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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**CHAMBER-INSTRUMENTAL CREATIVITY
OF ELNARA DADASHEVA IN THE CONTEXT
OF NATIONAL TRADITIONS**

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GENERAL CHARACTERIZATION OF THE THESIS

Topicality and degree of scientific development of the topic.

Among all variety of bright conquests of rich, many centuries of existence culture of Azerbaijan, one of the most significant achievements can be rightly considered the national classical music art, represented in the person of a whole pleiad of outstanding composers, performers, musicologists. By the very fact of its emergence, the Azerbaijani school of composition, being the first national school of composition in the entire East, inscribed itself in the world history of music. Developing the creative traditions of genius Uzeyir Hajibeyli, talented Azerbaijani composers continued and continue to preserve the high level of national classical music art by creating bright, interesting musical works that enriched the world musical culture.

The works of outstanding women composers can also be attributed to the important conquests of the Azerbaijani composer school. Especially significant is the cultural and historical development of our country as a part of the Muslim East, where women have been restricted in their rights for centuries. And it is all the more indicative of what high achievements in the field of creativity of women composers the national musical culture can be proud of. A whole pleiad of talented women composers made an important contribution to the development of Azerbaijani classical music art, among whom we can recall the names of musicians belonging to different generations – Agabaji Rzayeva, Shafiga Akhundova, Adila Huseynzade, Elmira Nazirova and many others.

Based on the above mentioned, it becomes obvious that one of the priority tasks facing the national musicology is deep study of various spheres of activity and creativity of talented musicians of Azerbaijan, including female composers.

The necessity of studies related to the creative activity of Azerbaijani musicians is also conditioned by an important task facing music science, namely, to determine the value of the contribution made by this or that composer to the development of musical art. In this connection, it is important to realize that, turning to the study of

the work of each particular composer, it is necessary to take into account two significant aspects. Firstly, the historical stage in conjunction with the social conditions in which the creative individuality of the musician was formed and developed. Secondly, the cultural and ethnic roots of the composer and those national traditions on the basis of which and under the influence of which the formation of the composer's creative image took place. And since the creative individuality of each composer is manifested first of all in his works, it is important to take into account the above-mentioned aspects not only in the study of the composer's creative individuality, but also in the study of individual works and individual spheres of creativity of this or that composer. The above-mentioned tasks of the national music science determine the relevance of the presented research devoted to the study of chamber-instrumental creativity of the talented modern Azerbaijani composer E.Dadasheva in the context of national traditions.

E.Dadasheva is a bright representative of the modern musical art of Azerbaijan, whose creativity is characterized by extreme diversity. At the same time, the main activity of the musician has been and remains composer's work, an important part of which are chamber-instrumental works of the composer. Being the most numerous groups of works of all kinds of academic music to which the composer turns throughout his life, solo and ensemble instrumental works demonstrate E.Dadasheva's creative individuality in a very bright and multifaceted way, the bright distinctive feature of which is a close connection with national musical traditions, manifested in various aspects. Taking into account the variety of genres and artistic images embodied by the composer in chamber-instrumental music, the study of this area of E.Dadasheva's composing activity allows revealing many features of the talented author's creative handwriting, which are relevant not only to this sphere, but also to the musician's composing creativity in general.

At the same time, E.Dadasheva as one of the prominent representatives of the modern Azerbaijani school of composers, whose works enjoy attention and wide recognition, including the foreign public, embodies certain trends in the development of national music at

its present stage. It should be noted that these tendencies are first of all connected with the neofolklore direction of the composer's creativity. E.Dadasheva is one of the most prominent representatives of this stylistic direction in Azerbaijani music. From this point of view, the study of neofolklore tendencies of the composer's chamber-instrumental works in the context of national traditions will allow us to determine the main characteristics of this artistic style in Azerbaijani composer's works at the present stage of development.

It should also be noted that E.Dadasheva is a graduate of the class of the genius Azerbaijani composer Gara Garayev, whose pedagogical activity is associated with the education of more than one generation of talented authors who ensured the success of national classical music in recent decades. Establishing the presence of creative continuity between the music of G.Garayev and the works of E.Dadasheva, as one of the pupils of this genius master, will also help to illuminate one of the directions of national musical traditions associated with such a phenomenon as the “Garayev school”.

The above-mentioned circumstances, thus, also bring the subject of the presented dissertation among the most actual and demanded studies in the field of music science.

Thus, it can be stated that the relevance of the chosen topic is determined by:

1) The necessity of deep study of various spheres of activity and creativity of talented musicians of Azerbaijan, including female composers in terms of determining the value of the contribution they made to the development of national musical art.

2) The importance of the task of preserving national traditions, including in the field of musical art in order to promote and preserve the identity of Azerbaijani culture in the world arena. The importance of this task is connected with prevention of attempts of some states to appropriate the cultural heritage of Azerbaijani people. In this regard, it is necessary to conduct scientific research demonstrating the continuity of national traditions, as well as their assimilation and refraction in the works of modern figures of science, culture and art.

Elnara Dadasheva's multifaceted creative activity has not often become the subject of scientific research. The most significant

scientific work that covered the main biographical facts and spheres of the composer's activity is Zumrud Dadashzadeh's brochure published in 2015¹ This is a rather extensive study, which reflects the biographical facts of Elnara Dadasheva's life, the most significant achievements in her creative path, scientific and pedagogical activities. A significant place in the brochure is occupied by the composer's personal recollections of those or other important events and personalities that played a great role in her professional development. Based on these facts, as well as memories and comments of E.Dadasheva, the author of the work makes generalized conclusions about the importance of Elnara Dadasheva's works in Azerbaijani music.

In addition to this study, several diploma theses and master's theses by students of the Baku Music Academy named after U.Hajibeyli were devoted to the analysis of the composer's individual works. As can be seen from the list of titles of these works, the focus of each of them is on the stylistic features of individual works by the composer or a certain part of the musician's creativity.

Some aspects of the composer's activity have been reflected in a number of scientific and journalistic articles, reports at scientific conferences, as well as in programs broadcast on radio and television and having a journalistic character. These are the studies of A.Iskenderov², N.Quliyeva³, E.Mamedova⁴, N.Aliyeva⁵,

¹ Dadaşzadə, Z.A. Elnarə Dadaşova / Z.A. Dadaşzadə. – Bakı: Şərq-Qərb, – 2015. – 26 s.

² Искендеров, А.М. Стилиевые и исполнительские особенности произведений для флейты / А.М.Искендеров. – Баку: Адильоглы, – 2002. – 194 с.

³ Гулиева, Н. Эльнара Дадашева. Цикл «Детям» // – Bakı: Azərbaycan milli musiqisinin tədqiqi məsələləri (elmi məqalələr toplusu), – 2004. V bur., – s. 455-461.

⁴ Мамедова, Э. С любовью к детям (произведения для детей в творчестве азербайджанского композитора Эльнары Дадашевой) // – Bakı: Azərbaycan milli musiqisinin tədqiqi məsələləri (elmi məqalələr toplusu), – 2004. V bur., – s. 461-466.

⁵ Əliyeva N. Elnarə Dadaşovanın “Səda” əsərində milli üslubun təzahür prinsipləri // – Bakı: Konservatoriya, 2018. 1(39) – s.35-38.

F.Mamedzade⁶, S.Mamedova^{7, 8}.

Despite the variety of scientific and publicistic works devoted to the creativity and personality of E.Dadasheva, until now there has been no special scientific research devoted to the study of chamber-instrumental creativity of the composer in the context of national traditions.

Object and subject of the study. The object of the presented scientific research is E. Dadasheva's works related to the composer's chamber-instrumental creativity. The subject of the study is to determine the stylistic features of solo and ensemble instrumental works by E. Dadasheva in the context of national traditions.

Aim and objectives of the research

The main purpose of the presented scientific work is a comprehensive study of chamber-instrumental works by Elnara Dadasheva in the context of the reflection of national musical traditions in them.

The following tasks contribute to the achievement of the goal:

- revealing the significance of chamber-instrumental works of E.Dadasheva in the context of the history of development of the Azerbaijani composer school;
- Identification of genre and stylistic priorities in cyclic piano works by E.Dadasheva
- identification of traditions inherited by the composer from G.Garayev in the analyzed works;
- determining the peculiarities of the interpretation of the piano duet in E.Dadasheva's works
- revealing the problem of interpreting children's music in E.Dadasheva's chamber-instrumental works in continuation of the traditions laid down by composers of previous generations

⁶ Məmmədşadə, F. Elnarə Dadaşova-65 // – Bakı: Mezzo, – 2018. №17 – s.8.

⁷ Məmmədova, S. Elnarə Dadaşovanın “Sayalı” baletinin müxtəlif redaksiyalarının müqayisəli təhlili // – Bakı: Konservatoriya, 2018. 4(42) – s.60-65.

⁸ Məmmədova, S. Elnarə Dadaşovanın baleti haqqında. “Sayalı” / S.Məmmədova. – Bakı: GLOBE Edit nəşriyyatı, – 2019. – 84 s.

- study of polystylistic technique as a creative method inherent in many works of Azerbaijani composers of different generations in organ works by E.Dadasheva

- study of characteristic features of musical language and form formation of chamber ensembles by E.Dadasheva as samples of neofolklorism in the context of traditions of national composer school.

- determination of the role of Azerbaijani folk instruments as a means of refraction of national specificity in ensemble music.

Research Methods. In order to reveal the main goal and solve the set tasks of the presented dissertation work, certain research methods were applied. As a result, in the process of consideration of chamber-instrumental creativity of E.Dadasheva in the context of historical development of Azerbaijani composer's school one of the leading methods of research was the historical approach. The tasks related to the study of specific musical works of the composer determined the important role of the method of holistic analysis, which implies the study of the form of the works, their musical language, etc. The study also played a significant role in the research. The method of comparative analysis also played an essential role in the study. In addition, in order to obtain full-fledged results of scientific work, we used a comprehensive approach in the study of a particular research problem.

The methodological basis of the presented dissertation was the fundamental works of such Azerbaijani musicologists as U.Hajibeyli, M.Ismailov, E.Babayev, R.Zohrabov, R.Mammadova, T.Mammadov, Z.Safarova, B.Mammadova, U.Imanova, I.Afandiyeva, E.Abbasova, Z.Gafarova, F.Aliyeva, Z.Dadashzadeh, E.Dadasheva, L.Huseynova, G.Mahmudova, K.Nasirova and others. Also, the scientific works of foreign authors played a great role in the development of the main problems of the study: L.Mazel, A.Sohor, I.Sposobin, V.Protopopov, V.Kholopova and others.

The main provisions put forward for defense

- Strong support of the composer's chamber-instrumental music stylistics on the characteristic features of Azerbaijani oral traditional music art;

- deep and comprehensive connection of E.Dadasheva's creative work with the traditions of the national composer's school;
- synthesis of traditional means of musical expression and techniques taken from modern academic music;
- rethinking of classical principles of form formation through the prism of peculiarities of national musical thinking in the composer's solo and ensemble music;
- variety of compositions of chamber ensembles by E.Dadasheva;
- the important role of polyphonic forms and methods of development in the composer's chamber-instrumental works;
- reflection in chamber-instrumental works of the main tendencies and characteristic features of E.Dadasheva's compositional writing.

The scientific novelty of the research of the presented dissertation consists, first of all, in the fact that this is the first scientific study, the content of which is a purposeful study of chamber-instrumental works of E. Dadasheva in the context of national traditions. The author focuses on such aspects of the composer's works as form, elements of musical language, identification of the sources that contributed to the formation of the composer's special stylistics in these works, which are various traditions of national musical art.

In the presented dissertation for the first time:

- the question of the significance of chamber-instrumental works of E.Dadasheva in the context of the historical development of the Azerbaijani composer school is illuminated;
- the question of continuity of traditions laid down by composers of previous generations in chamber-instrumental music of E.Dadasheva is studied;
- special attention is paid to revealing the traditions inherited by the composer from her teacher G.Garayev;
- the problem of refraction of traditions, laid in the national traditional music art, in chamber-instrumental works of E.Dadasheva is investigated;
- the leading genres and stylistic methods used by the composer in chamber-instrumental works are revealed;

- the significance and place of neofolklorism in E.Dadasheva's chamber-instrumental works are established;
- the significance of polystylistic technique as a creative method inherent in many works of Azerbaijani composers of different generations and deeply reflected in the organ works of E.Dadasheva is highlighted;
- the problem of peculiarities of interpretation of children's music in chamber-instrumental works of E.Dadasheva (in the context of traditional for Azerbaijani composers' creativity interpretation of music for children is revealed);
- the role of Azerbaijani folk instruments as a means of bright refraction of national specificity in the composer's ensemble music is determined.

Theoretical and practical significance of the research.

The theoretical significance of the presented research is determined by its content, in which for the first time the stylistic features of Elnara Dadasheva's chamber-instrumental music in the context of national traditions are covered in detail.

The practical significance of the thesis consists in the following:

1. The presented material can serve as a basis for further studies of the composer's work in terms of stylistic features, as well as national traditions.
2. Scientifically substantiated conclusions reflected in the content of the thesis can be of significant help in writing scientific works devoted to the study of national chamber-instrumental music, as well as special studies covering the problem of the development of national musical traditions at the present stage of Azerbaijani composers' creativity.
3. Analytical data presented in the research work can also become a material for training courses in such disciplines as “History of Azerbaijani music”, “Harmony”, “Polyphony”, “Musical form” in specialized secondary and higher educational institutions.

Approbation and application of the work.

The dissertation was discussed and approved at the meeting of the “History of Music” department of Baku Music Academy named after U.Hajibeyli and was recommended for defense.

The main aspects of the research work, as well as the conclusions contained in it were reflected in the content of 7 articles published by the author on the pages of Azerbaijani and foreign periodicals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in the materials of one international and two national conferences.

Name of the institution where the dissertation research was carried out.

The presented scientific work was carried out at the department of “History of Music” of Baku Music Academy named after U.Hajibeyli.

The volume of structural sections of the dissertation and the total volume of the work in marks.

The dissertation consists of introduction, two chapters, seven paragraphs, conclusion, list of used literature. The volume of structural paragraphs of the dissertation in marks: introduction – 10 pages (15571 marks), Chapter I – 100 pages (126255 marks), Chapter II – 73 pages (93332 marks) and conclusion – 12 pages (18144 marks). The volume of the work (without the list of used literature and notography) – 196 pages (254572 marks).

MAIN CONTENT OF THE WORK

The introduction reveals the relevance of the study, as well as the degree of its development in the scientific literature, formulates the purpose and objectives of the study, as well as the main provisions put forward for defense, determines the scientific novelty of the thesis, the methodology of the study. In addition, the introduction contains information about the theoretical and practical significance of the study, approbation of the research, as well as the structure and scope of the thesis.

Chapter I “Stylistic peculiarities of E.Dadasheva's piano works in the context of national traditions” contains the study of such an important issue as the significance and place of E.Dadasheva's creative activity in the history of Azerbaijani music, as well as the analysis of various aspects of the composer's piano

works. Chapter I consists of four paragraphs.

Paragraph 1.1. “Creative personality of E.Dadasheva in the context of historical development of Azerbaijani composer school” highlights the main spheres of the composer's activity in the historical context of national music art.

Azerbaijani academic music culture and art at the present stage of development occupies one of the authoritative places in the world of music and, undoubtedly, a leading position in the East. The latter circumstance is of special importance, as Azerbaijan's status in this part of the world community has been and remains unique. Many achievements of our country's musical culture have become a real revolution in the world of music in the East, becoming a powerful catalyst for the process of active development of academic musical art in this region.

One of such revolutionary conquests defining the uniqueness of Azerbaijan as one of the most progressive states in the region is the role and status of women in modern musical culture, art and science.

The creative activity of female composer Elnara Dadasheva, as one of the talented representatives of modern musical art of Azerbaijan, is characterized by diversity and deep connection of different spheres of musician's activity with each other. E.Dadasheva is an authoritative Azerbaijani musicologist, the author of a number of scientific studies, in which the central place is occupied by issues in the field of Azerbaijani music of oral tradition. E.Dadasheva's fifty-year pedagogical work at the Music Theory Department of the Baku Music Academy named after U.Hajibeyli is closely connected with the musician's research activities. E.Dadasheva is also the author of educational, methodical manuals and a number of training programs on various disciplines. The composer pays great attention to the coverage of musical and social problems of our time, which is connected with the active educational activities of E.Dadasheva on television, radio and in the periodical press.

However, the main sphere of the musician's activity is E.Dadasheva's rich and diverse compositional work from the genre and thematic point of view, which from the very first steps was characterized by amazing maturity. It is no coincidence that even the

composer's earliest works continue to be in demand among performers for many years.

It is important to emphasize that no matter what sphere the musician's activity is represented in, the active civic position of a person who advocates the development of national musical art is always clearly revealed. Thus, E.Dadasheva's scientific activity is aimed at studying the originality of national music. In pedagogical activity, the musician introduces numerous examples from works of Azerbaijani composers and traditional music into the curriculum. Public activity is devoted to propaganda of Azerbaijani music. And finally, national characteristic becomes one of the main stylistic principles of E.Dadasheva in her compositional works.

Paragraph 1.2. “G.Garayev's Traditions in E.Dadasheva's Piano Cycles” is aimed at the study of two piano cycles, the content of which clearly shows the connection with G.Garayev's traditions. These are four notebooks of the cycle of preludes and two notebooks of the cycle of fugues.

The cycle of preludes occupies a special place in E. Dadasheva's work. The composer returned to this musical genre for 30 years. As a result, the prelude genre became a kind of creative diary for the composer, reflecting the main stages of the evolutionary path of E. Dadasheva's work.

The composer's turn to this genre can be interpreted as a continuity, a continuation of one of the traditions of his great teacher, Gara Garayev, namely the tradition of creating a cycle of 24 preludes. It is no coincidence that E. Dadasheva's arrangement of this cycle is the same as G.Garayev's – four notebooks of six preludes each.

Moreover, the composer named the third notebook of this cycle “In Memory of the Teacher”. Written in 1985, this mini-cycle is dedicated to the memory of the great G.Garayev.

Since each of the four notebooks was written at different stages of the composer's creative path, they have significant differences from each other. However, in the preludes of each notebook we can easily detect a link with the traditions of G.Garayev.

E.Dadasheva's appeal to the cycle of fugues, firstly, easily correlates with the main direction of her teaching activity, secondly,

is in line with the main trends of world academic music, and, most importantly, can be interpreted as the continuity of national traditions perceived by E.Dadasheva from her teacher G.Garayev.

Staying true to herself, E.Dadasheva, turning to classical genres and forms, fills them with new content. The main feature of E.Dadasheva's "Cycle of Fugues" is the reliance of the musical language not on the major-minor system, but on the national harmony system.

In the first notebook the composer stops to create fugues in three harmonies: rast, shur and segyakh. Each of the three related harmonies, in which the unifying factor is the presence of a common basic tone, follows one another. As a result, five mini-cycles, three fugues in each, are formed within a single notebook.

The second notebook of the fugue cycle has both commonalities and differences with the first. The number of fugues is smaller (6 instead of 15). The harmonies of bayati-shiraz, shushter, mukhalif, and chargah become the basis for the harmonies.

Having conducted an analysis of the structural features of the fugues of the First and Second Notebooks of E.Dadasheva's cycle, we were able to identify a number of very important features of these works, first of all, the fact that the peculiarities of the harmonic basis of these polyphonic works had a very significant influence on many aspects of their structural organization. But most importantly, the fugues of the cycle are intended to familiarize performers and listeners with canonical polyphonic works based on Azerbaijani national harmonies. And this is a very important experience in Azerbaijani composer's work, as it allows us to realize the possibility of realizing national musical images based on the national ludo-tonation sphere within the framework of such a seemingly alien and distant genre for Azerbaijani traditional music as fugue.

Paragraph 1.3. Paragraph 1.3 "Treatment of piano duet in the works of E.Dadasheva" is devoted to the study of works for two pianos. E.Dadasheva began to actively address this type of duet in the mid-1990s. Most of the duets are one-part program pieces, and only two works have a cyclical form. Each of these works has its own characteristic stylistic features.

The piece “Salam, festival” is a highly artistic example of teaching material in which the second piano part assigned to the teacher contains the main technical difficulties, while the main thematic line takes place in the technically simple part of the first piano, i.e. the student.

On the contrary, the duet parts in the piece “İlk bahar” are characterized by absolute equality and equivalence.

In the piece “Subito” episodes of rhythmically identical development alternate with polyphonic episodes demonstrating a type of presentation reminiscent of imitation.

The symphony for two pianos in three movements is characterized by the complexity and diversity of its musical language and the principles of interaction between the performing parts. For this essentially chamber duet the composer chooses a special palette of timbre colors, bringing its sound closer to the orchestra.

Analysis of the “Scherzo” has demonstrated that the principles of interaction between the piano parts reveal the polyphonic nature of the setting. The stylistics of the work also vividly demonstrates the composer's strong reliance on the characteristic features of Azerbaijani music of the oral tradition.

Paragraph 1.4. “Music for children in chamber-instrumental works of E.Dadasheva” studies the question of the composer's treatment of an important sphere of her chamber-instrumental works.

E.Dadasheva is the author of a number of children's program piano pieces, cycles of miniatures for children, sonatinas, variations and arrangements of folk songs intended for young performers. All of the composer's children's works combine two main features: an artistic image close to the child's world and the accessibility of technical mastering of the work by young talents. E.Dadasheva's children's works can be divided into program works aimed at developing the child's associative thinking and non-program works designed to bring the novice performer closer to understanding classical musical genres. A study of the piano cycle “To the Children” revealed the dominance of simplicity of presentation and clarity of musical form, vivid national character, as well as clusters and polyphonic techniques in the miniatures. Having analyzed two of

the composer's sonatinas – a piano sonatina and a duet for violin and piano – we were able to identify in them a synthesis of the stylistics of classicism and the peculiarities of national oral-traditional music.

Chapter II “Peculiarities of the style of E.Dadasheva's organ works and chamber ensembles in the context of national traditions” is devoted to the study of the peculiarities of the composer's organ works and various chamber ensembles. Chapter II consists of three paragraphs.

Paragraph 2.1. “Polystylistic technique as a creative method in the organ works of E.Dadasheva” analyzes a significant part of chamber music written by the composer for organ.

All of E.Dadasheva's organ pieces are characterized by a synthesis of the national character of the musical language with the timbre of a classical European instrument. Each of the works has its own stylistic features.

“Postlude” by E.Dadasheva is an original fusion of individual features of the composer's stylistics, features of national music of oral tradition and, of course, jazz-mugham.

In the works of the 80s: variations “Sarı gəlin”, “Aşıqvari”, variations “Süsən sünbül” and the original theme with variations - the author chooses her own special method of working with original musical material, relying on variant-variation transformation of musical thematicism.

The piece “Xocalı laylası” is based on a marvelous combination of a huge powerful instrument and a fragile melody as a symbol of the great tragedy of the Azerbaijani people in which children died.

The organ piece “Etiraz” is written by the author for organ. The musical fabric is based on choral texture and in many parameters of development is close to the organ choral preludes of the great J.S.Bach.

In the piece “Segah üstündə fantaziya” the source of inspiration is the eponymous fret and mugam. The musical language absorbs the intonations of the harmony, while the unfolding through-tone fantasy structure adopts the contours of the structure from the mugham form.

Paragraph 2.2. “E.Dadasheva's chamber ensembles in the context of neofolkloristic traditions” studies the main characteristics of chamber ensemble music in the context of national traditions.

Neofolkloristic tendencies in these works are manifested, first of all, in the determining role played by the means of musical expression of Azerbaijani works of oral tradition in E.Dadasheva's compositions.

The analysis of chamber-instrumental works by E.Dadasheva demonstrated the diversity of stylistic features, which is reflected in various aspects: in the richness of figurative, artistic and thematic content, in the breadth of genre basis, in the amazing richness of all constituent elements of musical language.

Another important aspect in which the diversity of the composer's chamber instrumental works is manifested is the aspect of timbre content. From this point of view, E.Dadasheva's chamber ensembles can be conditionally divided into two large groups: works intended for performance by identical musical instruments and works created for heterogeneous musical instruments. The first group, characterized by timbre unity, includes opuses that include compositions for two or more identical instruments.

The second group, in which timbre diversity prevails, includes all kinds of ensembles composed of various musical instruments. It is important to note that E.Dadasheva never tires of experimenting in this field, sometimes turning to quite rare instruments with unusual timbre sound.

The stylistic features of these works are a firm reliance on the whole range of expressive means and techniques that the composer drew from Azerbaijani traditional music. Almost avoiding direct quotations, E.Dadasheva creates a development, most of which absolutely corresponds to the characteristics of traditional music in such aspects as melodic language, harmonic basis, metrorhythmic features. At the same time, the polyphonic writing widely used by the composer in all the variety of its means and techniques fills the national expressiveness of the musical image with new colors, which makes it possible to reveal these images in a new light.

Turning to classical genres and forms, E.Dadasheva gives them a new interpretation. Such interpretation is not the author's aim in itself, but is due to the influence of the composer's musical language, which is deeply connected with national roots, as well as the synthesis of homophonic-harmonic and polyphonic methods of development. In

addition, in a number of works the composer turns to the forms of some genres of traditional music as the structural basis of his work, which also serves as a reason for the emergence of original forms.

Paragraph 2.3. Paragraph 2.3 “Azerbaijani folk instruments as a means of refracting national specificity in the ensemble music of E.Dadasheva” explores the problem of the role of folk instruments in the author's chamber works.

A significant, though not numerous part of Elnara Dadasheva's chamber ensembles are works that include Azerbaijani folk instruments.

As in works for academic musical instruments, several types of ensembles can be distinguished here: a duet of a solo instrument with piano, an ensemble of homogeneous musical instruments and a polyphonic ensemble of heterogeneous musical instruments.

Some of the works for folk instruments are arrangements of music originally written for other soloists. For example, E.Dadasheva created “Dance” for tar accompanied by piano, which is an arrangement of the piece for trumpet and piano “Şiltaq rəqs”. There is also a piece “Xocalı laylası” in the version for tar and piano. “Diptix” was originally written for piano, but was later reworked for folk wind instruments (balaban, tutek, zurna, ney). Besides arrangements of instrumental compositions, E.Dadasheva sometimes turns to vocal music to use it in her works for Azerbaijani folk instruments. This is how the piece for piano and kamancha “Toraghayın nəğməsi” appeared. It should be emphasized that it is not by chance that the author, having conceived the arrangement of a vocal work, turns to the timbre of the kamancha. The soft, singsongy, expressive timbre of this instrument corresponds to the timbre of the human voice.

The palm-intonation basis, peculiarities of rhythm, use of easily recognizable techniques such as ostinato in the line of the lower voice, variant repetition of motifs, etc. contribute to the creation of a memorable musical image of the native land. In general, by their stylistics, E.Dadasheva's works for folk instruments reflect the peculiarities of the musical language characteristic of Azerbaijani music of oral tradition.

The conclusion summarizes the results of the scientific work done.

Having set a goal to comprehensively study chamber-

instrumental works of Elnara Dadasheva in the context of reflection of national musical traditions in them, we focused on the step-by-step solution of specific tasks related to the achievement of this goal.

At the first stage, we determined the significance of E.Dadasheva's creative personality in the context of the historical development of the Azerbaijani composer school. The solution of this problem made it possible to realize that in every sphere of his activity a musician acts as a direct heir of the best traditions of national musical art. Therefore, whatever sphere of creative activity E.Dadasheva turns to, the center of her attention is always Azerbaijani national music. This area of musical art is the main link of all hypostases of E.Dadasheva's creative activity. Interconnection and mutual influence of different spheres of musician's activity is also a characteristic feature of musician's creative personality. Besides, it should be emphasized that the beginning of E.Dadasheva's composing path, the search for her stylistic direction at this stage was largely determined by communication with talented mentors such as the great G.Garayev and A.Huseynzade.

In addition, it is also important to note that as a female composer, E.Dadasheva continues the best traditions of Azerbaijani composer's creativity and in her person confirms the progressive views of our state on the high status of a talented woman in Azerbaijan, which favorably distinguishes the Republic of Azerbaijan from many countries of the Muslim East, where women are still struggling for equal rights with men.

In the matter of identifying G.Garayev's traditions, as well as genre and stylistic priorities in E.Dadasheva's cyclic piano works, we were able to discover the following. In his chamber-instrumental works, the composer turns to two types of cycle: the cycle of preludes and the cycle of fugues. Both genres were widely spread in composer's work in different epochs. At the same time, the composer's appeal to the genres of prelude and fugue can be interpreted as a continuity with the work of Gara Garayev. It is no coincidence that in the cycle of 24 preludes E.Dadasheva's compositional structure is the same as G.Garayev's – four notebooks of six preludes each. Moreover, in continuation of Garayev's

tradition, the musician creates a cycle not of preludes and fugues, as is often customary in composers' work, but a cycle consisting only of fugues, as was the case in Garayev's work.

In the cycle of preludes we can speak of figurative and stylistic unity only within each of the four tetrads, while the unity of the complete cycle of 24 preludes is not so obvious. At the same time, each of the composer's preludes is laconic and built on the expression of a single artistic image that reveals its different facets in each particular work. No matter how simple or, on the contrary, complex the expressive means of the preludes were, the composer always demonstrates a strong reliance on the characteristic features of the musical language of national traditional music. In addition, all sorts of polyphonic techniques occupy an essential place in the methods of developing the musical material. In the area of form, the author relies on classical structures interpreted to a greater or lesser degree according to classical canons. The development of the artistic image is of decisive importance in this matter.

The content of the fugue cycle is characterized by even greater innovation. The composer set herself and solved a seemingly very difficult task – within the framework of the highest form of polyphony, namely the fugue, to realize a development based on the laws of the national harmony system. As a result, we were able to determine that the peculiarities of the harmonic basis of these polyphonic works had a very significant influence on many aspects of their structural organization as well. Two fugue tetrads prove the existence of related tonalities in the Azerbaijani harmonic system - the Rast, Shur and Segyah harmonies, on the basis of which the quartal circle is also formed in the first notebook, as well as the existence of a group of harmonies related to Bayati-Shiraz, which is demonstrated in the second notebook. In general, the fugues become the embodiment of the two main qualities of E.Dadasheva's composer's handwriting – reliance on national characteristic, determined primarily by the specificity of the Azerbaijani harmonic system and intonation, and inclination to use polyphonic methods and techniques.

In determining the peculiarities of the interpretation of the piano duet in the works of E.Dadasheva we were able to reveal that in each

work for two pianos the composer finds distinctive ways of interaction between the performing parts. The emergence of a particular method on the basis of which the parts of the two pianos interact stems from the specific task that the composer sets himself when creating the work, as well as from the peculiarities of the figurative content. Among the main methods are the following: the construction of a duet on the basis of an equivalent dialogue realized through the alternation of solo episodes of the parts, when means close to imitative polyphony take a significant place; a duet consisting of equivalent performing parts whose thematicism is based on independent intonations, which leads to the domination of methods of contrast polyphony (the most frequent principle of interaction). Development of a duet on the basis of rhythmic and partly meloharmonic identity of the performing parts, which reveals in different episodes the closeness to the choral type of presentation or heterophony; domination of one of the performing parts, which is not common.

It should also be noted that the appearance of any of the above-mentioned techniques is due to the author's desire to further emphasize the national character of the musical language of the works, the means of expression of which clearly demonstrate the composer's strong reliance on the characteristic features of Azerbaijani music of oral tradition.

In revealing the problem of interpreting music for children it was possible to determine its significant place in chamber-instrumental creativity of E.Dadasheva. Many prominent Azerbaijani composers have shown interest in this area of creativity since the formation of the national composer school. From this point of view, the very fact that E.Dadasheva turned to the world of children's music can be interpreted as a continuation of one of the national traditions. Speaking of traditions, we should recall the works of A.Zeynalli, O.Zulfugarov and S.Ibragimova, who introduced their intonation into children's music. In general, we can distinguish two main types of works for children by E.Dadasheva. These are works of varying degrees of technical complexity, addressed to the world of children, and technically uncomplicated musical compositions intended for young performers in order for them to master classical

genres and forms. In works intended for children, E.Dadasheva gives preference to program music, while not refusing to create works of a non-program character, presented, as a rule, in classical genres. In the program miniatures we observe simplicity of presentation and clarity of musical form, vivid national characteristic manifested in various elements of musical language, as well as certain features of the composer's handwriting, such as clusters and polyphonic techniques.

Among the characteristic features of Elnara Dadasheva's compositional personality one can single out her reliance on classical musical genres and forms, which manifests itself in the field of music for children in the musician's recourse to the sonatina genre. The composer's two sonatinas demonstrate different degrees of synthesis of "classicism" stylistics and features of national music of the oral tradition, as well as a greater role of ostinateness, which may indicate a significant role of polyphonic techniques, as well as a strong reliance on national music of the oral tradition, since ostinateness, as is known, is one of the fundamental properties of Azerbaijani oral-traditional music art.

The analysis of organ compositions demonstrated the use of polystylistics as the main creative method in these works.

The creation of musical works in which one can observe an original combination of the rich (in terms of timbre) sound of the organ with a whole palette of national musical colors is an indicator of mixing different styles. It should be noted that from the very beginning of its development Azerbaijani composers' creativity was characterized by the appearance of a number of musical works based on the principle of stylistic synthesis. In addition to genre synthesis, another important element demonstrating various possibilities of organic interpenetration of Western and Azerbaijani music is the musical form of works. As a result, new formative techniques emerge, as well as an original reading of traditional structures.

From this point of view, E.Dadasheva's organ works are a continuation of one of the main traditions of national composers' creativity. At the same time, the polystylistic method manifests itself in different ways in each individual organ work. Thus, the organ piece "Postlude" is the most striking example. The main source of

the characteristic features of this work should be considered to be Azerbaijani mugham, jazz, the synthesis of these two musical phenomena – jazz-mugham, the stylistics of works of Azerbaijani music of oral tradition, as well as the individual composer's handwriting of the author of the music.

In general, the organ compositions of Elnara Dadasheva demonstrated a common concept expressed in the author's desire to discover a new spectrum of expression of national traditional musical art through the rich possibilities of the organ.

The study of the characteristics of musical language and formative formation of chamber ensembles by E.Dadasheva in the context of traditions of the national compositional school and non-folklore has demonstrated the existence of two large groups of such works: The Tempur of identical and Tempur of diverse. It should be noted that E.Dadasheva often uses instruments with unusual tempo (marimbafon, la-kuti).

Chamber-instrumental works of the composer – it is almost always a full ensemble of equal importance participants (The exception may be composed by works intended for performance by beginning musicians, in which one of the parties is assigned to a student, another – to a teacher). This peculiarity of the interpretation of E.Dadasheva ensemble is due to the polyphonicity of thinking of the composer.

Each of the chamber-ensemble works of the composer is characterized by a deep and strong support on the style of Azerbaijani oral music tradition. Moreover, in most works the role of oral music becomes a fundamental one, contributing to new compositional solutions in the field of musical language and form. This fact allows us to define these works as samples of neofolklore.

In terms of the interpretation of form in ensembles, we can note the reliance on classical genres and forms, the rethinking of classical structures under the influence of musical language based on traditional music, as well as borrowing form from traditional music, reworked by the author. The extremely important role of polyphonic agents and techniques in development deserves special attention.

In determining the role of Azerbaijani folk instruments as a means of refracting national specificity in ensemble music, we found

that the style of neofolklorism, which is a determinant of E.Dadasheva's creative method, manifests itself with great brightness in these compositions. As a result, the effect of ludo-intonation, metrical, rhythmic, textural and other dynamic peculiarities due to the sounding of the timbre of a folk instrument is even more convincing. At the same time, in pieces for tar or kamancha accompanied by piano, the solo role of folk instruments is realized. In ensemble music all kinds of methods of interaction of both homogeneous and heterogeneous musical instruments are revealed.

It should be noted that the main thematic content of ensembles with the participation of folk instruments is the theme of the Motherland, interpreted in various ways by the composer.

Thus, a detailed analysis of Elnara Dadasheva's chamber-instrumental works has also demonstrated one very remarkable feature. This is the presence of a number of musical works identical in their content, but intended for different compositions of performers. At the same time, the composer performs arrangements not only within the framework of instrumental music, but also with the involvement of vocal works. The composer admits that such arrangements are necessary because it is not always possible to perform written works with the ensemble for which they were written due to the impossibility of finding musicians of a particular specialty. It is then that the composer makes an arrangement to give stage life to his creation.

Another important feature of all chamber-instrumental works by Elnara Dadasheva without exception is the great role of polyphony. The range of polyphonic techniques used by E.Dadasheva is extremely wide. These include the classical form of the fugue, the form of polyphonic variations, imitative development, diversely realized contrasting polyphonic development, and all kinds of combinations of these techniques and forms among themselves and with means of homophonic and harmonic development. Undoubtedly, polyphony has the main influence on the formation of a special type of texture, multi-level, multi-composed, more often rich and viscous, less often transparent.

Defining for the stylistics of Elnara Dadasheva's chamber-instrumental works is the penetration of the whole range of expressive

means of Azerbaijani traditional music into the musical language. Let us dwell on the main elements of this language. First of all, the national harmony characteristic. Each of chamber-instrumental compositions created by E.Dadasheva is based on one or several Azerbaijani harmonies. The author demonstrates extremely subtly and skillfully the methods and techniques of polyadic combinations, modulations and deviations.

Obviously, the uniqueness of the harmonies is manifested through the circle of certain intonations. Thus, the melodic basis of E.Dadasheva's chamber-instrumental works is based on harmonically determined motifs and intonations. Often these intonations remind of certain genres of Azerbaijani traditional music, such as mugham or ashig tunes.

One of the most unexpected refractions of the national harmonic basis in E.Dadasheva's music are clusters. In them, the composer, by her own admission, seems to “twist in simultaneity” the sonority or tetrachord of this or that harmony.

Another characteristic feature of the composer's harmonic language in the field of chamber-instrumental music are second and quarto-quint consonances, the source of their emergence is Ashygian creativity, or, more precisely, the tuning of the traditional saz instrument.

It should be noted that the above stylistic features of the composer's musical language are very prominently and prominently observed in E.Dadasheva's chamber-instrumental works, regardless of their genre nature, thematic content, form and composition. This fact testifies to the great and important role of the traditions of national oral-traditional musical art in chamber-instrumental works of Elnara Dadasheva.

List of the author's scientific works published on the subject of the thesis

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