

# REPUBLIC OF AZERBAIJAN

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## ABSTRACT

of the dissertation for the degree of Doctor of philosophy

### CHARACTERISTICS OF CREATIVITY OF ELMIRA NAZIROVA

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## GENERAL CHARACTERISTIC OF THE WORK

### **The relevance of the topic and the degree of its functioning.**

The interaction of several directions in art is an integral part of musical traditions of Azerbaijan and, as a consequence, the synthesis of composition, performance and pedagogy is an organic continuation of them.

A distinctive feature of modern music science and art is a differentiated approach to the object of cognition and research. As a result, there is a phenomenon of narrow specialization, which entails a one-sided attitude to the profession, as well as the gradual isolation of the creative activity of the musician from other areas of music science and art. This situation creates a certain problem, which can be solved by studying the multifaceted creativity of representatives of the national musical art.

The history of origin, formation, development and flourishing of the national professional piano school is an integral part of Azerbaijan's cultural heritage. The Azerbaijani piano school, having passed a difficult path of formation, has demonstrated outstanding results in a rather short period of time. It became possible, to a certain extent, due to the pedagogical activity of remarkable pianists and teachers Georgiy G.Sharoyev and Major Rafayilovich Brener. Their painstaking work provided the necessary base that allowed the later creation of a national pianistic school. By passing on the high traditions of the Russian piano school to their pupils, they set the right vector for the rapid flourishing of Azerbaijani pianism and the expansion of national pedagogical and performing staff, which, in turn, enriched the arsenal of teaching methods and principles.

In the pleiad of prominent teachers of that time, whose creative activity was a logical continuation and development of the laid foundations, included Vladimir Kozlov, Koikeb Safaraliyeva, Lidia Egorova, Regina Sirovich, Nigar Usubova, Rauf Atakishiev, Simuzar Kuliyyeva, Elmira Nazirova, Rafik Guliyev, Elmira Safarova, Oktay Abasgulyev and others, whose graduates then successfully took the baton in their activity on the given path of high professionalism.

E.Nazirova played a significant role in the formation of the Azerbaijani piano school, raising a number of remarkable pianists who absorbed the high traditions of the St. Petersburg and Moscow piano schools of her teacher. E.Nazirova's performing activity was directly reflected both in her composing and teaching work. The piano, being a “native” instrument for her, filled the sphere of her compositional quests and pedagogical achievements. Nazirova demonstrates an individual pianistic handwriting of a composer, a subtle pedagogical intuition and represents one of the interesting creative personalities in Azerbaijani piano music of the XX century.

E.Nazirova has made a great contribution to the formation of the national piano art not only by her compositional and performing works, but also by her incredible activity in the sphere of searching for and identifying talented young pianists. This is evidenced by her direct participation in numerous reviews and auditions of city music schools, in the jury of various competitions, as well as her master classes and consultations in various musical educational institutions of the country. Thanks to this, many talents have received a ticket to their creative life, as evidenced by the memories of her graduates and musicians, whose formation took place with her direct participation. This research attempts to cover all sides of E.Nazirova's multifaceted personality, revealing her creative portrait of a teacher, pianist, composer, and public figure. To recreate a complete picture of her personality, the author of the presented research conducted a number of interviews with her graduates and admirers of her talent. Since there is not much literature devoted to the biography of ENazirova, the basis for the study of her personality was the archival data of the Baku Music Academy named after U.Hajibeyli.

The works of her composer's heritage have firmly entered the performing repertoire of prominent musicians of the present day. This research could not avoid the interpretation of the Piano Concerto on Arabic Themes by F.Amirov and E.Nazirova by a prominent pianist, People's Artist of the USSR and Azerbaijan, Professor Farhad Badalbeyli. Through the prism of his performing interpretation some important aspects are revealed, namely, the influence of the performer's creative personality on the fate of a

musical work and the influence of the performer's composer's experience on the process of working on a musical work.

The creative path of E.Nazirova has so far been studied only within the framework of a narrow focus, affecting mainly her compositional work, while the performing and pedagogical facets of her talent have not been studied sufficiently. The presence of this gap creates a certain problem in musical science, which, in turn, requires its solution through deep and extensive study and research. It is particularly relevant given that the work presented herein is the first to conduct a large-scale research in four directions:

1. Interaction of composer, performer and pedagogical activity of E.Nazirova.

2. The role of E.Nazirova-teacher in the process of formation and development of the piano school of Azerbaijan.

3. Extensive musical analysis of composer's heritage of E.Nazirova.

4. Peculiarities of creative tandem of E.Nazirova with F.Amirov, as well as distinctive features and detailed analysis of the performing interpretation of their Piano Concerto on Arabic Themes by F.Badalbeyli.

In this work an attempt has been made to cover and investigate the entire composer's heritage of E.Nazirova, but due to the fact that some of her unpublished works have been lost, this has created certain difficulties in the task. Some published works were not included in the dissertation research due to the limited scope of this work. In connection with the above-mentioned, the problem of researching such spheres of musical art in the work of E.Nazirova as composition, performance and pedagogy becomes especially relevant, given the wide range of coverage of the studied areas of the musician's professional activity.

Such Azerbaijani musicologists and researchers as T.Seyidov<sup>1</sup>, V.Sharifova-Alikhanova<sup>2</sup>, S.Aliyeva<sup>3</sup>, D.Mammadbeyov<sup>4</sup>,

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<sup>1</sup> Сейдов, Т. А. Творчество Эльмиры Назировой. // – Баку: Ученые записки АГК. История и теория музыки, – 1977. серия XIII, № 1, – с. 67-82

<sup>2</sup> Шарифова-Алиханова, В.Ш. Фикрет Амиров (жизнь и творчество) / В.Ш.Шарифова-Алиханова. – Баку: Сада, – 2005. – 240 с.

<sup>3</sup> Алиева, С.С. Методические рекомендации к исполнению фортепианных произведений Эльмиры Назировой / С.С.Алиева. – Баку, – 1985. – 18 с.

D.Danilov<sup>5</sup>, E.Abasova<sup>6</sup>, A.Zamanova<sup>7</sup>, A.Abdullayev<sup>8</sup> addressed to the review of E.Nazirova's creativity and also to the theoretical analysis of some of her works in different period of time.

As for the specialized literature devoted to the pedagogical aspect of the problem under study, it is worth mentioning such authors as A.Alekseyev<sup>9</sup>, S.Savshinsky<sup>10</sup>, G.Neigauz<sup>11</sup>, S.Feinberg<sup>12</sup>, J.Milstein<sup>13</sup>, L.Barenboim<sup>14</sup>, L.Oborin<sup>15</sup>, G.Kogan<sup>16</sup>,

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<sup>4</sup> Мамедбеков, Д.И. Фортепианный концерт на арабские темы Ф.Амирова и Э.Назировой / Д.И.Мамедбеков. – Баку: Азернешр, – 1964. – 52 с.

<sup>5</sup> Данилов, Д.Х. Концерт на арабские темы // – Москва: Советская музыка, – 1958. № 1 (230), – с. 69-72

<sup>6</sup> Абасова, Э.Г. Очерки музыкального искусства советского Азербайджана (1920-1956) / Э.Г.Абасова, К.А.Касимов. – Баку: Элм, – 1970. – 178 с.

<sup>7</sup> Заманова, А.А. Об особенностях претворения некоторых принципов фольклора в фортепианном концерте Ф.Амирова и Э.Назировой // Проблемы развития архитектуры и искусства в советском Азербайджане. Тезисы докладов конференции молодых ученых, – Баку: Элм, – 1983, – с. 33

<sup>8</sup> Абдуллаев, А.Д. Концерт на арабские темы Ф.Амирова и Э.Назировой. Методическая разработка к изучению и исполнению для студентов фортепианного факультета / А.Д.Абдуллаев. – Баку: Азнефтехим, 1987. – 12 с.

<sup>9</sup> Алексеев, А.Д. Творчество музыканта-исполнителя: на материале интерпретаций выдающихся пианистов прошлого и настоящего / А.Д.Алексеев. – Москва: Музыка, – 1991. – 104 с.

<sup>10</sup> Савшинский, С.И. Пианист и его работа. Учеб.-метод. изд / С.И.Савшинский. – Москва: Классика – XXI, – 2002. – 239 с.

<sup>11</sup> Нейгауз, Г.Г. Об искусстве фортепианной игры. Записки педагога. 4-е изд. / Г.Г.Нейгауз. – Москва: Музыка, – 1982. – 300 с.

<sup>12</sup> Фейнберг, С.Е. Пианизм как искусство. 2-е изд., доп. / С.Е.Фейнберг. – Москва: Музыка, – 1969. – 598 с.

<sup>13</sup> Мильштейн, Я.И. Вопросы теории и истории исполнительства. Сборник / Я.И.Мильштейн. – Москва: Советский композитор, – 1983. – 262 с.

<sup>14</sup> Баренбойм, Л.А. Музыкальная педагогика и исполнительство / Л.А.Баренбойм. – Ленинград: Музыка, – 1974. – 336 с.

<sup>15</sup> Оборин, Л.Н. Композитор-исполнитель // Вопросы фортепианного исполнительства. Очерки, статьи. Сост. и общая ред. М.Г.Соколова. Вып. 3. – Москва: Музыка, – 1973. – с. 138-141

<sup>16</sup> Коган, Г.М. Вопросы пианизма. Избранные статьи / Г.М.Коган. – Москва: Советский композитор, – 1968. – 462 с.

T.Kengerlinskaya<sup>17</sup>. The works of I.Sposobin<sup>18</sup>, L.Mazel<sup>19</sup>, V.Tsukkerman<sup>20</sup> were invaluable in analyzing the composer's heritage of E.Nazirova.

The works of K.Kasimov, E.Abasova, L.Karagicheva<sup>21</sup>, V.Konen<sup>22</sup>, R.Gruber<sup>23</sup> helped in the research of the historical aspect of world and national musical art in general. Relying on these materials, articles in the press, as well as memories of E.Nazirova's students, the presented study thoroughly analyzes her creative activity through the prism of the trinity of composer, performer and pedagogical principles, as well as a more detailed analysis of her composer heritage, the main part of which is studied for the first time.

**Object and subject of the research.** The object of the research is the synthesis of performing, composing and pedagogical activity in the work of E.Nazirova. The subject of the research is E.Nazirova's composer heritage, her pedagogical work and the performing facet of her talent, as well as the professional activities of the brightest pupils of E.Nazirova's class.

**Goals and objectives of the study.** The aim of the research is to study the problem of interrelation and mutual influence of three facets of the musician's activity on the example of E.Nazirova's work.

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<sup>17</sup> Кенгерлинская, Т.Ф. Музыкальная педагогика – как интеграция науки и искусства / Т.Ф.Кенгерлинская. – Баку: РЦСС НАНА, – 2004, – 231 с.

<sup>18</sup> Способин, И.В. Музыкальная форма. Учеб. для муз. уч-щ и вузов. 7-е изд. / И.В.Способин. – Москва: Музыка, – 1984. – 400 с.

<sup>19</sup> Мазель, Л.А. Строение музыкальных произведений. Учеб. пособие для муз. вузов. 2-е изд., доп. и перераб. / Л.А.Мазель. – Москва: Музыка, – 1979. – 534 с.

<sup>20</sup> Цуккерман, В.А. Музыкальные жанры и основы музыкальных форм / В.А.Цуккерман. – Москва: Музыка, – 1964. – 159 с.

<sup>21</sup> Абасова, Э.Г. История азербайджанской музыки. Часть I / Э.Г.Абасова, Л.В.Карагичева, С.Д.Касимова, Н.А.Мехтиева, А.З.Тагизаде; – Баку: Маариф, – 1992. – 335 с.

<sup>22</sup> Конен, В.Д. История зарубежной музыки. Вып. 3. С 1789 г. до середины XIX века. Изд. 5-е / В.Д.Конен. – Москва: Музыка, – 1981. – 534 с.

<sup>23</sup> Грубер, Р.И. Всеобщая история музыки (издание 2-е, испарвленное и дополненное). Часть 1 / Р.И.Грубер. – Москва: Государственное Музыкальное Издательство, – 1960. – 488 с.

To reveal this goal, the dissertation research first sets the following main scientific tasks:

1. To reveal the peculiarities of interrelation of composer's, performing and pedagogical types of musician's activity.

2. To trace the formation and subsequent blossoming of E.Nazirova's creative work through the prism of the merger of three musical directions.

3. To study and organize in chronological sequence the events and facts of her multifaceted creative path.

4. To reveal the influence of E.Nazirova's personality on formation of national piano school on the example of further creative activity of her graduates who continued her high traditions both in Azerbaijan and abroad.

5. Analyze and systematize the main samples of her composer's heritage by the type of forms:

a. Works of small forms (piano preludes, etudes, Elegy for cello and piano).

b. Works of large forms (Sonatina and Sonata-Poem for piano, Cello Sonata, Piano Variations cis-moll, g-moll).

6. To study the peculiarities of the creative tandem with F.Amirov on the example of the works created by them, which entered the treasury of the national musical literature.

a. Suite on Albanian folk themes for two pianos.

b. Piano Concerto on Arabic Themes.

7. To reveal the peculiarities of interpretation of the Piano Concerto on Arabic Themes by E.Nazirova and F.Amirov performed by the outstanding Azerbaijani pianist F.Badalbeyli.

**Research methods.** The methods underlying the thesis research are both empirical and theoretical. Thus, the methodological basis of the presented research consists of:

1. Collection of factual material (musical editions and manuscripts, auxiliary literature on the problem of analyzing musical works, audio and video recordings, archival data).

2. Collecting information through questionnaires and interviews.

3. Theoretical analysis of musical works.



4. Method of performing analysis on the example of Piano Concerto on Arabic Themes.

5. Historical and chronological method is represented by the study of archival data reflecting the chronology of E.Nazirova's creative activity on the example of orders and other documents preserved in the BMA named after U.Hajibeyli of the ASC period.

6. In the course of the research it became necessary to use a combination of such methods as viewing, listening and analyzing video concerts, individual performances of pianists on CDs, gramophone records, audiocassettes and YouTube video hosting.

**The main provision put into defence.** The problem of trinity in musical activity, where such facets of it as composition, performance and pedagogy are combined, requires a certain scientific validity. Taking into account this aspect, as well as the fact that creative personalities who successfully demonstrate such a trinity are not often met, the need to study the activities of E.Nazirova as a representative of the synthesis of three directions of musical art has been revealed.

In this regard, the author of the research defines the following main points of the thesis:

1. The mutual influence of composer's creativity and performance.

2. The impact of performing activities on pedagogical practice.

3. The influence of teaching work on the methodological orientation in the composer's creativity, namely, the creation of works for the teaching repertoire of novice pianists.

On the example of E.Nazirova's work the close connection between pianistic, composer's and pedagogical facets of a musician's professional activity was revealed. The research revealed the factors that influenced not only the creative destiny of E.Nazirova's pupils, but also the development and formation of the Azerbaijani piano school as a whole.

**Scientific novelty of the study.** In the presented dissertation work for the first time the multifaceted creativity of the outstanding Azerbaijani pianist, teacher, composer, public figure E.Nazirova is investigated in detail. A characteristic feature of E.Nazirova's activity

is the synthesis of composition, performance and pedagogy, which is comprehensively analyzed by the author. Her creative portrait in a detailed chronological sequence is revealed in detail. For the first time materials based on personal conversations in the format of interviews with E.Nazirova's pupils and colleagues have been collected. For the first time a detailed, thorough theoretical analysis of E.Nazirova's works has been made and her compositional heritage has been systematized on the example of piano preludes, etudes, two cycles of variations, Sonata-Poem, Sonatina, Cello Sonata and Elegy, Suite on Albanian folk themes for two pianos (co-authored with F.Amirov), Piano Concerto on Arabic themes (co-authored with F.Amirov). The work of E.Nazirova played an important role in the process of development of the national piano and composition schools and set a vector for further professional growth in the next generations of pianists, composers and teachers.

**Theoretical and practical significance of the study.** The presented dissertation work can be used as an integral part of the course on the history of Azerbaijani music, as auxiliary literature to the course on the history of piano art. Provisions stated in the thesis represent a base for further research and subsequent scientific work.

**Approbation and application.** The main provisions of the research were discussed at national and international conferences: VI Uluslararası müzik ve dans kongresi (Turkey, Alanya, 2020), VII Uluslararası müzik ve dans kongresi (Turkey, Izmir, 2021.), “Musiqişünaslığın aktual problemləri” (Azerbaijan, Baku, 2019), “Bəstəkar və zaman” (Azerbaijan, Baku, 2021), XXIV Republican Scientific Conference of doctoral students and young scientists (Azerbaijan, Baku, 2021), “Musical culture of Shushi: history and prospects of development” (Azerbaijan, Baku, 2024). The main results of the research were also presented in scientific articles in such journals as “Music and Time” (Russia, Moscow), “Musiqi Dünyası”, “Konservatoriya”, “Sənət akademiyası”, “Axtarışlar”.

**Name of the organization where the dissertation work was carried out:** The dissertation was carried out at the Department of “History of Music” of Baku Music Academy named after Uzeyir Hajibeyli.

**The structure and volume of the dissertation.** The dissertation consists of an introduction, three chapters, seven paragraphs, a conclusion, a list of used literature and an appendix including author's manuscripts by E.Nazirova. The structural size of the thesis sections consists of Introduction – 9 pages (13152 characters), Chapter I – 43 pages (71629 characters), Chapter II – 81 pages (77016 characters), Chapter III – 32 pages (40951 characters), Conclusion – 6 pages (8635 characters). Excluding the list of references used and appendices, the thesis consists of 173 pages (212798 characters).

## **THE MAIN CONTENT OF THE DISSERTATION**

**The INTRODUCTION** substantiates the relevance of the topic and the degree of scientific development, scientific novelty of the research, defines the goals and objectives of the research, as well as the applied research methods, the main provisions put forward for defense, theoretical and practical significance of the research.

**CHAPTER I. “To the question of interrelation of performing and composing arts on the example of Elmira Nazirova's work”** consists of two paragraphs and reveals the creative portrait of E. Nazirova through the prism of three facets of her professional activity. The first paragraph is called **1.1. “Elmira Nazirova - pianist, composer, teacher”**, where it is noted that the relationship between composer and performing arts is a rather complex phenomenon that deserves a thorough, comprehensive, detailed analysis. On the one hand, the origins of the problem of interaction between the composer's and performer's types of musician's activity are deeply rooted in the history of music. On the other hand, the problem acquires relevance even nowadays in the professional work of modern composers.

The creative path of Honored Art Worker of Azerbaijan, Professor E.Nazirova is the brightest example of organic unity of performing, composer and pedagogical skills.

Her invaluable contribution to Azerbaijani musical culture and pedagogy is extremely significant. In the paragraph, facts from

E.Nazirova's biography are given in chronological order, and historical preconditions for her professional development are noted. A special place is given to U.Hajibeyli, the coryphaeus of national musical art, who played a significant role in her creative destiny.

E.Nazirova's professional life was filled with active touring life, composer's successes, as well as fruitful pedagogical activity. E.Nazirova constantly combined her composer's work with performing. Her touring geography covered such countries as Czechoslovakia, Poland, the Arab Republic of Egypt and the republics of the USSR. As a virtuoso pianist whose concert repertoire included works by Johann Sebastian Bach, Mozart, Beethoven, Chopin, Liszt, Rachmaninoff and other composers, she also frequently performed her own works. The audience was especially delighted by the Piano Concerto on Arabic Themes, written in co-authorship with the People's Artist of the USSR and Azerbaijan, outstanding composer F.Amirov. E.Nazirova presented the concerto not only throughout the former Soviet Union, but also abroad, performing with such masters of conducting as Niyazi, E.Svetlanov, N.Anosov, V.Feldbrili (Canada), R.Satanovsky (Poland) and others.

The beginning of E.Nazirova's successful pedagogical activity is her appointment as an assistant of the piano faculty of Azerbaijan State Conservatory from 1951 to 1954.

The logical result of many years of fruitful labor in the pedagogical field was her appointment in 1974 as head of the special piano department of the Azerbaijan State Conservatory.

Being a talented teacher, E.Nazirova was in constant search of new methods and techniques to develop the performing technique and musical taste of her students. Her pedagogical activity is extremely multifaceted. Her work with beginners, young pianists and classes with students of the Conservatory were intertwined in the most organic way. Being a professor at the Azerbaijan State Conservatory, she also taught at the secondary specialized music school named after Bulbul. Thus, E.Nazirova laid the foundation of pianistic techniques and general musical intelligence in her students already at the early stages of musician's development. Later, brought up in an atmosphere of careful and painstaking pianistic labor, her

pupils became exemplary students, and then bright, possessing their own creative “self”, thoughtful, highly professional musicians. E.Nazirova's class gave Azerbaijani musical culture and pedagogy a lot of excellent specialists in various spheres of creative activity. Among her pupils are pedagogues, pianists, musicologists and composers. E.Nazirova's students often gave concerts in various musical institutions of the republic. The leading Azerbaijani musicologists' rave reviews of the concerts of E.Nazirova's class were repeatedly published in the country's newspapers.

E.Nazirova's pedagogical activity closely interacted with the composer and performer facets of her talent. The composer component of E.Nazirova's talent allowed her to reveal to the pupil the work performed by him through the prism of the process of music creation. By clearly clarifying the composer's idea, elements of phrasing, form and organization, harmonic structure and pianistic texture of the musical material, E.Nazirova gave the pupil a clear picture of further work on the piece under study. By her personal performing example, she inspired her pupils, awakened their pianistic confidence and helped them to manifest their musical individuality.

E.Nazirova, among a number of teachers of the Azerbaijan State Conservatory, took an active part in the professional development of teachers of children's music schools of the country, and was also active in preparing students for Transcaucasian, All-Union and international competitions. She was also repeatedly invited as a jury member of selection auditions for international competitions and often participated in the examination committee of graduates of the Bulbul music school and other musical institutions of the USSR.

Throughout her professional career as a member of the Union of Soviet Composers of the Azerbaijan SSR, E.Nazirova systematically performed at numerous plenums, Congresses of the Union of Composers of the USSR, decades of Azerbaijani music and was repeatedly sent to various cities of the USSR, where she represented the republic in the cultural events of the country.

E.Nazirova-composer, being an original, inquisitive artist, created works in a variety of genres. Her works include String

Quartet, Violin and Cello Sonatas, Overture for Symphony Orchestra and Cello Elegy. Nevertheless, the main place in her compositional oeuvre is occupied by works for piano. It is in piano music that the fact that E.Nazirova is a talented pianist is vividly reflected. The “native” piano served as the main creative laboratory for the composer, where the main characteristic features of her compositional style were born. E.Nazirova's piano works are characterized by their individual pianism, textural plasticity and rationality. This is undoubtedly explained by her pronounced performing talent, deep knowledge of the specific qualities and coloristic possibilities of the instrument, as well as the psychophysiological features of pianism as a process. Among E.Nazirova's piano works we would like to name Suite on Albanian folk themes for two pianos, written in co-authorship with F.Amirov, four etudes, which are the first examples of this genre in Azerbaijani music, five preludes, Sonata-poem, two cycles of variations, Sonatina, as well as piano arrangements of Azerbaijani folk songs and melodies. Suite on Albanian folk themes for two pianos were a harbinger of further fruitful cooperation between the two talented musicians. Having received excellent reviews, this virtuoso work paved the way for the joint composition of the Piano Concerto on Arabic Themes. E.Nazirova's piano works revealed not only her gift as a composer and performer, but also the pedagogical essence of her multifaceted creative nature. E.Nazirova's piano works took a firm place not only in the concert repertoire of pianists, but also became basic samples of Azerbaijani music for pedagogical repertoire.

**The second paragraph is called 1.2. “The role of Elmira Nazirova in the process of development of the Azerbaijani piano school”**, where the role of E.Nazirova in the process of formation of the national piano school is highlighted. The author of the research conducted a number of interviews with her graduates, whose recollections allowed to draw a portrait of E.Nazirova-teacher in detail enough, to understand and study her pedagogical principles used in the teaching process. According to them, E.Nazirova is a sensitive teacher who always uses the principle of individual

approach in the process of teaching, showing pedagogical will and at the same moment giving interpretative freedom of thinking.

E.Nazirova's pupils continued the best traditions of their teacher in their professional activity in various musical institutions both in Azerbaijan and in many countries of the world. This paragraph presents the memoirs of Aida Huseynova, professor of Baku Music Academy, teacher of Jacobs School of Music at Indiana University in Bloomington, author of books, articles and multimedia projects on Azerbaijani music, Saida Behbutova, professor of Baku Music Academy, Honored Teacher of Azerbaijan, professor of Chukurova University Conservatory (Turkey, Adana), Aynura Kasimova, special piano teacher at secondary specialized music school named after Bulbul, Assistant Professor of Baku Music Academy Maryam Melikova, Concertmaster of Ankara Opera and Ballet Theater, teacher of Mersin Conservatory at Mersin University Ahad Askerov, Head of the Department of Methods and Special Pedagogical Training of Baku Music Academy, Associate Professor, Doctor of Philosophy in Art History Elnara Mammadova, and Senior Teacher of Baku Music Academy Narmin Hajizadeh.

The personality of E.Nazirova influenced not only her pupils, but also generations of Azerbaijani pianists. One of such examples of the influence of her creativity on the fate of a musician is given by the author in this paragraph, based on the memoirs of Elmira Mustafayeva, a teacher of special piano of the secondary specialized music school named after Bulbul.

**CHAPTER II. “Elmira Nazirova's composing heritage”** consists of three paragraphs, where the most striking and significant works of E.Nazirova are analyzed. The first paragraph is called **2.1. “Works of small forms in the works of E.Nazirova (piano preludes, etudes and Elegy for cello and piano)”**. Composer E.Nazirova's heritage is one of the brightest pages of Azerbaijani piano music. The genre of piano miniature, which is represented by preludes, etudes and arrangements of Azerbaijani folk songs and melodies, occupies an important place in her work.

In the presented paragraph, a detailed analysis of piano preludes, etudes, as well as Elegy for cello and piano is carried out.

It is known that E.Nazirova was the author of the first samples of the piano prelude genre in Azerbaijan. One of the significant episodes of the beginning of her creative path is connected with this genre - her performance in December 1944 at the Decade of Music of Transcaucasian Republics in Tbilisi, where her five piano preludes were performed, representing a kaleidoscope of musical impressions of the young composer, received in the process of acquaintance and performing knowledge of various directions, genres and samples of Western European, Russian and Azerbaijani music. Piano Preludes were the first bright fruit of the interrelation of composer and performer arts in the works of E.Nazirova.

The authorship of the first etudes in Azerbaijani piano literature also belongs to E.Nazirova. The notebook of piano etudes created by her in 1953 includes four numbers and bears the features of a musical cycle. E.Nazirova's etudes, while posing a variety of technical tasks to the performer, nevertheless represent concerto-artistic pieces. The cycle of etudes demonstrates a colorful figurative and emotional palette, as well as the variety of genre bases used. Having a texture uncharacteristic for etudes, the pieces of the cycle are designed not only to develop the pianist's technical endurance, but also to develop his or her skills of sound production and the ability to reveal the musical and coloristic possibilities of the piano. Thus, the name "etude" is given to the pieces of the cycle through the prism of the pictorial interpretation of this genre. On the musical material of E.Nazirova's etudes young pianists have an opportunity to master the basics of sound-imagery and develop figurative and associative musical thinking. The series of etudes under study has a multifaceted pedagogical value. Firstly, these are pieces aimed at mastering and performing certain technical tasks. Secondly, the direct subordination of the technical side of the etudes to artistic and figurative tasks creates a basis for subsequent performance by young pianists of such works as etudes-paintings by S.Rachmaninoff, etudes by C.Debussy, A.Scriabin and others.

Elegy for cello and piano by E.Nazirova occupies a worthy place among the samples of this genre in Azerbaijani music. In particular, the work will be useful in the educational process. While



working on Elegy musician gets performing experience in chamber ensemble, gets acquainted with the genre of elegy itself, acquires performing skills in the sphere of means of musical expression. E.Nazirova's Elegy is an excellent example of pedagogical repertoire and occupies a worthy place in Azerbaijani chamber music.

The genre of miniature in the works of E.Nazirova, represented by piano preludes, etudes and Elegy for cello and piano, took a rather important place in her composing activity. Undoubtedly, the above works are of value for the national performing and pedagogical repertoire. Taking into account the small number of publications devoted to E.Nazirova's works, a detailed analysis of her compositions within the framework of the presented paragraph, namely the Piano Preludes, Etudes and Elegy for Cello and Piano, can help to expand the base of scientific literature devoted to her compositional heritage.

In the second paragraph 2.2. **“Sonata form in the works of E.Nazirova (Sonatina and Sonata-Poem for Piano, Cello Sonata)”** analyzes the works representing the genre of sonata form in the composer's heritage of E.Nazirova. E.Nazirova's pedagogical activity and constant teaching work stimulated her to continuous creative search in the direction of creating works for the educational repertoire. One of the samples demonstrating the interaction of composer and pedagogical facets in E.Nazirova's work is her Piano Sonatina, published in 1954. The sonatina genre itself gravitates towards educational and pedagogical practice, preparing the young performer's musical thinking for the study of larger sonatas. Thus, the choice of genre is not accidental, but dictated by the composer's pedagogical aims. E.Nazirova's sonatina, which is texturally uncomplicated and pianistically “accessible”, is an excellent example of the basic teaching and pedagogical repertoire. While working on the sonatina, a beginning pianist not only acquires the necessary skills for performing a large form, but also develops musical thinking that allows to grasp the scale of the work, and also familiarizes with the motifs, rhythms, and intonations of folk music. E.Nazirova's piano sonatina contributes to the formation and development of a

pupil's musical taste in close connection with the origins of Azerbaijani folk music.

One of E.Nazirova's brightest piano works is the Sonata-Poem, written in 1970. The Sonata-Poem is a monolithic structural and compositional musical canvas in which the features of three-part cyclicity are reduced to a single part by means of a poem-like narrative concept. The sonata's figurative and semantic basis is formed by two contrasting themes – the gloomy, harsh, warily tense main theme and the clear, enlightened, lyrical side theme. The contrasting thematic material of the Sonata-Poema is revealed through the gradual transformation of musical images according to the principle of the “unity of opposites”, which, in turn, gives the musical form a special cohesion with elements of transversal development. The principle of continuous transformation of themes and, consequently, a certain improvisation of the narrative endows the music with features characteristic of lyrical and narrative genres such as the ballad and the poem.

E.Nazirova's Cello Sonata is an interesting and original example of chamber-instrumental works in Azerbaijani music. The work demonstrates an organic and qualitative synthesis of Western European and Russian compositional traditions with elements, motifs and intonations of Azerbaijani folk melody. The composer managed to connect the improvisational essence of Azerbaijani music with the clarity of musical forms characteristic of professional music art. It is noteworthy that E.Nazirova turned to such a dramaturgically difficult ensemble genre already in the years of her studies at the State Academy of Music, being a student of Professor B.I.Zeidmann. The young composer's sonata immediately attracted attention and received many positive responses from the musical community. In confirmation of this it should be noted that the Sonata was performed at the VI Plenum of the Union of Soviet Composers in Moscow and was also presented for the State Prize. The Cello Sonata impresses above all with its filigree mastery of compositional technique and the incredible creative maturity of the young composer. The sonata is a four-movement cycle with a carefully thought-out semantic concept of the movements. The work demonstrates a virtuoso synthesis of

Azerbaijani intonation origins with the main trends of the modern school of composition.

The works analyzed in this paragraph are vivid examples of the sonata genre in the national musical culture. The sonata form in E.Nazirova's interpretation, having absorbed Azerbaijani national origins, at the same time demonstrates the best traditions of 20<sup>th</sup> century music and occupies a special place in her work.

The third paragraph is called **2.3. “Variation form in the works of E. Nazirova (piano variations cis-moll, g-moll)”**. Here two piano variation cycles by E.Nazirova are thoroughly analyzed. The variation genre has taken its worthy place in the works of Azerbaijani composers. Due to the comparatively “youth” of Azerbaijani professional, in particular, piano music, the crystallization of the genre of variations occurred on the basis of interaction between the previous achievements of Western European and Russian musical cultures and Azerbaijani folk art. The improvisational essence of folklore music, especially Azerbaijani mugham, was also an important prerequisite for the organic introduction of the variation method and the use of the genre of variations in professional Azerbaijani music.

E.Nazirova was among the composers who showed interest in the genre of variations. She wrote two cycles of variations. The first (1953) consists of a theme and nine variations, the second (1964) consists of a theme and five variations.

The first collection of variations (cis-moll), pianistically more complex and richer, is intended for a technically equipped, “prepared” performing audience, which makes it very interesting for detailed analysis. E.Nazirova's nine variations demonstrate an organic combination of textural and figurative-emotional intensity, thus being an excellent example of Azerbaijani piano literature for both teaching and concert repertoire.

Unlike the first, more pianistically complex cycle of variations, the second cycle (g-moll) is addressed to younger pianists - pupils of music schools. On the whole, most of E.Nazirova's compositional legacy demonstrates a pedagogical vector, and the second cycle of variations was no exception. The five g-moll variations are quite

compact in size and clear in texture, and they demonstrate the gradual development of the thematic material from lyrical songfulness and transparency to textural density and rapid dynamics. The cycle, above all, reveals the pedagogical facet of E.Nazirova's talent as a composer.

As a subtle pedagogue who understands the importance of the process of forming a musician from the earliest stages of training, she devotes a special place in her compositional work to composing works addressed specifically to young pianists. The relative simplicity of the cycle's textural presentation makes it possible to direct the process of working on the work towards the realization of artistic content and the embrace of musical form. Thus, these variations are a good educational “springboard” in preparing a beginning performer for the study of more complex, larger forms. E.Nazirova's variation cycle expands the musical horizons of young performers, while creating a strong connection with the intonations of Azerbaijani folk music. E.Nazirova's five variations are an excellent example of Azerbaijani piano literature for pedagogical repertoire. These variations are included in the fundamental publication “Anthology of works by Azerbaijani composers” created by virtuoso pianist, Honored Art Worker of Azerbaijan, People's Artist of the Republic, professor of BMA named after U.Hajibeyli Ulviya Hajibeyova. In her interpretation, E.Nazirova's texturally uncomplicated g-moll variations sound brightly, dynamically sharply and virtuosically, acquiring the features of concerto. Based on the analysis of Nazirova's two variation cycles in this paragraph, we can assert that the national musical literature, along with works of this genre by other composers, has been enriched with vivid examples of variation form. Nazirova's cis-moll and g-moll variations have taken a worthy place in the pedagogical and performing repertoire.

**CHAPTER III. “Works created in co-authorship with Fikret Amirov”** consists of two paragraphs, where the analysis of works created in creative tandem between E.Nazirova and F.Amirov is presented. The first paragraph is called **3.1. “Suite on Albanian folk themes for two pianos”**. One of the significant pages of E.Nazirova's professional biography is her creative alliance with one

of the greatest representatives of the national school of composers, F.Amirov. The result of their joint professional activity was the creation of “Suite on Albanian Folk Themes”, which is the first work in the genre of piano duet in the history of Azerbaijani music. It was first performed at the First Congress of Azerbaijani composers in 1956 by E.Perevertaylo and I.Plam. “Suite on Albanian Folk Themes” occupies a worthy place in the repertoire of piano duet performers, and also demonstrates the close connection of national musical traditions with the classical European piano school. Such synthesis played an important role and undoubtedly left a deep trace in the history of Azerbaijan's musical culture.

Optimism and cheerfulness, infinite expressiveness of melodic and harmonic language, rhythmic mobility, organization of form contours, relationship with the national melos, lyrical interpretation – all this formed the stylistic features of the music of the composers' joint work. Turning to the folklore of other nations, without any attempt of stylization, sensitively perceiving the peculiarities of the figurative and intonational structure of this music, they created an original work in which Albanian folk music organically merged into their musical style palette. This was possible due to some similar elements inherent in both Azerbaijani and Albanian music. In the joint work of E.Nazirova and F.Amirov one can trace the symbiosis of traditional Azerbaijani music with the European major-minor system and the type of romantic thinking. The piano duet is created in a free understanding of the suite genre. The parts are built on a contrasting comparison of original song and dance melodies. An important feature of the suite's form is the rhapsodic structure and composition of the material, characteristic of the art of mugham.

“Suite on Albanian Folk Themes” is characterized by a bright concert mood. This aspect is manifested in the extensive use of different registers of the two pianos, sudden changes of dynamic shades, and textural saturation, which creates a high level of expressiveness and virtuosity in the work. The proximity to folklore gives the piano ensemble refinement, while the variety of “elegant” melodism and thematic saturation endows it with colorfulness. The abundance of harmonic effects and the use of polyrhythmics enhance

the colorfulness, resulting in an “orchestral” scale of sound. “Suite on Albanian Folk Themes” is characterized by a variety of genre and stylistic bases, vivid imagery, richness of melodies, rhythms and texture, which allows it to occupy a significant place in the national musical culture from the moment of its creation and to this day. E.Nazirova and F.Amirov made a great contribution to the development of ensemble piano performance by creating such a vivid work, characterized by its individual coloring and deep attachment to folklore music.

The second paragraph is called **3.2. “Piano Concerto on Arabic Themes in the Interpretation of F.Badalbeyli”**, in which the Piano Concerto on Arabic Themes is analyzed through the prism of the interpretation of the prominent pianist of our time, F.Badalbeyli. The concerto was written by F.Amirov and E.Nazirova in 1957. F.Amirov conceived the idea of composing the concerto on the basis of Arabic musical material while working on the music for the dramatic play “Sheikh Sanan”, which was based on a verse drama by prominent Azerbaijani poet and playwright Huseyn Javid, who took a famous Arab legend as a source.

Among the various performing interpretations of the concerto it is necessary to emphasize the brilliant interpretation of F.Badalbeyli. The scale of personality and significance of F.Badalbeyli's creative activity can hardly be overestimated. People's Artist of the USSR and Azerbaijan, winner of the State Prize, holder of the “Shohrat” and “Istiglal” orders, rector of the Baku Music Academy named after U.Hajibeyli, outstanding pianist, talented composer and wonderful teacher, Professor F.Badalbeyli is truly a phenomenon in the musical art of Azerbaijan. His name is associated with the blossoming of performing art in our country.

The Piano Concerto by F.Amirov and E.Nazirova is one of those works that brought and still represents professional Azerbaijani music on the world stage. An important role in this process belongs to the performing activity of F.Badalbeyli, in whose vast repertoire this concerto has taken a firm place. A performer of such a scale as F.Badalbeyli can be called in a sense a co-author of the concerto. The high level of performing skills, virtuosity, professional outlook,

which allows to see the work through the prism of his personal experience as a composer, undoubtedly put its imprint on F.Badalbeyli's performance, which endows the concerto with a special intellectual and figurative-artistic content.

A special mention should be made of Badalbeyli's editorial work on the Arab Concerto, which was aimed at enriching the piano texture.

In particular, the editorial adjustments were made to the piano cadenza of the first movement. In this way, he revives the long-forgotten tradition of the soloist improvising in the cadenza of the work, and also emphasizes the improvisational essence of the concerto's thematic material. The editorial changes, being a continuation of the deep immersion in the musical material, sound as organic and natural as possible. F.Badalbeyli's performing talent and the scale of his creative personality have ensured the Arab Concerto's unique popularity among both the listening audience and professional musicians.

The **CONCLUSION** summarizes the results of the research of the problems of the integrative essence of compositional, performing and pedagogical skills on the example of E.Nazirova's multifaceted professional activity. The deep interrelation and mutual influence of three components of the creative process – composition, performance and pedagogy – are revealed. The coverage of three facets of the musician's professional activity demonstrates the breadth of the problematic. An extensive review of the main spheres of E.Nazirova's work is made, attention is focused on certain stages of her formation and development, as well as bright samples of her composer's heritage are covered and considered.

The study of E.Nazirova's creative work is carried out in three directions:

1. E.Nazirova is a performer. This aspect is maximally revealed by tracing the whole way of her formation and flourishing, starting from the first steps of her piano studies in the special music school at the State Academic Artistic Centre, in classes of bright representatives of the St. Petersburg and Moscow piano schools, and

ending with her extensive professional performing touring activity both in the USSR republics and abroad.

2. E.Nazirova is a pedagogue and the influence of her personality on the formation of the national piano school. In this context the role of E.Nazirova in the process of training a number of prominent pianists, as well as her ability to identify young talents is investigated. Having educated more than one generation of pianists, E.Nazirova inscribed her name in the history of Azerbaijan's musical culture.

3. E.Nazirova is a composer. Being a bright and original representative of the national school of composers, she represented the Republic of Azerbaijan at numerous congresses of composers of the USSR, and her works were performed at the best concert venues both in the country and abroad.

A detailed analysis of the best samples of E.Nazirova's composing heritage was carried out. The epicenter of the thesis research is the middle chapter, where a step-by-step analysis of most of her works written at different stages of her creative path is carried out.

Based on all the above, the main point in this dissertation research is the multifaceted activity of E.Nazirova, who combines in her professional practice various spheres of musical art, such as performance, composition and pedagogy. It is this trinity that becomes the semantic center of the research, which is a step-by-step disclosure of this phenomenon on the example of her personality. Investigating each of the facets of E.Nazirova's creative activity, the emphasizes their deep interrelation and the undoubted prospect of such synthesis in musical art author.

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