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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

PROBLEMS OF APPLYING SCIENTIFIC RESEARCH IN AZERBAIJANI PIANO PERFORMANCE

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GENERAL CHARACTERISTICS OF THE DISSERTATION

The relevance and scientific development of the research.

The art of piano playing has a special importance and position in Azerbaijani musical culture. In our country, piano art was developed in a short period of time and raised to a high level. On this path, which began at the beginning of the 20th century, the musical culture of Azerbaijan was united into the traditions of eastern and western music, generalized into a system, laid its foundation and formed. The role of the genius Uzeyir Hajibeyli, both as a composer and as a social and political figure, is priceless in the creation and formation of our national piano culture. Writing examples based on the national basis and having the potential to be integrated into world music, and relying on the knowledge experience and methodology of foreign teachers in performance, encouraged the evolution of bright traditions, the enrichment of composition with new styles and trends, and paved the way for piano performance to be settled at high cultural levels.

The art of piano playing, which was formed under the influence of complicated historical processes in Azerbaijan and was successfully continued even after gaining independence, has shown that it can find its confirmation as a piano performance school with rich traditions. At this historical stage, new traditions and tendencies in Azerbaijani piano playing appeared and the basis for their independent development was also created. At this stage of development, genre, style, image-content, return to national thinking, rise of the artistic level in piano playing came to the fore as a product of conditions and concrete thinking.

The importance and place of the composer's creativity in the formation of Azerbaijani piano performance in the modern language, pedagogical problems, teaching issues, methods are revised and illuminated from various aspects. In the research conducted in this direction, the study of applied problems and the writing of new research works are also relevant from this point of view.

In the scientific researches of F.Khalilova¹, L.Rzayeva², L.Abasguliyeva³, H.Maharramova⁴, T.Seyidov⁵ and others, it is important to study the Azerbaijani piano culture from many aspects, including the activity and creativity of our pianists, pedagogues. Presenting a number of scientific works is important. Among these authors, the names of T.Seyidov⁶, A.Mailova⁷, G.Safarova⁸, E.Kabirlinskaya⁹, K.Huseynova¹⁰ and others can be mentioned. In the monographs dedicated to the creativity of Azerbaijani composers, their piano works were analyzed, performance issues were also investigated in many of them, and scientific works were written about concertmaster and ensemble performance, which is a special field of performance.

The active process manifests itself in hundreds of methodical recommendations and resources covering piano playing. In particular, the number of scientific works dedicated to performance problems has been increasing in recent years.

¹ Халилова, Ф.З. Очерки истории азербайджанской фортепианной культуры: / Автореф. Дисс...канд. искусствовед. / – Баку, 1969. – 21 с.

² Рзаева, Л.С. Современная фортепианная музыка Азербайджана (проблемы творчества и исполнительства): / Автореф. дисс...канд. искусствовед. / – Ленинград, 1990. – 17 с.

³ Абаскулиева, Л.Г. Основные тенденции формирования и развития азербайджанской профессиональной фортепианной культуры: /. Автореф. + дисс...канд. искусствовед. / – Баку, 2005. – 28 с.

⁴ Магерремова, А.А. Становление и развитие фортепианно-исполнительской культуры Азербайджана. Учебное пособие / А.А.Магерремова. – Баку: – Мутарджим, – 2012. – 180 с.

⁵ Seyidov, T.M. XX əsrin Azərbaycan fortepiano mədəniyyəti: pedaqogika, ifaçılıq və bəstəkar yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

⁶ Сейдов, Т.М. Видные деятели фортепианной культуры Азербайджана / Т.М.Сейдов. Баку: Ишыг, – 1988. – 172 с.

⁷ Майлова, А.Г. Становление и развитие музыкально-исполнительского творчества К.К.Сафар-Алиевой / А.Г.Майлова. – Баку: Адильоглы, – 2003. – 466 с.

⁸ Сафарова, Г. Абаскулиев Октай. Творческий портрет педагога / Г.Сафарова. – Баку: Ульдуз, – 2005. – 128 с.

⁹ Кеберлинская, Э.Р. Педагогические аспекты изучения сочинений Ф.Шопена / Э.Р.Кеберлинская. – Баку: РСХМ, – 2010. – 75 с.

¹⁰ Hüseynova, K.Q. Musiqimizin Fərhadı / K.Q.Hüseynova. – Bakı: Adiloglu, – 2007. – 352 s.

New basis have already appeared in the national piano school, various searches have found their application. Research, reforms, which are part of an active process, as well as the scientific research that has taken place in Azerbaijani piano playing in recent years and the innovations created by them are welcomed and applied beyond in abroad.

Research on Azerbaijani piano performance, investigating the application of new methods proposed in these scientific works, constitutes one of the essential issues of the modern era. From this perspective, the role of the scientific-theoretical direction in the development of the national performance art, the implementation of criteria that align with contemporary trends, effective methods in enhancing piano performance, and the innovations brought about by the application of national mode characteristics in Azerbaijani piano performance have been elucidated in the Ph dissertation. The findings of new scientific research and the exploration of applied methodological approaches dedicated to understanding these directions, which remain relevant in research, have been particularly emphasized.

The object of the presented research work is the scientific research conducted on Azerbaijani piano performance. Here are the ways of applying those searches, the issues of researching and uncovering the new approaches and methods that emerged as a result. In this topic, the role of folk music samples in work and their role in teaching, the importance of ensemble performance in the development of students, the role of the training process based on the right methods in the formation of professional musicians, the integrity of their artistic and aesthetic taste, and other issues were investigated. The topic of review of methodical materials and their application has also been one of the main directions of the work.

The subject of the research is the study of the impact of new methods, criteria, methodical principles created by innovations in Azerbaijani piano playing on the development process of modern national piano playing art. In the research in this direction, the LOLA system was reviewed, and the importance of the newly applied audio-visual broadcast in the field of performance was clarified. Also, the issues of the fundamental place of the concept of

“scientific-performance” in concerts and festivals were investigated and their positive effects were determined.

The purpose and objectives of work. The purpose of the dissertation is to reveal the effectiveness and developmental features of innovations and methods in piano performance as a result of the full involvement and application of the scientific research applied in Azerbaijani piano performance and determining the development of national piano performance. The purpose goal was not to investigate all scientific works on performance, but to study the works, methods and projects that determined its development in the field of piano performance, had a positive effect and ensured its rise to the level of world piano music culture. Based on these purposes, the following tasks are put forward in the dissertation work and their solution is set:

1. Analysing Azerbaijani piano performance and a number of applied studies in this field;
2. To investigate the scientific-methodical basis and performance interpretations of piano works of Azerbaijani composers;
3. To determine new methodical approaches in the organization and development of piano ensemble performance;
4. Studying the scientific-pedagogical views of T. Seyidov and the pedagogical principles of new and different methods applied by him;
5. Revealing the new criteria applied in competitions and festivals held in Azerbaijan on piano performance;
6. Investigating the new trends and directions resulting from the application of scientific researches and to learn by summarizing them at the scientific-theoretical level.

Research methods. Since the main purpose of the research is to investigate the problems of application of scientific research in Azerbaijani piano playing, the methodology we refer to is based on historical, comparative, and theoretical methods that contain chronological sequence. The scientific works of Uzeyir Hajibeyli, Haqiqat Maharramova, Maya Sadiqzade, Adila Mailova, Shahla Hasanova, Ogtay Abasguliyev, Tarlan Seyidov, Tamilla Kangarli, Farah Aliyeva, Ayten Ibrahimova, Konul Huseynova and other scientists and musicologists were referred to in the development of the topic.

The results of these scientific works, which became the methodological basis of the presented dissertation, were used as a source. The methodological basis of the research work was the scientific literature of Azerbaijani, Russian and Turkish musicologists.

Basic provisions put on defense. The actual materials of the research are scientific research related to Azerbaijani piano playing, scientific works on piano works of Azerbaijani composers, teaching aids related to piano playing, methodical works and recommendations. The investigation of the issues of application of the results of these scientific works created conditions for the emergence of issues with the following content. from this provision:

1. The role of European and Russian performance traditions in the formation of the Azerbaijani piano school was investigated and it was found that the methods applied by Russian pianist pedagogues prevailed;

2. The formation of the methodical idea in the field of Azerbaijani piano performance was considered, and as a continuation of the classical European piano traditions, the preparation of the ground for the creation of the national piano school was revealed, in which the Russian piano methodology was applied and the works of our national composers were included in the repertoire;

3. A number of textbooks with traditional and new methods applied in piano playing have been investigated;

4. The scientific-methodical basis of the research conducted on the piano works of Azerbaijani composers was revealed, and in the analysis of the works, provisions were put forward to reveal new methods related to national moments and more performance;

5. Reviewing the national moments of Azerbaijan and the performance problems of the piano works of folk music, provisions reflecting a different style of performance from the classical European and Russian performance rules were proposed;

6. Revealing new methodical approaches related to the development of technical habits of joint performance in piano ensemble performance and the investigation of works from the point of view of performance;

7. T. Seyidov's scientific-pedagogical views and the essence of the pedagogical principles he applied;

8. Analyzing new criteria related to theoretical and performance research of national moments and musical works applied in competitions and festivals held in Azerbaijan on piano playing;

9. The influence of new tendencies created by scientific research in Azerbaijani piano playing on piano playing was analyzed and new provisions were put forward.

The theoretical and performance analysis of the works presented in these studies, the provisions related to the performance of national moments and folk music paves the way for the creation of new methodical teaching aids and the discovery of new studies characterizing the development of the national piano performance art in the future.

Scientific novelty of research. The scientific innovation of the research work is the study of the scientific research conducted in the field of piano performance in Azerbaijani musicology at the dissertation level and the investigation of the results of the application of these scientific researches. As a result of scientific research, new methods and projects, teaching aids in accordance with the requirements of the modern era were analyzed, and the place and role of the application of these innovations in the evolution of modern Azerbaijani piano performance was determined. As a result of the conducted research, the following scientific innovations can be noted:

a) Review of scientific opinion in the stages of evolution of Azerbaijani piano performance;

b) Obtaining results by experimenting with innovative methods in this field;

c) Disclosure of innovations related to national aspects applied in piano performance and the essence of the term "scientific-performance";

d) Experimental application of new methods in examples of analysis of composer's works.

Theoretical and practical importances of the research. The scientific provisions obtained from the materials of the research can

be used in future scientific-research works, lectures, seminars. These results, especially in the theoretical and practical courses of higher and secondary music schools, “Azerbaijan music history”, “Azerbaijani music literature”, “Azerbaijan piano music art history”, “Special pedagogical preparation”, “Piano ensemble performance”, “Specialized piano” “General piano” and other subjects covering the field of art can be applied in teaching.

The presented theoretical provisions may serve as an impetus for researchers studying Azerbaijani piano performance in the future and may be useful for revealing new approaches and methods in this field.

Approbation and use. The dissertation was performed and discussed at the “Music History” Department of the Baku Music Academy named after Uzeyir Hajibeyli. The main provisions of the research are indicated in the author's speeches at scientific conferences, in a number of articles published in local and foreign scientific collections, in the textbooks and methodical works he compiled. As a result of the research, the author's methodical materials called “Dostum Fortepiano”, “Poeziyada ilin fesilləri”, “Musiqide ilin fesilləri” electronic resource, and the ensemble textbook “Birge çalaq” were prepared and published.

The name of the institution where the dissertation work was performed. The dissertation work was performed at the Baku Music Academy named after Uzeyir Hajibeyli.

The total length of the dissertation with a character indicating the length of the structural sections separately. The research work consists of an introduction, three chapters, the first chapter consists of two sections, the second chapter consists of two sections, the third chapter consists of four sections, the result, the list of used literature. As for the length of structural sections of the dissertation, the introduction consists of 8 pages (121 109 characters), Chapter I 31 pages (55 069 characters), Chapter II 29 pages (35 208 characters), Chapter III 48 pages (91 210 characters), and the result consists of 8 pages (12 255 characters). The total volume of the research work consists of 123 pages and 208 295 characters, excluding the list of literature used, notography and cytography.

THE MAIN CONTENT OF THE DISSERTATION

The first chapter of the dissertation is called **“Some Characteristics of the Early Development of Piano Performance Methodology in Azerbaijan”**. This chapter combines two sub-chapters. The first sub-chapter of the first chapter is called **“The Early Period of the Formation of the Azerbaijani Piano Performance School and Its Initial Methodological Approaches”**.

Honored artist, doctor of science, professor Tarlan Seyidov writes that extensive discussions are being held in Azerbaijan at this stage. In the matter of the development of musical culture, two main directions were evident during the years of “organization”. The conservatives demand the inviolability of national music and do not accept the form of Eastern education shaped by Western influence. The great composer and musicologist Uzeyir Hajibeyli and those who shared his views advocated for the integration of Eastern music into the global musical culture through a system of education that combined European traditions with Eastern roots. These attempts went back to before the establishment of Soviet Union. During the years of the ADR, Uzeyir Hajibeyli actively participated in cultural processes both as a composer and as a prominent public-political figure and worked together with like-minded people for its formation.

In the project presented back in 1919, an application was made to create a conservatory in the center of the Russian Music Society, which became the Baku Music Technical College in 1916. Thus, the idea of a conservatory, conceived based on the model of the St. Petersburg Conservatory and planned to be built on a national foundation, could not be realized during the Republican period. These ideas were formalized shortly after the establishment of the USSR, with the foundation of the State Conservatory in 1921. With this, a step is taken to the stage of testing, search and reforms that will cover two decades. Thus, teachers from Russia, as well as pedagogues working in the Baku branch of the Russian Music Society, were invited to the conservatory. In the 1922-23 academic year, the Azerbaijan State Conservatory had a faculty of professors and teachers approved and completed by the Ministry of Education

In the initial stage, as a result of the influence of Russian and European traditions and their interaction with national culture, Azerbaijani piano performance was developing mainly in the following directions:

1. Continuation of classical European piano traditions.
2. Methods applied by Russian pianist-pedagogues.
3. Entry of the works of Azerbaijani composers into the repertoire.

In the 1930s, changes occurred in Soviet education; the educational network expanded, structural differences emerged, departments were separated, courses in practice and methodology were introduced, new teachers were invited, and so on. The number of composition samples is also increasing. During these years, a number of competitions were held, textbooks were translated into Azerbaijani. Most of the teachers at the conservatory left the educational institution later, mainly after the end of World War II and the death of Uzeyir Hajibeyli. During these years, the path of Azerbaijani training was already determined, bright composer faces, rich examples of composition were created, and numerous performers were trained. In the piano class, the principles of individual teachers are already formed in the form of a certain direction. The works written in parallel in these years, in turn, create conditions for the formation of unique national characteristics and methods that only Azerbaijanis can teach.

The establishment of the national piano school in Azerbaijan developed from this stage, the national piano school reached a professional level and reached its highest level in our modern times as a result of the fusion of national traditions and classical traditions.

The title of the second sub-chapter of this chapter is “**A Comparative Analysis of Teaching Materials Used in Fortepiano Performance and Different Approaches in Conducted Studies**”.

The studies, textbooks, methodical, scientific-methodical works covering piano performance and related to its various aspects have special importance in the experience of music teaching, but also play a fundamental role in obtaining full, rich results if they are applied correctly. This is important in the training of the pianist, as

well as in the exhaustion and enrichment of his performance understanding and consciousness during his independent activity.

Before playing the piece, the composer's knowledge of the creative principles and character, as well as the period in which the music sample was written, the diverse ideas and interpretations, is important for the achievement of integrity in the creative approach of the pianist at the stage of formation of his personal attitude to the piece of music.

At the initial stage of piano playing in Azerbaijan, there were no special textbooks, materials, or collections for teaching piano playing. There was a great need to create a specific textbook for teaching fortepiano performance because there was no systematic or sequential approach. This textbook was supposed to reflect classical European traditions as well as our national characteristics.

The formation and development of the Azerbaijani school of composition is one of the main reasons for the emergence of national fortepiano art. The creation of works by our composers in various styles and genres of fortepiano music laid the foundation for the development of Azerbaijani fortepiano performance art, as well as the formation of a national performance school and style. Therefore, the analysis of composers' fortepiano works from both scientific-theoretical and methodological-performance perspectives is of great importance.

The works composed for the fortepiano by almost all of our composers, along with their stylistic characteristics, have been studied from various aspects. At the same time, the scientific foundations of research that ensure the development of pianists should also be a focus of attention. It is a relevant issue that pianists engage in intellectual work on fortepiano music while performing the works of composers.

1. Starting from the late 20th century to the early 21st century, with the development of national modal thinking, the continuation of Uzeyir Hajibeyli's traditions, the characteristics unique to national music, modal origins, and the roots of folk music in the piano works of Azerbaijani composers began to be studied and promoted more deeply.

2. In the past century, research on performance studies was limited, and issues and problems related to performance were rarely addressed. In recent years, this field has been brought to the forefront. As a result of the emergence of the term “scientific-performance” and the organization and holding of scientific-performance conferences and competitions, new trends have emerged, and the performance style of our composers’ piano works is being thoroughly researched.

The second chapter of the dissertation is titled “Scientific-Methodological Approaches to Interpretation Problems in Piano Works of Azerbaijani Composers” and consists of two sub-chapters. In the first sub-chapter, titled “Performance Problems in Piano Arrangements of Azerbaijani National Modes and Folk Music” the importance and significance of innovations related to national modes and the arrangements of folk music in the piano repertoire and methodology are emphasized, it also reveals the methodological purposes for which several arrangements are applied from the perspective of piano performance.

For many years, piano performance has focused primarily on studying Russian and European music, with a preference for teaching the major-minor system. However, the emergence and inclusion of piano works in the national composition school have raised issues such as a deeper study of our national music and its presentation and promotion beyond our borders

Taking into account the significant role of Üzeyir Hacıbəyli’s scientific and fundamental work “The Principles of Azerbaijani Folk Music” which has remained relevant to this day, T.Seyidov published an adapted textbook based on this substantial scientific work in 2010. In this textbook, the study of national modes finds its practical importance through various methods

T.Seyidov wrote: “In the adapted textbook for young musicians on Azerbaijani modes, the scales, full and half cadences, excerpts from Ü.Hacıbəyli’s works, and more are reflected. While the scales and cadences provide an understanding of their structural principles, Ü.Hacıbəyli’s examples, arranged in a logical sequence for all modes and their sections, help students comprehend the structure of

mugham. This textbook, undoubtedly, can serve as a valuable methodological example in the daily teaching and methodological practices of the republic's music schools.”¹¹

The practical guide "Training of Modal-Intonation Hearing Based on Azerbaijani Music," prepared and published in three languages by İ.Aliyeva in 2010, holds great significance in the study of national modes. This guide is intended for the study of national modes through auditory methods and the development of modal-intonation hearing skills on this basis. The author presents mode models that reflect the characteristic intonational and rhythmic features of the modes. A large number of musical examples corresponding to each mode have been selected

In 2012, a program titled “Development of National Mode Thinking Based on the Scientific System of U.Hajibeyov” was developed by the rector of the Baku Music Academy, People's Artist, Professor F.Bedelbeyli, and the director of the Middle Specialty Music School-Studio, Professor T.Seyidov. This program aims to address a number of specific issues related to the musical education and upbringing of the growing generation of musicians, particularly focusing on creating favorable conditions for the study of Azerbaijani modes starting from the lower grades¹².

There are many positive aspects of performing national modes and folk music arrangements on the piano:

1. Familiarity with the mode system and their performance improve national thinking, training the ear to appreciate a broader range of sounds beyond the limits of major-minor modes.

2. The performance of modes and cadences enables the pianist to identify the modal basis of musical pieces and works composed in these modes.

¹¹ Seyidov, T.M. Ü.Hacıbəyli. Azərbaycan xalq musiqisinin əsasları adaptasiya olunmuş dərs vəsaiti / T.M.Seyidov. – Bakı: E.L., – s. 7

¹² Bədəlbəyli, F.Ş. Üzeyir Hacıbəylinin elmi sistemi əsasında milli lad təfəkkürünün inkişafı proqramı / F.Ş.Bədəlbəyli, T.M.Seyidov. – Bakı: Xatun-Plus, – 2012. – s. 6

3. Performing folk music arrangements on the piano by pianists creates opportunities to promote and introduce this music on the global music stage.

4. The performance of these piano arrangements fosters the development of new approaches in piano performance methodology.

The process of understanding and comprehending the national performance style begins precisely with the performance of these arrangements. Through this, pianists become acquainted with the characteristics of national music, such as improvisation, the modal-intonational basis of the piece, the imitation of the timbral richness of national instruments on the piano, the application of melismas, and the performance of these ornaments in a style different from classical European rules etc by performing simple piano arrangements of folk music, the pianist becomes familiar with the distinctive features of national music and develops a national way of thinking.

In the second paragraph of the dissertation, titled **“The Practical Application Significance of Performance Methods: Based on the Example of Azər Dadaşov's Series of “Lyric Pieces” for Piano”** each piece in Azər Dadaşov's “Lyric Pieces” series has been analyzed for the first time from both a theoretical and performance perspective.

Azər Dadaşov's collection of “Lyric Pieces” for piano, composed in 2020, stands out from others due to its figurative and emotional content. In this work, the concise expression of thoughts and feelings in the genre of instrumental miniatures is reflected.

In the “Lyric Pieces” series, the composer organically combines classical, jazz, and national styles to create a distinctive performance style. To perform this series, the pianist must choose a playing style that aligns with the figurative and emotional content of the pieces, considering the characteristics of all three styles. The performance style of these pieces is close to the styles of Romanticism, Impressionism, partially improvisational jazz, and national folk pianism. The ideal sound should be light, overtone-rich, and “submerged” in tone. To achieve this sound quality, the use of the pedal is essential.

The pieces in the series are not only connected through the world of imagery but also through their intonation, texture, and mode characteristics. For example, the distinctively rhythmic theme in the introduction of the piece “Hemd-sena” reappears in a modified form in measure 19 of the piece “Zeriflik” and in measure 24 of the piece “Sevgi ile” Most of the pieces begin with an introduction.

The melodies are characterized by a song-like quality. All the pieces conclude with a calming effect, ending in piano and pianissimo dynamics. In the development of the themes, features typical of variation and rondo forms, as well as traits of the declamatory-recitative style, which is close to human speech, are employed. The intonations of the “Shur”, “Segah” “Humayun” and “Bayati-Shiraz” modes are predominant in the pieces.

Most of the pieces are in two or three parts. Only the final and largest piece, “Kadensiya” combines elements of variation and sonata forms. However, the composer, approaching the concept of form with logic, connects the sections with smooth, almost imperceptible transitions. The divisions seem to disappear, creating a sense of unity.

The “Lirik pyesler” series has its own distinctive performance methods, one of which is related to the *legato* playing style. When a pianist performs *legato*, they can often achieve a connected, cohesive, and expressive performance by playing *staccato* with one hand while using the pedal in the background. The *tenuto* markings in the bass are sustained through the pedal, allowing the harmony to persist throughout the measures. These indications were noted by the composer himself, and the bass *tenutos* seem to draw human emotions upwards, like the force of gravity attracting them to the earth. This series can be performed either as a complete set or as individual pieces.

The third chapter of the dissertation is titled “**Application of Scientific-Research Studies Conducted on Contemporary Azerbaijani Piano Performance**”. This chapter consists of four sub-chapters. **3.1.** sub-chapter, titled “**Tarlan Seyidov's Scientific-Pedagogical Views and the Essence of the Pedagogical Principles He Applied**” provides a comprehensive examination of Tarlan Seyidov's pedagogical principles and methods for the first time,

including musical examples. It discusses the methods and principles he employed in his pedagogical activities.

In this paragraph, twelve principles applied by T.Seyidov in the teaching process and worked on the most are presented and their essence is explained. During the study of the piece, it was emphasized the special approaches and methods that teacher Tarlan used in explaining the correct analysis of the note text, the correct definition of the image of the music, appliqué, voice and intonation, pauses, tempo, work on pedalization and other principles.

Demonstrating close-up of any fragment of a piece of music was one of his most used methods. When working on the sound, he demanded attention to see and hear every fine detail of a certain fragment. T. Seyidov noted that the pianist should think about the beginning, culmination and end of the piece he plays. Therefore, when working on the piece, these three concepts should be in focus because the listener pays attention to the points mentioned in the familiar piece, as well as in the musical piece that he heard for the first time.

Work on intonation and conducting methods were among the principles that the professor focused on in every work. According to Tarlan Seyidov, the sequence of bars in a piece of music should remind of the conducting process. The movement of the hands within each bar should be related to the metrical movement, just as the solfecio is performed according to each metrical measure, the hands should move within the bar as if they cycled from a strong beat to a weak beat.

In T.Seyidov's lessons, the methods of working on sound were very diverse. The teacher who prefers deep and complete performance, which is one of the main principles of the M.Brenner school, always demanded the creation of the right sound space according to the image, content and character of the musical piece. Here, two methods should be mentioned in particular: physical and psychological method.

The physical method means that while playing the piano, the student achieves a clear sound by lightly touching the keys, through

muscle freedom, wrist movements, and the correct position of the shoulders and elbows.

The psychological method suggests emotional preparation while playing the piece, being able to isolate from the surrounding world, isolated from all thoughts, requires thinking only about the musical image. The psychological state of the performer is one of the important points in creating the sound space of a musical piece.

Professor T.Seyidov's teaching methodology and pedagogical principles were primarily based on the traditions of M.Brenner. For this reason, Professor Seyidov's teaching methods, pedagogical ideas, and principles have held a significant place in the field of Azerbaijani piano performance.

Thus, as a result of Professor T.Seyidov's multifaceted musical activity and productive work spanning half a century, many of the more than one hundred students trained in Azerbaijan have gone on to study abroad, work as performing pianists and soloists, and some are engaged in pedagogical activities.

In the **3.2.** sub-chapter of this chapter, titled **“Piano Ensemble Performance and New Methodological Approaches”** the emergence and development of ensemble performance in Azerbaijan are traced from a historical perspective. Piano ensemble performance is one of the essential subjects in the comprehensive training of professional pianists. The formation of ensemble technique in performing pianists is one of the pressing issues of the modern era. Along with the development of a pianist's technique, the advancement of ensemble technique is also among the most extensively studied topics in contemporary times.

The emergence and development of piano ensemble performance in Azerbaijan coincides with the second half of the 20th century. The first copies and works, the original four-handed works, appeared in the 40s and 50s. From the 1950s, composers F.Amirov and E.Nazirova wrote "Suite based on Albanian themes" for two pianos, later "Scerso for two pianos" by A.Malikov, M.Mirzayev, V.Adigozalov, S.Farajov, S.Ibrahimova, E.Dadashova, A.Dadashov, J.Allahverdiyev and other composers have created various works for the piano ensemble.

Just as in many other areas of musical art, the first initiative in ensemble performance is associated with the name of the great composer Uzeyir Hajibeyli. For the first time, under Hajibeyli's leadership, special attention was given to ensemble pieces in the “Elementary Textbook for Playing the Piano”, prepared by L.Yegorova and R.Sirovich.

In modern times, piano ensemble performance in Azerbaijan mainly develops in three directions: composition, performance, and methodology. The focus on ensemble performance, in turn, plays a significant role in the development of professional pianists and creates a demand for additional literature, new publications, methodological resources, recommendations, and textbooks.

With this aim, the textbook “Birge çalaq” for ensemble studies was developed to address various challenges and deficiencies faced by both students and teachers, to improve ensemble technique, expand the repertoire, broaden the musician's worldview, and achieve similar goals.

The main innovations of the presented textbook include its systematic structure. It incorporates exercises, études, pieces, arrangements from operas and ballets, concert works, and examples of contemporary music. In this textbook, nearly 70 works by 35 composers have been included, and these pieces have been applied during lessons and performed in concerts. The “Birge çalaq” ensemble textbook is dedicated to the 100th anniversary of the establishment of the Azerbaijan Democratic Republic.

In the first part of the textbook, for the time being, foreign composers' works of methodological importance for the piano ensemble and various genre works for the concert repertoire have been addressed. The first numbers are exercises and etudes for playing simple, unison melodies with accompaniment. When choosing these numbers, measure, rhythm, tonality, major, minor key characteristics of certain musical concepts, etc. issues such as the explanation of such terms and mastering the performance habits are taken as the basis. Explanations and tips are placed in each exercise and study to draw attention to the main goals. The first numbers can

also be used to develop the technique of face reading in the process of joint performance in lessons.

Piano ensemble performance is one of the important subjects of complex education in the training of professional pianists. From this point of view, the formation process of pianists' ensemble technique is among the issues of music education that remain relevant. Along with the individual technical skills of the pianist, the development of the ensemble technique continue to be of interest as a research topic.

Thus, taking into account that ensemble performance occupies an important place in the activities of pianists, special attention should be paid to its gradual application at all levels of education for the future development of this field. It is necessary to arouse more interest in the piano duet genre in the creativity of our national composers. Holding both composition and performance competitions and festivals in this field, organizing conferences, and writing scientific research papers can ensure the further development of ensemble piano performance.

The sub-chapter titled **“Innovative Criteria Applied in Competitions and Festivals in Piano Performance”** in this chapter is dedicated to competitions, contests, and festivals that employ new methods. The results of competitions and festivals held in Azerbaijan have been examined, highlighting their importance and methodological significance in the field of piano performance.

Unlike traditional competitions and festivals held in Azerbaijan, these new events have begun to incorporate innovative aspects and criteria. One of these criteria is the integration of theory with performance practice. Another criterion emerged from the application of the national mode system, modes in the works of Azerbaijani composers.

The idea of connecting theoretical knowledge with performance practice was first proposed by T.Seyidov. He argued that practical preparation alone is not sufficient for a performer and emphasized the need for performers to acquire various theoretical knowledge and possess a broad worldview.

According to Professor T.Seyidov, theoretical knowledge should be connected with performance experience. Throughout his

career, he has always suggested that the performer's practical training is not enough to become a professional, and for this he emphasized that performers should acquire various theoretical knowledge and have a broad world view. Thus, inspired by these ideas, a new competition format – scientific-performance competitions - have been held within the conservatory since the 1980s. Professor T. Seyidov was the author and creator of the project of scientific-performance conferences and competitions.

This paragraph examines the results of many new competitions in Azerbaijan that have introduced new requirements and methods, and their methodological significance is explored.

In the final sub-chapter of the third chapter of the dissertation, titled **“New Trends Arising from Scientific Research in Azerbaijani Piano Performance”** the innovations, innovative methods, and the application of new methodological works and textbooks in national piano performance are discussed, along with the reasons for the emergence of distinct characteristics in Azerbaijani piano performance.

Today, our pianists, who represent our country in various countries, turn to a wide repertoire in their program selections, and their interpretations of both classical and contemporary piano works are positively received and accepted by professional musicians. The works of Azerbaijani composers are included in the repertoire and performed in various concert halls. The works created by our contemporary composers align with the new trends occurring in world music.

While the Azerbaijani piano school developed under the influence of European and Russian piano methodologies at the beginning of the last century, today it operates in an environment based on free and national grounds for the development of national piano culture.

After gaining independence, as in all fields, there was a revival in the development of piano performance art, and new cultural connections were established. Over time, the application of video and audio recordings, the use of internet resources, online concerts, video lessons, master classes, exposure to scientific and methodological work on various websites, and the increased accessibility of music

note and sound recordings compared to previous years have all played a significant role in the advancement of performance art.

The creation of interdisciplinary connections, the organization of colloquium, and the writing of annotations are among the new innovations that have gained prominence in recent piano methodologies. As a result, complex approaches in piano performance have shown positive effects.

The rapid development of Azerbaijani piano art with new trends proves that in the future, the traditions of piano performance and scientific-theoretical ideas about piano playing will continue for many years, creating a necessity for new ideas and achievements to emerge.

In the Conclusion section of the dissertation, new features arising from the application of many new trends that condition the development of contemporary Azerbaijani piano performance are presented.

If we compare the periods after the Soviet rule and independence in the history of Azerbaijani piano culture, we see that piano performance, which was founded on the basis of Russian musical methodology, developed established traditions, did not give up the previous traditions for the creation and development of the national piano performance methodology, and became richer in new ways and trends. . Despite the fact that the creation of the national composition school, methodology, and training of national personnel took place in a very short period of time, there are all opportunities for conducting and applying scientific research in the field of piano performance in modern times.

The issue of increasing the level of professionalism of performers is not only in Baku, but also in other cities and regions of our republic. Acquaintance with new methods, programs and teaching aids, organization of competitions with new criteria, online classes, exchange of ideas of teachers and performers covers almost all regions of our Republic.

This is evidenced by the successful performances of pianists from music schools of Baku city and other cities and regions at the new standard competitions and conferences. In addition, in these

competitions, the interaction of teachers and performers, the organization of seminars and counseling classes that serve to improve their professional level contribute. So, we are witnessing the development of the piano performance technique and the general outlook of the musicians who participate in these competitions and work on themselves.

It is also gratifying that in the newly published textbooks, moments reflecting the awakening of national thinking, folk songs and dances, and folk music works for the piano are brought to the fore. Thus, starting from the beginning classes, in addition to folk music works by foreign composers, while playing national piano music works, it is possible to learn piano playing techniques and to teach the features of our national music to young pianists. In the study of the works of our composers, the discovery of national characteristics, the foundations of the moment (if any) prevails as a new criterion.

Thus, the research conducted in this dissertation clearly and comprehensively reflects that the new methods and trends resulting from scientific research in Azerbaijani piano performance ensure the development of this field in the modern era. Some aspects of this research are illuminated for the first time. Such as the comparative analysis of textbooks and methodological works, the application of folk music arrangements in piano performance, the investigation of performance aspects in the works of Azerbaijani composers, the methods for revealing modal foundations, and the positive and negative aspects of new trends and directions.

During the course of the dissertation, the author developed and published methodological and teaching materials based on new methods to address various problems. These include the “Dostum Fortepiano” methodological guide, designed for use at the beginning stages of teaching, and the “Birge çalaq” textbook for ensemble performance, which is systematically structured to meet contemporary demands. Additionally, the methodological guide titled “Poeziyada ilin fesilləri” and the electronic textbook “Musiqidə ilin fesilləri” reflect the interdisciplinary connections between different

fields of art, continuing Tarlan Seyidov's project "Musiqide, ressamliqda, poeziyada ilin fesilləri".

According to the content of dissertation, the author's following works were publishes:

1. Zeynalova, N.Ş. Fortepiano ifaçılığında tətbiq olunan dərş vəsaitlərinin müqayisəli təhlili və Azərbaycanca milli dərş vəsaitlərinin tərtib olunması // – Bakı: Musiqi dünyası, – 2017. № 4 (73), – s. 56-58
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15. Zeynalova, N.Ş. Azər Dadaşovun Heydər Əliyevə həsr olunmuş “Fortepiano və kamera orkestri üçün poema” əsərinin obrazlar aləmi və ifaçılıq metodları // Azərbaycan musiqi mədəniyyətinin inkişafında Heydər Əliyevin rolu. Respublika elmi-praktiki konfransının materialları, – Bakı: – 26 aprel – 27 aprel, – 2023, – s. 228-235
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