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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE WAYS OF RESOLVING THE CHOIRMASTER STYLE
AND CHORUS SCENES IN THE OPERA WORKS OF
AZERBAIJANI COMPOSERS**

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and processing degree of the topic. One of the interesting and relatively understudied areas of the science of music is the art of conducting. If we were to say in Rimsky-Korsakov's terms, although the history of this art, termed as 'dark,' may not be as ancient as performance, defining its nature and professional standards is a more complex issue. This is primarily because the art of conducting encompasses many fields by combining performing, pedagogical, and managerial qualities within itself. At the same time, the term conductor represents an artistic music leader who manages various creative collectives such as orchestras, ensembles, choirs, operas, and more. As it is known, each of these collectives requires from the conductor extensive and profound knowledge and skills, talent, high professionalism and aesthetic taste, versatile work experience, and many other qualities, given their differing work regimes, repertoires, creative fields, performance styles, and numerous distinguishing characteristics.

The establishment and development of the art of choir conducting, which is one of the main directions of conducting, are closely related to choral music, which is a rich and unique creative field of musical art. The Azerbaijani choral art, which emerged in the first half of the 20th century, has bestowed valuable artistic gems upon the musical art as a shining beacon of professionalism, reaching high peaks of creativity over the course of a century. In addition, professional educators and choirmasters who are directly involved in the teaching, promotion, and development of choral art in the country not only lead various collectives but also contribute significantly to the upbringing of the younger generation.

In the field of musicology, choral art has primarily been explored within the contexts of performance and composer creativity, yielding valuable scholarly research that illuminates various aspects. However, the focus on conducting and particularly on the art of choir conducting has not been observed in scientific research related to choral art. Choir conducting, as an interesting field with rich creative and pedagogical professionalism standards, has evolved in the

country through the activities of choir collectives, as well as in relation to the formation of the opera art. In 1908, the brilliant composer Üzeyir Hajibeyli's interest in choral performance in the opera 'Leyli and Majnun' demonstrated the significance of taking steps that would contribute to the independent development of this art. Alongside opera, the need for conducting, as well as choir conducting, gradually began to diminish. As a result, the interesting and high-quality creative activities of professional conductor-choirmasters in Azerbaijani choral art, such as A.A.Yurlov, L.Frolova, N.Malikov, B.Vekilova, L.Atakishiyeva, E.Novruzov, R.Efendiyev, K.Abbasov, G.Imanova, C.Jafarov, S.Hacıyeva, and N.Mardanov, have been confirmed both on the concert and opera stages, as well as in pedagogical successes. In this regard, the study of choir conducting and the elucidation of its artistic and methodological foundations are of interest from the perspective of musicology. The lack of comprehensive and independent exploration of the subject, as well as the direct analysis and research of choir conducting, renders the topic of the presented dissertation work relevant.

One of the indicators of the relevance of the dissertation topic is directly related to the literary content of the art of indirection. As it is known, the dance unites such aspects as unity, equality, strength, and power within itself as a manifestation of collective expression, and serves as the carrier of the national image primarily. In composer's creativity, music scenes expressing the people, carrying the ideas of struggle, bravery, strength, and unity are precisely related to dance episodes. This emphasizes the historical-social, socio-psychological function of choral music. The contemporary content of choral art is highly important in terms of promoting national unity and equality, in the struggle against adversaries, and in strengthening patriotic spirit.

This indicates the importance of choral art being interesting for the younger generation and carrying significant educational value towards spiritual enrichment. The promotion, teaching, and research of choral art should be at the forefront of modern music art, and scientific research plays a significant role during measures aimed at

increasing the interest of performers, composers, and audience in this art. In this regard, the topic of the dissertation becomes relevant.

The topic of the dissertation serves as an interesting and significant research subject for the pedagogical teaching process of choral art. The pedagogical, methodological, and theoretical importance of such research works cannot be deny in the training of young chorus masters. This also emerges as one of the factors conditioning the relevance of the topic.

The importance of choral art and its development in the national context had particularly intrigued the genius composer Üzeyir Hajibeyli and his colleagues in the early 20th century. In his articles and presentations, Üzeyir Hajibeyli, who exerted great effort in shaping both the performance and pedagogical resources of this art, emphasized the high literary content carried by choral music and the role of choral performance in the development of professional music art. The significant steps taken by the composer in this direction were later successfully continued, resulting in the attainment of high professional standards for choral art within the national context.

While interest in choral music has been more actively organized within the realm of composers and performing arts, its scientific exploration occurred somewhat later. This idea pertains more to scientific research covering the history, theoretical, and pedagogical issues of choral art. The valuable monograph on Azerbaijani choral art belongs to the pen of the musicologist, conductor-choreographer, and educator Leyla Farajova-Mammadova. L.Farajova-Mammadova's monograph “Хоровая культура Азербайджана. Пути становления и разработка проблемы хорового исполнительства”¹. In her monograph titled (Choral Culture of Azerbaijan. Formation Paths and Development of Choral Performance Issues) there is a gradual investigation on the historical roots of choral art, its connection with folk music genres, as well as the formation and development of professional choral art in the country.

¹ Мамедова, Л.М. Хоровая культура Азербайджана / Л.М.Мамедова. – Баку: Адилоглы, – 2010. – 230 с.

In the book, the works and individual creative examples of Uzeyir Hajibeyli in the development of choral art, and the special contributions he made to the realm of music art, are specifically emphasized. The shining representatives of Azerbaijani conducting art G.Akhundov's research on "The Prominent Conductors and Choir Masters of Azerbaijan"² and "Selected Opera Choruses of Azerbaijani Composers"³ appears as one of the main sources referenced in the dissertation. The author has provided autobiographical information about conductors and choir masters who have been active from the early 20th century to the present day in the book, shedding light on their creative paths. In the methodological tools section, analysis and musical notation of opera choruses from Azerbaijani composers are provided.

The creativity of prominent representatives of Azerbaijani conducting art has also been examined in separate research studies, particularly in monographs about conductor-composers, their conducting activities have been investigated. In this regard, the creativity of M.Magomayev, Niyazi, S.Alasgarov, R.Mustafayev, and others is noteworthy.

The Russian musicology has a number of valuable scientific sources related to the art of conducting and orchestration, which have been referred to as the main source of reference in writing the dissertation. During these studies, by A.B.Khazanov's "Заметки оперного хормейстера"⁴ (Notes of the opera conductor), V.Vasilyev's "Размышление оперного хормейстера"⁵ (Thoughts of the opera conductors), I.A.Musin's "Язык дирижерского жеста"⁶

² Axundova, G.Ə. Azərbaycanın görkəmli dirijorları və xormeysterləri / G.Ə.Axundova. – Bakı: ADPU, – 2016. – 186 s.

³ Axundova, G.Ə. Azərbaycan bəstəkarlarının seçilmiş opera xorları // G.Ə.Axundova. – Bakı: ADPU, – 2015. – 254 s.

⁴ Хазанов, А.Б. Заметки оперного хормейстера / А.Б.Хазанов. – Москва: Московская консерватория, – 2015. – 148 с.

⁵ Васильев, В.В. Размышление оперного хормейстера / В.В.Васильев. – Пермь: Звезда, – 2005. – 224 с.

⁶ Мусин, И.А. Язык дирижерского жеста / И.А.Мусин. – Москва: Музыка, – 2006. – 232 с.

(The language of conductor's gesture), “Техника дирижирования”⁷ (Conducting technique), P.Q.Chesnakov's “Хор и управление им”⁸ (Choir and its management), Q.L.Yerjemski's “Психология дирижирования”⁹ (The psychology of conducting) and other monographs are included. The mentioned sources contain valuable research on conducting, the art of orchestration, the working process within choir collectives, as well as specifically valuable studies related to the activities of opera conductors.

In the writing of the research work, attention has also been focused on conducting studies that reflect the working process with various collectives. Thus, musicians specializing in conducting during the educational process implement the determination of their activity field at a later stage.

In this regard, when delving into the secrets of the art's professionalism, pedagogical programs are designed to encompass the specific characteristics of each of these areas. In this regard, E.Dadashova and M.Aliyev's 'Conducting and its Teaching Methodology'¹⁰, Compiled by P.P.Levando's “Работа дирижера над хоровой партитурой”¹¹ (The conductor's work on the choir score), V.Jivov's “Исполнительский анализ хорового произведения”¹² (The performance analysis of the choir work) and we can show other scholarly articles written on this aspect.

Alongside all these sources, during the analysis of choir scenes in the operas included in the dissertation, the works of Azerbaijani and foreign researchers on the analysis of musical works have been

⁷ Мусин, И.А. Техника дирижирования / И.А.Мусин. – Ленинград: Музыка, – 1967. – 291 с.

⁸ Чесноков, П.Г. Хор и управление им / П.Г.Чесноков. – Москва: Гос. муз. издат., – 1961. – 241 с

⁹ Ержемский, Г.Л. Психология дирижирования / Г.Л.Ержемский. – Москва: Музыка, – 1988. – 96 с.

¹⁰ Dadaşova, E.M. Dirijorluq və onun tədrisi metodikası / E.M.Dadaşova. M.T.Əliyeva. – Bakı: ADPU, – 2013. – 221 s.

¹¹ Работа дирижера над хоровой партитурой / Сост. П.П.Левандо. – Москва: Советская Россия, – 1985. – 96 с.

¹² Живов, В.Л. Исполнительский анализ хорового произведения / В.Л.Живов. – Москва: Музыка, – 1987. – 95 с.

taken as the main reference sources. This list should also include musicological research related to opera composers M.Magomayev, F.Amirov, V.Adigozalov and M.Guliyev, whose analyses have been attracted.

Object and subject of the research. The object of the dissertation is constituted by the choir scenes in certain some operas of Azerbaijani composers. Here, research has been conducted along two main directions related to the subject. One of these directions focuses on the development paths, theoretical-practical foundations, and determination of the working principles of conducting and orchestration art, while the other involves revealing the conductor's approach through the analysis of choir numbers in the analyzed operas and identifying solutions to some of the problems arising in choir scenes. These characteristics outlined have been included in the subjects of the research work.

Goals and duties of the research. The presented dissertation covers the formation and development of the choir conducting art in Azerbaijan, as well as issues related to the professional standards and working principles of this art. In order to highlight the creative characteristics expressed by the art and emphasize directly on musical works, a number of operas have been analyzed in the second and third chapters of the dissertation. Thus, the main purpose of the dissertation is to examine the formation and development of the choir conducting art in Azerbaijan, as well as to elucidate the fundamental principles governing the work style of the opera conductor. To achieve this goal, the following tasks have been outlined:

- To examine the historical formation stages of the conducting art and research within the context of Azerbaijan;
- To highlight the general and specific aspects of conducting and orchestration, as well as the overall and specific characteristics of the opera conductor.
- To provide information on the development and prominent representatives of the choir conducting art in Azerbaijan;
- To analyze the choir numbers of the analyzed operas and demonstrate theoretical and practical approaches specific to the conductor's work style during the preparation of those scenes.

Research methods. The subject of the dissertation covers both the historical and theoretical-practical aspects of the chosen problem. Thus, in the research work, the art of choir conducting is investigated both in terms of illuminating its historical formation stages and in terms of its style and professional standards directly related to working with choir collectives. Therefore, historical and theoretical analysis methods have been primarily considered in the dissertation work. It should be noted that practical recommendations and instructions during the analysis of opera choirs also demonstrate a methodical approach and partly resort to pedagogical research methods. During the theoretical analysis of choir numbers, the characteristics of musical language, form, and content have also been highlighted. In this regard, the general theoretical principles of musicology, as well as scientific research dedicated to the creativity of Azerbaijani and foreign musicologists, including M.Magomayev, F.Amirov, V.Adigozalov, M.Guliyev, as well as works by L.Mammadov, G.Akhundov, A.B.Khazanov, V.V.Vasilyev, P.Q.Chesnakov, I.A.Musin and other researchers, form the methodological basis of the dissertation.

The main provisions of the defense. In the dissertation, based on the research of the topic, conducted analyses, and obtained results, the following points have been presented for defense:

- In Azerbaijan, the art of conducting is closely related to both musical stage works and directly to the opera genre.

- The specific standards of working with choir collectives have facilitated the formation and development of the conducting art as a specialized field of conducting.

- In Azerbaijan, the art of conducting manifests in three main directions: conducting various orchestras, directing choir ensembles both artistically and as a conductor, as well as fostering the independent and mutual development of opera conducting fields.

- Opera conducting, being a significant and essential artistic field, entails a specialized approach, considering the conditions of stage works, as a leader of a large ensemble, reflecting the multifaceted activities of choir performers.

- The creativity of Azerbaijani opera conductors is notable for reflecting the fundamental achievements of world conducting and

choir art, and it is distinguished by its unique aspects that condition the preparation of works established on national roots.

The scientific novelty of the research. "Since the subject of the dissertation encompasses two aspects within itself, the main points containing scientific novelty are also presented in this context. In this regard, the scientific novelty of the dissertation can be demonstrated by exploring the creative field and working style of choir conducting, particularly opera conducting, within the context of Azerbaijan. In this regard, the scientific novelty of the dissertation can be demonstrated by exploring the creative field and working style of choir conducting, particularly opera conducting, within the context of Azerbaijan. Therefore, the analysis and research of choir numbers in the operas of V.Adigozalov, M.Quliyev and P.Akhundova from the perspective of professional standards of choir conducting conducted for the first time in the research work represent the scientific novelty of the dissertation. Thus, the conclusions obtained through the conducted analyses can be considered as the scientific innovations of the dissertation:

- For the first time in the dissertation, the art of choir conducting and its specialized direction, opera conducting, have been highlighted in terms of working style and professional standards;

- By considering the creativity of professional choirmasters who have contributed to the formation and development of opera conducting in Azerbaijan, individual stylistic characteristics have been identified;

- By analyzing the choir numbers in V.Adigozalov's operas, the conductor's approach and theoretical-practical recommendations have been demonstrated;

- The analysis of choir numbers in M.Quliyev's opera "Aldanmış ulduzlar" ("Deceived Stars") has been provided, showcasing the conductor's approach and theoretical-practical recommendations;

- For the first time in the dissertation, choir numbers from P.Axundova's opera "Məhsəti" ("Mahsati") have been analyzed:

The theoretical and practical significance of the research. The theoretical significance of the dissertation work depends on the historical and theoretical analyses conducted, including the results obtained and the main points regarding the historical development

paths of conducting art, as well as the theoretical foundations of choirmaster. Additionally, it may serve as a source for scholarly research on the investigation of choir scenes in Azerbaijani composers' operas. The materials of the dissertation work can be used in the teaching of "Music History" as well as other subjects related to "Choral Studies" and the art of choirmaster in higher and secondary specialized education institutions. Research conducted on the application of the conducting art's working style and musical examples can create perspectives for the expansion and analysis of the subject, as well as for attracting new operas and conducting new research.

Approbation and application. The main results and findings of the dissertation have been reflected in 6 articles published in international scientific journals indexed in Azerbaijan, Ukraine, Turkey, and presented in 4 conference presentations. Presentations on the topic have been delivered at various local and international scientific conferences.

Name of the organization where the dissertation work is carried out. The dissertation work was completed at the Department of "Music History" of the Baku Music Academy named after Uzeyir Hajibeyli.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The dissertation consists of a "Table of Contents", "Introduction," four "Chapters" (each chapter containing two paragraphs), "Conclusion" and "List of used literature". The "Introduction" comprises 8 pages, with 14 839 characters. The first paragraph of Chapter I spans 19 pages, with 38 223 characters. The second paragraph spans 22 pages, with 39 723 characters; the first paragraph of Chapter II consists of 16 pages, with 20 941 characters, and the second paragraph spans 10 pages, with 11 329 characters. The first paragraph of Chapter III comprises 25 pages, with 29 070 characters, while the second paragraph spans 15 pages, with 20 600 characters. Chapter IV, the first paragraph covers 20 pages, with 24 410 characters and the second paragraph spans 26 pages, with 28 378 characters. The "Conclusion" section consists of 5 pages, with 8305

characters and the "List of references" section comprises 13 pages, with 17739 characters. The dissertation comprises 181 pages and a total of 235 818 characters (excluding the list of references).

MAIN CONTENT OF THE DISSERTATION

The first chapter of the dissertation is titled **“The role of chorus choirmasters in the stage setup of azerbaijani operas”** and consists of two paragraphs within it. The first paragraph is titled **1.1. “The Formation and Development of Conducting Art in Azerbaijan”**. Here, the formation and development directions of Azerbaijani conducting art are studied, including an examination of the creative work of several distinguished conductors and choirmasters. The historical roots of conducting art are associated with the formation of collective performance. The development of Azerbaijani composition art has led to the establishment of various fields of music, including the art of conducting. Conducting art initially began to take shape with the management of opera orchestras. Uzeyir Hajibeyli himself conducted the first mugham operas, with M.Magomayev also closely assisting him in this endeavor. In this regard, the role and contribution of the genius composer, also known as the first conductor in Azerbaijan, in the development of this art are invaluable. However, with the establishment of the Azerbaijan State Conservatory, conditions were created for the training of competent and professional conductors, and highly educated conductors began to take their places on opera and concert stages. It has the significant role of composers in shaping conducting as a professional activity in Azerbaijan. In the national music history have had a special place in the developing of the conducting art Uzeyir Hajibeyli, Muslim Magomayev, Afrasiyab Badalbayli, Soltan Hajibeyov, Haji Khanmammadov, Tofiq Guliyev, Jahanqir Jahanqirov, Said Rustamov and Ramiz Mustafayev."In the 1940s and 1950s, the professional level of conducting in Azerbaijan was greatly influenced by the distinguished musician, conductor, and composer Niyazi. In 1951, the Department of Choral Conducting was

established at the Azerbaijan State Conservatory. The opening of this department marked another direction for the professional development of conducting in Azerbaijan. The main purpose of this department was to train competent and professional choirmasters in the republic. Here, composers such as C.Cahangirov, V.Adigozalov, and M.Mirzayev, along with A.A.Yurlov, N.Malikov, L.Atakishiyeva, E.B.Novruzov, B.Vakilova, S.Aghayeva, N.Mardanov, N.Nabiyev, Z.Ismayilova, Y.Adigozalov, G.Imanova, L.Mammadova and others, worked as choir specialists, contributing significantly to the training of conductor-choirmasters who reached the highest peaks of this art. The successful activities of the Choral Conducting Department play a significant role in the training of competent specialists in the field of conducting. One of the main directions of conducting art is related to the opera stage.

The opera conductor's domain is the most complex and integrative aspect of this art. The opera conductor must be skilled in managing both the symphonic orchestra and the performers on stage, as well as the chorus ensemble. The development of choral conducting is also related to professionals trained in this field working in opera theaters. One of the choirmaster-conductors who successfully carry out choral activities and achieve creative successes in the opera theater is Nicat Malikov. His activities both in the opera and ballet theater, as well as in the "Choral Conducting" department of the conservatory, have played a significant role in the formation and development of the choral conducting art in Azerbaijan. The talented musician, who began engaging in this art from their student years, not only delves closely into the secrets of the art but also has rendered great services for its development and acquisition of professional standards. He has appeared as the ch for operas such as "Carmen," "The mermaid," "Iolanta," "Boris Godunov," "A blacksmith woman" "Prince Igor," and so on.

The individual creative path of Bibietta Vekilova, who dedicated her entire life to the development of this art through opera conducting and pedagogical activities, is noteworthy. Having a profound understanding of the secrets of choral conducting, Vekilova's creative journey is remarkably rich and comprehensive.

Laman Atakishiyeva is one of the professional conductors who has contributed to the development of Azerbaijani choral art and worked on the formation of professional standards in choral conducting. Her name is inscribed in the significant pages of cultural history. Having imbibed the secrets of this art in the class of the skilled and experienced choral conductor L.Frolova, L.Atakishiyeva later became one of the dedicated artists who devoted her entire life to its advancement.

One of the musicians who has worked as a conductor and choirmaster for numerous performances at the Azerbaijan State Opera and Ballet Theater, contributing to the development of this art, is People's Artist Javanshir Jafarov. Having received professional education in conducting and choral conducting specialties, J.Jafarov began his creative activity with the Azerbaijan State Opera and Ballet Theater in 1979.

The creative work of the talented choirmaster Sevil Hacıyeva, who successfully continues the achievements of Azerbaijani choral art in the modern era and has closely intertwined her life with the opera and ballet theater, deserves special mention.

Although starting her creative career initially in the Song and Dance Ensemble of the Azerbaijan State Philharmonic, Sevil Hacıyeva was appointed as the chief choirmaster of the Opera and Ballet Theater just three weeks later. Hacıyeva's conducting career has evolved in two directions, as she has served both as the choirmaster and conductor of opera performances.

Thus, the formation of choral conducting is closely linked to both opera theaters and choral ensembles' activities. However, in educational institutions where the secrets of this art are taught, these directions are combined under the unified specialty of choral conducting. Obtaining experience by working in an opera theater or choir ensemble depends on the subsequent activities of the choirmaster. However, these two fields have their own unique work styles. The preparation process for choruses within opera, independent choral works, or concert performances involving choruses taken from operas requires different approaches. The flow of events on the opera stage, actor performance, being transformed into part of the plot line,

costume, set design, and most importantly, the inability to directly interact with the choir master significantly distinguishes the creative activity of the opera chorus troupe from others.

The second paragraph of the first section is titled **1.2. “Choirmaster's style of work”** and is dedicated directly to the study of the basic principles of choral conducting. Choral conducting is one of the most complex professional fields in the music industry. Primarily, this art is distinguished by its multifunctionality. The choirmaster must possess not only advanced musical knowledge but also pedagogical, psychological, and organizational skills, as well as a directorial and artistic mindset. The conductor's primary creative task is to deliver the artistic result to the audience and understand the psychology of their musical perception. In the poet-composer-conductor-choir-listener scheme, the conductor bears heavier creative responsibility. Alongside discerning the artistic-emotional content of the piece, they must impart it to the choir and deliver it to the audience. Therefore, the role of the choirmaster as an artistic guide is significant, as it also plays a crucial role in shaping the aesthetic taste of the listener. *“Conducting as an art is highly multifunctional and represents a complex that combines interpretation (analysis), performance (heuristic), management (realization), teaching (pedagogical), and organizational (planning) fields within itself”*¹³.

The choir performing in the opera is a large, multifaceted, creative part of the collective. This collective includes symphonic and wind orchestras, opera and ballet artists, conductor, director, choir master, concertmaster, prompter, stage workers (set designer, costumer, makeup artist, lighting and sound directors, etc.). They work together and collaborate to create a great work. In this case, it is not enough for the opera choir to simply have quality vocalization within itself; the choir is also a member of the larger ensemble and must perform the required role on stage, following the instructions of the director and conductor. They not only memorize their parts from beginning to end but also participate as a artistic character in the staging of any scene. Consequently, members of the choir often find

¹³ Ержемский, Г.Л. Психология дирижирования / Г.Л.Ержемский. – Москва: Музыка, – 1988. – с.8

themselves obliged to move on stage depending on the plot. In such cases, they are deprived of the opportunity to listen to each other, making the performance process significantly more challenging. All these reasons require a special approach from the opera choirmaster to the working process with the choir collective. One of the key indicators of leadership in the collective is the pedagogical skills of the conductor or chorus master. Professional conductors who delve deep into the secrets of this art emphasize the importance of pedagogical experience. For instance, A.Khazanov writes: *“The choirmaster must be a good teacher. Elevating the performer's musical listening ability, increasing musical proficiency, and so on, all fall within the realm of the pedagogical process”*¹⁴.

The second chapter of the dissertation is titled **“The Role of Mass Choral Scenes in Operas Dedicated to Female Warrior Figures”** and consists of two paragraphs. The first paragraph is titled **2.1. 'Choral Scenes in Muslum Maqomayev's Opera "Nargiz.** The analysis of the choral scenes in the opera is conducted, and the obtained results determine the position and significance of the opera as the first classical opera written on a modern theme in Azerbaijani music. The choral numbers in the opera "Nargiz" also play a significant role. It is necessary to point out several reasons for this. Firstly, due to the direct connection of the opera's thematic content with the image of the people, choral scenes are prominently featured as the main genre type that embodies it. The second main reason stems from the composer's effort to create a work that responds to the requirements of the classical opera genre. The analysis of the choral numbers in the opera emphasizes that M.Maqomayev has directly used this genre to unfold the main idea of the work and the stages of the plot development. The choir not only brings together the unity of the main characters and the people but also participates in embodying the confrontation between the two sides encountered in the work. The composer resolves the issue by creating intonation and mode consistency among the choir parts. One of the interesting aspects that captures attention in choir parts is the periodic alternation or

¹⁴ Хазанов, А.Б. Заметки оперного хормейстера / А.Б.Хазанов. – Москва: Московская консерватория, – 2015. – с.35.

permutation of harmonized voices. The composer skillfully utilizes choir numbers inspired by folk music, incorporating them into the composition. In this regard, the choir number based on the “Turaci” folk dance stands out as an interesting example. In the opera, the main character Nargiz's image is presented in unity with the lyrical group of choirs. The portrayal of the character's struggle and rebellious expression is directly reflected in the content of these choirs.

The next paragraph is titled **2.2. 'The image essence of choir scenes in Fikrat Amirov's opera 'Sevil'.** Fikrat Amirov's opera 'Sevil,' which stands as the first example of lyrical-psychological genre on the Azerbaijani opera stage, holds a significant position in the composer's creativity due to its historical, social, and artistic-emotional importance. Looking at the position of the choir in the opera, it should be noted that their number is not very large. Although this work, written in the lyrical-psychological genre, naturally features more solo numbers, the choir contributes to the overall composition of the opera. The presence of the choir in the first scene of Fikrat Amirov's opera already demonstrates its formative role in the work. The choir number presented in the prologue is specifically performed by women, and its position is quite significant. Because, in this first number, the subject of the choir reflects the main idea of the work as a whole. *“In the opera 'Sevil', the character of Sevil is not introduced at the beginning of the opera, but rather unfolds during the climax, in the choral scenes of the confrontation”*¹⁵. In research on the composer's opera, these two main lines are specifically noted: *“In the dramaturgical exposition and development of the opera, two leitmotif groups play a significant role. One group consists of sad, sorrowful themes, while the other group carries within itself an active dramatic inception”*¹⁶. The embodiment of both lines is skillfully realized in the opera's colorful scenes. Despite the emphasis on individual drama and the

¹⁵ Babayeva, A.R. Azərbaycan bəstəkarlarının operalarında xor səhnələrinin musiqi dramaturji həlli: / sənətsünaslıq doktoru dissertasiyasının avtoreferatı / – Bakı, 2018. – s.21.

¹⁶ Qasımova, S.C. Fikrət Əmirov / S.C.Qasımova, Z.K.Abdullayeva. – Bakı: Nağil evi, – 2004. – s.78.

amplification of the family tragedy in the final revision, the chorus dedicated to Sevil's tragedy in the second act, and the epilogue chorus depicting joyful, festive days behind the scenes, manage to echo this contradiction to a certain extent. Thus, based on the analysis of the chorus scenes in the work, we can say that these numbers contribute to the unfolding of the opera's dramaturgical idea and especially to the portrayal of Sevil's character. The unity between personal family drama and society's social worldview is precisely created through her character. The onset of struggle, the strengthening of the sense of freedom, both resonate in the choruses heard through the window and in the heart of the young woman, simultaneously serving the singular idea.

The third chapter of the dissertation is titled “**The Position of Chorus Scenes in the Portrayal of Female Poetic Figures in Azerbaijani Operas**” and consists of two paragraphs. The first paragraph is titled **3.1. 'Analysis of Chorus Scenes from Vasif Adigozalov's Opera "Natavan"'**. The paragraph examines the chorus scenes in Azerbaijani composer V. Adigozalov's opera "Natavan" and focuses on the main aspects of the working principle with the chorus collective.

Hurshid Banu Natavan, one of the shining figures of Azerbaijani literature, is the worthy successor of the royal lineage of Karabakh (daughter of Mehdiqulu Khan), the beloved poetess of her era, a distinguished and thoughtful woman, who has entered history as the creator and leader of the "Majlis-i-Uns" poetry-music assembly. Her character has been immortalized once again in V. Adigozalov's work.

The composer, renowned for his mastery in folk music, was further inspired by the fact that events in this opera are solely connected to the Karabakh environment. Here, the portrayal of the Natavan character alongside the integration of folk music and mugham melodies carries a symbolic character. These features are vividly reflected in the choruses included in the opera's repertoire of interesting musical examples. In the music numbers derived from the libretto of the opera "Natavan" – in chorus and orchestral episodes, arias and ariosos, vocal ensembles, dances, and even recitatives –

such rich and varied, colorful melodies are presented. The composer primarily draws upon inexhaustible folk music intonations (from songs, dances, and ashug melodies), as well as the separate branches and modes of mugham, which are the oral tradition-based professional music scriptures, and rhythmic-melodic structures (sometimes in the form of quotations, sometimes in their elements), primarily incorporating lyrical melodies into the opera¹⁷.

V. Adigozalov's opera "Natavan" has entered our music history as a work that not only reflects important and current issues of the era in which it was written but also embodies the brightest traditions of Azerbaijani composition rooted in national heritage. The main essence of the choruses, which holds special significance in the dramaturgy of the opera, has manifested itself in two directions. Here, the composer has succeeded in not only portraying the generalized essence of traditional folk, mass images in the chorus scenes but also in relating them to the personal sufferings and tribulations experienced by Natavan. These characteristics have brought out the lyrical-psychological aspects of the opera. The choruses in the work showcase the composer's exquisite melodiousness and his close adherence to the laws of the choral genre. Particularly in the principle of distribution of choral voices, the composer, deeply attuned to the possibilities of vocal expression, has skillfully enriched the intricacies specific to folk music genres. The art of ashug is presented, utilizing one of its most interesting and significant genres, "the deyishme" (kind of poem composed by ashugs). The harmonious combinations in the orchestra, aligned with the roots of the ashug saz, add a special hue to this scene and provide an opportunity to highlight folk music in an enriched manner. At the end of Zakir and Natavan's duet, the composer once again turns to mugham art, with the singer performing a piece from the "Segah" mugham.

The second paragraph of the third chapter is titled **3.2. 'Analysis of Chorus Scenes from Pika Akhundova's Opera "Mahsati"'**. In this paragraph, the chorus scenes from the opera "Mahsati" by the young representative of the composition school, P. Akhundova, are

¹⁷ Təhmirazqızı, S.T. Fikrət Əmirov / S.T. Təhmirazqızı. – Bakı: Aspoliqraf, – 2012. – s.97.

scrutinized. The opera was written and staged in 2019, author of the libretto is Leyla Qadirzadeh. The subject of the work is dedicated to the portrayal of the eminent 12th-century poetess Mahsati Ganjavi's character. In the opera, consisting of one act and four scenes in total, there are four chorus scenes. Pika Akhundova, who has ventured into the realm of grand and complex stage genres at a young age, has skillfully fulfilled the responsibilities of this challenging task, presenting another work that portrays the image of a thoughtful woman on the Azerbaijani stage. The inclusion of modern techniques in the presentation of the opera (such as the use of monitors on stage, 3D formatted backgrounds, etc.) can be considered as a step towards indicating the contemporary development direction of this genre. In terms of character, the chorus scenes in the opera have carried three main image compositions. These include the chorus of girls and boys representing the folk image, as well as the chorus scenes expressing the collective sorrow at the end; the chorus scenes portraying the love of Ahmad and Manija; and, in the second instance, the chorus sections representing the palace nobles in the duet of the sultan and Manija. In the organization of the chorus scores, the composer has prioritized a structure based on alternating appearances of female and male chorus. This arrangement is encountered in almost all chorus numbers, except for the final chorus number. Additionally, in some chorus scenes, the music material's unison execution, divisions, and chordal vertical development principle are observed in the analyzed chorus numbers. It is worth noting that the organization of the chorus parts captivates attention with its simple yet remarkably fitting musical content that responds to the demands of vocal performance style. This is not coincidental, as the composer Pika Akhundova greatly favors vocal genres in her creativity, and her melodic talent has already been demonstrated numerous times. This aspect is clearly felt in both the vocal numbers of the opera and the chorus parts. It is hoped that the young and talented composer Pika Akhundova will continue to value her creative experience in the opera field in the future, thereby contributing new works to Azerbaijani music.

The fourth chapter of the dissertation is titled '**The Dramaturgical Significance of Chorus Scenes in Azerbaijani**

Composers' Satirical Operas' and comprises two paragraphs. The first paragraph, titled **4.1. 'Analysis of Chorus Scenes from Vasif Adigozalov's Opera "The Dead"'**. Here, the main objective is to highlight the dramaturgical aspects of chorus scenes in the opera created by the composer in a satirical and comic style, drawing from C. Mammadguluzade's play of the same name.

The chorus scenes in the opera “The Dead” captivate attention with their artistic significance and power. *“Each chorus scene in the opera has its own dramaturgical appearance and is differentiated by individual stylistic features”*¹⁸. Female choruses, for the most part, can be considered static. In many cases, these choruses are performed using the 'a' syllable and serve as a background function to the atmosphere where tragicomic scenes unfold. The chorus announcing Kerbalayi Fattullah's resurrection is selected with particular sarcasm. On one hand, the people rejoice, but on the other hand, they struggle to believe this information. The analysis of the choruses in V. Adigozalov's opera “The Dead” revealed that the composer directly adhered to a classical approach in positioning the chorus. Indeed, the chorus embodies a distinct image of the people in the opera. However, since the image of the people is presented with various nuances beyond the main idea of the work, the content of the analyzed numbers is also developed in accordance with this principle. Primarily emerging from the literary source of the work, the female choruses embody the oppressed segment of society and are characterized by a more mournful, melancholic nature in this opera. Meanwhile, the male choruses are significant, particularly in scenes related to Sheikh Nasrullah, as they not only initially portray the deceived and oppressed masses but also reveal representatives of the same gender on the other side. In these sections, the composer has strived to create different emotional shades by employing a diverse distribution principle of choral voices, rhythmic diversity, and motifs expressing assurance. A notable technique used in the choruses is the application of polyphonic methods and the extensive

¹⁸ Babayeva, A.R. V. Adıgözəlovun “Ölülər” operasında xor səhnələri // – Bakı: Musiqi dünyası, – 2015. – № 2 (63), – s.7388.

inclusion of melodic passages derived from national modes and intonations, which captivates attention.

The second paragraph of the fourth chapter is titled **4.2. "Choral Scenes from Mammad Quliyev's opera "Deceived Stars"** and it is dedicated to the analysis of the next work written in the satirical genre. Composer Mammad Quliyev's opera "Deceived Stars" is based on the famous story "Deceived Stars" by the great Azerbaijani playwright Mirza Fatali Akhundov. In this opera, alongside mugham intonations and mode relations, our customs, and national ceremonies are also portrayed, which holds special importance. It is in this opera that the composer has created the famous characters of the ancient Azerbaijani holiday "Novruz." These characters appear in the opening scenes of the opera. The libretto of the opera was written by Vidadi Pashayev, consisting of two acts, four scenes, a prologue, and an epilogue.

One of the characters of the Novruz holiday is Kosa and Kechal. Also, characters such as Shah, Yusif Sarrac, Salma, Bashbilan. The son of my fist., Camaladdin, and Bahbahani are the main characters in the opera. Alongside the mentioned names, folk figures also play a significant role as generalized images in the opera. In the opera, the chorus's role as a character represents the generalized image of the people. Examples of these choruses include "The day is dark, the night is dark", "Laughing out of turn is forbidden", "Do not exceed your limits, do not blaspheme" and one can cite the palace chorus as an example. The prevailing melodies and texts in all the choruses express the suffering of the people during distressful times, as well as the agony resulting from the decisions of individuals completely disconnected from reason and the rules of governance. These choruses are primarily presented with the participation of the cleric. This conformity is also evident in the language of music. Both in the chorus and in the cleric's part, chromaticisms, alterations, enharmonic tones, combinations, as well as rhythmic consistencies are evident. In the Middle Ages, the cleric, who was highly esteemed and engaged in missionary and enlightening activities, enjoyed great popularity among the people. His influence on the worldview and thoughts of the people was undeniable. We observe that in these musical numbers, the chorus

primarily repeats the sentences of the cleric. This conformity is also evident in the language of music. Both in the chorus and in the cleric's part, chromaticisms, alterations, enharmonic tones, combinations, as well as rhythmic consistencies are evident. The composer's musical language is selected with rich utilization of modern expressions peculiar to the second half of the 20th century, as well as saturated with characteristic aspects of national music. Altered harmonies enrich national music genres with rhythmic structures. The composer employs various expressive means in the choruses. Here, rhythmic syncopations, strettos, divisions, etc. take precedence.

The result section presents the conclusions drawn from the conducted analyses and outlines the main points. In Azerbaijan, the art of conducting has developed in several directions, including symphonic orchestras, opera, choirs, folk ensemble and orchestras, military orchestras, etc. The art of conducting in Azerbaijan, which carries high professional standards and national stylistic traditions within itself, established by the foundation laid by the composer Uzeyir Hajibeyli and continued by the activity of Muslum Magomayev, has reached high summits polished in the creativity of the distinguished conductor and composer Niyazi, including the contributions of A.Bedelbeyli, T.Guliyev, S.Rustamov, S.Alasgerov, N.Aliverdibayov, R.Abdullayev, R.Malikaslanov, J.Jafarov, A.Aliyev, Y.Adigozalov, F.Karimov, Y.Imanov, A.Pashayev, T.Goychayev, and other composers and conductors. When it comes to conductors working with folk ensembles, we can mention composers J.Jahangirov, R.Mustafayev, as well as A.Yurlov, L.Frolova, N.Malikov, E.Novruzov, A.Mammadov, L.Atakishiyeva, A.Javanshirov, Z.Ismayilova, B.Vekilova, N.Mardanov, G.Imanova, S.Haciyeva, V.Mestanov, D.Aliyeva, A.Qafulov, M.Aliyeva, and other professional musicians. One of the primary domains of conducting is directly associated with the art of opera. Our analyses and observations indicate that in Azerbaijan, the art of conducting, akin to other realms of musical finesse, began to take shape from the early 20th century and swiftly embarked on a path of rapid development, attaining a high level of professionalism through the rich creativity of many talented conductor-maestros. Thus,

- The primary task confronting opera conductors is to assimilate the diverse individual performers of the ensemble and channel their creative power and imagination into a unified direction;
- To possess a mastery of exemplary manual technique that is understood and directly acknowledged by the collective; both psychological and technical skills play a role here. The professional conductor's performance directly influences the performer's mindset and reaction to conducting gestures, almost involuntarily;
- The conductor must be able to assimilate the ensemble, possessing knowledge of music theory, form, texture, instrumental technique, orchestral style, score reading, strong listening and rhythm sense, attention and memory, as well as knowledge of vocal music;
- In addition to possessing advanced musical knowledge, the choirmaster must also have pedagogical, psychological, and organizational skills, as well as possess directorial and artistic insight;
- Our analyses suggest that a choirmaster who does not engage in pedagogical activities cannot always reach the pinnacle of professionalism;
- The path of opera art has been a significant factor in the formation and development of the choirmaster profession. Specifically, there are differences in the work structure between a conductor working outside of opera with a choir ensemble and an opera conductor;
- One of the main challenges in preparing choir scenes for Azerbaijani operas is that the choirmaster must have extensive knowledge of both world and national composer music. Without being informed about the authorship of the piece, its libretto, the era it was written in, and its thematic content, it is impossible for the choir collective to be prepared at a high level, including grasping the main idea the conductor aims to convey;
- The working style of an opera choirmaster is crucially intertwined with the establishment of a specialized preparation process with the choir collective during the preparation phase of the opera. Transitioning from the small rehearsal room to the grand stage is one of the most intricate aspects of this task. The choir leader must consider the demands of the director, conductor, set designer, and orchestra as they are engaged in preparing the choir scenes within the opera.

Simultaneously, they must possess the ability to realize the musical presentation in accordance with the unique composition structure of the opera. For conductors like N.Malikov, B.Vekilova, L.Atakishiyeva, S.Haciyeva, these aspects of creativity are particularly significant;

- The opera choirmaster must not only achieve vocal quality through independent rehearsals but also be able to excel in the stage context. The choir is an integral part of a large, multifaceted, creative ensemble performing in opera. This ensemble includes symphonic and wind orchestras, opera and ballet artists, conductor, director, choirmaster, concertmaster, prompter, and stage workers (set designer, costumer, makeup artist, lighting and sound directors, etc.). The responsibilities of choir performers, such as acting, dancing, and moving on stage, differentiate their role from the creativity of other ensembles;

- The work with an opera choir collective also demands pedagogical skills from the choirmaster because musicians who come to work with the opera choir often lack prior experience in this field. Therefore, the choirmaster must take this factor into account during rehearsals and structure the work process accordingly, which distinguishes their working style from other collective leaders;

-The choirmaster's work process is also dependent on the piece being performed. In this regard, besides the special historical significance of the operas we analyze, the organization of the choirmaster's work also requires a unique approach. This approach is based not only on combining the general principles of conducting and choir art but also on the manifestation of the unique aspects and specific characteristics of operas rooted in national tradition;

Thus, the development of conducting and, directly, the art of choirmaster in Azerbaijan began with the formation of musical stage works, progressively advancing through educational institutions and opera stages, refining its distinct standards through collaboration with professional choir ensembles. The activity of Azerbaijani choirmasters has resulted in the cultivation of specialists capable of working with pedagogical and opera choirs. The efforts of exceptionally talented and professional experts in all three fields have not only illuminated the opera stage and educational institutions

but have also shone brightly in the creativity of choir ensembles, thus shaping the future prospects of this art.

The following works of the author were published in accordance with the content of the dissertation:

1. Zaliyeva, L.T. Vasif Adıgözəlov yaradıcılığı və “Qarabağ şikəstəsi” oratoriyası // – Bakı: Konservatoriya, – 2011. – № 3, – s.48-56.
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8. Zaliyeva, L.T. Koro şefi sənətinin belirli özellikləri hakkında bazı düşünceler // “İnternational Black Sea Coastline Countries Symposium-V” konfransının materialları, – Türkiyə: – 28-29 noyabr, – 2020, – s.89-90.
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10. Zaliyeva, L.T. Fikret Amirov'un “Sevil” operasındakı koro səhnələri // “Azerbaijan culture and music” dedicated to the 115th anniversary of the birth of Asaf Zeynalli” konfransının

materialları, –Türkiyə, Eskişehir: – 18 mart, – 2024, – s.130-136.

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