

Yalli Dances are one of the Oldest Folk Dances in Nakhchivan

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Abstract:

The article is devoted to the NakhchivanYallis, which have a special place and role in the musical culture of Azerbaijan. Based on the notes of NakhchivanYallis and the researches carried out, classification of yalli dances has been conducted, and the area of spread has been determined. The writing of the Yalli names has been revealed in connection with the terrain, man, tribal names, mythological outlook, and actions. The musical instruments used in accompaniment of yalli dances have been characterized. Comparative analysis of yallis in the areas of Azerbaijan and Turkey has been put forward as an important issue. The Azerbaijani folk yallis, one of the oldest collective plays in the world, are a rare example of creativity that combines choreography, instrumental and vocal music. Yalli dances are one of the oldest folk dances in terms of genre, performance, and expression. For centuries, Nakhchivan has been known as the "homeland of yallis", "the land of yallis" among Caucasians, both Near and Middle East and Europe. Yalli is an ancient cultural monument of Nakhchivan's traditional musical heritage.

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Introduction

The history of Yalli dance in Nakhchivan begins with the Bronze Age B.C. Yalli dances are described in the Gamigaya archeological monument in Nakhchivan. Yally is a collective dance. This dance expresses the history of ancient Nakhchivan, the people's unity, labor, love for the motherland, heroism, freedom in music and dance. Great leader Heydar Aliyev called this dance "Nakhchivan's crown".

Yalli dance culture of Nakhchivan formed and lived related to Nakhchivan history, geography, archeology, ethnic history, ethnography, animal husbandry and agriculture, linguistic dialects, mythological culture, nature-cosmological outlook, ceremonial culture, music,

performance traditions, folklore and family traditions. Music ethno-archetypes have been able to preserve themselves in the Yalli culture of Nakhchivan. We approach the Nakhchivan Yalli culture with a larger scale system - the Turkish traditional music system. In our opinion, in both cases a systematic approach is relevant for the study of the musical text and music-choreographic system of Nakhchivan's Yalli dances.

The fact that yalli dances live and are performed in Nakhchivan's modern musical life once again confirms that this genre takes a solid place in musical history. There are over 100 yalli types in Nakhchivan. Yalli dances are always performed on traditional holidays, wedding ceremonies, and concerts.

Yalli ensembles operate in regions of Nakhchivan Autonomous Republic. "Sharur Yalli Dance Ensemble" is a laureate of various international competitions and festivals. Members of the "Noble-looking Yalli Dance Ensemble" are people aged 60-70 in Nakhchivan. But the members of the "Sharur Buds Yalli Dance Ensemble" are schoolchildren. Currently, these ensembles operate successfully, give concerts, and are invited to tours. Films about these ensembles have been shot, books and articles have been written. All of these prove that the ancient traditions of yalli have been preserved today and continued successfully by the younger generation.

Nakhchivan's local tradition draws attention with its historical and theoretical peculiarities in the music of Azerbaijan's Yalli dance. Although the music of Nakhchivan Yalli has been exposed to certain music and performance variation for centuries, its constant and unchanging specific features have still been preserved. The archetypal signs of the musical language of Nakhchivan Yalli dances are reflected in ancient and simple melody-intonation formulas. In our opinion, the ethnomusic essence of the Nakhchivan Yalli samples is also interesting to explore the ancient levels of Azerbaijani music.

Historical and cultural roots of yalli dances are included in Azerbaijan culture of ceremonies. We consider the study of yalli culture within the culture of ceremonies as an important and correct approach from the scientific and methodological point of view. Yalli-ceremony relationships have many aspects: Yalli and mythology; Yalli and outlook; Yalli and ethnocultural system; Yalli and musical thinking; Yalli and performance. Taking into consideration all these factors, it is important to apply a new methodology of contemporary musicology to the study and analysis of yalli samples.

Recording and studying yalli dances are of theoretical and practical importance for music

folklore researchers. Performance analysis of yalli samples is one of the duties that modern music science faces. Highly appreciating the researchers' ideas and information about yalli dances, it should be noted that the performance aspect of these samples requires a complex and systematic approach. Yalli is a syncretic culture, so it involves many performance components - interpretation, style, melody, intonation, moment, rhythm, word, and accompaniment - as an integral unity.

The social functions and ethno-cultural features of folklore genre are based on ancient mythical outlook and traditions established on the basis of labor types. We define the first social and cultural features of the yalli genre on the ceremonial outlook, the ceremonial system and ceremonial performance traditions, based on ancient cultural and spiritual foundations. In our opinion, yalli dances have ensured the artistic-aesthetic needs of the ethnos along with its musical language, choreographic signs, and performance-playing traditions.

The subject of "NakhchivanYallis" is of great interest in Azerbaijani music science and becomes the object of musical studies' researches. We also observe that the expressions and concepts, such as "Azerbaijani Yalli art", "Azerbaijan Yalli", "Yalli dances" and others which are related to the dance culture, are regarded as the NakhchivanYallis. This observation is based on the fact that in the studies of music folklore and the Azerbaijan dance art, namely the yalli samples of the Nakhchivan region are involved in the research. Though this tendency is objective and interesting, there are also harmful moments. Thus, the tendency of studying the yalli samples in the Azerbaijani folk music only on the basis of the Nakhchivan region may limit the idea of this ancient dance genre in Azerbaijan in the near future.

The experience of collecting music folklore shows that the yalli culture of Azerbaijan

does not only cover one region - Nakhchivan. On the contrary, the formation and dissemination of the yalli dance genre took place in many ethno-cultural areas of the historical geography of Azerbaijan. So yalli has local-regional districts and local music dialectology in the musical culture of Azerbaijan.

The Yalli regions of Azerbaijan include the following regions: Nakhchivan Yalli region, Garabagh Yalli region, Yalli regions of Western Azerbaijan, Zangilan Yalli region, Gazakh Yalli region, Salyan-Shirvan Yalli region, Sheki Yalli region.

The thorough and comprehensive study of yalli dances in the history of Nakhchivan's music-performance history is of great scientific importance. From this point of view, first of all, music studies and studying aspects of the Nakhchivan Yallis should be considered, and the work done in this area should be clearly defined. Only then the tasks should be determined in the study of the performance aspects of Yalli dances. We also note that there are many studies of ritual and ritual dances, which are studied in detail by scientists (Dance History, 1994; Charman S., Kraus R.G., Chapman S., and Dixon-Stowall B., 1990; Dils, A., 2001; Guenther, 1975; Manorma Sharma, 2007; Murray, 1955; Wallace, Carol McD.; et al., 1986; Wood, Melusine, 1952; Wang Kefen, 1985, and so on).

A number of studies about the folk dances of Nakhchivan and in the field of notation of Nakhchivan Yallis have also been carried out by music science. These studies mainly refer to Nakhchivan Yallis.

Scientists and musicians played a great role in the scientifically-purposeful collection and notation of the yalli samples belonging to the Nakhchivan regions. Notes and researches of Bayram Husseinli (Husseinli, 1965, 1966), Ahmed Isazadeh (Isazadeh, 1984) and Nariman Mammadov (Mammadov, 1984), Agida Alakbarova (Alakbarova, 1994), Akbar

Mammadli and Kenan Mammadli (Mammadli A., Mammadli K., 2015), E.M.Aslanov (Aslanov, 1984) are the main scientific sources in the study of Nakhchivan Yallis.

In particular, Bayram Husseinli's "Azerbaijan folk dance melodies" (Husseinli, 1965) was the first notation of Nakhchivan Yallis, so far it has not lost its relevance and is used in scientific studies of the analysis of Yalli samples. B. Huseynli's note includes 25 yalli samples of Nakhchivan region ("Tura", "Gazi-gazi", "Galadan-gala", "Kocheri", "Sharuri", "Gulaynari", "Tangier", "Chopu" "Two Legs", "Urfani", etc.).

One of the most important aspects of the collection is the author's analysis of the samples. Commenting on the "Yalli" concept, names, and variantity, B.Huseynli also analyzed the rhythm, point, and form peculiarities of each sample. This paper can be called the first scientifically-oriented approach to the Nakhchivan Yallis.

B.Husseinli gave a great deal of attention to the study of yalli dances in his researches. Particularly, his classification on Azerbaijan folk dances keeps its relevance in modern times.

Following Bayram Husseinli, a number of musicians and composers took note of folk music samples, which made it possible for notations of many versions of the yallis to be included in the scientific practice (Husseinli, 1966).

The collection of "Azerbaijani folk songs and dance music" by A.Isazadeh and N.Mammadov (Isazadeh, Mammadov, 1984) covers notes of yalli dances. The collection includes: "Kurdi", "Kocheri", "Popurri", "Festival", "Done", "Gazi-gazi", "Urfani", "Khaleyi", "Galadan-gala", "Arzumani", "Tenzare" "Chopu", "Two Legs", "Kurdistan", "Sharuri", "Gulaynari", "Zulfani" and others. These dance patterns are programmed. This is one of the main features of Azerbaijan's dance music, providing the ideas about the programmed content of different dances and their formation

history. For example, the names of dance music "Popurri" and "Festival," prove obviously that they are modern.

A number of samples in A.Isazadeh and N.Mammadov's collection were named "Yalli". This name generally means that yalli dances are popular among the people from different places and many samples live in the name of "yalli", that is, yalli is a dance that has been included in the performance experience with specific genre features.

Agida Alakbarova, a musician on the collection and notation of Nakhchivan yallis, did very important work in the 1990s. She noted 22 yalli samples while conducting her dissertation (Alakbarova, 1994) research. In addition to her dissertation, she wrote the following manuscripts: "Arzuman", "Galadan-gala", "El yallisi", "Kurdun aghır", "Popurri", "Chingi-ching", "Uch ayag", "Urfani", "Garchun", "Kocheri", "Tankar", "Khalafi", "Gopu", "Hoynare", "Gazi-Gazi", "Heavy Yalli", "Tello", "Chopudum", "Dirkoi", "Sharily Yallisi", "Sherafi", "Yerevani". A.Alakbarova noted 10 versions of "Kocheri" yalli and 11 versions of "Tencar" yalli from different performers living in different regions and villages in the Nakhchivan area. In addition, the samples such as "Hagishta", "A gulum ey", "Ah nubar, nubar" were also written by A. Alakbarova.

As you see, these notes are valuable materials that preserve and enrich the musical heritage of Azerbaijan by exhibiting a wide view of the yallis in the Nakhchivan performance tradition. In the notes of A.Alakbarova passportization of the sample was carried out with precision and the information about the performers was reflected, which is also very valuable. In our view, it is important and necessary to publish A.Alakbarova's notes in order to preserve the yalli and deliver it to future generations and involve them in scientific researches.

In Nakhchivan, local musicians and composers have shown individual initiatives for noting and using Yalli samples in the second half of the twentieth century. One of the last works in this direction is the collection of "Nakhchivan-Sharur Folk Yallis" by A.Mammadli and K.Mammadli (Mammadli A., Mammadli K, 2015).

The collection of "Nakhchivan-Sharur Folk Yallis" which was written by Akram Mammadli and Kenan Mammadli and published in 2015, is of particular importance in the collection, notation, and publication of Nakhchivan yallis. The collection includes 92 yalli samples. Their program name, music content is unique, and most of them are different from their yalli names noted in the previous years.

Notes of A.Mammadli and K.Mammadli differ from the previous ones by a number of features. Thus, notes of B.Husseinli, A.Isazadeh, N.Mammadov, A.Alakbarova and R.Bahmanli who appeared in previous years, are monotonous. The notes of A.Mammadli and K.Mammadli are in the form of partitions, reflecting the melodic line of each instrument and the performance strokes. In this regard, the explanation of the note from the performance of pipe and drum is given.

This kind of instructional rendering serves to reflect the recommendations of the master folk performers, their protection and transmission to future generations. In our view, this collection which is a very interesting material for research, confirms the vastness and uniqueness of the yalli range in Nakhchivan in modern times.

Methods. Thus, the work of musicians and composers who played an important role in collecting, noting, and publishing yalli dance in Azerbaijan is of great importance. However, it should be noted that in modern times, special attention must be paid to the preservation, survival and promotion of the yallis, and the complex use of more modern noting techniques. A systematic approach is required here. Expansion of the scope

of collection, activities covering all the dormitory areas and the field of research should be done for determining the role of yallis in ceremonial culture – the use of video-audio techniques, description of yalli movements while noting, melodic-rhythmic harmony, unity of music with poetic text, the performance features of yalli performers-musicians and dancers should be mutually coordinated. All these are issues that art critics face and need to be implemented.

We would like to note a number of issues that are of interest to yalli research. The history of yalli art, the disclosure of its names and their distribution on Nakhchivan regions are the issues of particular interest.

The ideas about the etymology of the “Yalli” word and formation of yalli dance are unambiguous, and are reflected by scientists in various writings. “The origin of yallis has not been clearly defined. The oldest and widest description is found in the Gobustan and Gamigaya paintings, later in Nizami's poem “Khosrow and Shirin”. In Azerbaijan yalli is most popular in Sharur, Shahbuz and Ordubad districts of Nakhchivan. At present there are more than 20 types only in Sharur region” (Nakhchivan Encyclopedia, 2005).

B.Husseinli has described the name of the “yalli” dance in this way: ““Yalli” is very ancient in the language of Azerbaijani people. As we know, the word “yall” in Azerbaijani is used in several ways. One of them is the “mountains” and the “hills” that among the Azerbaijani people are called “yal”. In our view, the concept of “yall” arose from this meaning. Because the people who perform yalli dance hand-in-hand remind some sort of mountains which stand shoulder by shoulder. It is no coincidence that 30 km from the town of Kirovabad (Ganja), the yellow rocks in the south, in a mountainous terrain, are called “Sari yal”. Thus, one of the mass dances performed by the band, the people of Azerbaijan was long ago called the “yall”. This dance is often called the

“people’s yalli” among the people” (Husseinli B.Kh., 1965) B.Husseinli included yalli dances into the type of “mass dances”.

In researcher-scientist Elchin Aslanov's “El-Oba game folk performance”, the Expository Dictionary of Idioms and Names, the etymology of the word “Yalli” is associated with the word “yayli”. He describes yalli as one of the oldest ceremonial dances and says that yalli dance appeared as a ritual performed by ancient people when they went hunting or for fire preservation. According to the author, the early forms of dances consisted of pantomime movements of the hands, feet and body, followed by the tradition of dancing hand-in-hand in mass folk festivals. Yalli has become a folk mass dance that combines dance, song, and different movements. Depending on the condition, different types of yallis have been formed (Aslanov E.M., 1984).

Results. The word “Yalli” is historically translated as “Yollu”, “Yelli” and fell to the latest “Yalli” form. Each of these three has an interesting explanation. The sources indicate that Yallis are “the symbol of the gladness that primitive people spend around the fire after successful hunting. It meant opening the way to the jungle while going for hunting in rows. That's why it's called “Yollu” (“pathway”). According to the legend, this dance style appeared from the primitive people’s desire to fly. This is a symbolic demonstration of the fact that they are getting ready to fly by climbing the mountain when the wind blows. That’s what the name “Yelli” (“windy”) was related to. However, the dance's “yalli” name has been considered more accurate because both versions have little to do with the truth. This is a “round-the-top” meaning, it is to be hand-drawn together and to co-exist. ” (Ancient ritual dances).

Agida Alakbarova has commented on Yalli's relation with religion and the ritual dance: “If we look at etymology, this word can be closer to the word “yallah”. “Yallah” means the address

to God and call to God in translation from the Arabic language... The Yalli dance is more of a ritual. We usually approach Yalli as a form of dance. This is a ritual, first of all, reflecting man's being connected to nature, to God. It is possible to see single-force commitment in the motion style of the "Yalli" performers, who start with slow rhythms and then circulate in the more intensified clockwise rhythms. Conservation activities and dances in the "Yalli" are in the initial form. Its main force is in its rhythm. People with these rhythms felt attached to one another. I want to emphasize a point that I have come across repeatedly in my research. There is a "Yalli" type called "tongue Yalli" where music is expressed in words and rhythms are created by hand. Over time, more and more types of "Yalli" began to appear" (Alakbarova, (1994)).

According to philosopher F.Rzayev, "When it comes to ancient sources, it is evident that this dance is associated with the belief of the ancient Azerbaijanis in the Sun and Moon. The rounded movement of the yalli dance is a sign of the Sun and the Moon. Still in the millennium B.C., Balloon—the gods of "Sun" and "Moon" - took a special place in the beliefs of our ancient people, and the belief related to them was performed in accordance with yalli dances in our shaman's rites. Of course, our yalli dances have come from here to this day, with traces of our historical faith (Rzayev F., 2013, p.442).

"The etymology of the yalli names and the various insights is of interest. The meaning of the names of yalli dances is also of special importance in terms of language, history, and mythology. As we look at the names, along with the names of the proto-Azerbaijani tribes we come across our ancient words as well as our ancient mythical belief once again proves that Nakhchivan is one of the first cradles of human civilization. This is a historical evidence that Nakhchivan is one of the first cradles of the yalli dances which originated

from shaman traditions after the ancient myth " (Dance or rite).

Yalli names can be substantiated in several ways:

- Yallis associated with the place names;
- Yallis associated with the person's names;
- Yallis associated with the names of the tribes;
- Yallis associated with mythical imaginations;
- Yallis associated with movements and references.

There are yallis with the names of the people, such as "Arzumani", "Zulfani", "Khalphali", "Nazila", "Khalili", "Migranan", "Magerani", "Gambar Yamani", "Bandi", "Bendil", "Kerimbay", "Leylahani", "Bahari", "Nuran", "Salami", "Afsari". It is possible to assume that these persons were talented yalli performers and brought certain new features and actions to this ancient dance, thus, the people perpetuated their names in these yalli types (Nakhchivan Yallis).

Among the yallis related to the place names, such as "El", "Garakilse", "Harilli", "Goychaman", "Hoyneri", "Mountain", "Dalan", "Mountain flower", "Sharili", "Sharili migration", "Sarsvan", "Sareyi", "Shirhan", "Asta Qarabagi", "Gilani", "Irevani" and others in the Nakhchivan region, are named after the lands and villages where they were formed (Nakhchivan Yallis).

In my studies, I have some remarks about the names of some of yalli dances. According to researcher FirudinRzayev, "Hoyneri" is the name of Hoy -Khok, the name of the braves' yalli. Kamal Hasanov writes that the meaning of the name "Hoynara" is the word "ner" - a male camel, "hoy" - the word spoken by the people while shouting to the camel. During the performance of yalli the movements like swinging, sitting and rising to feet should be done. In fact, these

movements remind the camel in motion (Rzayev, 2013).

Based on ancient Turkic-language dictionaries, F.Rzayev comments on the yalli names as "Sherali", "Sherali Migrant", "Sarsavan", "Sareyi", "Shirhan", and explains that these names have been taken from the name of the ancient Turkish myth Shar - "Sun God" and also the Lion (Shirak- "Great Lion") tribe bearing the name of God. Ancient Azerbaijani words attached to the words, such as il- "land", kan - "space", "source", sav - "world full of human", eyi/oyi - "creator, Mr.The Lord of 4 worlds," (Our history and language) connect these names with our distant history in the meaning of Sherali - "The home of the God of the Sun", Sarsavan - "The God of the Sun full of humanity", Sareyi - "The Lord of the Four Worlds", "Shirhan - "Sun Space". These yallis are a circular ritual in the name of the Sun God, and is a way of performance with ancient beliefs and dance movements of our culture" (Our history and language).

We can also mention the reunion of tribal names and mythical thoughts in a number of yallis associated with place names. The names like "Turkan", "Tello", "Desoy", "Tusay", "Galeeyi", "Chaleeyi", "Afsari", "Gilani", "Hazıravijin" - "ShanlıKhazarevi", "Agri gulu", "Ottoman", "Kizilbash" are of particular importance in terms of history. These names preserve the tribal names of the great grandfathers of the ancient Azerbaijan and its ancient inseparable Nakhchivan people, such as As, Turk, Tal, Tus, Agri-Oghuz, Khazar, Gel, Kohl, Chul, Afshar, Safavi, Ottoman, Gizilbash who lived 4-5 thousand years ago. The tribe has its own names (Hasanov, 1988). Yallis with these tribal names once again prove that there are ritual dances that contain the ancient Turkish-Azerbaijani mythical beliefs.

Dancing techniques and performance styles are reflected in the yallis related to the movements. These include the yallis with names

of "Djokeli", "Orange", "Uchayagi", "Dona", "Ikkiyagi", "Gazi-Gazi", "Gazayagi", "Dikdabani", "Sar-sari", "Khani-khani", "Djargabaz" (Nakhchivan Yallis).

The addresses to the dancers during the performance are reflected in the yallis associated with addresses. "Say", "Come Move", "Ay lady", "Come on," "Aman Lelo," and so on. There are no warnings for the performance of a certain dance movement in the name of the yalli.

One of the main issues raised by scientific researches is related to the classification of yallis. Bayram Husseinli states that classification of yallis is the only field used by musicians and folklore artists. Thus, B.Husseinli classified yallis in two aspects - choreographic content and musical accompaniment. Due to his approach, yallis are divided into two parts in terms of choreographic content. The first one is the plotted yallis, which the author describes as "play-yalli", which is also called "yalli-yalli" among the people. Examples of such dances are "Kocheri", "Gazi-Gazi" and "Chopu-Chopu" (Husseinli, 1966).

The second type of yallis is called "dance-yalli". The second kind of yallis is a dance that glorifies a certain mood, especially heroism, glamor, youth and vigor. These yallis include "Done Yalli", "Siyakutu", "Tanzara", "Urfani" and other yallis (Husseinli, 1965, p.8).

One of Bayram Husseinli's interesting ideas about Yallis is musical accompaniment which is directly related to the performance features of yallis. Thus, the author divides yallis into two parts according to musical accompaniment:

1. Yallis performed with accompaniment of the song;
2. Yallis performed with music accompaniment. (Husseinli, 1966).

Then Huseynli gives an interesting explanation of these two types of yalli accompaniment. When commenting on this

interesting classification from the scientific point of view, we want to note that we also have a classification of yallis accompaniment.

B.Husseinli's another idea of studying the history and performance of yalli dances in relation to each other is very interesting. In his opinion, yalli is also accompanied by "rhythmic noise". There are several types of rhythmic accompaniment. These include the rhythmic noise from the dancers' clapping hands, hitting their hands on the hands of the companion next to him, hitting hands on their thighs, hitting their foot on the ground, flicking, the rhythmic noise from the stroke of the attributes used in the yalli (stick, whip, lash, etc.), as well as the rhythmic noise from clapping hands, flicking, and footsteps of audience" Husseinli, 1966, p.9). So, there are following types of accompaniment "rhythmic noise" called by B.Husseinli:

- Dancers' clapping hands or flicking, hitting hands on the hands of the companion next to him, hitting foot on the ground;

- Spectators' clapping hands or flicking, hitting foot on the ground;

- Striking the attributes (bows, sticks, etc.).

Another classification of Nakhchivan Yallis has been shown by Agida Alakbarova in this way:

1. According to the performance composition: yallis by mixed, male and female dancers.

2. According to the choreographic content: plotted and plotless yallis.

3. According to the number of the pieces in the composition of music: one-part, bipartite and tripartite.

A.Alakbarova has shown the classification of yallis according to the classification given by B.Husseinli, as follows:

- I. Vocal-instrumental yallis are divided into plotted and plotless types.

II. Instrumental yallis are divided into yallis performed by men and yallis with mixed performance.

- 1) Yallis performed by men are a plotless type that is divided into one-part bipartite and tripartite.

- one-part yallis are: "Hoynare", "Tello", "SharilYallisi", "Dirkoi", "Janbar";

- bipartite yallis are: "Migrants", "Tankar", "El Yallisi", "Three Legs", "Urfani", "Khalafi", "Galadan-gala", "Deresori", "Arzuman", "Popuri", "Chingi- chingi", "Sanami";

- tripartite yallis are: "Yerevani", "Heavy yalli", "Galleyi", "Two feet".

- 2) Yallis with mixed performances are plotted with slides: "Gas-Gasi", "Chopudum", "Sherane".

III. Vocal yallis or tongue yallis are women's dances, which are performed by only women: "Hagishta", "Ay gulumey", "Ah Nubar, Nubar" (Husseinli, 1966).

We have reconsidered the division of yallis by using the classification of the yallis in the scientific literature. In our opinion, yalli dances can be divided into five types in terms of accompaniment:

1. Yalli dances performed by singing (vocals);

2. Yalli dances performed by instruments (instrumental);

3. Yalli dances performed with singing and playing (vocal-instrumental);

4. Yalli dances performed by hand clapping or flicking (with self- accompaniment).

5. Yalli dances performed with attributes accompaniment.

The yallis, included in the first group according to accompaniment features are also referred as "tongue-yalli" among people in Nakhchivan. The yalli dances, performed by other types of accompaniment, excluding the second (instrumental) yalli type, are considered as "song dances". In other words, it is possible to call these

yallis "song-dance" or to combine them under the common name of "song dances". Because the sophisticated samples of these accompaniments include two genres of music folklore: song and dance. From this point of view, B.Husseinli's idea of "yallis performed by song accompaniment" is also of great interest. We suggest that now the yallis performed as "song-dances" should be regarded as ancient examples of ceremonial syncretism (Nakhchivan's dance).

When we examine the performance aspect of the yallis, we come to the conclusion that the oldest escort in history is accompanied by hand-clapping, flicking and attributes. Accompaniment of ancient ceremonial songs and dances and yallis by musical instruments during the dance is relatively the product of later centuries. The oldest accompaniment in the performance of the ceremonial songs and dances was human hands. The accompaniment with the attributes came from the work of the people's labor and household life. Thus, music folklore lived and developed in connection with the people's ceremonies, labor activity, lifestyle and household life. From this point of view, the use of labor and household appliances such as bastards, lashes, sticks, stones, cube and wardrobe performed by yalli dancers shows the historical old age and the essence of the ethnicity.

There are a series of extensive explanations of the study of musical instruments accompanying the yalli - yalli's musical accompaniment in the researches. The Nakhchivan musical folklore has a wide range of wind instruments – zurna (pipe), balaban, tulum, fife; and drums -naghara, bugle and dumbek. The ensembles which are composed of wind instruments and drums, - of two or more instruments (pipe and drum, two pipes and drums, etc.) take the lead in the accompaniment of yallis.

For example, B.Husseinli wrote about the ensemble accompanied by the yalli as follows: "The instrumental music accompaniment of the

yallis is different. Sometimes a group of musicians who accompany the yalli perform directly in the dance. Often, musicians do not take part in the yalli, and they just follow it from the outside. The composition of musicians and ensembles who accompany yallis is varied. One of the most widespread and permanent ensembles is a group of musicians consisting of three performers - two pipers and a drum-player. In ancient times, yallis were accompanied by a pipe with a drum, a balaban with a drum, two tulum, with a balaban and a drum, or by a band of tulum-players and a naghara player" (Husseinli, 1966).

According to A.Mammadli and K.Mammadli, "Yallis are accompanied by a trio of musical instruments consisting of two horns and one drum, many of them, as well as by a singer or chorus. One of the zurna (pipe) performers is called "master" and the other is called "drumstroke" and the person who plays a drum is called a drummer. "Then, the authors have shown the important role of drum's "chonbax" and "chilik" musical techniques in the accompaniment of yallis (Mammadli A., Mammadli K., 2015).

It should be noted that extensive research has been conducted on all these instruments in music science: extensive information about the classification, the history of formation, the rules of preparation, the structure, the technique of playing and the spreading of the tools are included in the scientific literature.

Instruments such as pipe, horn, fife, drum and bugle are worthy of professional music performance among the mentioned instruments. These instruments are included in the musical education system and are taught in composer's creativity. In Nakhchivan music folklore tulum and drum sets have a special place, however, we can say that they are slightly out of focus.

Tulum which is one of the oldest wind instruments, is currently found in Azerbaijan, mainly in the Nakhchivan Autonomous Republic. Our scholars refer to the history of the appearance

of this wind instrument in the early years of the class society. At present, various types of tulum with different names are widely used in the Caucasus, as well as among some European nations. The nomadic tribes who are engaged in livestock, mainly in sheep breeding have used tulum more widely. Sometimes it is called "tulum zurnasi" because its sound is like the sound of a horn. The tulum is basically used as a solo instrument, and in some cases it is used by the fife band (Nakhchivan Yallis, Tenzereh).

In addition, in our opinion, it is important to expand the research and usage of the tulum instrument. In general, Nakhchivan music folklore has a great need for special study of musical instruments. One of the promising issues that music studies face is the recording of yalli dances and other dance melodies from the ensemble of folk music performers, such as pipe, fife, horn, tulum and various drums, their music content - mutual analysis of melodic, rhythmic and choreographic performances.

Since yalli dance is a type of syncretic art, it interacts with music, rhythm, vocabulary, musical instruments, dance movements, and is associated with singing so as yallis unite the song and dance genres of folk music, along with its vocal-instrumental features. Its choreographic description is also important and a comprehensive study of all these aspects is essential.

We must note that, in the regions of Azerbaijan, yalli dances are widely popular with different names, melodies and performances. This variance is one of the main features of the life and spread of yallis. From this point of view, it is scientifically interesting that the Nakhchivan Yallis exist in variants both in Nakhchivan and other regions of Azerbaijan. This is one of the facts that confirms that yalli dances are different and rich in performance, melody and names. On the other hand, the variance of yalli dances gives

the basis for determining the etymology map and dialect types of yalli samples spread in Nakhchivan (Our history and language).

Discussions.

In general, there are lots of yalli melodies that are of interest for their variants. Comparison of yalli variants in the notes is a rich research material to reveal similar and distinctive features of their form, melodic, rhythmic structure. The conduct of such comparative analyzes enables the identification of the most archaic patterns of yalli melodies, depending on time and space, and the development of advanced models.

One of the topical issues in the study of Nakhchivan Yallis is the study of Yallis in the context of the Turkish-speaking peoples' culture, one of which is the comparative study of yalli dances of Azerbaijan and Turkey.

In recent years, the expansion of mutual cultural relations between Azerbaijan and Turkey has had a positive effect on music and ethnographic studies and the problem and the scope of these studies. Thus, a number of steps taken in the study of the traditional musical relations between the people of Azerbaijan and Turkey have led to the new theoretical results of the Turkish-musical ethnology.

It is not appropriate to refer only to the regional proximity to the list of factors that make it possible to study the type and genres of the traditional music of Azerbaijani and the Turkish people, instrumental music performance, ritual music and song-dance music, and to approach this integrity in the context of performance. In this regard, we consider the approach to Nakhchivan's Yalli dance culture as an urgent and necessary task from the modern scientific-theoretical point of view in Turkish ethno-cultural areas, including Turkey's ethnomusic thinking.

Based on the concrete examples of these types and the genre signs (even if it is general),

compared to the Turkish Yallis, Azerbaijan's Yalli culture can be more accurate in terms of the principles of Turkology. However, if the study of the yalli dance genre in the Azerbaijani-Turkish relations involves only the Nakhchivan yalli tradition, then it should be emphasized that the research should be conducted only in the direction of comparative study of Nakhchivan and Turkish Yalli dances.

Conclusions.

One of the challenges ahead is the conduct of the comparative analysis of dance music based on which region of Turkey they belong to. As it is known from ethnographic studies in Turkey, there are several types of Yalli in this country. These types are distinguished by the regions of Turkey, performances, accompaniment, names and melodies. As a result of the comparative study of the Nakhchivan and Turkish peoples and Nakhchivan-Turkey musical relations, we came to the conclusion that the comparative study of the musical heritage of peoples in modern period requires a sensitive and accurate attitude to many issues of music studies, one of which is the comparative study of the aspects of the performances of Nakhchivan and Turkish Yallis.

Of course, both in Azerbaijan and Turkey, yalli culture has a variety of local traditions and this historical and cultural reality should be taken into account in music-turkological research and comparative analysis. In this sense, we approach the comparative study of the Yalli dances of the Nakhchivan region in the Turkish ethnomusic context, and in this context we refer not to other Turkic peoples, but to Turkish Turks.

We are grouping the objective factors that give a basis to the comparative study of Nakhchivan and Turkish Yalli dance music as follows:

- Historical-genetic affiliation of ethnic history, ethnic background and ethnic culture;

- Historical-cultural and ethnogenetic kinship of ethnomusic thinking;

- Identity, generality and similarities in ethnographic traditions and ceremonial traditions;

- The same, common and similar features in the performance styles and manners, in the names of types and genres;

- Ethno-cultural and ethno-semantic relations of expressive means of music-form, melody, intonation, moment (maqam), rhythm;

- The presence of musical relations between the two peoples in the thinking-typological and historical-cultural levels;

- Availability of compatible melody types, similar musical instruments, similar song and dance creativity in both countries.

In terms of general criteria, Nakhchivan and Turkey's Yallis are identical in terms of history, ethno-cultural, performance-tradition, music-language-intonation and they are part of a single Turkish-cultural system.

From the second half of the 20th century to the first decade of the 21st century, there has been a great deal of work done in the direction of collecting, noting, publishing and researching yalli dances. Adding video clips, documentaries and concerts on the basis of performances of Nakhchivan Yalli Ensembles, we can say that the collection, notation and study of Nakhchivan Yallis have been formed as an important direction. However, this work should be further expanded in order to get yallis survived, transmit them to future generations and popularize internationally.

Bearing in mind the mutual relation and interaction of music, speech and action in the yalli dance, which plays a great role in the ceremonial culture of Azerbaijan, the descriptive, choreographic structure, word and music of each yalli should be recorded in the form of partition (in parallel with audio-video and note), and studied from the historical and theoretical point of view. For this, the organization of large-scale expeditions covering Nakhchivan's territory and

all regions of Azerbaijan, Turkish-speaking countries - all the yalli areas, and cooperation of experts are essential.

Only by such extensive research and advocacy, the publication of the encyclopaedic material with audio, video, note and research materials demonstrates the role and significance of yalli dance, which is a manifestation of the ancient ceremonial culture of Azerbaijan in the music culture, as well as in the formation of Azerbaijanism and Turkic thinking.

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