

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**CREATIVITY OF COMPOSER VASIF ALLAHVERDIYEV
IN THE CONTEXT OF AZERBAIJAN MUSIC CULTURE**

Speciality: 6213.01 – Music art

Field of science: Art Study

Applicant: **Shana Vugar Mammadova**

Baku – 2024

The work was performed at the Department of “History of Music” at the Baku Music Academy named after U.Hajibeyli.

Scientific supervisor: Doctor of Science, Professor
Gulzar Rafiq Mahmudova

Official opponents: Correspondent member of the National
Academy of Sciences of Azerbaijan,
Doctor of Sciences, Professor
Rena Azer Mammedova

Doctor of Philosophy in Art Study,
Professor
Mehriban Fikrat Ahmedova

Doctor of Philosophy in Art Study
Gulnar Alfi Verdiyeva

Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Chairman of the
Dissertation council: Doctor of Philosophy in Art Study,
Professor
_____ **Ulviyya Ismayil Imanova**

Scientific secretary of the
Dissertation council: Doctor of Science, Associate Professor
_____ **Leyla Ramiz Zohrabova**

Chairman of the
scientific seminar: Doctor of Science, Associate Professor
_____ **Aytaj Elkhan Rahimova**

GENERAL CHARACTERISTICS OF THE WORK

The relevance and scientific development of the research.

The creativity of Vasif Allahverdiyev, a well-known representative of the Azerbaijani school of composition, People`s Artist, Honored Art Worker, is related to the events taking place in the modern era. Continuing the traditions of the genius Uzeyir Hajibeyli, V.Allahverdiyev managed to create his individual handwriting, which includes the ideas of Turkism and the features of his artistic thinking in the context of the national musical culture.

The composer`s creativity was formed under the influence of the new socio-political environment that began in the 90s of the 20th century in Azerbaijan. In the 1990s, characterized as the most intense and complex period in the history of Azerbaijan, the flow of conflicting processes had its impact on the musical culture of Azerbaijan as well as in many fields. The return to national self-awareness, the penetration of the ideology of Turkism into the thinking of creative people has succeeded in creating the creative face of the modern generation of composers in the musical space.

The changes that took place in society and the renewal of the way of thinking directly created the foundation for the main directions of V.Allahverdiyev`s creativity formed in this period. At the end of the 20th century, in the context of the integration of the Azerbaijani musical environment into various styles and directions in world music, the young composer`s search for innovation was directed towards the manifestation of the ideas of Turkism, images of the native land and the theme of patriotism in music. This goal-oriented approach, which reflects the characteristics of his way of thinking, and his loyalty to national values express V.Allahverdiyev`s position in the context of Azerbaijani musical culture and determine the main goal of his creative path. V.Allahverdiyev`s reliance on the synthesis of national thought and Turkish folk music, based on classical traditions, demonstrates the individualization of his handwriting in the context of Azerbaijani musical culture, and is an indicator of the relevance of the research topic in modern musicology.

In the context of the development of Azerbaijani musical culture, the study of V.Allahverdiyev`s creativity is related to the study of the characteristics of the composer`s creative thinking. Based on this, V.Allahverdiyev`s commitment to national traditions and the ideas of Turkism are revealed.

The study of V.Allahverdiyev`s creativity is related to the concept of Turkism, which is reflected in many of his works, and the ideas born from it. In his works, the composer succeeded in organically synthesizing Turkish folk melodies and the characteristics of national music. This allows to clarify the characteristics of V.Allahverdiyev`s individual handwriting among Azerbaijani composers. Basing his way of thinking and the world of images expressed on Turkism can be evaluated as a continuation of traditions in modern Azerbaijani musical culture at a new stage. The main aspects that shape the character of V.Allahverdiyev`s works are his attitude to radical changes in society, his appeal to the traditions of Turkism within the framework of the return to national values, and his connection of his thoughts with the times he lived in. This, in turn, leads to the study of his creativity as a composer in the context of 20th century music.

V.Allahverdiyev`s appeal to traditions within the concept of Turkism went beyond the level of subject diversity and image richness, and expanded towards Turkish folk melodies, orchestration tools, timbre characteristics of instruments and other different approaches. As a composer, V.Allahverdiyev managed to express his approaches and the richness of his thinking within the framework of “tradition and inheritance”. V.Allahverdiyev`s comprehensive approach to Turkish sources can be considered as an expression of neo-folklorism at the same time. He applied the intonations of Turkish folk music in many of the genres he addressed, based on the elements of musical folklore.

Metamorphosis processes against the background of changes in the globalized world in the modern era require each composer to demonstrate different approaches. In this sense, the integration of modern composers into the world culture is related to the fact that their outlook and interests are based on different values. From this

point of view, V.Allahverdiyev defines his approach in terms of the synthesis of inheritance and cultural values.

The composer`s way of thinking is aimed at the revival of national values and the principles of Turkism, along with the music of the modern era. V.Allahverdiyev`s commitment to traditions at the level of inheritance, his constant creative search and his personal attitude to the topics he addressed makes it important to investigate the factors influencing the formation of the composer`s handwriting. In other words, the combination of national characteristics and the characteristics of Turkish folk music in the composer`s creativity is one of the reasons why it is important to study his works. This is not only at the level of genre, form-structure, musical language and other characteristics, but also the opening of other aspects that make V.Allahverdiyev`s creativity relevant, the composer`s approach to the concept of Turkism from the most different angles is an important aspect of the relevance of the work.

The study of V.Allahverdiyev`s creativity also sheds light on the position of the contemporary artist, his differences in each genre and the details of his individual qualities.

Vasif Allahverdiyev, who reflects the features of the tradition-based inheritance principles of the national school of composition in his creativity, managed to form his individual handwriting. The composer, who is currently in his prime, has shown in his works that he is able to express his position in any situation. He skillfully managed to shape and direct his creative image in the tense conditions of the social environment. It is no coincidence that when V. Allahverdiyev created musical portraits of well-known personalities, he approached them not from a political standpoint, but precisely from the point of view of their own creative principles, that is, from the point of view of illuminating the concept of Turkism. This quality, which makes his works relevant, should be emphasized.

Some of V. Allahverdiyev`s works of various genres have been reviewed by musicologists and young researchers.

The musicologist J.Gulamova addressed the creativity of the composer in her monograph¹ “Sözlü, nəğməli Naxçıvan” (“Sozlu, nagmali Nakhchivan”) and scientific and publicistic articles^{2, 3, 4}.

The characteristic features of the symphonic poem “Heydər Əliyev – Ömür yolu” (“Heydar Aliyev - The Way of Life”) were investigated in the research work⁵ of A.Abasova and in the article⁶ of G.Ismayılova.

Performance features of V.Allahverdiyev`'s “Uşaq süitası” (“Children`s suite”) piano series were considered in S.Mustafayeva`'s methodical recommendation⁷.

The composition of the folk song “Yüksək-yüksək təpələrə” (“Yuksekyuksektepelere”) for choir and symphony orchestra is highlighted in the articles of A.Raufqızı⁸ and A.Zamanova⁹.

Although some areas of V.Allahverdiyev`'s creativity have been touched upon in Azerbaijani musicology, many of his works have not been investigated in detail, and no special scientific-research work has been written defining the characteristic aspects of his

¹ Qulamova, J.E. Sənətdə atılan qoşa addım / J.E.Qulamova. – Bakı: Sözlü, nəğməli Naxçıvan, Sabah, – 2000. – s. 122-127.

² Qulamova, J.E. Bəstəkar ömrünün mərhələləri // Mədəniyyət. – 2018, 6 aprel. – s. 8.

³ Qulamova, J.E. Dahi bəstəkarın sənət ənənələri yaşayır // Mədəniyyət. – 2013, 6 mart. – s. 13.

⁴ Qulamova, J.E. Sənət zirvəsinə aparan uğurlu yollar // Mədəniyyət. – 2012, 1 dekabr. – s. 6.

⁵ Abasova, A.R. Azərbaycan bəstəkarlarının birhissəli simfonik əsərlərinin janr və üslub xüsusiyyətləri: / sənətsünəslıq üzrə fəlsəfə doktoru dissertasiyası. / – Bakı, 2004. – 208 s.

⁶ İsmayılova, G.H. Vasif Allahverdiyevin “Heydər Əliyev – Ömür yolu” simfonik poeması // “Azərbaycan mədəniyyəti və incəsənəti Heydər Əliyevin Azərbaycançılıq ideologiyasının əsası kimi” elmi-nəzəri konfransın materialları, – Bakı: – 2013, – s. 214-218.

⁷ Мустафаева, С.И. Исполнительский анализ «Детской сюиты» Васи́фа Алла́хвердиева / С.И.Мустафаева. – Баку: Бизим китаб, – 2011. – 86 с.

⁸ Raufqızı, A. Vasif Allahverdiyevin xor və simfonik orkestr üçün “Yüksək-yüksək təpələrə” türküsü // – Ankara: Kültür Evreni, – 2012. №13, – s. 56-61.

⁹ Zamanova, A.X. Vasif Allahverdiyevin əsərlərinin düşündürücü cəhətləri // “Müasir dünyada mədəniyyətlərarası münasibətlər” XI Beynəlxalq Elmi simpoziumun materialları (The XI International Scientific Symposium “Intercultural relations in the modern world”), – Tbilisi: – 27 fevral, – 2021, – s. 206-209.

handwriting. A detailed study and analysis of the composer's extensive creativity ensures the relevance of the dissertation work.

The object and subject of the research. The object of the research is the creativity of V.Allahverdiyev in the context of Azerbaijani musical culture. The subject is the main features of the composer's creativity covering various genres, the manifestation of the ideas of Turkism in his work, and the characteristics of his individual handwriting.

The purpose and objectives of the research. The purpose of the study is to examine various aspects of V.Allahverdiyev's creativity in the context of Azerbaijani musical culture. The following tasks were set:

- To characterize Vasif Allahverdiyev's creativity by following the stages of creation of his works;
- Analyzing the composer's hitherto unexplored works for symphonic, vocal and folk instruments, revealing their main features;
- To define the ideology of Turkism in the composer's creativity and to highlight the influence of Turkish folk melodies in the musical language of the works;
- To demonstrate the individuality of the composer's creativity based on national roots within the framework of classical genres and forms;
- To show the features of orchestration methods and timbre variety, polyphonic writing style in symphonic works;
- Based on traditions and inheritance, to reveal innovations and national values in the works of the composer;
- To determine the significance of V.Allahverdiyev's creativity as a representative of the Azerbaijani school of composition.

The research methods. In the dissertation, systematic, historical, theoretical and comparative methods of analysis were used to analyze V.Allahverdiyev's creativity.

An important part of the dissertation work is the determination of the composer's creative features and individual handwriting. During the investigation of problems related to the topic, along with Azerbaijani musicologists, the opinions and opinions of foreign musicologists were used as a methodological base.

In connection with the subject of the dissertation, the provisions defining the stylistic features of genius composers such as U.Hajibeyli^{10, 11}, G.Garayev^{12, 13}, F.Amirov^{14, 15}, A.Malikov¹⁶ were based on and the inheritance traditions were continued.

Among Azerbaijani musicologists scientific works of E.A.Abasova^{17, 18}, S.C.Gasimova¹⁹, A.Z.Taghizadeh²⁰, R.A.Mammadova²¹, G.A.Abdullazadeh²², R.F.Zohrabov²³, T.A.Mammadov^{24, 25}, I.M.Efendiyeva²⁶, U.I.Imanova²⁷,

¹⁰ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apostrof, – 2010. – 176 s.

¹¹ Hacıbəyli, Ü.Ə. Seçilmiş əsərləri // Ü.Ə.Hacıbəyli. – Bakı: Şərq-Qərb, – c. 2. – 2005. – 456 s.

¹² Qarayev, Q.Ə. Oçerklər / Q.Ə.Qarayev. – Bakı: Çinar-Çar, – 2003. – 280 s.

¹³ Караев, К.А. Статьи. Письма. Воспоминания / сост: Л.В.Карагичева. – Москва: Советский композитор, – 1978. – 428 с.

¹⁴ Əmirov, F.C. Musiqi aləmində / F.C.Əmirov. – Bakı: İşıq, – 1983. – 270 s.

¹⁵ Əmirov, F.C. Musiqi səhifələri / F.C.Əmirov. – Bakı: İşıq, – 1978. – 141 s.

¹⁶ Алекберова, Н.Ю. Ариф Меликов / Н.Ю.Алекберова. – Баку: Ишыг, – 1988. – 176 с.

¹⁷ Абасова, Э.А. О новаторских принципах в творчестве Кара Караева / Э.А.Абасова. – Баку: ЭЛМ, – 2000. – 20 с.

¹⁸ Абасова, Э.А. Узеир Гаджибеков - путь жизни и творчества / Э.А.Абасова. – Баку: ЭЛМ, – 1985. – 200 с.

¹⁹ Qasımova, S.C., Abdullayeva, Z.K. Fikrət Əmirov / S.C.Qasımova, Z.K.Abdullayeva. – Bakı, – 2004. – 210 s.

²⁰ Тагизаде, А.З. Акшин Ализаде / А.З.Тагизаде. – Баку: Ишыг, – 1986, – 173 с.

²¹ Məmmədova, R.A. Musiqi türkologiyasının əsasları – Bakı: Musiqi dünyası, – 2022. № 1 (90), – s. 22-27.

²² Abdullazadə, G.A. Qədim və orta əsrlərin musiqi mədəniyyəti. Şərq və Qərb kontekstində / G.A.Abdullazadə. – Bakı: Şərq-Qərb, – 2009. – 272 s.

²³ Zöhrabov, R.F. Bəstəkarlarımızın portreti / R.F.Zöhrabov. – Bakı: Gənclik, – 1997. – 122 s.

²⁴ Məmmədov, T.A. Azərbaycan aşıq sənəti. Dərslük. / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – 648 s.

²⁵ Məmmədov, T.A. Azərbaycan xalq professional musiqisi: aşıq sənəti / T.A.Məmmədov. – Bakı: Şur, – 2003. – 95 s.

²⁶ Эфендиева, И.М. Васиф Адигезалов / И.М. Эфендиева. – Баку: Нур, – 1999. – 323 с.

²⁷ Иманова, У.И. Классицизм XX века и музыка Кара Караева: / автореферат дис. доктора философии по искусствоведению. / – Ташкент, 1990. – 28 с.

F.Sh.Aliyeva²⁸,²⁹, F.Kh.Khaliqzadeh³⁰, Sh.H.Hasanova³¹,³², Z.A.Dadashzade-Akhundova³³,³⁴, C.E.Mahmudova³⁵,³⁶, K.H.Dadashzade³⁷ and G.R.Mahmudova³⁸,³⁹, various researches of Russian musicologists B.V.Asafyev⁴⁰,⁴¹, L.A.Mazel⁴²,⁴³,

²⁸ Əliyeva, F.Ş. Azərbaycan bəstəkarlarının yaradıcılığında üslub xüsusiyyətləri / F.Ş.Əliyeva. – Bakı: Elm və həyat, – 1996. – 118 s.

²⁹ Əliyeva, F.Ş. XX əsrin II yarısında Azərbaycan musiqisinin yeni inkişaf yolları / F.Ş.Əliyeva. – Bakı: Elm, – 2012. – 207 s.

³⁰ Xəlizadə, F.X. Musiqi türkologiyası: nailiyyətlər, perspektivlər // “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri” XV Beynəlxalq elmi-praktiki konfransın materialları, – Bakı: – 2016, – s. 29-42.

³¹ Həsənova-Mahmudova, Ş.H. XX əsr Azərbaycan musiqisi: ənənə və müasirlik / Ş.H.Həsənova-Mahmudova. – Bakı: Apostrof, – 2011. – 306 s.

³² Həsənova, Ş.H. Azərbaycan bəstəkarlıq məktəbinin ənənələri kontekstində xalq artisti Musa Mirzəyevin yaradıcılığı: / sənətşünaslıq üzrə elmlər doktoru dissertasiyası. / – Bakı, 2011. – 288 s.

³³ Dadaşzadə, Z.A. Azərbaycan simfoniyası (1960-1980-cı illər): janrın əsas inkişaf təmayyülərinə dair / Z.A.Dadaşzadə. – Bakı: Ziya, – 2012. – 239 s.

³⁴ Ахундова-Дадашзаде, З.А. Тембровые поиски в творчестве современных азербайджанских композиторов (к вопросу применения народного инструментария) // З.А.Ахундова-Дадашзаде. – Москва: Искусство, наука, практика, – 2018. № 2 (22), – s. 101-111.

³⁵ Mahmudova, C.E. Azərbaycan xalq və bəstəkar mahnılarının mətn xüsusiyyətləri / C.E.Mahmudova. – Bakı: ADPU-nun mətbəəsi, – 2014. – 112 s.

³⁶ Mahmudova, C.E. Mahnının qoşa qanadı – poeziya və musiqi / C.E.Mahmudova. – Bakı: Mars-Print, – 2013. – 244 s.

³⁷ Dadaşzadə, K.H. Musiqi qorquşünaslığına dair bəzi məsələlər // – Bakı: Musiqi dünyası, – 1999. №1, – s. 39-41.

³⁸ Махмудова, Г.Р. Генезис и эволюция остинатности в азербайджанской музыке / Г.Р.Махмудова. – Баку: Нурлан, – 2006. – 434 с.

³⁹ Махмудова, Г.Р. Остинатность в музыке устной традиции Азербайджана / Г.Р.Махмудова. – Баку: Адильоглу, – 2001. – 151 с.

⁴⁰ Асафьев, Б.В. Музыкальная форма как процесс / Б.В.Асафьев. – Ленинград: Музыка, – 1971. – 376 с.

⁴¹ Асафьев, Б.В. О симфонической и камерной музыке / Б.В.Асафьев. – Ленинград: Музыка, – 1981. – 216 с.

⁴² Mazel, L.A. Musiqi əsərlərinin quruluşu / L.A.Mazel. – Bakı: Maarif, – 1988. – s. 462.

⁴³ Мазель, Л.А. Строение музыкальных произведений / Л.А.Мазель. – Москва: Л.А.Мазель. Музгиз, – 1979. – 536 с.

I.V.Sposobin⁴⁴, M.G.Aranovski⁴⁵ and V.A.Tsukerman⁴⁶ form the methodological basis of our dissertation.

Main clauses defended form the direction of the research and consist of the following:

– Linking the principles of tradition and inheritance in V.Allahverdiyev`s creativity;

– The ideology of Turkism, the ideology based on national values, and determining the idea content of the composer`s creativity on the theme of the Motherland;

– The characterization of V.Allahverdiyev as a representative of romanticism in the world of programmatic content, lyricism and lyrical-dramatic images;

– The compositional structure of his works is based on classical forms, mainly two-part, three-part and couplet-verse forms;

– As a characteristic aspect of his creativity, the music of his symphonic works is based on national moments, the melody and elements of Turkish folk music are noticeable;

– The composer defines the individual musical language of his works by combining classical major-minor chords with national moments;

– On the basis of incorporating national musical instruments into the symphony orchestra and adapting their timbre characteristics, he achieved the sound that creates the color of Turkish folk melodies;

– Demonstrating the importance of polyphonic development methods, imitative movements and the richness of the composer`s way of thinking in his symphonic works;

– Organic matching of poetic text and melodic line in vocal works;

⁴⁴ Способин, И.В. Музыкальная форма / И.В.Способин. – Москва: Музыка, – 1984. – 400 с.

⁴⁵ Арановский, М.Г. Симфонические искания (Исслед. очерки) / М.Г.Арановский. – Ленинград: Советский композитор, – 1979. – 287 с.

⁴⁶ Цуккерман, В.А. Музыкальные жанры и основы музыкальных форм / В.А.Цуккерман. – Москва: Музыка, – 1964. – 296 с.

– Reviving quarta-quinta relationships and playing characteristics of “saz” musical instrument, which are typical for Ashiq music in his creativity;

– Observing the compatibility of melodic and harmonic language in the composer`s works and determining the individual handwriting of the composer by serving the expressive sound of the polyphonic texture.

The scientific novelty of the research.

– In the dissertation, the creativity of V.Allahverdiyev was comprehensively investigated for the first time in the context of the traditions of the Azerbaijani school of composition, founded by U.Hajibeyli, and the characteristics of his individual handwriting were determined as a result of the analysis of his works covering various genres.

– V.Allahverdiyev`s symphonic works such as “Azərbaycan odası” (“Azerbaijan oda”), “Simli orkestr üçün musiqi” (“Music for string orchestra”), “Simfonik rəqs” (“Symphonic dance”) and “Sevgi valsı” (“Love waltz”), “O yollar” (“Those roads”), “Gözləyəcəyəm səni” (“I will wait for you”), “Bəlkə görüşdük” (“Maybe we met”), “Hara gedirsən” (“Where are you going”), “Azərbaycanım” (“My Azerbaijan”) songs, “Pəncərəm üşüyür” (“My window is cold”) novel, “Sənsizlik” (“Sensizlik”) elegy, “Azərbaycan torpağyam” (“I am Azerbaijan land”) oda were included in the analysis for the first time.

– Besides this, certain works were observed in terms of the characteristic features of the genre. The composer`s symphony “Atatürk” (“Ataturk”) and symphonic poem “Ömür yolu” (“The Way of Life”) have been studied in detail. Since “Cəngi sədasi” (“Cangi Sedasi”) was analyzed by the composer himself, this work was considered in terms of genre and structure. Also, the “Qarabağ balladası” (“Balad of Karabakh”), the folk song “Yüksək-yüksək təpələrə” (“Yuksekyuksektepelere”) for choir and orchestra, piano works are examined and characterized in the context of traditions.

– In the creativity of V.Allahverdiyev, it was emphasized that all innovations should be implemented within the framework of traditions and based on national roots. His deep understanding of the timbre possibilities of the instruments has been clarified. It was

discovered during the research process for the first time that V.Allahverdiyev used national folk musical instruments in his works or created their sounding style in a symphony orchestra, as well as that Turkish folk music combines various instruments to sound intonations and obtains certain timbre shades. Acquaintance with the possibilities of the symphony orchestra and the timbre characteristics of the instruments was revealed as a characteristic characteristic of the composer.

– During the research process, based on personal archive materials of the composer, certain works were revealed and included in the analysis.

– For the first time, the scientific-methodical activity of V.Allahverdiyev was investigated and the scientific-pedagogical approaches of the composer were determined. The role and importance of the composer`s creativity in the development of the national musical culture in the modern era has been highlighted.

The theoretical and practical significance of the research is that the results and provisions obtained in the dissertation work can be used in scientific works, research and lectures related to V.Allahverdiyev`s creativity. The study of the composer`s work enriches national musicology historically and theoretically. This study is also important for researchers of Azerbaijani music history and theory. The dissertation can be used in the teaching of “History of Azerbaijani music”, “Azerbaijani musical literature”, “Fundamentals of Azerbaijani folk music”, “Musical form” and other subjects at Baku Music Academy named after U.Hajibeyli, Azerbaijan National Conservatory, Azerbaijan State University of Culture and Arts.

Approbation and application. The main provisions and results of the research work are reflected in the articles and theses published in national and international scientific conferences, in periodical scientific publications included in the international summarizing and indexing systems.

The name of the institution where the dissertation work was performed. The department of “History of Music” of Uzeyir Hajibeyli Baku Academy of Music has been fulfilled.

The total volume of the dissertation is marked with a separate volume of the structural sections of the dissertation. The dissertation consists of an introduction, two chapters, five paragraphs, a conclusion, a list of used literature and appendices. Regarding the volume of the structural sections of the dissertation, the introduction is 10 pages (15 769 characters), Chapter I is 79 pages (143 007 characters), Chapter II is 39 pages (63 572 characters) and the conclusion is 7 pages (11 441 characters) consists. The total volume of the research work consists of 135 pages and 233 789 characters, excluding the list of used literature and appendices.

THE MAIN CONTENT OF THE DISSERTATION

The Introduction part of the dissertation provides information on the relevance and degree of development of the topic, the object, subject, goals and tasks of the research, methods, main clauses defended, scientific novelty, theoretical and practical significance, approbation and application, and structure.

Chapter I of the dissertation is called “Features of Vasif Allahverdiyev’s symphonic creativity” and consists of three paragraphs. **1.1. It is called “Creative portrait of Vasif Allahverdiyev, a representative of the contemporary Azerbaijani school of composition”.** In this paragraph, an overview of the work of Vasif Allahverdiyev, a well-known representative of the middle generation of our national composition school, Honored Art Worker of the Republic of Azerbaijan, People’s Artist, Professor, President’s Awardee, is given. V.Allahverdiyev started his career in the 90s of the last century. The ideology of Turkism in his genre-rich and multifaceted works occupies a central place. The composer dedicated his first large-scale works to prominent figures of the Turkic world: the “Atatürk” (“Ataturk”) symphony dedicated to Mustafa Kemal Ataturk and the symphonic poem “Ömür yolu” (“The Way of Life”) glorifying Heydar Aliyev. In general, V.Allahverdiyev, as a composer with a modern way of thinking, is able to express his attitude towards the events taking place in the environment and the

real realities of the time. In the composer`s creativity, Turkism is given the same meaning as the concept of the Motherland. It is possible to trace the connection to Turkism even in the programmatic titles of the works. In his works such as “Atatürk” (“Ataturk”), “Ömür yolu” (“The Way of Life”), “Azərbaycan torpağyam” (“I am Azerbaijan land”), “Cəngi sədası” (“Cangi Sedasi”), “Vətən torpağı” (“The Land of the Motherland”), the thoughts, content and programming of the ideas of Turkism are noticeable. In his creativity, V.Allahverdiyev approaches musical folklore from a protective position, and here the composer has his own perspective. These features are observed in the song “Azərbaycanım” (“My Azerbaijan”), “Cəngi sədası” (“Cangi Sedasi”), “Azərbaycan torpağyam” (“I am Azerbaijan land”), symphonic poem “Ömür yolu” (“The Way of Life”) and other works.

The composer`s creativity includes symphonic music genres, works of various compositions written for folk instruments, chamber, piano and choral works, romances and songs, as well as examples of other genres. Two main lines can be seen in his works: lyric-love and hero-patriotic theme.

Lyrical themes can be found in his programmatic symphonic works such as “Simfonik rəqs” (“Symphonic Dance”), “Sevgi valsı” (“Love Waltz”), “Sənsizlik elegiyası” (“Elegy of Sensizlik”) for voice and chamber orchestra, songs and romances, and in many of his works in general.

The works reflecting the world of heroic imagery include “Cəngi sədası” (“Cangi Sedasi”) for folk instruments, “Azərbaycan torpağyam” (“I am Azerbaijan land”) chamber for four-part mixed choir and folk orchestra, “Azərbaycanım” (“My Azerbaijan”) for voice and chamber orchestra, “Qarabağ balladası” (“Balad of Karabakh”) for solo tar and other examples.

Continuing the traditions of his teacher I.Hajibeyov in the field of chamber music, V.Allahverdiyev`s three-part string quartet, triangolo, two-part work “Muğamsayağı” (“Mugamsayagi”) for drums and woodwind quartet (dedicated to the genius composer Uzeyir Hajibeyli), “Türkü” (“Turku”) for orchestra and percussion,

as well as he is also the author of chamber-instrumental works - sonatas for violin and piano, plays and other works.

V.Allahverdiyev`s songs mainly have a lyrical content and most of them were composed to the words of the poetess Maya Heydargyzi. It is interesting that many of the composer`s songs “O yollar”, “Hara gedirsən”, “Gözləyəcəyəm səni” (“Those roads”, “Where are you going”, “I will wait for you”) are intended for the accompaniment of a voice and chamber orchestra.

Among the examples of choral music, V.Allahverdiyev`s suite “Vətən torpağı” (“The Land of the Motherland”) for soloist, four-part mixed choir and symphony orchestra (to the words of Maya Heydargyzi) is of special importance as a work written in the spirit of patriotism. The composer's piece for choir and symphony orchestra “Yüksək-yüksək təpələrə” (“Yuksek-yuksek tepelere”) was written based on the Turkish folk song of the same name.

A number of preludes, plays, series, sonatina, “Gənclik süitəsi” (“Youth suite”) and variations based on the folk theme “Gül açdı” (“Gul achdi”) belong to V.Allahverdiyev`s piano works.

One of the interesting fields of creativity of V.Allahverdiyev, who is perfectly familiar with the variety of timbres of instruments, is the transfer and processing of works of other composers and folk songs for orchestras of different composition. The composer, who has a beautiful style, was not indifferent to this favorite instrument and created interesting works for strings and chamber orchestra.

His polyphonic thinking is evident in his works covering many genres. In general, the relationship between the instruments of the symphonic orchestra, the composition of the melody in the form of counterpoint “Simli orkestr üçün musiqi” (“Music for String Orchestra”), the frequent use of sequences, the establishment of interval relationships on question-answer intonations, as well as the polyphonic development methods include the development regularities of the composer`s works.

V.Allahverdiyev, as one of the composers who successfully continued the path created by Uzeyir Hajibeyli, the founder of the Azerbaijani musical culture, achieved the unity of Eastern and Western traditions and was able to preserve his signature. As we

examine and study his creativity, we can perceive the lines of romanticism and neo-folklorism trends here. The main feature that characterizes the composer is that he presents the ideology of Turkism, the use of Eastern images and the principle of folkliness in his work based on classical forms with an individual approach.

The composer, who is engaged in pedagogical activities, is a professor of the Azerbaijan National Conservatory and closely participates in the training of young musicians. He published his valuable advice in methodical recommendations and teaching aids related to a number of his works. In textbooks such as “Cəngi sədası” (“Cangi Sedasi”), “Qarabağ balladası” (“Balad of Karabakh”), as well as in his scientific-theoretical articles, he demonstrated the approach of a musicologist and explained his thoughts arising from his compositional thinking. V.Allahverdiyev, living the maturity of his creativity as an artist, sings high ideas and current topics and creates new works that further advance the professional music culture of Azerbaijan in our modern era.

1.2. The analysis of V.Allahverdiyev`s “Atatürk” (“Ataturk”) symphony and the symphonic poem “Ömür yolu” (“The Way of Life”) is given in the paragraph called **“The expression of Turkishness in his large-scale symphonic works”**. “Atatürk” (“Ataturk”) is the first symphony dedicated to Mustafa Kemal Ataturk in the history of music. The work, consisting of three parts, was written for the trio composition of the symphony orchestra. The composer illuminates the image of Ataturk in the symphony from two sides. One of them is his determined, militant image, and the other is his thoughts and ideas about the future of his country.

The composer skilfully uses the possibilities of the instruments that make up the symphony orchestra in opening the image of Ataturk. An interesting feature is the greater prominence given to the percussion group in the symphony. It is possible to connect this with V.Allahverdiyev`s attachment to the traditions of Turkism. It is known that the music of the ancient Turkic peoples is dominated by percussion instruments, and these instruments were used as indicators of grandeur, power, and heroic spirit. From this point of view, V.Allahverdiyev also emphasized the role of percussion

instruments in the symphony in order to express the determination of Atatürk's image and his attachment to the Turkish spirit.

In his symphonic poem "Ömür yolu" ("The Way of Life"), V. Allahverdiyev addresses the image of Heydar Aliyev, another great personality of the Turkic world. The symphonic poem "Ömür yolu" ("The Way of Life") with political and social theme entered the history of Azerbaijani music as the first symphonic work dedicated to the Great Leader. The image world of the symphonic poem "Ömür yolu" ("The Way of Life") contains several directions: here the personality and great humanity of the Great Leader Heydar Aliyev, the difficult climate of the 1990s and his bravery, achievements and victories as a savior commander of the Motherland in the difficult days are reflected. Along with this, another line of development is revealed in the work, which is the negative forces standing against Heydar Aliyev. The meeting of these two directions forms the dramaturgical development line of the work.

"Ömür yolu" ("The Way of Life") is a symphonic piece with a program. The work combines epic and dramatic symphony traditions. At the same time, imagery and theatricality are evident. For this reason, a movie was made based on the music of the poem. The title page contains an epigraph from the drama "Peyğəmbər" ("Prophet") by Hüseyn Javid, a prominent poet and playwright.

A symphonic poem written for a large symphony orchestra begins with a prologue. We can also call the "sforzando" sounding of three chords in the prelude, which reflect intonations of awesome, stubborn, affirmation and exclamation, the leitmotif of the Great Leader. In the main theme, which contains a simple two-part form without reprise, the epic breadth and narration characteristic of the work organically meet with drama. Lyrical secondary part is contrasted with the main part and reflects the spiritual beginning. The dialogue of strings and wind instruments based on an expressive theme is somewhat reminiscent of mugham improvisation. The themes in the poem seem to arise from each other, and the development of monothematic motifs takes a central place. The passage of the theme that characterizes the character of Heydar Aliyev throughout the entire work is related to the characteristics of

the symphonic poem genre. The development section of the symphonic poem is based on the alternation of three great waves of development, and the song “Azərbaycan” (“Azerbaijan”) composed by the famous opera and pop singer, People’s Artist of the USSR Muslim Magomayev, was used as a quotation. The composer uses mirrored repetition in the symphonic poem. He “dresses” the themes in the beginning, including the themes in the exposition section (especially the introductory theme) with a new image, and transforms them in a variant manner in the reprise. The use of the melody of the ancient Turkish yalli in the symphonic poem can be considered as an expression of the people’s solidarity, as well as the composer’s attempt at neo-folklorism. Since the symphonic poem was written in the period when V.Allahverdiyev’s creativity was formed, it determines the development of his evolution as a composer and the characteristics of his handwriting.

1.3. In the paragraph called “genre-stylistic characteristics of small-scale symphonic works”, V.Allahverdiyev’s small-scale symphonic works such as “Simli orkestr üçün musiqi”, “Sevgi valsı”, “Simfonik rəqs” (“Music for string orchestra”, “Love waltz”, “Symphonic dance”) were examined.

Although “Simli orkestr üçün musiqi” (“Music for String Orchestra”) was written for chamber orchestra, it has the characteristics of a sonata-symphonic series and contains the sonata form. From the point of view of the completeness of the form and the development of the dramaturgical line, the work is close to the symphony genre. At the same time, the work includes some aspects of chamber music, and this is observed in the compactness of the musical idea. V.Allahverdiyev presented symphonic music in a new interpretation, acting as a follower of the traditions of A.Schoenberg from European music and prominent representatives of the Azerbaijani composition school, G.Garayev, F.Amirov, A.Alizade, in his work “Simli orkestr üçün musiqi” (“Music for String Orchestra”). At this time, the close attachment of the composer to the national ground and the national affiliation of the musical language of the work manifests itself in the melody, harmony, accompanying texture,

and the features of moment-intonation. In this way, the composer succeeds in combining Eastern and Western trends in a unique way.

“Sevgi valsı” (“Love Waltz”) was written for a three-piece symphonic orchestra. The composer dedicated the work to his wife Reyhan. The lyrical-poetic mood of the work is related to its idea content, and subtle imagery is the main leading line.

“Simfonik rəqs” (“Symphonic Dance”) is another work of V.Allahverdiyev that attracts attention with its fullness of musical language and perfect orchestration methods. In this work, the composer used the Turkish folk melody “Yüksək-yüksək təpələrə” (“Yuksekk-yuksekk tepelere”). Also, the theme of “Simfonik rəqs” (“Symphonic Dance”) is close to the Azerbaijani folk song “Evləri köndələn yar” (“Evləri kondelen yar”) (this song is also known as “Guloglan”) in terms of intonation. Writing the piece in 9/8 time is related to ancient Turkish music. In “Simfonik rəqs” (“Symphonic Dance”) the percussion instruments maintain the ostinato rhythmic formula throughout the piece.

In general, adherence to national norms is the main feature that unites the composer`s small-scale symphonic works.

Chapter II of the dissertation is called “Vasif Allahverdiyev`s works of different genres” and consists of two paragraphs. **2.1. The paragraph called “Embodiment of the world of lyrical images in vocal works”** talks about the composer`s songs and romances. Although most of his works written in other genres are in the spirit of heroism and patriotism, his songs are dominated by subtle lyrics and the inner world of man. As a romantic composer, he established himself in his vocal works.

“Gözləyəcəyəm səni” (“I will wait for you”) is a lyrical song and has an interesting storyline. The piece was written for flute, oboe, clarinet, chamber orchestra and voice. The song, based on the “C” liquified bayati-shiraz point, has a structure that includes a simple two-part form with a repeat.

The song “Bəlkə görüşdük” (“Maybe we met”) was written for voice and chamber orchestra and is in the form of couplet-chorus. The orchestral part of the work is reminiscent of the composer`s small symphonic works.

Due to its emotional spirit, the song “Hara gedirsən” (“Where are you going”) gives the listener the impression of a lyrical scene of a hero from some opera.

The song “Azərbaycanım” (“My Azerbaijan”) was written in the mass song genre and instills patriotic feelings. For the first time in his vocal work, the composer includes the trumpet, a national folk instrument, in the composition of the traditional orchestra. The song’s rich orchestral color and anthemic nature determine its genre characteristics. The sound of the trumpet reminds us of the battle airs, and as a result, a hymn-march is created.

The continuation of the characteristics of the national romance genre is noticeable in V.Allahverdiyev’s elegy “Sənsizlik” (“Sensizlik”), “Pəncərəm üşüyür” (“My window is cold”), “Qəmli hekayə” (“Sad story”). The composer enlivens poetic images by using cantilena and song in his romances.

“Pəncərəm üşüyür” (“My window is cold”) is a small romance written for mezzo-soprano and piano, it has monologue features. The novel is written in a period form with a non-square structure.

Another interesting vocal example of V.Allahverdiyev, “Qəmli hekayə” (“Sad story”) was written for voice and piano. The work contains a simple tripartite form.

The elegy “Sənsizlik” (“Sensizlik”) was written for voice and chamber orchestra and is dedicated to the National leader, Great Leader Heydar Aliyev. In the elegy, mutual development of two characters is given: Heydar Aliyev and Azerbaijan. We can evaluate the form of the work as an intermediate form between simple and complex tripartite.

In many of the songs, the composer creates national folk colors by including melodic pieces reminiscent of free mugham improvisations in the part of the flute instrument, thereby perfectly presenting the connection between the East and the West.

2.2. It is called “Glory of the theme of patriotism in his works for the orchestra of folk instruments”. In this paragraph, the works “Qarabağ balladası” (“Balad of Karabakh”), “Azərbaycan torpağıyam” (“I am Azerbaijan land”) and “Cəngi sədası” (“Cangi Sedasi”) are examined.

The work “Qarabağ balladası” (“Balad of Karabakh”) shows the brightness of the national color, the often changing mood, the alternation of epic, lyrical and dramatic aspects, and the characteristics of the story and narration characteristic of the ballad. Not only the mugham genre, but also ashiq music and the mourning genre in the coda at the end of the piece are used in the work. V.Allahverdiyev is the author of works such as “Cəngi sədası” (“Cangi Sedasi”) for folk instruments orchestra, “Azərbaycan torpağıyam” (“I am Azerbaijan land”) for four-part mixed choir and folk instruments orchestra, “Azərbaycanım” (“My Azerbaijan”) for voice and folk instruments orchestra. In each of these examples, the composer achieved a perfect synthesis of European musical art with national traditions. As in his works created in other genres, the theme of Azerbaijan, Homeland, Karabakh is the main idea in his works written for folk instruments.

“Azərbaycan torpağıyam” (“I am Azerbaijan land”) chamber, included in the composer’s choral works, was written for a four-part mixed choir and an orchestra of folk instruments. V.Allahverdiyev once again demonstrated his commitment to the traditions of Turkism in the “Azərbaycan torpağıyam” (“I am Azerbaijan land”) oda. Thus, the melodic basis of the room is the Malatya folk song “Malatya bulunmaz eşin” (“Malatya bulunmaz eshin”)⁴⁷. The work contains a traditional couplet-verse form. In the “Azərbaycan torpağıyam” (“I am Azerbaijan land”) oda, we can see the successful presentation of the composer’s polyphonic works using the possibilities of the choir. And the orchestral part literally “changes” with the chorus. The composer sometimes presents melodies in the form of canonical imitations in the orchestral and choral parts.

“Cəngi sədası” (“Cangi Sedasi”) is a chamber-instrumental work written for the orchestra of folk instruments and includes the form of a rondo. The composer brings the hero of the work, the warrior spirit, to the fore by penetrating the dotted rhythm typical of the traditional Cangi dance with the continuous use of the syncopated structure.

⁴⁷ “Malatya bulunmaz eşin” / [Elektron resurs] / URL: <https://www.youtube.com/watch?v=IIA8xyBHSDA>

The unique feature of V.Allahverdiyev`s works written for folk instruments is that he presents a successful tandem of classical style and national folk color. Here we clearly see the intervention of national instruments in classical orchestra and ensemble compositions or, on the contrary, the Western tradition in the orchestra of folk instruments.

In the **Conclusion** section the study is summarized and is reflected the conclusions. The analysis of V.Allahverdiyev`s works allowed to determine his individual handwriting as a composer and the following features were revealed:

1. In the context of Azerbaijani musical culture, V.Allahverdiyev`s creativity is distinguished by the originality of his musical thinking, his deep knowledge of folk music traditions, and his adherence to the principles of Turkism. The creativity, the depth of subject and meaning, the exhaustion of form in the composer`s works are the characteristic features of his individual handwriting. V.Allahverdiyev`s creativity is not only connected to national roots, but also fully reflects the events of the time and is an expression of the composer`s broad outlook.

2. In the context of Azerbaijani musical culture, the convergence of tradition and inheritance in the composer`s creativity was revealed and emphasized as an important factor. At this time, V.Allahverdiyev`s characteristic quality of the composer, organically connecting the characteristics he inherited with the achievements of modern music, based on the tradition of inheritance, was brought into consideration.

3. Starting from the 1990s, the formation of a new ideology within the framework of the return to national values and its impact on V.Allahverdiyev`s creativity was emphasized as the main factor. This aspect was identified as the leading aspect in the composer`s creativity.

4. The ideology and ideology of Turkism runs through his works like a red line. He approached it more broadly at the level of subject matter and musical language. Along with the main idea of the works, this connection can be observed in the melodic language, metro-rhythmic features and other means of musical expression. The

intonations of the ancient Turkish yalli were used in the symphonic poem “Ömür yolu” (“The Way of Life”). The rhythmic alternation in “Cəngi sədası” (“Cangi Sedasi”) is a characteristic feature of Turkish folk music. Such characteristics are also observed in the “Qarabağ balladası” (“Balad of Karabakh”) and in the oda “Azərbaycan torpağıyam” (“I am Azerbaijan land”).

5. Based on the analysis of the composer`s works involved in the research, it can be said that there is an organic connection between the ideology of Turkism, the elements of Turkish folk music, national values and modern approaches in the synthesis of instruments with different timbres, based on national sources, metro-rhythmic features and intonation.

6. The diversity of content in the works of V.Allahverdiyev shows itself at the level of the expression of the Motherland, native Azerbaijan, the Turkic world and its outstanding personalities. In the work of V.Allahverdiyev, who is a lyrical composer by nature, these themes were presented within the limits of the romanticism trend.

7. The works of V.Allahverdiyev have a variety of topics. In the symphonic poem “Ömür yolu” (“The Way of Life”) the composer gave an epigraph from the work of Hüseyn Javid, a famous writer-playwright who was connected to the ideas of Turkism, but in the room “Azərbaycan torpağıyam” (“I am Azerbaijan land”) it was based on the poetry of Zəlimkhan Yaqub. In his songs on homeland and lyrical themes, he refers to Maya Heydargyzi's poems.

8. The influence of romanticism trend is noticeable in many examples of genres included in V.Allahverdiyev`s creativity, including in the analyzed works. In his works, programmatic content, predominance of lyricism, lyrical-dramatic images occupying the main place in the line of dramaturgical development characterize V.Allahverdiyev as a representative of the romantic tendency in contemporary Azerbaijani music. In the works of the composer, the programmatic characteristic of romanticism manifests itself in a general way. From this point of view, V.Allahverdiyev`s symphonic creativity is based on F.Liszt`s generalized programming traditions. His appeal to the symphonic poem genre “Ömür yolu” (“The Way of Life”), his preference for one-part works (“Simfonik rəqs”, “Sevgi

valsı”) (“Symphonic Dance”, “Love Waltz”), his reliance on the three-part structure in the symphony genre (“Atatürk”) (“Ataturk”) can be interpreted as the influence of the romanticism trend.

9. Elements of folklore and intonation features of national music occupy an important place in V.Allahverdiyev`s creativity. This aspect, which is an indicator of nationality, can be observed in the metro-rhythmic features of all the composer`s works related to Turkishness, in the melodic language, in the purposeful use of the timbre of the instruments, and in the orchestration. In the symphonic poem “Ömür yolu” (“The Way of Life”) based on the intonations of the ancient Turkish yalli, in the “Atatürk” (“Ataturk”) symphony, the use of Turkish aksak rhythm, and in “Simfonik rəqs” (“Symphonic Dance”) on the elements of folk melodies is a clear example of the composer`s attitude to musical folklore and demonstrates his inclination towards neo-folklorism. In many of the composer`s works “Azərbaycanım”, “Cəngi sədası”, “Yüksək-yüksək təpələrə”, “Simfonik rəqs” (“Azerbaijanım”, “Cangi sedası”, “Yuksekyukse tepelere” folk song for choir and orchestra, “Symphonic dance”), vocal works written for voice and chamber orchestra, features of Turkish folk melodies are noticeable.

10. The use of well-known musical examples as quotations is also found in the work of V.Allahverdiyev. The most obvious and beautiful example of this is the use of the famous composer-singer Muslim Magomayev`s song “Azərbaycan” (“Azerbaijan”) as a quote in the symphonic poem “Ömür yolu” (“The Way of Life”). Also based on the folk song “Yüksək-yüksək təpələrə” (“Yuksekyukse tepelaere”) in his work for choir and symphonic orchestra of the same name and “Simfonik rəqs” (“Symphonic dance”), variations for piano on the ancient folk song “Gül açdı” (“Gul achdi”). The melodic basis of the folk song “Malatya bulunmaz eşin” (“Malatya bulunmaz eshin”) which is widespread in the Malatya region is referred to in the room “Azərbaycan torpağıyam” (“I am Azerbaijan land”) written for four-part mixed choir and orchestra of folk instruments.

11. V.Allahverdiyev prefers symphonic works in his works. The metro-rhythmic structure of his symphonic works “Atatürk”, “Cangi

sedasi”, “Simfonik rəqs” (“Atatürk”, “Cangi Sedasi”, “Symphonic Dance”) is based on ancient Turkish rhythms. To get the sound of Turkish folk music, the composer synthesizes various instruments of the orchestra. Thus, V.Allahverdiyev combines a group of instruments with different composition and creates a sound style that is distinguished by the fullness of timbre shades. In the “Atatürk” (“Atatürk”) symphony, ostinato was widely used in the percussion part, and this aspect is also found in the symphonic poem “Ömür yolu” (“The Way of Life”). In order to create the sounding style of Turkish music, he adapted the timbre characteristics of the instruments in the work “Cəngi sədası” (“Cangi Sedasi”). In this work, the composer succeeded in reviving the spirit of Cangi dance by focusing on the same rhythmic accent of piano and percussion instruments, such as balaban and tar. In order to express the national color in “Cəngi sədası” (“Cangi Sedasi”), the composer includes elements that create intonation connection in the group of khan, saz and oud instruments. The intonations of Turkish folk music are noticeable in the musical language of “Qarabağ balladası” (“Balad of Karabakh”) based on micro-intonations. In the work “Muğamsayağı” (“Mugamsayagi”), he achieved a different sound by creating an interesting synthesis of national instruments and European instruments.

12. The leading role of polyphony in the works of his teacher I.Hajibeyov had an impact on V.Allahverdiyev as well. Especially in the second part of the composer`s string quartet No.1, the influence of the characteristics of the polyphonic style is noticeable. The application of polyphonic development methods in “Qarabağ balladası” (“Balad of Karabakh”) is adapted to the characteristics of mugham. In the “Azərbaycan torpağıyam” (“I am Azerbaijan land”) oda, the attitude and sounding style of the voices that make up the choir are based on perfect polyphonic elaborations.

13. Imitation plays a key role in V.Allahverdiyev`s symphonic works. In the symphonic poem “Ömür yolu” (“The Way of Life”) and in “Simli orkestr üçün musiqi” (“Music for a String Orchestra”) imitation movements and canonical imitations are often used in the orchestra. Through the orchestra, the composer creates a kind of harmony reminiscent of the imitation sound of the tar and kamancha

typical of our national music. V.Allahverdiyev, who is perfectly familiar with the capabilities of the orchestra, managed to adapt the timbre of the national musical instruments to the instruments of the symphony orchestra. He created a sound with a national spirit by imitating the timbre of the pipe in the performance of woodwind instruments, and included the trumpet instrument in many of his works as a means of glorifying Turkishness.

14. The connection of the poetic text with the melodic line is more noticeable in the vocal works of V.Allahverdiyev. The composer matches the ideas expressed within the text with the development of the melodic line and creates an interaction between the music and the literary source.

15. The quarta-quinta, secunda relationship, and the unison sounding of the melody, which are typical for Ashiq airs, can be found in many works of V.Allahverdiyev “Simfonik rəqs”, “Simli orkestr üçün musiqi”, “Azərbaycanım” (“Symphonic dance”, “Music for a string orchestra”, the song “Azerbaijanım”). In the “Azərbaycan torpağıyam” (“I am Azerbaijan land”) oda, the composer, who skillfully used the timbre characteristics of the instruments that make up the orchestra, succeeded in obtaining the playing characteristics of the musical instrument.

16. V.Allahverdiyev did not deviate from the classical framework in terms of the structure of the works. Within traditional forms, the composer managed to revive various figurative content. In his symphonic works, the preference for mirrored reprise within the sonata form “Atatürk”, “Ömür yolu”, “Simli orkestr üçün musiqi” (“Ataturk” symphony, “The Way of Life” symphonic poem, “Music for String Orchestra”) was observed in many of his works.

17. In his vocal works, the composer goes beyond the traditional couplet form, which is typical for the song genre, to simple two-part forms “O yollar” (“Those roads”) and three-part forms “Qəmli hekayə” (“Sad story”), to a complex three-part form “Azərbaycanım” (“My Azerbaijan”), to an intermediate form of 3-5 parts “Hara gedirsən” (“Where are you going”) applied.

Thus, the main three directions of the characteristic features of Vasif Allahverdiyev`s creativity should be noted:

1. Based on the ideology of Turkism;
2. Coming from tradition and inheritance in his creativity, he reconciles the characteristics of national music with the way of thinking;
3. Creating the characteristics of our national music by adapting the capabilities of the orchestra and the timbre of the instruments in symphonic works.

Vasif Allahverdiyev`s works, which show his individual handwriting in the context of Azerbaijani musical culture, can be considered as an expression of national uniqueness painted in the ideas of Turkism and Turanism. The works written by Vasif Allahverdiyev with a highly creative attitude, who approaches every field he approaches from the point of view of the idea of Turkism, are considered as one of the worthy pages of modern Azerbaijani music history.

According to the content of the dissertation, the following scientific works of the author were published:

1. Məmmədova, Ş.V. Müasir Azərbaycan bəstəkarlıq məktəbinin nümayəndəsi – Vasif Allahverdiyev // “Musiqişünaslığın aktual problemləri” Respublika elmi konfransının materialları, – Bakı: – 4-5 dekabr, – 2019, – s. 129-133.
2. Məmmədova, Ş.V. Vasif Allahverdiyevin mahnı yaradıcılığının quruluş xüsusiyyətlərinə dair // – Bakı: Konservatoriya, – 2021. № 2 (51), – s. 76-89.
3. Məmmədova, Ş.V. Vasif Allahverdiyevin xalq çalğı alətləri orkestri üçün yazdığı əsərlərdə vətən obrazının təəcəssümü // – Naxçıvan: Axtarışlar, – 2021. № 4 (15), – s. 157-162.
4. Мамедова, Ш.В. Некоторые черты стиля современного Азербайджанского композитора Васифа Аллахвердиева // Материалы XIII Международной научной конференции «Искусство глазами молодых», – Красноярск: – 29-30 апреля, – 2021, – s. 48-51.
5. Məmmədova, Ş.V. Vasif Allahverdiyevin romans yaradıcılığının bəzi quruluş xüsusiyyətləri (iki romans və “Sənsizlik” elegiyası nümunəsində) // – Bakı: Sənət Akademiyası, – 2022. № 1 (16), – s. 123-135.

6. Məmmədova, Ş.V. Vasif Allahverdiyev yaradıcılığında Heydər Əliyevin obrazı // – Bakı: Musiqi dünyası, – 2022. № 2 (90), – s. 107-110. URL: http://www.musiqi-dunya.az/1_2022.pdf
7. Məmmədova, Ş.V. Vasif Allahverdiyevin “Ömür yolu” simfonik poemasının quruluş xüsusiyyətləri // – Bakı: Musiqi dünyası, – 2022. № 2 (91), – s. 59-63. URL: http://www.musiqi-dunya.az/1_2022.pdf
8. Мамедова, Ш.В. Некоторые структурные особенности «Музыки для струнного оркестра» Васифа Аллахвердиева // – Москва: Музыка и время, – 2022. № 8, – s. 32-35. URL: <http://music.tgizd.ru/ru/arhiv/21426>
9. Məmmədova, Ş.V. Bəstəkar Vasif Allahverdiyevin yaradıcılığında türkçülüyn təzahürü // “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemlər” XXI Beynəlxalq elmi-praktiki konfransın materialları, – Bakı: – 26 aprel, – 2022, – s.83-86.
10. Məmmədova, Ş.V. Vasif Allahverdiyevin “Atatürk” simfoniyasının üslub xüsusiyyətləri // – Bakı: Mədəniyyət dünyası, – 2022. № 41, – s. 115-124.
11. Məmmədova, Ş.V. Vasif Allahverdiyevin yaradıcılığında romantizm cizgilərinin ifadəsində lirik obrazlılığın təcəssümü // Türkiyə, Kars: Turan Stratejik Araştırmalar Merkezi (Uluslararası Bilimsel Hakemli Mevsimlik Dergi), – 2022. Cilt: 14, Sayı: 54, – s. 263-267.
URL: https://turansam.com/wp-content/uploads/2022/08/TURAN-SAM_54.pdf
12. Məmmədova, Ş.V. Vasif Allahverdiyevin “Muğamsayağı” əsərinin üslub xüsusiyyətləri // 12th International Conference on Culture and Civilization, – Lahıc, İsmayılı: – 21-22 iyun, – 2022, – s. 171-173.
URL:https://tr.europenjournal.com/files/ugd/614b1f_609ee93669804ecfaeb076361063f239.pdf
13. Məmmədova, Ş.V. Vasif Allahverdiyevin kiçik həcmli əsərləri // – Naxçıvan: Axtarışlar, – 2022. № 2 (16), – s. 267-271.

The defense will be held on ____ _____ 2024 at ____ at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ 1014, Baku, Shamsi Badalbeyli str. 98.

Dissertation is available at the library of the Baku Music Academy named after Uzeyir Hajibeyli.

Electronic version of the abstract are available on the official website of the Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses ____ _____ 2024.

Signed for print: 24.09.2024

Paper format: 60x84 1/16

Volume: 46 562 signs

Number of hard copies: 20