

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE INFLUENCE OF EUROPEAN SCHOOLS TO THE  
NATIONAL VOCAL ART OF AZERBAIJAN**

Speciality: 6213.01 – Music Art

Field of science: Art Study

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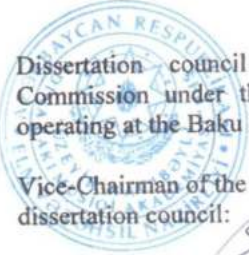
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## GENERAL CHARACTERISTICS OF THE DISSERTATION

**Relevance of the topic and level of coverage.** The art of Azerbaijani vocal performance, which is considered as a treasure of our national music, attracts attention with its richness in terms of genre, content and musical language. This art, having developed over the centuries, has become a professional and systematic field that can be analyzed on scientific grounds in our modern era. The stage of the development of Azerbaijani vocal performance in the XX century is characterized, in particular, by the influence of European vocal schools on our national vocal art. As a result of this influence, vocal performance with academic principles has been formed in our country.

It is necessary to note that European schools have had a significant impact on the formation and development of vocal art in various countries of the world, in addition to Azerbaijan. Therefore, the influence, interaction and development of vocal schools have become a research topic that has been in the focus of attention of world scientists and has become a topic of research that remains relevant. Among them, the research of performing-pedagogical scientists who know the science of vocal performance art is especially distinguished.

It should be emphasized that in Azerbaijani musicology, as in the world, there is a great need for a detailed historical and theoretical study of the academic vocal performance art that was formed under the influence of European musical traditions.

Unfortunately, since there are not many researchers in our country who have mastered the European traditional vocal art and its methodology, this field of science has been little studied at the dissertation level, especially from the point of view of performance. Therefore, the inclusion of the topic **“The influence of European schools to the national vocal art of Azerbaijan”** in the research has high relevance and special scientific value. Here, the influence of European schools in the process of development of the national vocal art is studied in detail. The fact that the research is conducted

precisely from the point of view of vocal performance somewhat increases the scientific value of the written dissertation.

It should be noted that the development of Azerbaijani vocal art has also been directly related to the interaction and integration of cultures of different peoples, that is, the development of multicultural relations. In this research work presented by us, the study of the influence of European schools on Azerbaijani national vocal art from the perspective of multicultural relations is among the factors determining the relevance of the topic. In this regard, the analysis of important innovations taking place in the cultural life of our country in the 20th century as well as in our modern era is of particular importance.

It is necessary to note that over the past 25 years, a number of Azerbaijani vocal performers have studied in Europe and have become professional opera singers representing our country in the world. The integration of the countertenor timbre singing style, which was formed in England during this period and is a different and relatively new direction of academic vocal performance, into the Azerbaijani national vocal art, is one of the most modern development directions of the XX century Azerbaijani academic vocal art. In this case, there is a need to explain the features of countertenor timbre singing in our country from a professional perspective. This point is also an indicator of the relevance of studying the influence of European schools on the Azerbaijani national vocal art.

Another factor that determines the relevance of the topic is the presentation of vocal analyses of works by a number of European and Azerbaijani composers based on sheet music samples and performances by opera singers in the dissertation. The analyses conducted are very important in terms of determining the influence of European schools on Azerbaijani national vocal art. The research analytically examined the vocal performance styles appropriate to the periods and schools, as well as the absoluteness and suitability of these styles for Azerbaijani academic vocal performers. At the same time, the unified application of the principles of traditional Azerbaijani and European vocal performance was analyzed, focusing

on the mutual relationship and complementary features of both traditions. The presented approach allows us to determine how traditional Azerbaijani and European singing methods are synthesized from the point of view of vocal performance. As a result, this research provides new perspectives from a scientific and practical perspective, linking the development of Azerbaijani academic vocal art with European vocal schools.

Thus, the research work is highly relevant due to its contribution to the development of national academic vocal art, both as a performing art and as a scientific field, as well as to the enrichment of pedagogical and methodological directions with new materials of scientific, theoretical and practical importance in the Azerbaijani language.

Undoubtedly, development in any field of science is closely related to researches. So since the XIX century, a number of world-renowned vocal performance educators and researchers have played an irreplaceable role in expanding this art from a performing medium to a scientific field based on professional traditions. Examples of researchers of that period and their works include Manuel Patricio Rodriguez Garcia's "School of Vocal Performance: complete treatise on the art of singing (traité complet de l'art du chant)"<sup>1</sup>, Francesco Lamperti's "The art of vocal performance"<sup>2</sup>, Giovanni Battista Lamperti's "The technics of bel canto"<sup>3</sup>, Matilda Marchesi's "Vocal method"<sup>4</sup> and others. These examples are of great importance in the study and research of vocal art in our modern era.

In the XX century, a number of scientific works were created as a result of the study of vocal art. The theoretical and practical manuals "Bel Canto: The Teaching of the Classical Italian Song-

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<sup>1</sup> Гарсиа, М. (сын). «Школа Пения» (traité complet de l'art du chant), части первая и вторая / М.Гарсиа; предисловие перевод, комментарии и примечания, проф. В.А.Багадурова. - Москва: МУЗГИЗ, - 1956. - 125 с.

<sup>2</sup> Lamperti, F. The art of singing // F.Lamperti; revised edition with translation by G.C.Griffith. - New York: G.Schirmer Inc. - 1939. - 62 p.

<sup>3</sup> Lamperti, G.B. The technics of bel canto // G.B.Lamperti, H.Maximillian; translated from the German by Dr.T.Baker. - New York: G.Schirmer Inc., - 1905. - 36 p.

<sup>4</sup> Marchesi, M.C. Vocal method // M.C.Marchesi. - New York: G.Schirmer Inc. - 1986. - 120 p.

Schools”<sup>5</sup> and “The art of singing: a manual”<sup>6</sup> by the well-known vocal teachers Lucy Manen, “Fundamentals of vocal methodology”<sup>7</sup> by Leonid Borisovich Dmitriev, “The art of vocal performance”<sup>8</sup> by Ivan Karpovich Nazarenko, “English, French, German and Italian Techniques of Singing: A Study in National Tonal Preference and How They Relate to Functional Efficiency”<sup>9</sup> by Richard Miller, “National schools of singing: English, French, German, and Italian techniques of singing”<sup>10</sup> and other large-scale research works are prime examples of such works. Examples of large-scale studies published in modern times include Eleanor Raufovna Simonova's “The performing voice of western culture: from early liturgical performance to Bel Canto”<sup>11</sup>, Emel Ramiz Şenocak's “The role of european vocal technique in the formation of Turkish vocal performance”<sup>12</sup>, Joshua Whitener “The German School of Singing: A Compendium of German Treatises 1848-1965”<sup>13</sup>, Lyudmila

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<sup>5</sup> Manen, L. *Bel Canto: The Teaching of the Classical Italian Song-Schools* / L.Manen. – GB: Oxford University Press, - 1983. – 88 p.

<sup>6</sup> Manen, L. *The art of singing: a manual* // L.Manen. – London: Faber Music Ltd., - 1974. – 46 p., ill., music; 25 cm. + phonodisc (analog: 33 1/3 rpm.; 7 in.)

<sup>7</sup> Дмитриев, Л.Б. *Основы вокальной методики* / Л.Б.Дмитриев. – Москва: Музыка, - 1968. - 675 с.

<sup>8</sup> Назаренко, И.К. *Искусство пения*. 3-е изд., доп. / И.К.Назаренко. – Москва: Музыка, - 1968. – 624 с

<sup>9</sup> Miller, R.F. *English, French, German and Italian Techniques of Singing: A Study in National Tonal Preference and How They Relate to Functional Efficiency* / R.F.Miller. - New Jersey: The Scarecrow Press, - 1977. - 275 p.

<sup>10</sup> Miller, R.F. *National schools of singing: English, French, German, and Italian techniques of singing*: [Electronic resource] / URL: file:///C:/Users/acer/Downloads/pdfcoffee.com\_national-schools-of-singing-richard-miller-pdf-free.pdf

<sup>11</sup> Симонова, Э.Р. *Певческий голос в западной культуре: от раннего литургического пения к bel canto*: / Автореф. дис. докт. искусств. / - Москва, 2006. - 42 с.

<sup>12</sup> Şenocak, E.R. *Türkiye vokal ifaçılığının formalaşmasında Avrupa vokal texnikasının rolu*: / sənəşünaslıq üzrə fəlsəfə doktoru dis. / - Bakı, 2007. – 150 s.

<sup>13</sup> Whitener, J.J. *The German School of Singing: A Compendium Of German Treatises 1848-1965* / Submitted to the faculty of the Jacobs School of Music in partial fulfillment of the requirements for the degree, Doctor of Music Indiana University / - May 2016, 172 p.

Vladimirovna Antonova's "Formation of vocal performance skills for bachelors of music education profiles based on the traditions of Italian and national vocal schools"<sup>14</sup>, Zhao Men's dissertations "Mastering the fundamentals of European schools in the preparation of opera singers in China"<sup>15</sup>, as well as "Comparison of the study of classical vocal performance among European and Chinese singers"<sup>16</sup>, co-authored by Zong Jun Shen and Peter Simon, Roman Vadimovich Sladkopevets' "The formation of vocal schools in Western Europe and Russia"<sup>17</sup> and other scientific works.

From all these examples, it is clear that the stylistic characteristics of European vocal schools, their interactions with each other and with different schools, have always attracted the interest of world scholars and have become the subject of their research.

In Azerbaijan, People's Artist of the USSR, professor Bulbul, who went down in history as the founder of national academic vocal art, an excellent performer, teacher, and researcher, deeply mastered the principles of performance of the Italian vocal school, one of the European schools, and worked on harmonizing it with the traditional Azerbaijani singing art. The artist regularly wrote articles and gave lectures on this topic. It is commendable that the texts of some of her articles and lectures were collected in a single source in 1968 in a collection called "Bulbul: selected articles and lectures"<sup>18</sup> as a result of the joint work of candidate of historical sciences, Honored Worker

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<sup>14</sup> Антонова, Л.В. Формирование навыков академического пения у бакалавров профиля "Музыкальное образование" на основе традиций итальянской и отечественной вокальных школ: / Автореф. дис. канд. педагогических наук / - Екатеринбург, – 2020. - 24 с.

<sup>15</sup> Чжао, М. Освоение основ европейской вокальной школы в процессе подготовки оперных исполнителей Китая: / Автореф. дис. канд. педагогических наук / - Санкт-Петербург, – 2023. - 24 с.

<sup>16</sup> Shen, Z.J. Comparison of Learning Classical Singing Between European and Chinese Singers / Z.J.Shen, P.Simon. – USA: J.K.Eckert & Co., Inc. – 2011. – 166 p.

<sup>17</sup> Сладкопеев, Р.В. Становление вокальных школ в Западной Европе и в России: Монография / Р.В. Сладкопеев. – Москва: МПГУ, 2015. – 108 с.

<sup>18</sup> Bülbül: Seçilmiş məqalə və məruzələr / tərt., kommentariya və qeydlər Q.A.Qasimov, Ə.İ.İsazadə; red. Ş.H.Məmmədova, Q.A.Qasimov. - Bakı: Azərbaycan SSR Elmlər Akademiyası, - 1968. - 226 s.

of Culture of Azerbaijan Gubad Gasimov, Honored Worker of Science, doctor of Arts, professor Ahmed Isazade, and People's Artist of the USSR, professor Shovkat Mammadova. Later, among the scientists who contributed to the development of Azerbaijani vocal art, we can mention the dissertations, monographs, textbooks of doctor of philosophy in art study, associate professor Ulkar Kamal gizi Talibzadeh<sup>19</sup>, Honored Teacher of the Republic of Azerbaijan, doctor of sciences in art study, associate professor Inara Eldar gizi Maharramova<sup>20</sup>, doctor of philosophy in pedagogy Gularakhanim Ahmad gizi Akhundova<sup>21</sup> and other well-known musicologists of our country, as well as the researchers who have mastered the secrets of academic vocal performance, People's Artist of the Republics of Azerbaijan and Dagestan, professor Azer Zeynalabdin oğlu Zeynalov Zeynalovun<sup>22</sup>, Honored Teacher of the Republic of Azerbaijan, doctor of philosophy in art study, professor Maryam Shagi gizi Babayeva<sup>23</sup>, doctor of philosophy in art study, associate professor Nargiz Siyavush gizi Huseynova<sup>24</sup>, Honored Artist of the Republic of Azerbaijan, doctor of philosophy in art study İlham İslam oğlu Nazarov<sup>25</sup>, teaching and methodological materials, articles, and other scientific researches of Nargiz Siyavush gizi Huseynova. However,

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<sup>19</sup> Talibzadə, Ü.K. Azərbaycan vokal sənətində musiqi ilə poeziyanın qarşılıqlı əlaqəsi: (1930-1960-cı illər): / sənətsünaslıq üzrə fəlsəfə doktoru dis. / - Bakı, 1995. – 197 s.

<sup>20</sup> Məhərrəmov, İ.E. Azərbaycan operasının janr və musiqi problemləri klassik opera kontekstində: / sənətsünaslıq üzrə elmlər doktoru dis. avtoreferatı. / - Bakı, 2017. - 53 s.

<sup>21</sup> Axundova, G.Ə. Azərbaycanda xanəndəlik ənənəsinin və vokal mədəniyyətinin yaranması və inkişafı: monoqrafiya / G.Ə.Axundova. - Bakı: ADPU, - 2009. - 160 s.

<sup>22</sup> Zeynalov, A.Z. Vokal ifaçılığı: Ali məktəblər üçün dərslik / A.Z.Zeynalov. – Bakı: ADMİU, - 2012. - 350 s.

<sup>23</sup> Babayeva, M.Ş. Rəşid Behbudovun ifaçılıq üslubu milli və klassik vokal ənənələrinin sintezi kontekstində: / sənətsünaslıq üzrə fəlsəfə doktoru dis. / - Bakı, 2010. – 128 s.

<sup>24</sup> Hüseynova N.S. Azərbaycan opera sənətində milli vokal məktəbinin təşəkkülü və inkişafı: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / - Bakı, 2010. – 30 s.

<sup>25</sup> Nəzərov, İ.İ. Müslüm Maqomayevin Azərbaycan və dünya vokal ifaçılığı sənətində rolu: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / - Bakı, 2021. – 28 s.



in all scientific research conducted so far, the influence of European schools in the process of the formation of national academic vocal art has not been studied in detail and systematically.

**The object and the subject of the research.** The object of the research is the Azerbaijani national vocal art, and the subject is the influence of European schools to our vocal performance.

**The purpose and the objectives of the research.** The main goal of the study is to investigate the influence of European vocal schools on Azerbaijani national vocal art. To achieve the goal, the following tasks are set:

- Exploring the main vocal performance schools in Europe;
- To reveal the role of multicultural relations in the influence of European schools on Azerbaijani national vocal art in the late XIX and early XX centuries;
- To determine which school the first teachers who taught academic vocal art in Azerbaijan;
- To present the stylistic characteristics of the Italian vocal school;
- To identify the performing styles of Shovket Mammadova and Bulbul, who played a special role in the formation of academic vocal art in Azerbaijan;
- To investigate the stylistic characteristics of French and German vocal schools, their influence on Azerbaijani national vocal art, and to study the changes these influences have caused on performing traditions;
- To explore the performance with the countertenor voice timbre, which has emerged as a new trend in contemporary Azerbaijani academic vocal art.

**Research methods.** In the dissertation, historical, systematic, deductive, analytical and comparative research methods were used in the investigation of the topic “The influence of European schools to the national vocal art of Azerbaijan”.

Here, the formation of European vocal schools and the art of academic vocal performance in Azerbaijan was investigated through the historical research method. In determining the influence of those schools on the national vocal art, the influence of each school was

determined separately, and systematic, analytical, comparative and deductive methods were used.

In the research work, on some examples of note, the performances of both Azerbaijani and foreign opera singers on various musical samples were investigated based on the theory of vocal science with the help of analytical and comparative research methods. For this purpose, performances, video and audio recordings available in electronic resources were used.

During the research, references were made to the works of Azerbaijani, European, American, Turkish, and Russian musicologists, and the theoretical and methodological ideas and considerations of prominent scholars were utilized. For the purpose of detailed research, the materials of the National Library of Azerbaijan named after M.F. Akhundzadeh, the National Archives of the Republic of Azerbaijan, the State Archive of Literature and Art of the Republic of Azerbaijan named after Salman Mumtaz, the State Library of Azerbaijan named after Uzeyir Hajibeyli, the Azerbaijan National Conservatory, the libraries of the Azerbaijan State University of Culture and Art, as well as the virtual "Library of Congress", "The Archive of Internet", "Open Library" and a number of other reputable digital libraries and various electronic sources were consulted.

**Main clauses defended.** The main provisions of the defense are following:

- Multicultural relations play a major role in the formation of academic vocal art in Azerbaijan;
- The first vocal teachers of the Azerbaijan State Conservatory are the successors of the vocal-pedagogical heritage of Manuel Patricio Rodriguez Garcia;
- The formation of Azerbaijani academic vocal art is parallel to the development stage of the Italian vocal school called "*Verdi or declamato melodico*" in terms of time and is based on the "*Verdi*" and "*Bel canto*" styles, respectively;
- During the performance, Shovket Mammadova used "*Bravura bel canto*" and "*Verdi*", while Bulbul used the "*Verdi*" style more;

- The “*Bel canto*” and “*Verdi*” styles are most often used in Azerbaijani academic vocal performance;
- The influence of French and German schools on Azerbaijani vocal art was not fundamental and is mainly related to the repertoire specific to these schools;
- When Azerbaijani opera singers turn to the vocal creativity of our composers and folk songs, traditional national vocal principles are usually preserved in the performance of melismas, and this approach is harmonized with the European vocal performance style;
- The similarity of laryngeal flexibility in the styles of “*Bel canto*” and traditional Azerbaijani vocal performance allows our local academic vocal performers to synthesize both styles in the performance of melismas in Azerbaijani folk songs and works of national composers;
- In the XXI century, a new direction of development of Azerbaijani academic vocal art in terms of performance is performance with the countertenor voice timbre, which spread to the world from England;
- The first and only Azerbaijani countertenor Ilham Nazarov successfully applies the “*Bravura bel canto*” and “*Verdi*” styles in his performance;
- Performance of Azerbaijani folk songs and vocal works of our composers with the countertenor voice timbre enriches traditional and academic music in Azerbaijan with new shades;
- The vocal performance styles of the “Old Italian School” and the “New Italian School” can be theoretically and systematically taught in Azerbaijan.

**The scientific novelty of the research.** The main scientific novelty of the research work is the first systematic and comprehensive study of the influence of European schools to Azerbaijani national vocal art. Here, the main European vocal performance schools were examined and the specific influence of these schools to Azerbaijani vocal performance was scientifically studied.

Based on the results of the study, the important role of multicultural relations in the formation of European-traditional vocal

art in our country has been identified. This approach allows for a deeper understanding of the role of European traditions in the development of Azerbaijani vocal art.

In the dissertation, it was revealed for the first time that the first vocal teachers who worked at the Azerbaijan State Conservatory were the successors of the vocal heritage of the famous researcher-pedagogue M. Garcia (the son), who mastered the singing principles of both the XIX century and the "Old Italian School", and this result was presented both in writing and in the form of a scheme.

One of the important novelty of the dissertation is related to the detailed study of the performance principles of the Italian vocal school, which occupies an important place among the main vocal schools of Europe. Here, the performance styles of the "Old Italian School" and the "New Italian School", which were formed based on five stages of development: "Pathétique", "Bravura", "Romantic", "Verdi or declamato melodico", and "Canto moderno", were analyzed.

It is necessary note that although information about these styles is provided in various European and Russian sources, in our country, "*Bel canto*" performance has been systematically and extensively studied for the first time, and the influence of the styles on Azerbaijani vocal art has been studied in detail.

The research work also examined the performance principles of the French and German schools, which are other major vocal schools in Europe, and analyzed their influence on the Azerbaijani national vocal art for the first time. At the same time, the place of the countertenor voice timbre and performance art in the Azerbaijani academic vocal art was determined for the first time at the dissertation level.

The research work presented a vocal analysis of a number of works and a large part of the musical samples were examined in this dissertation for the first time.

**The theoretical and practical significance of research.** The dissertation examines in detail the performance principles of European vocal schools, the art of Azerbaijani academic vocal performance formed under their influence, and the main topics that

are relevant in this direction from a practical and theoretical perspective.

The theoretical and practical significance of the research work is that the presented materials can be used in the teaching process, lectures, seminars, and practical classes in various higher educational institutions, music colleges and schools, such as “Baku Music Academy named after Uzeyir Hajibeyli”, “Azerbaijan State University of Culture and Arts”, “Azerbaijan National Conservatory”, “Karabakh University”, in such subjects as “Specialty (academic vocal performance)”, “History of the development of vocal art”, “Fundamentals of vocal performance”, “Methodology of teaching the specialty”, “Vocal pedagogy”, “Special pedagogical training”, “Modern directions of vocal art”. The dissertation can also be considered a valuable theoretical source in the Azerbaijani language for researchers studying the history and theory, methodology, and modern problems of vocal performance.

**Approbation and application.** The main provisions and scientific results of the research work have been approved in the form of reports and articles in periodical scientific publications of countries such as Azerbaijan, Ukraine, and Turkey, which are recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan and are included in the summarization and indexing systems, and in a number of scientific and theoretical conferences.

**The name of the institution where the dissertation work was performed.** The dissertation work was performed at the Department of “Music History” of the Baku Academy of Music named after Uzeyir Hajibeyli.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The dissertation consists of “Table of Contents”, “Introduction”, four “Chapters”, four paragraphs, “Conclusion”, “List of References” and “Appendices”. As for the volume of the structural sections of the dissertation, “Introduction” consists of 9 pages (16,707 characters), Chapter I consists of 37 pages (67,503 characters), Chapter II consists of 26 pages (47,504 characters), Chapter III consists of 24

pages (45,489 characters), Chapter IV consists of 24 pages (45,372 characters), and “Conclusion” consists of 6 pages (10,204 characters). The research work is explained on a total of 167 pages. The main text part of the dissertation consists of 128 pages and 232,779 characters, excluding the “List of References” and “Appendices”.

## THE MAIN CONTENT OF THE DISSERTATION

The **introductory** part of the dissertation justifies the relevance and performed degree of the topic, the scientific novelty of the research work, the goals and objectives, the methods used during the scientific research, the main provisions of the defense, and the theoretical and practical significance of the research are commented on.

**Chapter I of the dissertation – “The formation of academic vocal art in the European tradition in Azerbaijan”** – consists of two paragraphs. **1.1. It is called “The role of multicultural relations in the formation of academic vocal art in Azerbaijan”.** The paragraph examines the cultural environment that existed in Azerbaijan in the XIX and XX centuries, examines the role of foreign opera troupes visiting Azerbaijan in the development of our national vocal art, and examines which schools the first vocal teachers invited to the Azerbaijan State Conservatory were representatives.

Here, the styles of "Pathetic bel canto", "Bravura bel canto" are examined based on the stages of "Pathétique", "Bravura", "Romantic", "Verdi or declamato melodico", "Canto moderno", which developed over a wide time frame in connection with the "Old Italian School", "New Italian School". At the same time, the performance principles of the "Verdi" style related to the opera creativity of composer Giuseppe Verdi are analyzed and all styles influence on the Azerbaijani national vocal art is researched.

The performances in Baku of Russian singers who were influenced by artists such as *“Giovanni Battista Rubini, Pauline Viardo, Antonio Tamburini, Erminia Frezzolini, Ancolina Bozio, Enrico Tamberlik, Giovanni Mario, Giulia Grisi, Adelin Patti,*

*Camillo Everardi, Angelo Mazini*”<sup>26</sup> and who adopted Italian performance techniques gave a serious impetus to the creation of Azerbaijani academic vocal art. Thus, since the late 19th century, it was possible to see Fyodor Chaliapin, Nikolai Figner, Yevgenia Mravina, Anton Sekar Rozhansky and other famous opera singers on the stages of Baku, where different cultures converged in a multicultural environment.

Since the beginning of the XX century, Azerbaijani art has progressed more rapidly as a result of the continuity and development of multicultural relations in the country. In 1901, on the initiative of the Moscow Conservatory graduate, the famous pianist A.N. Yermolayeva, the Baku branch of the Russian Imperial Musical Society was founded, which she herself directly headed. In addition to teaching various musical instruments, vocal lessons were also held in the mentioned department. All these processes laid the foundation for the formation of European traditional music, opera, and academic vocal art in Azerbaijan in the future. In this point of view, it is necessary to emphasize the work of the outstanding composer, People's Artist of the USSR, Professor Uzeyir Hajibeyli, who laid the foundation for professional music in our country. His opera “Leyli and Majnun” is itself an “example of multiculturalism”<sup>27</sup>. This opera gave a serious impetus to the formation of academic vocal art in Azerbaijan under the influence of European vocal traditions. In such conditions, there was a need to train Azerbaijani singers who sang in an academic style. Therefore, at the beginning of the XX century, foreign teachers were invited to the Azerbaijan State Conservatory under the leadership of U. Hajibeyli for the purpose of teaching academic vocal art. During the research, it was revealed that these teachers were the successors of the vocal-pedagogical heritage of the famous researcher-pedagogue Manuel Patricio Rodriguez Garcia, who was familiar with the performance methods of the “Old Italian School” and the “New Italian School” formed in the XIX century.

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<sup>26</sup> History of the Mariinsky opera: [Electronic resource] / Mariinsky theatre.  
URL: <https://www.mariinsky.ru/en/company/opera/history/>

<sup>27</sup> Azəri, L. Azərbaycan musiqisi multikulturalizm kontekstində: “Multikulturalizm ili - 2016” / Mədəniyyət. – 2016, - 2 sentyabr. - s. 10.

All of these are clear indicators of multiculturalism in our country in the XIX-XX centuries, confirming that Azerbaijani academic vocal art was formed as a result of the continuity of multicultural relations, and also confirming that the emergence of academic vocal art in Azerbaijan parallels the “Verdi or declamato melodico” stage.

**1.2. It is called “The influence of the Italian Bel canto school on the formation of Shovkat Mammadova as a vocal performer”** presents an overview of Sh. Mammadova's performing activities, focusing on her vocal performance experience based on the “Bel canto” and “Verdi” styles.

For this goal, attention was paid to the artist's repertoire and Rosina's cavatina “Una voce poco fa” from Giacchino Rossini's famous opera “The barber of Seville” was analyzed from the perspective of vocal performance, comparing it with a number of foreign singers.

As a result of the analysis, it became clear that Sh. Mammadova, having mastered the features of the Italian vocal school, applied the styles of “Bravura bel canto” and “Verdi”. She based her performance on comfortable and free singing, and advocated the correct regulation of emotions and their persuasiveness in order to convey the artistic content to the listener, and she also promoted this in her pedagogical activity.

After Sh.Mammadova, in the XX century Azerbaijani academic vocal performance, People's Artists of the Azerbaijan SSR Fatma Mukhtarova, Firangiz Ahmadova, Honored Artist of the Azerbaijan SSR Khurshid Gajar, Honored Artists of the Azerbaijan SSR Sona Mustafayeva, Sona Aslanova and a number of other prominent female singers appeared. These talented performers played an important role in the development of Azerbaijani musical culture and left unforgettable traces.

In modern times, People's Artist of the USSR Fidan Gasimova, People's Artist of the Azerbaijan SSR Khuraman Gasimova, People's Artists of the Republic of Azerbaijan Garina Karimova, Fidan Hajiyeva, Gulnaz Ismayilova, Dinara Aliyeva, Honored Artists Sabina Asadova, Farida Mammadova, Inara Babayeva, Afag Abbasova, Saida Sharifaliyeva and others have achieved success by



performing in the academic style. Some of them took lessons from Sh. Mammadova. In this regard, the names of outstanding female singers of the XX-XXI centuries, People's Artists Fidan Gasimova<sup>28</sup>, and Khuraman Gasimova Xuraman Qasimovanın<sup>29</sup>, should be especially emphasized.

This paragraph contains vocal analysis of “Elena's bolero - Merce, diletta amiche” from C.Verdi's opera “Praise evening in Sicily” performed by Fidan Gasimova, Nigar's second arias from U. Hajibeyli's opera “Koroglu”, Aida's “Ritorna vincitor” from C. Verdi's opera “Aida” performed by Kh. Gasimova, Leanora's arias “Tacea la notte placida...Di tale amor, che dirsi...” from the opera “Troubadour”. The analyses show that both artists had a wide vocal range and perfectly followed the principles of “Bravur bel canto” and “Verdi”. Ease, technical precision and emotional impact were especially emphasized in their performances.

It should be noted that although the arias “Elena's Bolero” and “Tacea la notte placida...Di tale amor, che dirsi...” belong to C. Verdi, the creator of the “Verdi” style, they are based on the principles of the “Bravura bel canto” style in terms of the performance of “coloratura”. The aria “Ritorna Vincitor!”, based on the “Verdi” style of performance, requires the singer to have a fully supported, powerful and impressive voice, as well as to convincingly perform sharp changes in the dramatic image. One of the most important points here is revealed in the vocal analysis of Nigar's aria. During the analysis, it was determined that the “Verdi Bel canto” style was used in this aria as well.

From all this, it can be concluded that Sh.Mammadova was fully familiar with the “Bravura bel canto” and “Verdi” styles and passed these styles on to her students in her pedagogical activities.

**Chapter II of the dissertation – “The role of Bulbul in the formation of Azerbaijani academic vocal art”** – consists of two paragraphs. This chapter examines Bulbul's formation as a vocal

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<sup>28</sup> Operamızın ilk qadın sənətkarı: [Elektron resurs] / Azərbaycan Respublikasının Milli Arxiv İdarəsi. – 27 fevral, 2018.

URL: <http://www.milliarxiv.gov.az/az/operamizin-ilk-qadin-senetkari>

<sup>29</sup> Son nəfəsədək sənətdə olmaq // Ekran-efir. – 2015, - 6 mart. - s. 19., ardı s. 22.

performer, her pedagogical and scientific activities, as well as her performance characteristics.

**2.1. It is called “The role of the Italian school in Bulbul's formation as an academic vocal performer”**, reflects the transition of the singer, who began her career as a singer, to a traditional European style of performance and the adoption of the “Bel canto” and “Verdi” methods.

During her studies in Italy in 1927-1931, Bulbul worked with great determination to achieve her goal. The education she received in Baku as an academic vocalist helped her a lot in this endeavor. It should be noted that it was not easy for Italian teachers to train Bulbul. The Italian teachers faced two important issues: training a professional singer who could sing based on the principles of the Italian vocal school and synthesize Eastern and Western singing styles, and preserving her singing skills. They had not heard the voice of a singer until that time. This responsible task was successfully carried out by Rafael Grani, the teacher from whom Bulbul received the most lessons. Therefore, R.Grani can be considered the first Italian teacher who developed the singer as an academic vocalist.

While in Italy, Bulbul was working on the issue of harmonizing European academic and traditional Azerbaijani vocal performance. For this purpose, Bulbul, together with her teacher, professor R.Grani, conducted analyses of U.Hajibeyli's works. Her teacher, who agreed with Bulbul, also confirmed that the phonetic and acoustic characteristics of the Azerbaijani language are very similar to the Italian language and are favorable for voice formation. *“This was the first scientific research and scientific-methodical work in the field of vocals”*<sup>30</sup>.

Later, returning to her homeland, Bulbul worked on the development of academic vocal art and the improvement of educational principles at the conservatory, laid the foundations of national academic vocal education by adapting European vocal methods to local conditions, and also created new practical exercises

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<sup>30</sup> Bülbul: Bülbul: Seçilmiş məqalə və məruzələr / tərt., kommentariya və qeydlər Q.A.Qasımov, Ə.İ.İsazadə; red. Ş.H.Məmmədova, Q.A.Qasımov. - Bakı: Azərbaycan SSR Elmlər Akademiyası, - 1968. - s. 151

for use in the teaching process. It should be noted that in our dissertation, using existing theoretical materials and video materials, we have explained some exercises both theoretically and presented them in the form of musical notes. The suggestions and considerations put forward by the artist have been an invaluable contribution to the development of Azerbaijani vocal education and have given direction to future generations in this field.

**2.2. It is called “Characteristics of Bulbul’s vocal performance”**, a vocal analysis of a number of works performed by the artist was conducted. This study is based on an in-depth study of the technical and artistic characteristics present in Nightingale’s performance.

First, vocal analyses of Cavaradossi’s arias from C.Puccini’s “Tosca” opera and Federico’s arias from F.Chile’s “L’Arlesiana” opera were presented. The dominance of the “Verdi” style in the operatic work of both composers, as well as the technical and artistic characteristics identified in the performance of the works, are clearly visible.

Here, based on a comparative analysis of the performances of People's Artists of the USSR Bulbul, Lutfiyar Imanov, People's Artists of Azerbaijan Hasan Enami, Samir Jafarov and Honored Artist Ramil Gasimov based on “Koroglu's Aria” from U.Hajibeyli's opera “Koroglu”, the harmonization of singing methods specific to “Verdi” and traditional Azerbaijani vocal singing is determined, especially the unified application of traditional Azerbaijani and “Bravura bel canto” methods in singing melismas.

Thus, the analyses serve to provide a deeper understanding of the works performed by Bulbul, to reveal as much as possible his technical performance capabilities, and to explain the requirements and correct technique necessary for the correct performance of the work.

**Chapter III of the dissertation is titled “The influence of French and German schools on Azerbaijani national vocal art”**. The chapter examines in detail the place of French and German vocal schools in Azerbaijani academic vocal art, the individual, common and different performance principles of those schools, the integration

of these principles into national academic vocal art, and the application of the schools.

The influence of French and German schools on Azerbaijani national vocal art was primarily related to the staging of operas. After Italian operas, French and German operas occupy a special place among the most frequently staged works in our country.

Since the beginning of the XX century, the theater stage of Azerbaijan has staged Georges Bizet's "Carmen", Jacques Offenbach's "Tales of Hoffman", "The Pearl Fishers", Jules Massenet's "Thais", "Werther", Charles Gounod's "Faust", "Romeo and Juliet", Camille Saint-Saëns' "Samson and Delilah", Leo Delibes' "Lakme", Jacques Halévy's "The Cardinal's Daughter", Richard Wagner's "Lohengrin", "Tannheiser", Giacomo Meyerbeer's "The Guguenots", Wolfgang Amadeus Mozart's "The Magic Flute", Ludwig Van Beethoven's "Fidelio" and a number of other French and German operas.

The operas of "Lakme" and "Carmen" were also translated into Azerbaijani. The opera "Lakme", translated by Abdurrahim bey Hagverdiyev in 1923, was staged in 1924. The part of Lakme was performed with great skill by Shovket khanum Mammadova. The libretto of the opera "Carmen" was translated by Nigar Rafibeyli. The translated version of the opera was presented to the audience on March 22 and 25, 1945. The image of Carmen was embodied by People's Artist of the Azerbaijan SSR Fatma Mukhtarova. Naturally, the staging of these works in Azerbaijani is one of the important events in the history of the development of opera art.

Many French operas have been staged in the original language on the Azerbaijani theater stage many times. It should be noted that in order to perform the works in the original language, Azerbaijani singers had to be highly familiar with the traditions of French and German vocal performance. This is of great importance in terms of better presentation of the works.

*"The English, French, German and Italian schools are the four main academic vocal schools in Europe. Among these schools, the*

*Italian vocal school has the highest influence in both Europe and Asia*”<sup>31</sup>.

From our research, it is clear that the French and German vocal schools were formed under the influence of the Italian vocal school. Each of these schools has its own specific singing style, but also a number of common performance features. Thus, “*The technical differences of the vocal schools are related to speech and language*”.<sup>32</sup> From this perspective, the importance of the language element has been kept in the center of attention in the research work. In particular, the study has extensively analyzed the correct use of pronunciation, accent, resonators, the consideration of the phonetic phenomena of “relation - la liaison” and “connection - enchaînement” related to the French school, the expectation of “articulation” specific to the German vocal school, and other issues important for vocal performers. “*Correct breathing, an open and comfortable larynx, good articulation, and placing the voice in the frontal region (mask)*”<sup>33</sup> are the main common performance principles of those schools.

The issues raised emerge as important principles for ensuring correct expression and accuracy in the singer's performance, in accordance with the specific requirements of French and German vocal performance.

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<sup>31</sup> Miller, R.F. National schools of singing: English, German, and Italian techniques of singing: [Electronic resource] /

URL: file:///C:/Users/acer/Downloads/pdfcoffee.com\_national-schools-of-singing-richard-miller-pdf-free.pdf

<sup>32</sup> Şenocak, E. Vokal eğitimde Avrupa vokal tekniğinin geleneksel türk müziğine uygulanması: // Yüzüncü Yıl Üniversitesi “Genel Müzik Eğitiminde Geleneksel Müziklerimiz” Ulusal Müzik Eğitimi Sempozyumu. – Van: - 04-05-06 Mayıs, - 2005, - s. 295-296.

URL:https://www.yyu.edu.tr/images/files/IUlusalM%C3%BCzikEgitimiSempozyumu/Belgeler/EmelSenocak.pdf

<sup>33</sup> Şenocak, E. Vokal eğitimde Avrupa vokal tekniğinin geleneksel türk müziğine uygulanması: // Yüzüncü Yıl Üniversitesi “Genel Müzik Eğitiminde Geleneksel Müziklerimiz” Ulusal Müzik Eğitimi Sempozyumu. – Van: - 04-05-06 Mayıs, - 2005, - s. 297.

URL:https://www.yyu.edu.tr/images/files/IUlusalM%C3%BCzikEgitimiSempozyumu/Belgeler/EmelSenocak.pdf

In this chapter of the research work, in order to investigate the influence of French and German schools on the national vocal art of Azerbaijan, vocal analyses of the following arias were given, based on the performances of 7 Azerbaijani and 23 foreign opera singers: “Où va le jeune Indoue” from L. Delibes’ opera “Lakme”, known as “L’Air des clochettes or Bell Song”, “L’amour est un oiseau rebelle”, known as “Habanera” from J.Bizet’s opera “Carmen”, “The Queen of the Night – Der Hölle Rache” from V.A.Mozart’s opera “The Magic Flute” and “Cuditta” from F.Lehar’s operetta “Cuditta – Meine Lippen sie küssen so heiß”, as well as the song “Lachen und Weinen” by F.Schubert.

The analyses help to understand the application of the “Bel canto” and “Verdi” styles in French and German vocal schools, the specific performance principles of those schools, and the suitability of these principles for the Azerbaijani academic vocal performer.

The richness of the Azerbaijani language and, at the same time, the common points arising from the formation of each of the French, German, and Azerbaijani academic vocal schools under the influence of the Italian school create technically favorable conditions for our performers to perform works specific to those schools. Thus, it is clear that during their performances, Azerbaijani opera singers use the singing methods of both the French, German, and Italian vocal schools.

Our research once again allows us to conclude that Azerbaijani academic vocal art was formed under the influence of the Italian school, and the influence of French and German vocal schools on our national vocal art was not fundamental. The influence of French and German schools on our national vocal art was related to the repertoire specific to those schools. This approach allows us to conduct a more in-depth analysis of the role of international influences in vocal art in the development of national performing traditions.

**Chapter IV of the dissertation is entitled “A new trend in contemporary Azerbaijani academic vocal art – performance with countertenor timbre”.** This chapter examines the cultural environment in Azerbaijan in the XXI century, the development of academic vocal art, and examines the art of performing with

*countertenor* timbre, which is a new trend in contemporary vocal performance.

An important innovation in the history of Azerbaijani academic vocal performance in the XXI century was the appeal to performing with the *countertenor* voice timbre, which is distinguished by its unique characteristics. This chapter examines the history, principles, and development of countertenor voice timbre in Azerbaijan.

The entry of the *countertenor* timbre, which was founded in England, into the history of Azerbaijani music is connected with the activities of Honored Artist, Presidential Prize winner, laureate of international awards, and doctor of philosophy in art study Ilham Nazarov.

He began his professional career with a baritone voice, and his transition to a countertenor voice was due to his studies in Italy. I. Nazarov, who studied at the Ozimo Academy of Arts from 2010 to 2013, began performing as a countertenor in 2011. He studied with world-renowned countertenors such as Andreas Scholl, Franco Facoli, and Filip Jaruski.

I. Nazarov is engaged in both performing and pedagogical activities. He is one of the leading teachers of a number of well-known music schools in our country and teaches students with different timbres. One of his students, Tofiq Zeynalov, is the first graduate of the “Baku Academy of Music named after U. Hajibeyli” with a countertenor voice timbre. It can be assumed that over time, new representatives of countertenor performance will also take their places on the Azerbaijani stage.

I. Nazarov is the first and only opera singer in Azerbaijan's contemporary vocal music to perform in both *baritone* and *countertenor* voices. As a representative of the modern Azerbaijani school of vocal performance, he stands out for his creative role and versatility.

I. Nazarov, who has participated in international festivals held in our republic and in about 70 foreign countries, performs in famous opera theaters and concert halls of the world. I. Nazarov has shared the same stage with world-famous musicians - Riccardo Muti, Coco York, Joss Stone, Philip Jaruski, Andrea Bocelli, Franco Facoli and others.

His work has not gone unnoticed by Azerbaijani researchers. In order to determine the singer's performing abilities, the research of doctors of art history Abbasgulu Najafzade<sup>34</sup>, Aytac Rahimova<sup>35</sup>, doctors of philosophy in art history Osman Ozal<sup>36</sup>, Yulizana Kukhmazova<sup>37</sup>, Vugar Humbatov<sup>38</sup> and others was referred to, as well as the book “İlham Nazarov: boundless voice...” compiled by doctor of philosophy Gulnaz Abdullazade, and vocal analyses were conducted based on some arias, songs, romances and folk songs by European and Azerbaijani composers.

Here, two works composed by the Italian composer Stefano Muscaritolo, taking into account the timbre of I.Nazarov, are also analyzed. In the analysis of “Luna, Lussuria e Velocita”, the performance manners of the work, which were formed under the influence of the “Futurism” movement in the singer’s work, are noteworthy. For this movement, abandoning traditional rules, using new forms and means of expression can be considered as the main characteristic features.

Another work by S.Muscaritolo, “Pero’ c’amore no si po’ vedere”, stands out for its originality in terms of its form, structure and performance principle. The accompaniment of the work is quite interesting. Thus, both European and national musical instruments such

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<sup>34</sup> Nəcəfzadə, A.İ. Gülnaz Abdullazadənin “Hicazkar İlahi – Sultan Nənəm” əsərinin İlham Nəzərovun təfsirində ifaçılıq xüsusiyyətləri // - Bakı: Filologiya və sənətsünaslıq, - 2022. №2, - s. 283-290.

<sup>35</sup> Rəhimova A.E. Rəna Qədimovanın “İnsan” monoloqunun vokal ifaçılıq xüsusiyyətləri İlham Nəzərovun təfsirində // - Bakı: Sənət akademiyası, - 2021, № 2 (14), - s.66-78.

<sup>36</sup> Озель, О.Н. Проявление элементов Азербайджанской музыки в технике исполнения Ильхама Назарова как контртенора // –Kyiv: Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art, – 2021, vol. 4, №1, – с. 152-166. <https://doi.org/10.31866/2616-7581.4.1.2021.233348>

<sup>37</sup> Kuxmazova Y.Ş. Azərbaycan vokal ifaçılığı kontekstində İlham Nəzərov yaradıcılığının novatorluq xüsusiyyətlərinə dair // – Bakı: Musiqi elmi, mədəniyyəti və təhsilinin aktual problemləri, – 2020, №1 (8), – s.61-69.

<sup>38</sup> Humbatov, V.B. Scientific Work of İlham Nazarov, a Prominent Representative of the Modern Vocal Performance School of Azerbaijan // –Kyiv: Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art, – 2020, vol. 3, №2, – p. 132-145. <https://doi.org/10.31866/2616-7581.3.2.2020.219158>



as tar, kamancha, naghara, balaban were used in the accompaniment of this work, which was composed for soloists and orchestra. The composer also benefited from mugham performance here.

One of the most interesting features of I.Nazarov's creativity is his performance of Azerbaijani composers' romances, songs, including our folk songs, with a countertenor voice timbre. This is a novelty in the history of our national vocal art and an important topic of research.

It should be noted that in this regard, the chapter presents our vocal analysis of U.Hajibeyli's romance-ghazal "Sevgili canan" (Beloved Sweetheart) and the folk song "Küçələrə su səpmişəm" (I have sprinkled water onto the streets).

In this chapter, in general, the integration of performance with countertenor voice timbre into Azerbaijani vocal art in modern times, as its practitioner in our country, I.Nazarov's performance was determined to be based on "Bravura bel canto" and "Verdi" styles, and at the same time, it has been established in the research results that he also adopted the singing methods of French and German vocal schools. The emergence of this art in England can also be assessed as the influence of the English school on our national vocal performance.

As a result of the dissertation, the following fundamental **conclusions** were reached:

- The formation and development of Azerbaijani academic vocal art is the result of the continuity of multicultural relations in our country in the XIX-XX centuries. During this period, the multicultural environment in our country created the basis for the integration of European traditional music into Azerbaijan;

- The first teachers who taught academic vocal art at the Azerbaijan State Conservatory were the successors of the vocal-pedagogical heritage of researcher-pedagogue Manuel Patricio Rodriguez Garcia, who absorbed the traditions of the "Old Italian School" and XIX century vocal performance;

- The formation of Azerbaijani academic vocal art parallels the development stage of the Italian vocal school, "Verdi or declamato melodico." As a result of systematic research and relevant vocal

analyses, it has been determined that Azerbaijani academic vocal art, in terms of structural and performance characteristics, was formed under the influence of the “Verdi” and “Bel canto” styles, in particular;

- Sh.Mammadova, the first female academic vocalist of our country, with a lyrical-coloratura voice timbre, was familiar with the “Verdi” and “Bravur bel canto” style due to her coloratura performance, while Bulbul, the founder of the national academic vocal art of Azerbaijan, as an academic vocalist with a lyrical-dramatic voice timbre, was familiar with the “Bel canto” style and mainly used the “Verdi” style;

- Research shows that Azerbaijani academic vocal performers mainly apply the “Bel canto” and “Verdi” styles when singing. This result is an indication that European traditions played an important role in the development of local academic vocal performance and formed the foundation of Azerbaijani academic vocal art:

- Since the larynx flexibility and mobility of “Bel canto” are similar to coloratura, and the traditional vocal art of Azerbaijan is similar to various movements and gongs, it allows Azerbaijani academic vocal performers to synthesize both styles when performing melismas in Azerbaijani folk songs, as well as in many works of our composers;

- The influence of French and German schools on Azerbaijani vocal art is not fundamental, but rather related to the repertoire specific to these schools. Within this context, Azerbaijani opera singers use both the principles of French and German vocal schools and the basic methods of the Italian school during their performances. This ensures that Azerbaijani vocal art is enriched with various European vocal performance traditions;

- The integration of the countertenor timbre of singing, which spread from England to the world, into the Azerbaijani national vocal art reflects the new development direction of the Azerbaijani academic vocal art in the XXI century. This integration gives impetus to the Azerbaijani academic vocal performance to take its place in the flow of modern world musical trends. Singing with the countertenor timbre of singing, expanding the performance range of the Azerbaijani vocal art, is an important indicator of the emergence

of interaction and harmony between both local and international musical cultures;

- Analyses show that I. Nazarov, the first countertenor of Azerbaijan, who began his career with a baritone timbre, applies the “Bravura bel canto” and “Verdi” styles in his performance. İlham Nazarov's mastery of these styles as a countertenor is another notable advance in the development of Azerbaijani academic vocal art;

- The presentation of Azerbaijani folk songs and vocal works of our composers with the timbre of the countertenor voice is a new approach to the traditional vocal performance of our country. This approach enriches traditional and academic music in Azerbaijan with different shades;

- In Azerbaijan, the vocal performance styles of the “Old Italian School” and the “New Italian School” can be theoretically taught systematically. Our research shows that this teaching allows students to understand each vocal performance style separately, to correctly select the necessary styles in the performance of works according to the periods and composers' creativity. As a result, the application of this teaching method creates conditions for students to reach a high level of professionalism in vocal performance.

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

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