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ABSTRACT

of the dissertation for degree of Doctor of Philosophy

**FEATURES OF NATIONAL STYLE
IN PIANO CREATIVITY OF AZERBAIJANI COMPOSERS
(BASED ON ASHUG MUSIC)**

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Applicant: **Sevinj Mazahir Guliyeva**

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Scientific supervisor: Doctor of Science, Professor
Irada Tofiq Kocherli

Official opponents: Doctor of Science, Associate professor
Kamala Veyis Alasgarli

Doctor of Philosophy on Art Study,
Associate Professor
Jala Elman Gulamova

Doctor of Philosophy on 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 on 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

Relevance and processing degree of the topic. The deep roots of the musical language of Azerbaijani composers are connected with traditional musical creativity. Areas of Traditional Music-Folk Music, ashug and mugham art have become sources of composer's creativity. At the stages of development of Azerbaijani music, the connection of composer's creativity with traditional music is evident. Therefore, the problem of "Traditional music and composer creativity" is of significant relevance in musicology. In the composer's work, the appeal to traditional music, the involvement of national roots in the creative process highlight the solution of certain artistic issues. In this regard, the connection of composer and traditional musical creativity opens the way to the study of the problem of synthesis of these two layers, which is one of the pressing issues facing modern musicology.

The result of the direct influence of national musical traditions on the composer's creativity in the musical heritage of Azerbaijan is manifested in numerous works. When composers use national traditional genres in their works, they set themselves a specific creative goal, implement a specific task and, proceeding from this, achieve unique artistic results. The study of these issues in all areas of music, including piano music, which is of great importance in the composer's work, is one of the topical issues. Proceeding from this, within the framework of the topic we are addressing, the study of the methods of using ashug music in Piano Works, the programmatic title of which is directly related to ashug creativity, the study of its manifestations in the structure, melody, content of the work, the synthesis of traditional music and composer creativity is put forward as one of the topical issues.

In modern musicology, the interaction of composer creativity with traditional music has been investigated at various levels. The ways of using musical folklore, ashug and mugham art in composer's creativity, the influence of traditional music on composer's thinking, artistic achievements formed from the synthesis of these two creative principles are investigated.

The scientific-fundamental work¹ and scientific articles² of the great composer and musicologist Uzeyir Hajibeyli “Fundamentals of Azerbaijani folk music” open the way to the issues of studying the deep layers of traditional musical relations with the composer's creativity.

In musicology, studies have been carried out on the study of all areas of Azerbaijani traditional music – musical folklore, ashug and mugham art. Among these studies, the studies of Afrasiyab Badalbeyli³, Mammadsaleh İsmayilov⁴, Ramiz Zohrabov⁵, Saadat Abdullayeva⁶, Bayram Huseynli⁷, Amina Eldarova⁸, Elkhan Babayev⁹, Tariyel Mammadov¹⁰, Sanubar Bagirova¹¹, Kamila Dadashzade¹², Irada Kocharli¹³, Akif Guliyev¹⁴ and other musicologists are of great importance. In these studies, along with the

¹ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apostrof çap evi, 2010. – 176 s.

² Hacıbəyli, Ü.Ə. Seçilmiş əsərləri. 2 cildə / Ü.Ə.Hacıbəyli. II cild. – Bakı: Şərq-Qərb. 2005. – 456 s.

³ Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı, 2017. – 445 s.

⁴ İsmayilov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayilov. –Bakı: Elm, 1991. – 120 s.

⁵ Zöhrabov, R.F. Azərbaycan muğamları / R.F.Zöhrabov. –Bakı: Təhsil, 2013. – 336 s.

⁶ Abdullayeva, S.A. Azərbaycan xalq çalğı alətləri (musiqişünaslıq-orqanoloji tədqiqat) / S.A.Abdullayeva. – Bakı: Adiloğlu, 2002. – 454 s.

⁷ Hüseynli, B.X. Azərbaycan xalq rəqs musiqisinin klassifikasiyası // Искусство Азербайджана. Мəqalələr məcmuəsi. XII buraxılış. – Bakı. 1968. s. 67-93.

⁸ Eldarova, Ə.M. Azərbaycan aşıq sənəti / Ə.M.Eldarova. –Bakı. 1986. –166 s.

⁹ Бабаев, Э.А. Ритмика азербайджанского дестгяха / Э.А.Бабаев. – Баку: Ишыг. 1990. –116 с.

¹⁰ Мəммədov, Т.А. Azərbaycan aşıq yaradıcılığı. Dərslik / Т.А.Мəммədov. – Bakı: Apostrof, 2011. – 648 s.

¹¹ Багирова С. Ю. Азербайджанский мугам. – Баку: ЭЛМ, 2007. –251 с.

¹² Dadaş-zadə, K.H. Aşıqşünaslığın tarixi və nəzəriyyəsi. Dərslik / K.H.Dadaş-zadə. – Bakı: 2019. –159 s.

¹³ Köçərli, İ.T. Aşıq sənəti: sinkretizm və sintez problemləri / İ.T.Köçərli. – Bakı: Səda, 2011. – 208 s.

¹⁴ Гулиев, А.Н. Принципы контрастности в музыкальной драматургии азербайджанского мугама / А.Н. Гулиев. – Баку. 2009. –136 с.

study of historical and theoretical issues of traditional musical genres, attention was paid to the issues of their use in composer creativity.

The manifestation of national traditions in the work of Azerbaijani composers has been investigated in a number of studies. Among them are the studies of Elmira Abasova¹⁵, Isabella Abəzğauz¹⁶, Lyudmila Karagicheva¹⁷, Gamar Ismayilova¹⁸, Imruz Efəndiyeva¹⁹, Tutukhanim Guluzade²⁰, Zemfira Safarova²¹, Aida Tagizade²², Valida Sharifova-Alikhanova²³, Farah Aliyeva²⁴, Zumrud Dadashzade²⁵, Jamila Hasanova²⁶, Shahla Hasanova²⁷, Gulzar Mahmudova²⁸ and others. In such studies, the analysis of composer works is mainly given, as well as the importance of national traditions in composer creativity, the role of national

¹⁵ Абасова, Э.А. Оперы и музыкальные комедии Узеира Гаджибекова / Э.А. Абасова. – Баку: Изд. АН Азерб.ССР, – 1961. – 192 с.

¹⁶ Абəзгауз, И.В. Опера «Кероглы» Узеира Гаджибекова. О художественных открытиях композитора / И.В.Абəзгауз. – Москва: Советский композитор., – 1987. – 232 с.

¹⁷ Карагичева, Л.В. Кара Караев / Л.В.Карагичева. – Москва: – 1960. – 160 с.

¹⁸ Исмаилова, Г.А. Муслим Магомаев / Г.А.Исмаилова. – Баку: – 1975. – 140 с.

¹⁹ Эфəндиєва, И.М. Васиф Адигезалов / И.М.Эфəндиєва. – Баку: Шур, – 1999. – 323 с.

²⁰ Quluzadə, T.N. Üzeyir Hacıbəyli və Qara Qarayevin yaradıcılığında aşiq musiqisinin təzahür xüsusiyyətləri. Dərs vəsaiti / T.N.Quluzadə. – Bakı: Mütərcim, – 2012. – 144 s.

²¹ Səfərova, Z.Y. Üzeyir Hacıbəyov yaradıcılığında nəzəri və estetik problemlər / Z.Y.Səfərova. – Bakı: Elm, – 1985. – 208 s.

²² Tağızadə, A.Z. Cövdət Hacıyev / A.Z.Tağızadə. – Bakı: Mütərcim, – 2015. – 143 s.

²³ Шарифова-Алиханова, В.Ш. Основные этапы национального стиля азербайджанской музыки / В.Ш.Шарифова-Алиханова. – Баку. – 2009. – 316 с.

²⁴ Əliyeva, F.Ş. Azərbaycan musiqisində üslub axtarışları / F.Ş.Əliyeva. – Bakı: Elm və həyat, – 1996. – 85 s.

²⁵ Dadaşzadə, Z.A. Aqşın Əlizadə / Z.A.Dadaşzadə. – Bakı: Şur, – 1992. – 32 s.

²⁶ Həsənova, C.İ. Üzeyir Hacıbəylinin yaradıcılığında milli musiqinin nəzəri əsasları / C.İ.Həsənova. – Bakı. – 2009. – 320 s.

²⁷ Həsənova, Ş.H. XX əsr Azərbaycan musiqisi: ənənə və müasirlik / Ş.H.Həsənova. – Bakı: Apostroff Publishing and Printing, – 2011. – 306 s.

²⁸ Махмудова, Г.Р. Генезис и эволюция остинатности в азербайджанской музыке / Г.Р.Махмудова. – Баку: Нурлан, – 2006. – 434 с.

musical resources in the formation of the style of composition and other issues have been covered.

The scientific works of Tarlan Seyidov²⁹, Leyla Abasguliyeveva³⁰, Nigar Abasguliyeveva³¹, Zohrab Adigozalzade³², Lala Aliyeva³³, Lala Rzayeva³⁴, Nazaket Rimazi³⁵, Javahir Mustafayeva³⁶ and others can be cited from the researches on piano creativity of Azerbaijani composers. In these studies, the ways of development of Piano Music, Piano Works written by composers in various genres were investigated, as well as the impact of national musical traditions were touched upon.

Thus, as can be seen from the review of scientific literature, although the creativity of Azerbaijani composers is studied in the context of national traditions, there are certain gaps in the study of national characteristics in the field of piano music, therefore, we paid attention to the analysis of national characteristics in piano works directly based on ashug creativity.

²⁹ Сейдов, Т.А. Азербайджанская фортепианная культура XX века: педагогика, исполнительство и композиторское творчество / Т.А.Сейдов. – Баку, – 2006. – 272 с.

³⁰ Абаскулиева, Л.Г. Основные тенденции формирования и развития азербайджанской профессиональной культуры / Автореферат дис... кандидата искусствоведения / – Баку, 2005. – 28 с.

³¹ Абаскулиева, Н.О. Стилиевые черты и особенности интерпретации фортепианной музыки Мусы Мирзоева и Акшина Ализаде / Автореферат дис... кандидата искусствоведения / – Баку, 2008. – 28 с.

³² Адигезалзаде, З.А. Фортепианные миниатюры Фикрета Амирова / З.А. Адигезалзаде. – Баку: Ишыг, – 1979. – 32 с.

³³ Алиева, Л.Э. Фортепианные циклы композиторов Азербайджана (вопросы эволюции жанра и стиля) / Автореферат дис... кандидата искусствоведения / – Баку, 2004. – 28 с.

³⁴ Рзаева, Л.С. Современная фортепианная музыка Азербайджана (проблемы творчества и исполнительства) / Автореферат дис. кандидата искусствоведения / – Ленинград, 1990. – 24 с.

³⁵ Римази, Н.Г. Черты стиля и вопросы интерпретации фортепианной и органной музыки Васифа Адигезалова / Автореферат дис. доктора философии по искусствоведению / – Баку, 2011. – 24 с.

³⁶ Мустафаева, Дж.Э. Проблемы программности в фортепианном творчестве азербайджанских композиторов: / Автореферат дис. кандидата искусствоведения / – Баку, 2007. – 24 с.

Object and subject of the research. The object of the study is the piano creativity of Azerbaijani composers. The subject of the study is the study of the national characteristics of Azerbaijani composers in piano music, the influence of ashug creativity on the style of composition, small – scale programmatic plays, as well as large-scale works-Sonatas and concerts.

Goals and duties of the research. The main purpose of the study is to determine the influence of national characteristics in piano music of Azerbaijani composers on the musical language, to study the works related to ashug creativity, to study the influence on the form, composition structure.

Proceeding from this goal, the following tasks are implemented in the dissertation:

- To investigate the importance of traditional musical creativity in the formation and development of the Azerbaijani School of composition;

- To reveal the main structural and compositional principles of the traditional musical genres of Azerbaijan, the ways of application of musical features in the composer's creativity;

- Review of piano works of Azerbaijani composers and analysis of genre features and musical language of works related to ashug music;

- Study of ways of using ashug creativity in Piano Works, characterization of aspects arising from the synthesis of traditional music and composition principles.

Research methods. In the research process, methods of analysis adopted in theoretical musicology, including historical-theoretical and comparative analysis were used. In general, the methodological basis of the dissertation is research on music theory, theoretical provisions of musicologists.

The researches of Azerbaijani musicologists and composers – Uzeyir Hajibeyli, Mammadsaleh Ismayilov, Elmira Abasova, Imruz Efendiyeva, Farah Aliyeva, Jamila Hasanova, Shahla Hasanova, Kamila Dadashzade, Irada Kocharli, Gulzar Mahmudova, Rena Mammadova, Tariyel Mammadov, Tarlan Seyidov, Aida Tagizade and others devoted to the historical and theoretical problems of

Azerbaijani music have become the methodological base of the dissertation, using their scientific provisions as a source it was created. All this allowed to investigate the National features in the work of Azerbaijani composers and to reveal the importance of ashug creativity in the formation of the musical style.

The main provisions of the defense.

- To reveal the main features of national music in piano works of Azerbaijani composers;
- Investigation of the ways of using national music in the works of Azerbaijani composers;
- Theoretical foundations of ashugology at the beginning of XX-XXI centuries;
- To reveal the problems of tuning the saz instrument, studying the essential basis, melodic and harmonic features of ashug music and their application in the composer's creativity in the research on ashug creativity;
- Study of the manifestation of the traditions of ashug creativity in the programmed piano music of Azerbaijani composers;
- Use of ashug music features in small piano works of Azerbaijani composers;
- Features of programmatic piano works related to ashug creativity of Azerbaijani composers;
- Manifestation of ashug music traditions in large-scale piano works of Azerbaijani composers;
- The embodiment of ashug musical traditions in piano sonatas;
- Investigation of ashug music traditions in V.Adigozalov's Piano Concert No. 3.

The scientific novelty of the research. For the first time in the dissertation, piano creativity of Azerbaijani composers was involved in research in the context of national characteristics, and the issues of using ashug creativity in composer works were studied.

The important role of ashug creativity in the study of national characteristics was revealed, works of Azerbaijani composers related to programmed ashug creativity were reviewed. The influence of ashug music style on composer's works, coordination of means of

artistic expression of ashug creativity with compositional writing technique were put forward.

In the dissertation, the manifestation of the traditions of ashug creativity in the piano music of Azerbaijani composers was studied and various genre works were addressed. This problem has been investigated in several directions:

- firstly, the use of ashug music features in small piano works by Azerbaijani composers;
- secondly, piano instruments with programs related to ashug creativity of Azerbaijani composers;
- thirdly, the manifestation of ashug musical traditions in large - scale piano works of Azerbaijani composers-piano sonatas and concert samples.

A number of piano works of composers based on ashug musical style were involved for the first time in the context of national characteristics.

Th theoretical and practical significance of the research.

The materials and scientific results of the dissertation can be used in scientific research in this area, as well as in theoretical and practical courses of Higher Music Schools – teaching historical and theoretical disciplines such as “History of Azerbaijani music”, “Fundamentals of Azerbaijani folk music”, “Analysis of musical works”, etc.

Approbation and application. The main provisions of the study are reflected in the author's speeches at scientific conferences, a number of articles published in publications recommended by the HAC - in domestic and foreign scientific articles.

Among them: Humanities science current issues. Interuniversity collection of Drohobych Ivan Franko State pedagogical University Young scientists research papers. Drohobych 2020, Issue 30. Volume 1; articles published in the international, scientific-pedagogical, critical – journalistic and cultural-educational journal “World of Music”, The International Music-culturological Journal “Harmony”, the Journal “Academy of art” can be shown. We should also note the materials of a number of international and Republican scientific conferences.

Name of the organization where the dissertation work is carried out. The dissertation was performed at the Department of “History and theory of Azerbaijani folk music” of the Institute of Architecture and Art of the Azerbaijan National Academy of Sciences.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.

The dissertation work consists of sections “Introduction”, 3 chapters (6 paragraphs within them), “Conclusion” and “List of used literature”. The volume of the dissertation consists of “Introduction” – 10 pages with 16634 signs, chapter I – 35 pages with 58995 signs, Chapter II – 56 pages with 77914 signs, Chapter III – 44 pages with 52761 signs, “Conclusion” – 8 pages with 15150 signs. The total volume of the dissertation consists of 221453 characters in total, excluding the “List of used literature”.

MAIN CONTENT OF THE DISSERTATION

In the **introductory** section of the dissertation, the relevance of the topic is substantiated, the level of its scientific development, scientific novelty is disclosed, the goals and objectives of the study, methodological basis, experimental significance are determined.

The first chapter of the dissertation is called “The study of the main features of national music in the piano works of Azerbaijani composers”. This chapter consists of two paragraphs.

In the first paragraph of Chapter I – 1.1. “Ways of using national music in the works of Azerbaijani composers” is being considered.

Ashug creativity is a multi-featured field of art in Azerbaijani traditional music. Ashug art, which has its own traditional forms and genres, terminology, also influenced the composer's work. In the development of Azerbaijani music, the connection of composer's creativity with traditional music always stands out, and from this point of view, the ways of using ashug creativity attract attention.

Genres, musical language and stylistic features of ashug creativity are used in opera, symphonic music, chamber-instrumental, vocal music in composer's creativity. At the same time, the deep roots of the musical language of Azerbaijani composers are connected with ashug music. The use of ashug art in the composer's work is revealed in several directions.

Firstly, from the point of view of the subject – the theme of ashug epics is used in opera works. For example, in U.Hajibeyli's "Asli and Karam", "Koroglu", M.Magomayev's "Shah Ismail", Z.Hajibeyov's "Ashug Garib" and other operas, themes and plot lines from ashug art are manifested.

Secondly, it is related to the use of the features of ashug creativity. In addition to the operas mentioned here, the theme of which is directly related to epics, a number of other works, i.e. works not related to epics – for example, the Opera "Vatan" by G.Garayev and J.Hajiyev can be shown. At the same time, works reflecting the features of the epic genre are found in symphonic music, chamber-instrumental music.

Thirdly, the style of ashug music in the composer's work is associated with melodic intonation, meter-rhythmic, structural features, the use of which in the composer's work has a wider scope. Thanks to the manifestations of all these aspects in the composer's work, "Ashugsayagi" style features were formed. In particular, works written in the "Ashugsayagi" style are manifested in the instrumental creativity (orchestral and chamber-instrumental music) of Azerbaijani composers. In this regard, we can note both works with the programmatic name "Ashugsayagi" and works with different names, which are close in style to ashug music.

The works of Uzeyir Hajibeyli, a classic of Azerbaijani music, a great composer and musicologist, are an excellent example of the embodiment of traditional music, including ashug art in the composer's work. Although mugham played a leading role in Hajibeyli's opera "Leyli and Majnun", which was the first opera in Azerbaijan and the whole East, Zarbi mughams – "Heyrati", "Mani", "Arazbari" - were used here. The libretto of U.Hajibeyli's opera "Asli and Karam" was freely developed by the composer himself based on the ashug Epos of

the same name. Ashug music and mughams were organically used in the musical content of the Opera. Especially, “Karami” ashug music has been worked by the composer at the level of the leit topic.

In the Opera “Koroglu”, which is the best example of the attachment of U.Hajibeyli's musical language to ashug creativity, the composer benefited from the melodic and moment-intonation bases of ashug music. In the Opera, three ashug songs of Koroglu: “I saw you and fell in love”, “Let the chans and pashas hear”, “Nazli yarim” - Hajibeyli created music in the spirit of real ashug music.

The ways of using ashug art founded in U.Hajibeyli's work were later developed in the creativity of composers. Composers who lived and worked with U.Hajibeyli-Muslim Magomayev, Zulfugar Hajibeyov – also used ashug creativity in their operas based on his creative achievements.

In Gara Garayev's work, we see the manifestation of the main features of ashug's creativity especially in the composer's ballet “Seven Beauties”, cantatas “Song of Heart”, “Song of happiness”, Second Symphony (parts III and V), Third Symphony (Part II).

The influence of ashug music in Azerbaijan's musical heritage can also be traced in Soltan Hajibeyov's concert for Orchestra, Fikret Amirov's “Nizami” Symphony, Jovdat Hajiyev's Third Symphony, Jahangir Jahangirov's “Azad” opera, Ashraf Abbasov's “Future day” symphonic poem and other works.

At the same time, as the embodiment of ashug music style, agshin Alizadeh's miniature “Ashugsayagi” for Chamber Orchestra and choir (a cappella), piano work “Dastan” are among the most successful examples of a new original attitude to ashug music. In addition, in Aydin Azimov's “Music for string instruments”, Azer Dadashov's Symphony (Part III), Sardar Farajov's “Khatai” Symphony-EPOS and other composers' works written in different genres, the composer's appeal to ashug creativity was solved in a unique way. Composers especially paid great attention to the connection of classical and modern means of expression with instrumental ashug music elements.

A number of works called “Ashugsayagi” appeared in Azerbaijani music, as well as “Ashugsayagi” style features, which

reflect the free approach of composers to ashug music and the use of artistic means of expression of ashug creativity in accordance with their imagination. From this point of view, Uzeyir Hajibeyli's piano trio "Ashugsayagi" has already become a model in our music and a model for the appeal of other composers to ashug music.

Among the works called "Ashugsayagi", F.Amirov's "Ashugsayagi" piano miniature, "Ashugsayagi" for flute and piano are bright works created in this direction.

We can also attribute S.Alasgarov's work "Ashugvari" for saz and orchestra to this classification. The "Ashugvari" suite (to Ashug Alasgar's words) is designed for saz, singer and orchestra of folk instruments.

As an example of the use of ashug creative genres in chamber-instrumental music, we can note the piano play "Dastan" by Agshin Alizadeh and the work of Firangiz Alizadeh "Dastan" for violin and piano. For composers, the genre of the Epic has become interesting as an epic story, a symbol that reflects the spiritual spirit of people.

A special place in the composer's work is occupied by the use of the ashugs' main musical instrument, the saz. This instrument was used in the composition of several works, among which we can mention Javanshir Guliyev's Sonata for Saz and violin, "Caravan" for flute, saz and cello (2000), "Dastan" for String Orchestra (2001).

We also see the application of the saz instrument, the main musical instrument in ashug art, in S.Ibrahimova's cantata "To the martyrs of the motherland" (to the words of Mirvarid Dilbazi and Mirza Ibrahimov). The cantata was composed for solo soprano, baritone and orchestra. The orchestra included a string quintet, goboi, saz and piano.

Haji Khanmammadov's work "My saz is crying in my hand" is also dedicated to the bloody pages of the history of Azerbaijan and the memory of Karabakh martyrs. In the poem for the soloist and orchestra of folk instruments "My saz is crying in my hand" written to the words of Aziza Jafarzade (1991), the reference to ashug musical traditions has become artistic images in the composer's imagination.

Thus, in the works of Azerbaijani composers, the appeal to ashug creativity was solved in a unique way. Composers especially

paid great attention to the connection of classical and modern means of expression with instrumental ashug music elements. Of course, all these are works that have original aspects. However, there are also common features that unite them, which consists in the fact that they refer to ashug creativity. Ashug's creativity played an important role in enriching the composer's creativity in terms of subject and means of expression [1; 2].

The second paragraph of the first chapter of the dissertation – (1.2.) Is called “Theoretical foundations of ashugology at the turn of the XX-XXI centuries”.

The study of the place, role of ashug creativity in the traditional musical heritage, its connection with other types of art and its application is a very broad topic and forms the basis of a number of Special Studies. Composers and musicologists played a major role in writing notes and conducting research of ashug music and epics.

Particularly noteworthy is the “Karabakh shikastesi” from the collection of “Azerbaijani Turkish folk songs”, written and processed by U.Hajibeyli and M.Magomayev. As a product of ashug creativity in the traditional musical heritage of “Karabakh shikastesi”, the tradition of performing as Zarbi-mugham in mugham performance was established. In this collection, “Karabakh shikastesi” was used for the performance of choir and soloist as lyrical ashug air, harmonic structure with Chord was used in instrumental accompaniment. This can be considered the first vocal-instrumental work of ashug music.

Composers who have implemented note writing played a major role in the study of ashug musical creativity as a special scientific direction in Azerbaijani musicology. During 1932-1943 he worked at the Azerbaijan State Conservatory under the leadership of Bulbul and contributed to the collection, note writing and study of ashug creativity of the Scientific-Research music cabinet. The materials of this cabinet are currently in the archives of the Institute of Architecture and Art of ANAS and have become the source of new research in modern times. In this regard, we can especially note the ashug music written by Said Rustamov, Gara Garayev, Jovdat Hajiyev, Mammadsaleh Ismayilov, Tofiq Guliyev, Zakir Bagirov, Hacıaga Nematov, Fikret Amirov, Ganbar Huseynli in the following years.

Musicologist-scientist Amina Eldarova played a special role in the study of ashug music. A.Eldarova's monograph "Azerbaijani ashug art" shows the stratification in ashug art, and the classification of forms and genres that form the basis of ashug repertoire is given.

Musicologist-scientist Tariyel Mammadov has important roles in writing notes and conducting research of ashug creativity. T.Mammadov's studies such as "Music of Koroghlu" (Baku, 1984), "Traditional music of Azerbaijan ashugs" (1988), "Professional folk music of Azerbaijan: ashug art", "Classical ashug music of Azerbaijan" (Baku, 2009), "Ashug music of Koroghlu" (Baku, 2010), "Ashug creativity of Azerbaijan" (Baku, 2011) revealed the main features of epic creativity in traditional music, composition features, connection of words and music. T.Mammadov recorded 80 traditional ashug music, which is considered to be a major, large-scale note edition of ashug music in Azerbaijani musicology.

At the beginning of the XXI century, the recording of ashug music continued. Nazim Baghirov, Azad Ozan Karimli, Ilgar Imamverdiyev, Kamila Dadash-Zadeh and other musicologists played an important role in transferring ashug music to notes.

Summing up the views on the study of all these note writings and studies, we can highlight the provisions that are of paramount importance to our research.

The saz musical instrument is of great importance in Ashug's creativity. The structure of the ashug music is directly related to the tuning of the saz instrument. We should also note the specific means of expression of ashug music – melodic, meter-rhythmic, structural features. Among the melodic features of ashug music, repetition and variant are one of the main formative principles of melodic. At the same time, the movement of the melody around the same supporting sound, variant repetitions of the motive cores, the sequenced line of movement also applies to this. At the same time, the regularity of khana accents in ashug music is the basis of dynamism, vividly demonstrating obstinateness in the melodic structure. The Metro-rhythmic diversity instills an active character in ashug music, revealing its national character.

Thus, the provisions on the structural features of ashug music formed in ashug studies were remarkable as the characteristic features of ashug music and have the main source importance in the study of their manifestations in the composer's creativity [5].

The second chapter of the dissertation is called “Manifestation of the traditions of ashug creativity in the programmed piano music of Azerbaijani composers”. This chapter consists of two paragraphs.

First paragraph of Chapter II – (2.1.) was dedicated to “The use of ashug music features in small piano works of Azerbaijani composers”.

We tried to examine the features associated with ashug music by reviewing small-volume works in ashug style, which are programmatically associated with ashug creativity in piano creativity of composers.

In the XIII Prelude from the series “24 preludes” by G. Garayev for piano, the composer used ashug music as working material and boldly subordinated it to his creative idea. Analysis of the work shows that Garayev's melody has a number of features characterizing ashug music – moment variability, variant development principle, circumferential movement, cadence in quarte limit, sequencing.

The use of the “Choban Bayati” music, which creates the melodious foundation of the prelude, reveals the composer's unique musical imagination. In the piano prelude, Garayev managed to express not the external form of ashug music, but the essence, the versatility of its artistic nature [3].

F.Amirov's play “Ashugsayagi” is one of the first examples of the emergence of the ashug direction in the genre of piano miniatures. The main driving factors of development in the play are explained in a number of aspects. These are expressive melodic intonation, well-defined rhythmic picture and preserved texture features from beginning to end. The parallel alternation of characteristic pure quarta and quinte intervals consonant with the root of ashug saz in the intonation arrangement of musical-thematic material in “Ashugsayagi” is also of interest. It is these stylistic features that inspire the style of performance of ashug music. Wide

application of quarta and quinte intervals in the play “Ashugsayagi”, virtuoso-improvisational statements create internal activity throughout the play.

A simple form (period) was used in the piano miniature “Ashugsayagi”. Harmonies in “Ashugsayaği” are subject to the moment nature of the melody. The part of “Shur”, which is widely used by the composer, echoes the intonation basis of the minor tonality of the play (natural h-moll) [4].

The interaction of melodic, harmonic and rhythmic features in the musical language of Ashraf Abbasov's play “Young ashug” from the collection “Six miniatures” attracts attention. The musical content of the play is dominated by the quinte-quarta sound combinations characteristic of the saz instrument. These sound combinations are based on the ostinate rhythmic formula, manifested both in the introduction and code of the play, and in the intermediates between parts of the form, and in the accompaniment of the melody. In the play, the four-line structure, which has an introductory significance, resembles a saz instrument. We can also consider it as the first element of the topic. This element, formed from the repetition of sound combinations with an ostinate rhythmic structure in different registers, is based on the alternation of quintes (“fa-do”) and quartas (“do-fa”) in the bass, which reflects the sounding of the ashug chord.

“The Ashug song” from A.Abbasov's collection “A play of eight children” also reflects the features inherent in ashug music. The work begins with precise accented movements of the quarta and quinte intervals, reminiscent of the play of the saz. An action with an ostinate rhythm like this is reconciled with a melodic line in subsequent sentences. Harmonization of melodic and harmonic line based on shur part is one of the characteristic features for ashug music and stands out in the musical content of the play as an element reflecting character traits corresponding to its programmatic name. Also, the repeated repetition of the melodic sentence in a variant form is characteristic of ashug music.

In the play “Ashugsayagi” from the series of “Children plays”, which is one of the interesting works in Khayyam Mirzazade's piano creativity, the composer mainly paid attention to revealing the

emotional mood of ashug music. The play is based on a colorful alternation of harmonies, among which typical sekundalic structures play a huge role. These were modernized by the composer and given in the form of cluster sound combinations, where Lya bemol major's tonic triad and three sekunda intervals were added to its subdominant. Chord-harmonic style of expression, restrained 6/4 size, bright dynamic beginning creates an image of a solemn character. This reflects the glorification of life and the motherland, which sounded in the work of the ashugs. The play has an ostinate rhythmic basis.

Sevda Ibrahimova's play "Gahramani" is in the spirit of ashug music and imitates the playing of a saz instrument. The melody with a precise rhythm of 4/4 size has a firm, strong-willed character. In the play, the ostinate rhythmically structured line of movement is manifested. The sekunda-septima, sekunda-tersion chords in the texture remind the accompaniment of ashug music in the saz.

The use of national musical traditions in the work of composer Elnara Dadashova has found an interesting solution in Piano Works. One of the interesting plays in his series of plays for children performed in two grand pianos is called "Saz plays, ashug plays". The structure of the theme and the melodic line of development reflect the melodic and rhythmic features characteristic of ashug music. The complementarity of the melody and accompaniment, the Imitation of the saz playing by the parties of both performers based on the same metro-rhythmic structure, the quarta-quinte sounds characteristic of the common root of the saz in the vertical stratification of sounds clearly demonstrate the national features of the play, its sources related to ashug art.

We should also mention two Ensemble plays "Ashugsayagi" in E.Dadashova's work. The first play "Ashugsayagi" has a quick and cheerful character. Variation plays a huge role in the development of musical material. The elements of the theme are subjected to melodic, rhythmic variation, they are processed by harmonic, polyphonic methods and undergo changes.

In the theme, the phrase based on a descending leap to a quarta, set by the rhythmic grouping in measure 6/8, resembles in its primary

sound the performance on the saz. The leap to a quarta, based on the two supporting steps of the shur musical harmony characteristic of Ashug music, becomes the supporting steps of the theme. In the further development of the theme, its separate elements are varied and musical arrangements of different volumes are formed. One can note the correspondence of chords to the settings of the melody. Thus, in the sound combinations in the vertical position appear themselves as intervals of quarta and quinta, as well as intervals of tertia and second. The musical material of the piece traces several waves of development and, in doing so, manifests the processing and transformation of the musical material in various ways.

The second play “Ashugskaya” composed by E.Dadashova, has a larger volume. The play is intended for two pianos, as well as Bonghi and tom-tom instruments are also reflected in the score. Both piano parties have a sophisticated, full style of expression. The reconciliation of parties with each other is based on the interaction of polyphonic features and a chordate style of expression. In the play, the characteristic features of ashug music– the use of harmonic and polyphonic techniques are clearly manifested. The introduction of the play reminds the instrumental prelude to Ashug music.

Thus, characterizing the small-scale piano plays of Azerbaijani composers, written in the ashug style, with the programmatic name ashug creativity, we should highlight the features of the development of melodic, the main and harmonic structure of the national lines, which are clearly manifested in their musical language. The ostinate style of accompaniment from ashug music, chord complexes with a quarta-quinte structure, the use of imitation techniques are of this kind. All this organically attracts attention as a manifestation of the national musical style of composers [10].

The second paragraph of Chapter II of the dissertation – 2.2. is dedicated to the analysis of “Programmatic piano works of Azerbaijani composers related to ashug creativity”.

In the piano works of Azerbaijani composers there are concert pieces with various programs related to ashug art. These are works with an independent program, differing in their structure from smaller pieces and preludes.

In the work “Dastan” Agshin Alizadeh, which is one of the original works of Azerbaijani national piano art of the 90s of the 20th centuries, the composer managed to skillfully interpret mugham-ashug art on the traditional basis, achieved unique mugham and folklore-intonation semantics (intonation and rhythmic characteristics of ashug songs) with his original piano style. Speaking as a vivid representative of the neo-folklore trend, A.Alizadeh used folk music in “Dastan” not as a whole quotation, but used it in a peculiar way, turning to new technical means.

The intonation of musical themes of “Dastan” is based on small phrases consisting of only a few sounds. The principle of variation and changeability permeates the musical fabric of the entire work, creating the formation and development of a single image.

Pictorial lines on the main topics can be divided into two types. These are “Epic” and “Lyric” types. In general, a piano play is an epic and a story about a generalized description of the fate and struggle of our people. It is noteworthy that in the principles of development of themes of epic and lyrical types, which differ from each other, a certain phrase is isolated and sounded throughout the work with new additions.

One of the methods that creates a national color in the work is the imitation of the sound of a pipe and saz during the sounding of the main themes. In “Dastan”, it is quite typical for Alizadeh that the composer tried to compare the piano with the timbre of various national folk instruments, and tried to enrich the piano palette at the expense of a saz and a pipe.

There are also finds in the style of performance of the play “Dastan”: the composer creates the harmonic basis of folk performers, the timbre intonations of folk instruments (tar, kamancha, pipe, saz) and the rhythmic blows of the drum with the help of piano sounds. Alizadeh's good knowledge of folk music helped him to realize folklore traditions creatively [6].

Ismail Hajibeyov's Rhapsody on Uzeyir Hajibeyli's “Jangi” theme occupies a special place in piano music. Rhapsody on the theme “Jangi” by Ismail Hajibeyov was written on the occasion of the 90th anniversary of Uzeyir Hajibeyli in 1975. In the Rhapsody

“Jangi”, Ismayil Hajibeyov demonstrated his loyalty to the ever-living classics, to the stable norms and traditions of classicism.

On the basis of U.Hajibeyli's artistic findings, the principles of thematic development, the effect of orchestral power of sounding were developed by U.Hajibeyli, colorful instrumental timbre and shades were used, and technical achievements (tremolo, chord trels, octave passages, double notes on the basis of tersions and sextas) were obtained. In the work, many methods of dynamism, melodic and harmonic changes with the use of organ punctures, rhythmic, tempo, structural and texture changes are used, which forms an increase and decrease in sound, culmination, in a word, plays an important formative role.

From the analysis of the work, it can be seen that in character the themes (introduction – Energico, 4/8; subject I – “Chahargah” with tonic “g”; subject II – “Shur” with tonic “a”) are very different. On the one hand, the musical language derived from the composer's modern way of thinking, and on the other hand, the moment modulations that arise between the themes serve as a bridge.

In the melodic and Harmonic language of “Jangi” as a genre example of traditional music, specific features have been formed, which are also manifested in the composer's work. One of them is connected with the heroic, firm, strong-willed character of the melody. This results from the alternation of punctual notes with octets within the cells of exact division in the meter-rhythmic structure. This rhythmic structure is maintained throughout the work, becoming the ostinate foundation of the melody. The structure of the melody arises from ascending and descending walks around the reference step within the framework of the meter-rhythmic measurement. One of the main aspects is related to the stability of the harmonic basis of the melody. Thus, taking into account the fact that the root of the traditional ashug music is connected with the “common root”, we should note that the chord with the quinte-quarta structure is also preserved in the composer's works and forms the basis of the harmonic accompaniment.

In terms of form, I.Hajibeyov's Rhapsody contains fantasy and one-part concert features. It should be noted that the artistic solution

of this work in terms of genre is also quite successful. As is known, Rhapsody is a free-form instrumental work, often composed on the basis of folk songs and dance melodies.

I.Hajibeyov's Rhapsody “Jangi” for piano and Symphony Orchestra adorns the Azerbaijan instrumental concert genre, which is interesting for its complex and contradictory musical processes, as well as a number of new styles and trends, as a rich example of theme, figurative-emotional structure and music in the works written for piano and orchestra in XX century Azerbaijani instrumental music [7].

The III Chapter of the dissertation is called “Manifestation of ashug musical traditions in large-scale piano works of Azerbaijani composers”. This chapter consists of two paragraphs.

The first paragraph of Chapter III of the dissertation – 3.1. is dedicated to “The embodiment of ashug musical traditions in piano sonatas”.

Studying the stylistic features of ashug music in the piano music of Azerbaijani composers, it is important to pay attention to large - scale works-sonata and works written in the concert genre. Thus, these genres, which are of great importance in piano music, demonstrate the maturity of the artistic thinking of composers and the evolution of writing techniques.

Speaking about the stylistic features of ashug music in the genre of Azerbaijani instrumental sonata, it is appropriate to consider Ashraf Abbasov's “Dramatic sonata”. In the Sonata, the author's figurative-harmonic language and features of musical thinking are of interest. In this work, the generalized methods of folk music and the European means of musical expression have an interaction.

The composer's “Dramatic sonata” is four-part in structure. In this sense, the sonata deviates slightly from the traditional framework in terms of form. In terms of tonal functionality, minor parts are in the foreground in the Sonata.

The main party is also dominated by ashugvary style, both melodiously and rhythmically. In the style of homophone-harmonic expression, we follow that the chords are given in a harmonic and melodic way in the accompaniment of the melody. The composition

of the chords is related to the quarta-sekunda, quarta-terse intervals. Chords like these are based on the roots of the music: in particular, the sound combination “Do-fa-sol” corresponds to the common root of the music. Elements of ashug music also reign in Part II. At the edges of the complex three-part structure (ABA), it is possible to hear the sounds of “Choban Bayati” in the melody. In Part III of the sonata (*Allegro moderato*) the piano interpretation of playful Ashug music is reflected. In the final, rhythmic shifts to ashug quarta are manifested. The individuality of Abbasov's work in the sonata genre comes from his nationality.

Jovdat Hajiyev's Sonata was written in 1956. Sonata has a bright, cheerful character. In the one-part composition of the Sonata, the lines belonging to the three-part series are concentrated. In the composition of the Sonata, such a feature is striking: the exposition has a small volume, and the processing part is wider. At the end, reprise and code are given in abbreviated form. The episode *Andante*, which precedes the reprisal, plays a special role in the composition. This part replaces the heavy-paced part in the Sonata, separating the elaboration part from the reprise. It differs from other parts in texture, harmony and tempo.

The composer widely used genre features of ashug music in the themes of the work. The main part is a structure that represents the leading ideas and images of the work, and the leit topic in the Sonata is of importance. The chords in the main part are sekunda-quarta, reminiscent of ashug chords. From the point of view of the moment basis, the composer used the moments of chahargah, shur, segah, shushtar here, especially the intonations of chahargah and shur [5].

The second paragraph of Chapter III of the dissertation – 3.2. Dedicated to the issues of “Investigation of ashug music traditions at Vasif Adigozalov's Piano Concert No. 3”.

The study of the stylistic features of ashug music in the genre of instrumental concerts of Azerbaijan is one of the urgent problems in our musicology. In V.Adigozalov's concerts for piano and orchestra, one can observe stylistic signs of ashug music. In particular, V.Adigozalov widely expressed the principles of traditional Ashug instrumental music

performance in his 1984 Concerto for orchestra with piano number three.

The stylistic features of ashug music were clearly expressed in variations based on the shur moment in the first part of the concert. This can be seen in the pastoral painted musical thematism of the theme of variation. On the theme of variation (solo goboi), we witness the flickering of ashug sound-complexes, which reflect the living paints of nature as if they were the air of a pipe. The theme of the variations is Ashug melody and Ashug rhythm - intonations.

In Part II, based on ashug instrumental-song melodic structures, a genre of ashug creativity – “Wrangling” competitions is kind of imitated (with such imitation method based on quarta intonations, quarta-quinte harmonies, polyphonic echoes are introduced into the texture). In the final, polyfunctional chord alternations, theme modification, prokofiev-style skertsovari presentation of the theme, which has changed its shape on the characteristic intonations based on the sound of the “Chahargah” moment, accent rhythm, along with the abundance of microthematic layers, the implementation of genre modulation from mugham to saz Root are also memorable moments.

Thus, the works written by Azerbaijani composers in the genre of sonatas and concerts are closely connected with the national features associated with ashug creativity, with a direct basis, harmonic and rhythmic structure [8].

In the **conclusion** section of the dissertation, the research is summed up.

The use of traditional music in the works of Azerbaijani composers in modern times has its own characteristics. The methods of using traditional music in the work of a Professional composer are very colorful and multifaceted. When the study of these is carried out individually in each area of traditional music, it is possible to obtain more specific results. From this point of view, the study of National features in the piano works of Azerbaijani composers defines more specific boundaries of the issue. Composers showed creative initiative in relation to traditional music, passed it through the filter of thinking and became supporters of combining it with modern methods of composition. Thus, having absorbed the true spirit and

meaning of traditional music, they followed the path of search and freedom.

Ways of using ashug creativity founded in Hajibeyli's creativity were later developed in the creativity of composers. The appeal to ashug's creativity influenced works in all musical genres created by Azerbaijani composers, including works of various forms written in instrumental music genres. The works by Q.Garayev, F.Amirov, J.Hajiyev, A.Abbasov, X.Mirzazade, A.Alizadeh, V.Adigozalov, I.Hajibeyov, S.Ibrahimova, E.Dadashova and other composers could be example for this.

The embodiment of the traditions of ashug creativity on the example of the piano works of Azerbaijani composers, which we are considering, manifests itself in the programmatic name of the works and the peculiarities of the musical language. Composers show ashug musical features in the context of various genres of piano musical creativity – from small miniature plays to large-scale Sonatas and concerts. Especially among the programmatic Piano Works, plays called “Ashugsayagi” are found very often. Works called “Ashugsayagi” in the works of Azerbaijani composers are already a model, demonstrating the genre features of works written in the ashug musical style, the stylistic relationship between composer and ashug creativity.

The use of ashug music in small – scale programmatic works of composers related to ashug creativity is revealed on several levels- development of ashug-like melodies, ashug harmonic structure, moment basis, creation of new musical material with the application of meter-rhythmic features, embodiment of ashug music performance techniques through the technical capabilities of the piano instrument.

In large-scale works of Azerbaijani composers (sonata, concert), the features of ashug music are manifested. In these works, ashug musical features at all stages of development of the form are understood and substantiated stylistically. On the one hand, this opens the way to expanding the possibilities of expression by creating unity between individual points. Azerbaijani composers have their roots in the formation of thematism in piano music based on traditional music and means of expression directly related to ashug music. In this regard, they use short melodic formulas repeated

many times, sound combinations associated with the common root of the tuning instrument, the possibilities of rhythm. Parallelism with ashug music is manifested both in the image plan and in specific means of expression. And this allows the formation of a clear national image in general. In this regard, the artistic value of the music of composers with individual methods of expression should be noted, the high artistic effects arising from the combination of national characteristics and modern compositional writing methods are especially noteworthy. In the music of Azerbaijani composers, the connection with national roots and the fusion of modern musical tendencies are clearly manifested [9; 11].

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

1. Quliyeva, S.M. Azərbaycan fortepiano musiqisinin təşəkkülü və inkişaf mərhələləri // “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri” 16-cı Beynəlxalq elmi-praktiki konfransının materialları. – Bakı: – 2017. – s. 189-193.
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 9. Guliyeva, S.M. Issues of research of the main features of traditional music in the piano work of Azerbaijani composers // – Ukraina: Актуальні питання гуманітарних наук. (Humanities Science Current Issues. Interuniversity Collection of Drohonbych Ivan Franko State Pedagogical University Young Scientists Research Papers). Вип 30, том 1. – Дрогобич: Гельветика. – 2020. – с. 93-99.
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 11. Quliyeva, S.M. A.R. Azərbaycan bəstəkarlarının fortepiano miniatürlərində aşiq musiqi xüsusiyyətlərindən istifadə məsələləri // – Bakı: Sənət akademiyası, – 2021. – №1 (39), – s. 80-87.

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