teknik zorluklar, eğlence ve yaratıcı erişilebilirlik (bu eser aşktan bahsediyor) ile birlikte acınacak lirikçilik, bu üçlücüyü konser repertuarının genişlemesi için verimli bir malzeme olarak önermemize izin vermektedir.

Anahtar Kelimeler: Gagavuz müziği, Besteci Dmitriy Gagauz, Klasik üçlü, Viyolonsel, Müziksel Performans

1. Introduction

Folk art and classical art are two different worlds. Musical classical education, both in the performance narrative, and in the composer's worldview is very different from the folk approach to music. A composer with a classical education warehouse approaches the musical material from the point of view of the innovator, creator and subordinates music to his ideas, requirements, outlines. In folk art music is born as an assistant to man. She expresses his state of mind, helps in everyday life, accompanies throughout life, is present in all important moments (birth, bridegroom, wedding, birthday, etc.). Therefore, not always folk musical works are written in the strict tradition of classical forms. If you look from the artist's point of view, then in the folk works there are often very difficult moments of the technical plan.

This topic is very important for a better understanding and promotion of folk music, both to classical music performers and listeners. Folk art Gagauzia is not widely promoted. Meanwhile, genre features, folk melisms and modulations, tempo, timbre variety bring a unique flavor to the works of classical genres.

The aim of this research is to bring the understanding of the folk melodies to the most sophisticated European listener as close as possible. To facilitate and try to explain to the future artists the beauty of phrasing and the tempo proportions of parts.

On the example of piano trio "Oglan" by D. Gagauz show the role of instruments of their relationship, the meaning of timbre colors.

As a frequent pliers of this piece, to share his impressions and offer his vision of this trio. The theoretical understanding of the work is very different from practical work. Bringing of a piece on the stage, its reception by the audience, and subsequent evaluation by the audience is an inseparable practical process of work, study and knowledge of the piece. Each performance on the stage introduces another change in the understanding of the image, the finding of new colors, interpretations of the predominance of parties.

2. History of the Gagauz people

2.1 A Brief History of the Emergence of the Gagauz People

Moldova is a wonderful country. On such a little part of the world, many nations coexist with the diversity of cultures and traditions, music and dances, instruments and genres. Here, Moldavians and Ukrainians, the Jewish and the Polacks, Greeks and Turks, Bulgarians and Russians are living in peace and harmony. Through different periods of history, the Kiev Kingdom, the Halych Beylic and the Golden Horde ruled these fertile lands. Moreover, every part of history had left its mark and added something to the kaleidoscope of culture of this land. In consequence of this extraordinary mixture of different cultures, we get to enjoy the chance to hear the Moldavian hora and the traditionally lively joc, Ukrainian ballads-dumka and exuberant hopak, Bulgarian cantus and Greek syrtaki, Pollack polonaise and Turkish monodic melodies.

On the south of Moldova lives one of the most mysterious nations – the Gagauz. By the way, even without their own literacy, this nation has kept their own language alive, original culture and rich national art. The matter of their origin is a topic of discussion every time. Mikhail Guboglo – one of the most famous, modern scientists of the Gagauz ethnography, identified the existence of twenty-one versions of the Gagauz origin. "For instance, in Turkey, the Gagauz are the descendants of the Turks who have moved there in the 13th century under the guidance of sultan Keykavus to Dobruja." So, Keykavus found the first Gagauz nation – Uziyalet (Gagauzia, 2017).

Another point that unites Russian, Moldavian and Gagauz scientists is also based on the fact that the Gagauz is an independent nation. It has been formed on the basis of Semi-Normandic tribes of Pechengs, Oghuz Turks and Kipchaks, that moved to Balkans from the Middle Asia in the 10th century, and adopted Christianity after the defeat of Khazar Kaganat by the Russian knyaz Svyatoslav (Gagauzia, 2017).

According to the theory by chronologist D. Todoroglo, Gagauz originate from the Turk tribe Oghuz, who during the adoption of the Islam remained faithful to the Pagan religion and left Central Asia. They colonized

from the north of Caspian and Black Seas between Volga and Danube and then in Dobruja – home of the first Gagauz nation Uziyalet – and after that adopted Christianity from the Byzantines (Gagauzia, 2017).

2.2 Music of the Gagauzians

The Gagauz music – is monodic and differs by the metro-rhythmic diversity. Its tone is more like Balkan music, but there is also an Eastern tune to it. The variable keynote with the natural major and minor and the diatonic heptatonic tune with the predominance of the anhemitonic tone. In the final cadence, there is often the alliteration, that unites some Gagauz melodies with the Moldavian. The basic form of Gagauz music: the melodious music of Epos; dance music performed in solo and in ensemble; instrumental folk-tune and music pieces (wikipedia, 2017).

Along the string instruments, the most popular are the violin and caus (three-stringed, bow instrument), along the wind instruments – fistula and coval. The palette of percussion instruments is very diverse, but after the Second World War, the accordion steadily enters the timbre pallet of the Gagauz music. The accordion became a typical ceremony instrument and an important part of the educational process, and of wedding ceremonies. Among the masterpieces of the art of the Gagauz music, we would like to mention the masterpieces by M. Kolsa, E. Kvilinokova and many other scientists (M. Kolsa, 1981 №1, M. Kolsa , 1983 № 18, serin, 2017).

3. Dmitry Gagauz and his trio "Oglan"

3.1. Brief description of life and creativity of D. Gagauz

Dmitrii Gagauz, who is known as a composer, a musicologist and a tutor, made invaluable contribution to the development and preservation of the musical heritage of Gagauz. He was born in 1946 in Comrat. From early childhood years, music attracted him. The author admitted that the radio acquainted him with music. Dmitrii listened delightfully the masterpieces of the classic music; he independently mastered the accordion and passionately picked his melodies. In Comrat, there was not any music school, so Dmitrii started systematic study at the age of 16, when he entered the folk instruments department “Stefan Neaga”, the department for superior talents. In other words, years later he entered the department of Music Theory and Composition. He made his first composition – “Kadindja for tambur” after years of study.

After graduating from the music school, D. Gagauz entered the faculty of Performance at the music conservatory. Here he studied music theory and folk music, at the same time he was teaching several theoretical disciplines at the department of folk and musicology. During summer vacation, he began to collect folk art pieces. During the college years, he wrote more than 400 folk melodies and folk tunes, and his diploma paper was on ‘Budjak music folk art’, which he represented with success.

The author underlines “Since the 2nd year of study, I have travelled through all the south, all our regions, and also Odessa region, where our Gagauz live. I have collected huge amount of folk material of the gagauzian folk music. The Academy of Music and Theater Arts of Republic of Moldova” included more than 400 samples. Dmitrii Gagauz also mentioned that today he has over 350 decoded samples of the folk music and relatively soon the collection of gagauzian music will appear (E. Kvilinokova, 2011, c. 567).

Dmitrii Gagauz composed different genres from orchestral to chamber, choir pieces. He wrote musical adaptation and transcription for particular music instruments. Among them are: “Motifs from the borough” for violin and the piano, “Musical Prominence” and “Turkish motifs” for the stage, transcription of “Four preludes” for

cello, *a cappella* for mixed chorus, A. Scriabin's "Four Pianos Piece" melodies, "Magic Express" and others. Dmitrii Gagauz is also the composer of the anthem of Comrat teachers training college M. Ceachir. The bright melody, emotional disposition and lyrical feeling that are based on the elements of the Balkan and Turk metrorythmycs represent a characteristic feature of his music.

Today Dmitrii Gaguz continues to carry out artistic and scientific activity. He participates at different international conferences, authors articles in different magazines, books. D. Gagauz is planning to release a collection that will be the fundamental masterpiece of his whole life, soon. The author underlines: "It is a music book with texts of songs and couplets. The text material will consist of three parts: Songs, Couplets, Poems and Ambiance. That points to the instrumental folk tunes played with different instruments, which our grandfathers used to perform with. I am thankful that in 1968 I managed to record songs of people who were born in the 19th century. Some of them were born in 1885 and 1890. Especially, in Kotlovina village, Odessa region, where I found wonderful samples that I tried to decode, in order not to lose the intonation, because this precious material is the treasure of the gagauzian folklore. This collection needs little improvement and we hope that next year we will find the sponsorship and release it" (topor. 2017).

With the experience of being a musicologist and the intuition of being an artist, D. Gagauz believes that true art is born with the communication and combination of cultures. Believing that masterpieces are made of folk tunes, at the end of 1990's D. Gagauz created the gagauzian subgroup of classic music "Filiz". It consisted of the students of S. Rachmaninoff Music School and Chisinau Music School: S. Filioglo – piano, O. Dushkova – cello, A. Ghermek – violin, G. Vlad – soprano and others. The concerts at Comrat and Ceadir-Lunga in the honor of Gagauzian autonomy in 1995 in Chisinau, and in 1998 for the celebration of Culture Days, made it to the history of music. Dmitrii Gagauz composed "Turkish motifs", the "Oglan Trio" and "Gagauz Play" for this group to perform.

The author did everything he could for supporting this youth ensemble. However, the reality of the Moldavian cultural life did not give enough possibility to develop. A band member moved abroad, while the other started playing for other musical ensembles, and another one actually quit music.

Nevertheless, today, the beauty of these masterpieces is still fascinating.

3.2. The trio "Oglan"

"Oglan" trio is the brightest color in the palette of art by D. Gagauz. The first musicians who performed this challenging and melodic piece were: I. Saulova – violin, N. Kozlova – cello and O. Iuhno – piano. The piece became the topic for the research in the book "Chamber music in the Republic of Moldova: the theoretical, historical and methodological issues for tutors", written in 2014 by professors Nadejda Kozlova and Svetlana Tsirkunova from the academy of music, theatre and visual arts (Kozlova N., Tsvirkunova S., 2014, p.256). There is the analysis of musical material and the compositional peculiarities of the masterpiece. The author

draws attention to the piano and violin parts; gives some recommendations related to the specific ensemble music making.

Nevertheless, authors do not have experience to perform this masterpiece, at the same time materials of this article and its conclusions are based on the author's experience that had performed this masterpiece as part of the chamber ensemble: Daniil Fedorean – violin, Natalia Kostikova – cello, Natalia Djalilova – piano. During their work in Turkey the members of our chamber ensemble presented the performance of the "Oglan" trio to the Turkish audience. This performance did impress its audience. Many people asked further questions about the author and the masterpiece. "Oglan" trio influenced not only the youth and students, but also the representatives of older generations: teachers, professional musicians, people who have nothing related to music. The combination of its miraculous lyricism and dance impressed people so deeply. We heard for a long time in the conservatory hall the interpretation of these melodies on the piano. During the rehearsals, we would find groups of students crowded at the door, listening to the tunes quietly.

Like many other compositions by D. Gagauz, "Oglan" trio is a significant one. Its musical text was introduced by the poetic text. The prologue is a poem from the gagauzian folklore which is the basis of the folk melody. The word "oglan" means "boy, son, guy, man". The poem introduces the girl and the boy, talking about their love; so it is titled "oglan".

Oglan

(gagauz halk turkusü)

An approximate translation of this song was made by the author of this article

Guy

(Gagauz folk song)

1. *Guy, guy get up, let's go
guy, guy get up, let's go.*

*Graze sheeps on the banks of the Nistru river
You are so handsome, shepherd yalabyk*

2. *Red fez dressing on the head
Red fez dress on the head
Missed you, come to me
You are so handsome, shepherd yalabyk*

3. *Guy, guy behind the neck hug
Guy, guy by the neck hug
From your hair I wove you a blank
You are so handsome, shepherd yalabyk*

4. *Girls' views scorch me
Girls' views scorch me*

*Hear the sounds of my love
You are so handsome , shepherd yalabyk*

*5. Guy, guy, you are so handsome
Guy, guy, why you so handsome
My heart burned, waiting for you
You are so handsome, shepherd yalabyk*

This wonderful story about young love found reflection in the allocation of the music instruments: the trio represents the expression of the young and passionate feeling. The tone of the violin symbolizes the girl, the cello symbolizes the handsome fellow, and the piano symbolizes the land, the nature of the south of Moldova and also the place of the plot of the song.

The piano trio *Oglan* is a one part lyrical piece. Under the influence of the gagauzian poetic folklore, the melodic and harmony background originates from the gagauzian songs and dance. According to Tsirkunova and Kozlova, this masterpiece has been written in the free concentric form: $A - A1 - B - C - B1 - A$, where A (*Moderato-Vivo-Lento-Vivo*) performs the introductory function and first part of the song theme. $A1$ (*Allegro moderato-Agitato*) – is the alternative transformation of the music character. B (*Andante sostenuto*) is responsible for the lyrical culmination. C (*Piu mosso*) is the culmination peak with the elements of dance. Furthermore in a mirror-like position, there are different recapitulations $B1$ (*Sostenuto*) and $A2$ (*Lento maestoso*) that are bringing back the original character – calm with shades of melancholy. For this reason, music is a porous artistic scene in which lyric interpretation, which is an imaginary key alone, fills empty circles. (Kozlova N., Tsvirkunova S., 2014, p. 201).

11- tact piano introduction differs by the improvisational character, reminding the shepherd's folk tune. Remembering that piano is the symbol of land, this easy motive draws us a delicate pastoral picture. In the compositional plan, the music material of the introduction plays an important role, appearing in the final part of the piece.

The major theme of the trio – song character with the typical runs for gagauzian folklore.

Music example 1

This musical score shows measures 12 to 15 for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin part features a triplet passage starting in measure 12, marked with a piano (*p*) dynamic. The Cello part provides a cantilena theme, also marked *p*. The Piano part adds harmonic support with chords and a steady bass line, marked *p*. The score is written in treble clef for Violin and Cello, and grand staff for Piano.

In the part A1 (*Allegro moderato*), the *cantilena* theme is played with the cello, bringing in new colors, deepness and expressivity. As a result of the escalating violin part is like a triplet passage. The piano part adds volume, polyphony and dimension.

Music example 2

This musical score shows measures 29 to 32 for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin part features a triplet passage starting in measure 29, marked with a mezzo-forte (*mf*) dynamic. The Cello part provides a cantilena theme, also marked *mf*. The Piano part adds harmonic support with chords and a steady bass line, marked *mf*. The score is written in treble clef for Violin and Cello, and grand staff for Piano. The tempo is marked *Allegro moderato*.

Part B (*Andante sostenuto*) (tact №. 61-75) is lyrical center of the masterpiece where the cello leads. *Cantilene* theme of the cello is originated from the introduction, but differs a bit by the primary octave leap, that is taken from the trembita (the mouthpiece wind instrument used by the shepherds for calls on long distances).

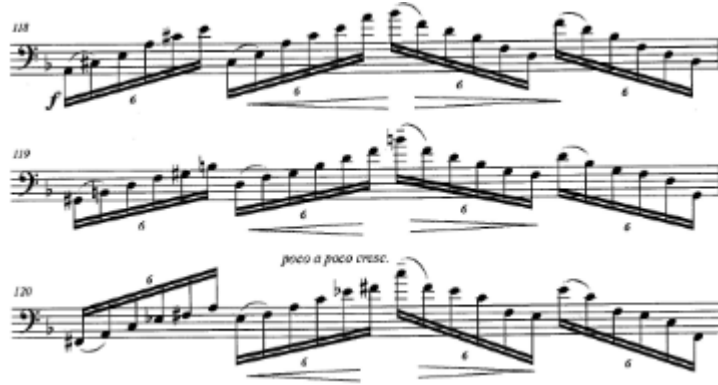
Music example 3

This part identifies the dialogical nature of the music material. The melodic phrases of the cello supplied with trill and rising passages of the violin part in the high register. This instrumental duet transmits the ideal atmosphere of the talk between the guy and the girl – major characters of the trio.

Part C has the joyful, dance character, emphasizing the change of metric signature (12/8), temp *Piu mosso*, using the metronymic peculiarities of Moldavian folk dance – hora. The theme of hora is played many times by the violin, cello and piano. Each instrument, due to its tone, contributes to the dance development. At the end of both parts, the solo instruments perform hora, encoloring this modern version with their own unique tones.

... The greatest difficulty for a cellist is the partition of the boundaries of sections B1 and A2, starting from the 118th tact. The texture of the cello part is based on the arpeggiated passages by the sextol, covering the range: the major octave is the salt of the second octave (from 1 to 13 position).

Music example 4



It is important to choose a convenient fingering using three strings. The strich, the most convenient for the execution of sextups - 2 legato, 2 non legato, 2 legato, so that each sextol begins with a bow down. With this touch, the sound is more controllable, and the articulation is more confident. Culmination of this virtuosic section on fff in high positions (11th and 13th positions).

The final section is a major part of macroform A 2. The original duet theme of cello and violin sounds. If at the beginning of piece it sounded tender, now it's pathetic and life-affirming. Instrumental unison, decorated with descending written mordents in a cello on a string sol and do, strengthens the solemnity of this hymn of all-conquering love.

Music example 5

The image shows a musical score for three instruments: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The score begins at measure 127. The Violin part starts with a forte (fff) dynamic and a 'Tempo I' marking. The Cello part also starts with a forte (fff) dynamic. The Piano part features a complex accompaniment with chords and moving lines. The score transitions to a 'Lento maestoso' tempo. The Violin and Cello parts play in unison with a forte (ff) dynamic and an 'appassionato' marking. The Piano part includes a 'rit.' (ritardando) marking and continues with a forte (ff) dynamic and 'appassionato' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

D. Gagauz applies a unison exposure of the main theme by violin and cello. Such a technique is typical for many musical cultures based on monody - including, Turkish or Gagauz traditional music. Thus, the composer manages to create an atmosphere of authentic musical performance.

Conclusion

This essay required an unconventional approach to performance, the proposal of its own version of strokes, fingering, tempo and other elements of the performance plan. Multiple execution of this opus allowed to develop their performing skills in such areas as,

1. timbre imitation of folk Gagauz instruments
2. the performance of melismatics is close to folk traditions
3. synthesis of folklore elements and music of the professional European tradition.
4. Ability to overcome performing difficulties, expanding the traditional instrumental role in the piano trio.

Summarize the above. In his chamber music - Trio "Oglan" for violin, cello and piano, D. Gagauz managed to assimilate elements of the genre model of a one-part piano trio and signs of Gagauz folklore. The music of this work captivates with its lyricism, spontaneity, and the proximity of the sound of classical instruments (primarily violin and cello) to folk timbres, the folklore nature of the thematic material. Technical features and complexities once again emphasize the immediacy, sincerity and youth impulsiveness in the characters' images. One can not but note the fact that this work is distinguished by its sonic appeal and the democratic character of the musical language, causing a direct positive reaction of listeners in different countries of the world.

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