

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**SULEYMAN ALASGAROV'S CHAMBER-VOCAL  
CREATIVITY**

Speciality: 6213.01 – Music art

Field of science: Art Study

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**Baku – 2025**

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## GENERAL CHARACTERISTICS OF THE WORK

### **The relevance and scientific development of the research.**

Suleyman Alasgarov, who continued the traditions of the Azerbaijani compositional school, primarily those of the great Uzeyir Hajibeyli, played a multifaceted role in Azerbaijani musical culture. He was an influential organizer, composer, conductor, and pedagogue, leaving a significant mark on the history of national music. As a composer, he created a highly valuable artistic legacy. The diversity of genres in his works, along with the themes and imagery they express, make his creative palette extraordinarily rich. The majority of S.Alasgarov's compositions are deeply connected to his homeland, Azerbaijan. This connection is evident in the very first measures of his works, in the themes he explored, and in the character of the musical images he created. Born in Karabakh, in Shusha - the cultural capital of Azerbaijan - he grew up in a rich musical environment, listening to mugham, folk songs, and dance melodies from an early age, and skillfully incorporated these influences into his compositions. His works, whether small-scale or large, inspired by the treasures of folk music, were widely loved and played a significant role in shaping the musical and aesthetic taste of listeners. Listening to S.Alasgarov's compositions reveals a full spectrum of musical colors and nuances. Nature, with its lush greenery, majestic mountains, and pure spring waters, finds a voice in his music, uplifting the listener's spirit and enhancing their appreciation of beauty. His musical language was always in harmony with the times, remaining relevant and widely embraced by the people. Undoubtedly, his deep understanding of Azerbaijani folk music, acquired from the great Uzeyir Hajibeyli, played a crucial role in shaping his artistic style. By incorporating the spiritual and aesthetic values, imagination, and ancient traditions of his people into his works, S.Alasgarov imbued them with new meaning while representing various national schools, styles, and movements.

S.Alasgarov composed in a wide range of genres, including opera, operetta, cantata, vocal-symphonic poem, symphony, symphonic mugham, overture, symphonic poem, suite, instrumental

concerto, and chamber-vocal music. He also arranged folk songs for soloists, choir, piano, folk instruments, and various ensemble combinations.

He authored two operas: “Bahadır and Sona” (“Bahadır və Sona”) and “Faded Flowers” (“Solğun çiçəklər”). However, operetta was the most prominent genre in his creative output. He composed eleven musical comedies, including “The Flower of Love” (“Məhəbbətin gülü”), “Star” (“Ulduz”), “We Know Best” (“Özümüz bilərik”), “It Didn’t Work That Way, So It Worked This Way” (“Olmadı elə, oldu belə”), “The Millionaire’s Beggar Son” (“Milyonçunun dilənçi oğlu”), “Where Are You, Bachelorhood?” (“Hardasan ay subaylıq”), “Sevindik is Looking for a Bride” (“Sevindik qız axtarır”), “Hamishakhanim” (“Həmişəxanım”), “Thunderous Love” (“Gurultulu məhəbbət”), “See What Happens to Your Bachelors” (“Subaylarınızdan görəsiniz”), and “Each Has Their Own Star” (“Hərənin bir ulduzu”). Among his significant symphonic works are “Youth” (“Gənclik”) and “Homeland” (“Vətən”) symphonies, the symphonic mugham “Bayati-Shiraz” (“Bayatı-Şiraz”), symphonic poems and suites, “Festival” (“Bayram”) Overture, and a double concerto for cello, piano, and symphony orchestra. He also wrote numerous works for the folk instrument orchestra, including “Dance” (“Rəqs”), “Jangi” (“Cəngi”), “March” (“Marş”), “Qaytaghi” (“Qaytağı”), “Fantasy” (“Fantaziya”), “Yalli” (“Yalli”), and three concertos for tar and folk orchestra. Other notable pieces include “Perpetual Motion” (“Daimi hərəkət”) for tar and orchestra, “Tarantella” (“Tarantella”) for kamancha and orchestra, “Poem” (“Poema”) for qanun and orchestra, and “Ashiqvari” (“Aşıqvari”) for saz, singer, and folk orchestra. His extensive creative output, which includes around 200 songs and romances, occupies a significant place in Azerbaijani music.

Vocal music, particularly songs and romances, played a central role in S. Alasgarov’s work. He drew inspiration from both classical Azerbaijani literature and contemporary poets, enriching the content of his vocal compositions. His deep understanding of the poetic text allowed him to merge its meaning with his own musical vision, bringing out the richness of this genre and making it beloved

by audiences. His familiarity with the classical aruz meter is evident in his romances, where music and ghazal poetry complement each other seamlessly. These romances vividly express human thought and emotions through music. His ability to translate such feelings into sound and convey them to a wide audience is a testament to his artistic mastery and exceptional talent.

S.Alasgarov's songs have played a significant role in the development of Azerbaijani national culture. Throughout his career, he frequently turned to this genre, composing melodically rich songs on various themes. His works reflect love for the homeland, the socio-political life of the people, spiritual values, and the hard work of dedicated individuals.

His songs and romances stand out for their rich musical form, melody, harmony, and rhythm, showcasing distinctive national characteristics. The study of his songs not only helps reveal the essential features of his vocal style but also highlights their artistic value.

Research into S.Alasgarov's chamber-vocal works remains an important subject in Azerbaijani musicology. In modern times, writing songs and romances - despite their relatively small scale - requires great artistic skill due to their expressive depth and richness. For this reason, studying S.Alasgarov's creativity is both relevant and a key area of interest for music scholars.

Various aspects of his creative legacy have been explored by Azerbaijani musicologists. The first book dedicated to his work was "Suleyman Alasgarov"<sup>1</sup> ("Süleyman Ələsgərov") by S.Gasimova, published in 1974. This book examined the composer's life and works, his artistic views, and his contributions across different genres, including songs and romances, from a musicological perspective.

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<sup>1</sup> Касимова, С.Дж. Сулейман Алескеров / С.Д.Касимова. – Баку: Азернешр, – 1974. – 32 с.

V.Khalilov's book "Suleyman Alasgarov"<sup>2</sup> ("Süleyman Ələsgərov") focused on the composer's life and career, particularly his pedagogical activities and works used in music education.

E.Babayev's book "Suleyman Alasgarov"<sup>3</sup> ("Süleyman Ələsgərov") provided a vivid and engaging narrative of the key events in his creative journey and his most significant compositions across different genres.

S.Tahmirazqizi's "Suleyman Alasgarov in Memories"<sup>4</sup> ("Süleyman Ələsgərov xatirələrdə") highlighted the main directions of his creative work, his later compositions, his artistic interests, and personal recollections from those who knew him. This book also featured heartfelt reflections from his colleagues, family members, and friends.

S.Alasgarov's compositions have been analyzed from various perspectives in musicological research. His works have been included in textbooks and teaching materials for music schools, colleges, and conservatories in Azerbaijan<sup>5, 6, 7, 8</sup>.

At the same time, musicological studies covering various topics have highlighted different areas of S.Alasgarov's creativity.

I.Efendiyeva's book "Innovation in Azerbaijani Songs"<sup>9</sup> ("Azərbaycan sovet mahnısı") praised Alasgarov's song "You Are

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<sup>2</sup> Xəlilov, V.C. Bəstəkar Süleyman Ələsgərov / V.C.Xəlilov. – Bakı: Işıq, – 1989. – 95 s.

<sup>3</sup> Babayev, E.Ə. Süleyman Ələsgərov / E.Ə.Babayev. – Bakı: Azərneşr, – 1992. – 18 s.

<sup>4</sup> Təhmirazqızı, S. Süleyman Ələsgərov xatirələrdə / S.Təhmirazqızı. – Bakı: Təfəkkür, – 2002. – 390 s.

<sup>5</sup> Azərbaycan musiqi tarixi [5 cilddə] / tərt. ed. Z.Səfərova – Bakı: Elm, – c. 2. – 2017. – 582 s.

<sup>6</sup> Azərbaycan musiqi tarixi [5 cilddə] / tərt. ed. Z.Səfərova – Bakı: Elm, – c. 3. – 2018. – 751 s.

<sup>7</sup> Qasımova, S.C., Bağırov, N.B. Azərbaycan sovet musiqi ədəbiyyatı / S.C.Qasımova, N.B.Bağırov. – Bakı: Maarif, – 1984. – 221 s.

<sup>8</sup> Касимова, С.Дж., Багиров, Н.И. Азербайджанская советская музыкальная литература / С.Дж. Касимова, Н.И.Багиров. – Баку: Маариф, – 1986. – 264 с.

<sup>9</sup> Эфендиева, И.М. Новое в азербайджанской песне / И.М.Эфендиева. – Баку: Азернешр, – 1974. – 64 с.

My Star” (“Sən mənim ulduzumsan”) (lyrics by T.Ayyubov) for its masterful use of mugham improvisation techniques. Her research also explored how Azerbaijani composers brought innovation to the waltz genre. In her monograph “Azerbaijani Soviet Songs”<sup>10</sup>, she examined the diverse themes present in S.Alasgarov’s songs across different periods.

Jeyran Mahmudova’s “Poetry and Music in Azerbaijani Composer Songs”<sup>11</sup> (“Azərbaycan bəstəkar mahnılarında poeziya ilə musiqi”) analyzed the textual features of several of S.Alasgarov’s songs within the broader context of the national compositional school.

In the collection of articles “Azerbaijan Music” (“Azərbaycan musiqisi”) published in 1961, G.Z.Burshtein’s articles “Mass Song in Azerbaijan”<sup>12</sup> (“Azərbaycanda kütləvi mahnı”) dedicated to the development of the song genre in Azerbaijan and E.M.Nikomirova’s “Camera-vocal works of Azerbaijani composers”<sup>13</sup> (“Azərbaycan bəstəkarlarının kamera-vokal əsərləri”) also contain valuable ideas about S.Alasgarov’s work.

Research by R.Zohrabov in “Words About Our Composers”<sup>14</sup> (“Bəstəkarlarımız haqqında söz”) provides information about the life

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<sup>9</sup> Mahmudova, C.E. Azərbaycan bəstəkar mahnılarında poeziya ilə musiqi / C.E.Mahmudova. – Bakı: Mars-Print, – 2009. – 209 s.

<sup>10</sup> Эфендиева, И.М. Азербайджанская советская песня / И.М.Эфендиева. – Баку: Азернешр, – 1983. – 150 с.

<sup>11</sup> Mahmudova, C.E. Azərbaycan bəstəkar mahnılarında poeziya ilə musiqi / C.E.Mahmudova. – Bakı: Mars-Print, – 2009. – 209 s.

<sup>12</sup> Бурштейн, Г.З. Массовая песня Азербайджане // – Москва: Азербайджанская музыка. Сборник статей, Музгиз, – 1961. – с. 256-276.

<sup>13</sup> Никомарова, Э.М. Камерные вокальные сочинения азербайджанских композиторов // – Москва: Азербайджанская музыка. Сборная статей, Музгиз, – 1961. – с. 247-255.

<sup>14</sup> Никомарова, Э.М. Камерные вокальные сочинения азербайджанских композиторов // – Москва: Азербайджанская музыка. Сборная статей, Музгиз, – 1961. – с. 247-255.

<sup>14</sup> Zöhrabov, R.F. Bəstəkarlarımız haqqında söz / R.F.Zöhrabov. – Bakı: Şur, – 1995. – s. 83-88.

<sup>14</sup> Qaradağlı, X.A. Azərbaycan bəstəkarlarının operetta və musiqili komediyalarının inkişaf mərhələlərində fərqli üslub xüsusiyyətləri (XX əsrin II yarısı): / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2018. – 26 s.

and work of S.Alasgarov, highlighting the genre diversity of his work.

The third volume of the book “History of Azerbaijani Music”<sup>15</sup> (“Azərbaycan musiqi tarixi”) compiled by Zemfira Safarova includes a chapter dedicated to the general characteristics of S.Alasgarov`s life and work.

K.Garadaghly touched upon the characteristics of S.Alasgarov`s musical comedies in her research work titled “Different stylistic features in the stages of development of operettas and musical comedies of Azerbaijani composers”<sup>16</sup> (“Azərbaycan bəstəkarlarının operetta və musiqili komediyalarının inkişaf mərhələlərində fərqli üslub xüsusiyyətləri”) (second half of the 20th century).

The scientific articles of Azerbaijani musicologists also refer to S.Alasgarov`s creative heritage. In this regard, the articles titled “Momentary features of S.Alasgarov`s wordless songs”<sup>17</sup> by M.Ashurov, “Manifestation of mugham methods in S.Alasgarov`s concert number one for tar and folk instruments orchestra”<sup>18</sup> by S.Shahbeddinov, “Momentary-intonational features in S.Alasgarov`s work “When a dream is floating” for balaban and orchestra”<sup>19</sup> by A.Sadiqova, “Main directions of the creativity of the composer Suleyman Alasgarov”<sup>20</sup> and “A look at the operetta genre in the

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<sup>15</sup> Azərbaycan musiqi tarixi [5 cilddə] / tərt. ed. Z.Səfərova – Bakı: Elm, – c. 3. – 2018. – 751 s.

<sup>16</sup> Qaradağlı, X.A. Azərbaycan bəstəkarlarının operetta və musiqili komediyalarının inkişaf mərhələlərində fərqli üslub xüsusiyyətləri (XX əsrin II yarısı): / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2018. – 26 s.

<sup>17</sup> Aşurov, M.Ə. S.Ələsgərovun sözsüz mahnılarının məqam xüsusiyyətləri // – Bakı: Konservatoriya, – 2015. №4 (30), – s. 41-45.

<sup>18</sup> Şahbəddinov, S.S. S.Ələsgərovun tar ilə xalq çalğı aləti orkestri üçün 1 nömrəli konsertində muğam ifaçılıq üsullarının təzahürü // – Bakı: Konservatoriya, – 2015. №3 (29), – s. 28 – 35

<sup>19</sup> Sadiqova, A. S.Ələsgərovun balaban və orkestr üçün “Xəyala dalarkən” əsərində məqam-intonasiya xüsusiyyətləri // – Bakı: Konservatoriya, – 2015. №4 (30), – s. 46-50.

<sup>20</sup> Mustafayeva, N.T. Bəstəkar Süleyman Ələsgərov yaradıcılığının əsas istiqamətləri // – Bakı: Konservatoriya, – 2014. №2 (24), – s. 25-30



creativity of Suleyman Alasgarov”<sup>21</sup>, “Folk instruments (qanun) in the creativity of S.Alasgarov”<sup>22</sup> by M.Aliyeva, “Suleyman Alasgarov and folk music”<sup>23</sup> by A.Safikhanova are noteworthy.

Suleyman Alasgarov` s anniversary dates have always been in the spotlight of the music community. Articles by musicologists about the composer were regularly published in the pages of the press of the time. In this regard, it is possible to mention the articles of I.Efendiyeva<sup>24</sup>, Z.Gafarova<sup>25</sup>, L.Huseynova<sup>26</sup>, V.Khalilov<sup>27, 28, 29</sup>, G.Vazirova<sup>30, 31</sup>, F.Khalilzade<sup>32, 33</sup>, S.Tahmirazgyzi<sup>34</sup>, S.Garabagli<sup>35</sup>,

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<sup>21</sup> Mustafayeva, N.T. Süleyman Ələsgərov yaradıcılığında operetta janrına bir nəzər // – Bakı: Musiqi dünyası, – 2014. №4 (61), – s. 14-16.

<sup>22</sup> Əliyeva, M.S. Ələsgərovun yaradıcılığında xalq çalğı alətləri (qanun) // – Bakı: Konservatoriya, – 2012. №4 (18), – s. 5-9.

<sup>23</sup> Səfixanova, A. Süleyman Ələsgərov və xalq musiqisi // – Bakı: Konservatoriya, – 2014. №1 (23), – s. 19 - 22.

<sup>24</sup> Əfəndiyeva, İ.M. Musiqi mədəniyyətimiz və müasirlik. Seçilmiş məqalələr / İ.M.Əfəndiyeva. – Bakı: Renessans – A nəşr evi, – 2016. – 253 s.

<sup>25</sup> Кафарова, З.Г. Сулейман Алескеров – 90: Яркий представитель азербайджанской музыкальной культуры // Зеркало. – 2014, 8 марта. – с. 17.

<sup>26</sup> Hüseynova, L.Ş. Mahnı diqqət mərkəzindədir // – Bakı: Musiqi dünyası, – 2000. № 2 (3), – s. 3-9.

<sup>27</sup> Xəlilov, V.C. Bəstəkar Süleyman Ələsgərov / V.C.Xəlilov. – Bakı: İşıq, – 1989. – 95 s..

<sup>28</sup> Xəlilov, V.C. İlhamını xalqdan alan bəstəkar // Xalq qəzeti. – 2004, 25 fevral. – s. 7.

<sup>29</sup> Xəlilov, V.C. Qəlblərdə yaşayan insan, görkəmli bəstəkar // Mədəniyyət. – 2014, 21 fevral. – s. 11.

<sup>30</sup> Везирова, Г.Х. Сулейман Алескеров...штрихи по портрету / – Баку: Мусиги днунясы, – 2012. №2 (51), – с. 69 – 70.

<sup>31</sup> Везирова, Г.Х. Памяти Сулеймана Алескерова // Зеркало. – 2014, 21 февраля. – с. 8.

<sup>32</sup> Xəlilzadə, F.F. Şuşa konservatoriyasının unudulmaz məzunu // Kaspi. – 1994, 22 fevral. – s. 6.

<sup>33</sup> Xəlilzadə, F.F. Şuşa böyük sənətkarlar yetişdirib: Onlardan biri də bəstəkar Süleyman Ələsgərovdur // Azərbaycan. – 2009, 22 fevral. – s. 8.

<sup>34</sup> Təhmirazqızı, S. Üzeyir ruhlu sənətkar: Süleyman Ələsgərov // Mədəniyyət. – 2011, 23 fevral.

<sup>34</sup> Əhmədəlilər, T.H. Ulduzlu Ulduz: Ölməz operettalar, solmaz mahnılar müəllifi Süleyman Ələsgərov // Mədəniyyət. – 2014, 22 yanvar. – s. 13.

<sup>35</sup> Qarabağlı, S. Üzeyir bəyin istedadlı davamçısı // Xalq qəzeti. – 2009, 8 aprel. – s. 7.

R.Suleymanova<sup>36</sup>, R.Dunyamaliyeva<sup>37</sup>, T.Abbasli<sup>38</sup>, A.Asimgyzi<sup>39</sup>, Kh.Gojayeva<sup>40</sup>, A.Heydarova<sup>41</sup>, Y.Valiyev<sup>42</sup>, T.Ahmadali<sup>43, 44</sup>.

As is known from musicological studies, S.Alasgarov`s creative path and works of various genres have been studied from different approaches. In these studies, mainly S.Alasgarov`s operettas and instrumental works of various genres for folk instruments orchestra were analyzed.

However, S.Alasgarov`s chamber-vocal creativity has not been studied at the level of a special scientific research work. Taking this into account, S.Alasgarov`s chamber-vocal works constitute the main topic of the presented dissertation work. In the presented scientific work, special attention is paid to the study of the important role of the composer`s romances and songs in his creativity, the study of the main features of his music arising from the connection with mughams and folk music, the innovations he brought to this genre and the study of his achievements in the field of vocal music. Based on this, in the present work, an analysis of S.Alasgarov`s romances and songs is carried out at the level of a dissertation.

**The object and subject of the research.** The object of the research is Suleyman Alasgarov`s chamber-vocal creativity. The subject of the research is the study of the distinctive stylistic features

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<sup>36</sup> Süleymanova, R. Süleyman Ələsgərovun musiqi səhnə əsərləri // İki sahil. – 2021, 8 aprel.

<sup>37</sup> Dunyamaliyeva, R.R. Üzeyir ruhlu sənətkar: Süleyman Ələsgərov // Naxçıvan xəbərləri. – 2022, 30 mart.

<sup>38</sup> Abbaslı, T.H. Təbii konservatoriya tələbələrindən biri // Mədəniyyət. – 2013, 23 yanvar. – s. 12.

<sup>39</sup> Asımqızı, A. Süleyman müəllimin xidmətlərini unuda bilmirəm // Üç nöqtə. – 2013, 22 fevral. – s. 13.

<sup>40</sup> Qocayeva, X.Z. Yeniyetmələrin estetik tərbiyəsində Süleyman Ələsgərovun rolu // – Bakı: Dil və ədəbiyyat, – 2014. №1 (89), – s. 286-287.

<sup>41</sup> Heydərova, A. Süleyman Ələsgərov: Ona bəstəkarlıq ilhamı verən doğma yurdu idi... // – Bakı: Yeni mədəni-marif, – 2009. №4, – s. 73-74.

<sup>42</sup> Vəliyev, Y. Yubileyimi yalnız Şuşada keçirəcəyəm... Süleyman Ələsgərov – 90 // Mədəni həyat. – 2014. №2, – s. 41 – 43.

<sup>43</sup> Əhmədəlilər, T.H. Ovqat dolu notlar // Mədəniyyət. – 2015, 23 yanvar. – s. 12.

<sup>44</sup> Əhmədəlilər, T.H. Ulduzlu Ulduz: Ölməz operettalar, solmaz mahnılar müəllifi Süleyman Ələsgərov // Mədəniyyət. – 2014, 22 yanvar. – s. 13.

of S.Alasgarov's chamber-vocal creativity, the investigation of the role of vocal music in his works, and the identification of the main characteristics of his songs through analysis. In this context, the subject of research includes the analysis of national characteristics in the musical language of the composer's romances and songs, the identification of regularities, and the study of his approach to folk music sources and origins.

**The purpose and objectives of the research.** The aim of the research is to study Suleyman Alasgarov's chamber-vocal creativity by analyzing the modal foundations, melodic structure, and formal organization of his songs and romances. To achieve this goal, the dissertation sets out the following objectives:

- To provide information on the emergence and development of the chamber-vocal genre in Azerbaijani professional music;

- To examine S.Alasgarov's creative work and analyze the thematic scope of his chamber-vocal music, identifying its main stylistic features;

- To analyze S.Alasgarov's vocal compositions in terms of their thematic diversity and genre variety;

- To investigate the unity of lyrics and music that forms the basis of the composer's songs, as well as their interrelation, musical form, mode, rhythm, and melodic language;

- To identify and summarize the distinctive features of the composer's chamber-vocal creativity.

**The research methods.** In the research process, analytical methods accepted in theoretical musicology, including historical-theoretical and comparative analysis methods, have been used. The methodological foundation of the dissertation is based on studies related to music theory and the theoretical concepts of musicologists.

The research draws upon the works of Azerbaijani musicologists such as Uzeyir Hajibeyli<sup>45</sup>,<sup>46</sup>,<sup>47</sup>,<sup>48</sup>, MammadSaleh

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<sup>45</sup> Hacıbəyov, Ü.Ə. Əsərləri [II cild] / – Bakı: Azərb. SSR EA, – 1965. – 408 s.

<sup>46</sup> Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apostrof, – 2010. – 176 s.

Ismayılov<sup>49, 50, 51, 52</sup>, Imruz Afandiyeva<sup>53, 54, 55</sup>, Tamilla Hüseynova<sup>56, 57, 58</sup>, Jeyran Mahmudova<sup>59, 60, 61</sup> and others, who have studied Azerbaijani music, composer creativity, and the theoretical foundations of national music. These studies form the methodological basis of the dissertation, and the scientific principles put forward by these scholars have been used as sources.

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<sup>47</sup> Гаджибеков, У.А. О музыкальном искусстве Азербайджана / У.А.Гаджибеков. – Баку: Азернешр, – 1966. – 150 с.

<sup>48</sup> Гаджибеков, У.А. Основы азербайджанской народной музыки / У.А.Гаджибеков. – Баку: Изд-во АН Азерб. ССР, – 1945. – 112 с.

<sup>49</sup> İsmayılov, M.C. Azərbaycan xalq musiqisinin janrları / M.C.İsmayılov. – Bakı: İşıq, – 1984. – 100 s.

<sup>50</sup> İsmayılov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayılov. – Bakı: Elm, – 1991. – 117 s.

<sup>51</sup> Исмаилов, М.Дж. Ладовые особенности азербайджанской народной музыки // – Баку: Учёные записки Азгосконсерватории им. Уз.Гаджибекова, Аз.Гос.Кон, – 1969. № 2 (7), – стр. 3-33

<sup>51</sup> Mahmudova, С.Е. Azərbaycan bəstəkar mahnılarında poeziya ilə musiqi / С.Е.Мahmudova. – Bakı: Mars-Print, – 2009. – 209 s.

<sup>52</sup> Исмаилов, М.Дж. Народная музыка Азербайджана / Л.В.Карагичева. – Москва: Советский композитор, – 1961. – с. 5-63.

<sup>53</sup> Эфендиева, И.М. Новое в азербайджанской песне / И.М.Эфендиева. – Баку: Азернешр, – 1974. – 64 с.

<sup>54</sup> Эфендиева, И.М. Азербайджанская советская песня / И.М.Эфендиева. – Баку: Азернешр, – 1983. – 150 с.

<sup>55</sup> Эфендиева, И.М. Мугам и композиторское творчество / И.М.Эфендиева // – Баку: Ирс-наследия, – 2006. №2-3, – с. 44-45.

<sup>56</sup> Гусейнова, Т.М. Азербайджанская камерная вокальная музыка / Т.М.Гусейнова. – Баку: Орхан, – 2005. – 137 с.

<sup>57</sup> Гусейнова, Т.М. Камерно-вокальные циклы в Азербайджанской музыке / Т.М.Гусейнова. – Баку: Ширванешр, – 2005. – 191 с.

<sup>58</sup> Hüseynova, T.M. Məqalələr, rəylər / T.M.Hüseynova. – Bakı: Səda, – 2011. – 196 s.

<sup>59</sup> Mahmudova, С.Е. Mahnının qoşa qanadı-poeziya və musiqi / С.Е.Мahmudova. – Bakı: Mars-Print, – 2013. – 244 s.

<sup>60</sup> Mahmudova, С.Е. Azərbaycan xalq və bəstəkar mahnılarının mətn xüsusiyyətləri / С.Е.Мahmudova. – Bakı: ADPU, – 2014. – 122 s.

<sup>61</sup> Mahmudova, С.Е. Azərbaycan bəstəkar mahnılarında poeziya ilə musiqi / С.Е.Мahmudova. – Bakı: Mars-Print, – 2009. – 209 s.

Additionally, the dissertation also relies on the scientific and theoretical research of foreign scholars, including L.Mazel<sup>62</sup>, V.Tsukkerman<sup>63</sup>, M.Sposobin<sup>64</sup> and Y.Tyulin<sup>65</sup>.

**Main clauses defended:**

- Suleyman Alasgarov's songwriting is grouped according to its theme and ideological content as songs about the homeland, songs about love, songs praising Azerbaijani nature and its mysterious beauty, songs dedicated to labor heroes, and wedding songs.
- The compositional structure of songs and romances is based on three-part form, two-part form, and verse-chorus form.
- The melodies of the chamber-vocal works refer to national moments;
- A characteristic feature of the composer's work is the unity of melody and harmony in the music of his chamber-vocal works, and the lyrical-epic style of expression;
- Instrumental accompaniment forms a harmonic background for the melody in chamber-vocal works, and the rich chord composition allows the melody to sound more expressively;
- In most of his songs, it is made clear that poetic and musical form are in unity;
- His lyrical songs display qualities typical of folk songs, and here the characteristics of the romance genre come to the fore more than those of folk songs;
- The textual features of his songs are systematized according to the number of fixed and variable syllables, as in folk songs;

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<sup>62</sup> Мазель, Л.А. Вопросы анализа музыки / Л.А.Мазель. – Москва: Советский композитор, – 1991. – 375 с.

<sup>62</sup> Тюлин, Ю.Н. Строеие музыкальной речи. / Ю.Н.Тюлин. – Ленинград: Музгиз, – 1969. – 173 с.

<sup>63</sup> Цуккерман, В.А. Анализ музыкальных произведений / В.А.Цуккерман. – Москва: Музыка, – 1980. – 296 с.

<sup>64</sup> Способин, И.В. Музыкальная форма / И.В.Способин. – Москва: Музыка, – 1984. – с. 262-292.

<sup>65</sup> Тюлин, Ю.Н. Строеие музыкальной речи. / Ю.Н.Тюлин. – Ленинград: Музгиз, – 1969. – 173 с.

- He combines classical major-minor scales with Azerbaijani folk music elements and manages to create his own individual musical style.

**The scientific novelty of the research** lies in the fact that, for the first time in Azerbaijani musicology:

- Suleyman Alasgarov's chamber-vocal creativity has been comprehensively studied at the dissertation level, revealing the musical language of his works and the stylistic characteristics of the composer.
- The composer's various vocal works, including songs and romances, have been analyzed, identifying the thematic scope of his creativity, genre characteristics, and his innovative approach to folk music and mugham.
- The unity of lyrics and music, their interrelation, as well as musical form, harmony, modality, rhythm, and melodic language, have been the primary focus of analysis.
- The influence of Azerbaijani folk music principles on the composer's musical language has been examined, demonstrating how his style was enriched with national colors and how melodic, intonational, and rhythmic features played a role in national performance traditions.
- The fusion of Azerbaijani modal systems with European genres in S. Alasgarov's songs is regarded as an innovative approach that continues established traditions.
- The artistic qualities of the composer's works, his search for innovation, and the characteristics arising from his use of folk music and mugham traditions have been explored. His contributions to the development of the song genre in Azerbaijan, along with the significance of his creative output in this field, have been studied at the dissertation level.

**The theoretical and practical significance of the research** lies in the fact that Suleyman Alasgarov's chamber-vocal creativity is being comprehensively studied for the first time. This enriches contemporary musicology with new material dedicated to a specific area of the composer's work.

The practical significance of the research is that the analyses conducted serve as a fundamental basis for future scientific studies and the exploration of national composer creativity. The research materials can be used in scientific studies and lectures related to national chamber-vocal music. The study of the composer's chamber-vocal creativity contributes to the historical and theoretical development of Azerbaijani musicology.

The dissertation can also be beneficial for theoretical and practical courses in higher and secondary specialized music institutions, such as "History of Azerbaijani Music" ("Azərbaycan musiqi tarixi"), "Fundamentals of Azerbaijani Folk Music" ("Azərbaycan xalq musiqisinin əsasları"), "Analysis of Musical Works" ("Musiqi əsərlərinin təhlili"), and other related subjects in the field of music education.

**Approbation and application.** The main findings and propositions of the research have been published in peer-reviewed scientific journals included in international abstracting and indexing systems in countries such as Azerbaijan and Russia. Presentations on the topic have been delivered at various scientific-theoretical conferences.

**The name of the institution where the dissertation work was performed.** The department of "History of Music" of Uzeyir Hajibeyli Baku Academy of Music has been fulfilled.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The dissertation consists of an "Introduction", three "Chapters", seven "Paragraphs", a "Conclusion", a "List of References" and "Appendices". Regarding the volume of the structural sections, the Introduction consists of 12 pages with 19 484 characters, Chapter I-36 pages with 70 079 characters, Chapter II-36 pages with 42 278 characters, Chapter III-47 pages with 63 032 characters, and the Conclusion-8 pages with 13 521 characters. The total length of the research, excluding the list of references and appendices, is 139 pages and 208 394 characters.

## THE MAIN CONTENT OF THE DISSERTATION

**The Introduction** part of the dissertation provides information on the relevance and degree of development of the topic, the object, subject, goals and tasks of the research, methods, main clauses defended, scientific novelty, theoretical and practical significance, approbation and application, and structure.

**The first chapter of the dissertation** is titled “**Suleyman Alasgarov’s Creativity in the Context of Azerbaijani Chamber-Vocal Music**” and consists of three paragraphs.

**The first paragraph, “The Historical Environment and Stages of Development of Chamber-Vocal Music in the Works of Azerbaijani Composers,”** provides a brief overview of the historical development of chamber-vocal music in Azerbaijan, highlighting the cultural environment in which S.Alasgarov’s creativity was shaped.

It is well known that representatives of the Azerbaijani professional composition school have created numerous chamber-vocal works. These compositions stand out for their deep connection to national musical sources, their originality, and their significant role in the development of the genre. The works of composers such as Uzeyir Hajibeyli, Asaf Zeynalli, Gara Garayev, Suleyman Rustamov, Fikrat Amirov, Jahangir Jahangirov, Suleyman Alasgarov, Rauf Hajiyev, Tofiq Guliyev, Zakir Baghirov, Vasif Adigozalov, Khayyam Mirzazade, Arif Melikov, Emin Sabitoglu, Oktay Kazimi, Ramiz Mirishli, Eldar Ibrahimov, and Rena Gasimova have played a crucial role in the development of this genre in Azerbaijani music.

Azerbaijani chamber-vocal music is also rich in terms of genre diversity. It draws upon global musical traditions while incorporating its own unique characteristics, contributing innovations to the world of music. A distinctive feature of Azerbaijani chamber-vocal music is the emergence of the ghazal-romance genre, as well as the adaptation of the romance-ballad form from Western European chamber-vocal music in a uniquely Azerbaijani manner. These elements played a significant role in the formation of S.Alasgarov’s



chamber-vocal compositions and the development of his distinctive musical language.

**The second paragraph, “The Characteristics of Suleyman Alasgarov’s Chamber-Vocal Works in the Context of His Creativity,”** focuses on certain aspects of the composer’s life and career, analyzing the stylistic features of his chamber-vocal music.

Suleyman Alasgarov was born in 1924 in Shusha and studied the tar at Shusha Music Technical School in 1935. His first tar teacher was Gambar Huseynli, followed by Rasul Asadov. He studied music theory with Fatma Zeynalova and Nikolay Sergeyevich Sergeyev. In 1940, he moved to Baku to continue his education, marking the beginning of his active creative career. One of the most significant influences on S.Alasgarov’s artistic development was the great composer Uzeyir Hajibeyli, under whose guidance he gained a deep understanding of Azerbaijani folk music traditions.

S.Alasgarov’s creativity spans various genres. He composed eleven musical comedies and also contributed to opera, composing two operas where the influence of the song genre is evident. In both operas, he skillfully blended Western European and Russian classical traditions with the distinctive elements of the Azerbaijani vocal school.

Additionally, he was influenced by Fikrat Amirov’s traditions and composed the well-known symphonic mugham “Bayati-Shiraz” (“Bayatı-Şiraz”). His works also include “Suite for Symphony Orchestra” (“Simfonik orkestr üçün suite”), “Symphonic Poem” (“Simfonik poema”), “Festive Overture” (“Bayram üverturası”), “Double Concerto” for Cello, Piano, and Orchestra (“İkili konsert”) “Motherland Symphony” (“Vətən”) and “Cantata “Glory to the Motherland” (“Vətənə eşq olsun”). These compositions stand out for their themes, innovative approaches, and structural characteristics.

Chamber-vocal music holds a special place in S.Alasgarov’s creative legacy. He played a significant role in the development of this genre within Azerbaijani musical culture, consistently returning to it throughout his career. He composed a diverse array of songs and romances and was one of the pioneers of the ballad genre in

Azerbaijani chamber-vocal music. His deep knowledge of mugham allowed him to skillfully and tastefully incorporate its intonational elements into his compositions.

**The second chapter of the dissertation** is titled “**The Characteristic Features of Musical Language in Suleyman Alasgarov’s Vocal Works**” and consists of two sections and three paragraphs.

**The first paragraph, “The Imagery Characteristics of Ghazal-Romances and Ballad-Romances Composed to Classical Poets’ Lyrics”** focuses on the romances and ballad-romances written by S.Alasgarov based on the works of classical Azerbaijani poets. Some notable examples include:

- “Sərvi Xuramanım Mənim” (lyrics by Nizami Ganjavi)
- “Vətənimdir” (lyrics by Mahammad Fuzuli)
- “Neylərəm” (lyrics by İmadəddin Nəsimi)
- “Oynasın” (lyrics by Molla Panah Vəgif)
- “Nə Mən Səndən, Nə Sən Məndən” (lyrics by Gəsim Zəkir)
- “Bilmirəm” (lyrics by Mirza Alakbar Sabir)
- “Qafqaz” (lyrics by Alexander Pushkin)

These compositions are distinguished by their expressive diversity, richness of musical means, and unique stylistic approach.

One of the most significant romances, “Vətənimdir”, was composed in honor of Fuzuli’s 400th anniversary and was first performed by the renowned singer Bulbul. The piece is written in the B-toned Shushtar maqam and follows a structure consisting of an introduction, verse, and chorus. The melody develops in a wave-like manner, with sequences playing a major role in the progression. The chorus is based on the introductory melody, reinforcing the theme and giving the piece a sense of closure.

Among S.Alasgarov’s works, his romance-ballad based on Mirza Fətəli Axfundov’s poetry is a particularly original composition. Ballads in vocal music are known for their heroic and narrative character, and S.Alasgarov masterfully combined elements

of both romance and ballad to create a unique work. This romance-ballad follows a simple three-part form.

The “Bilmirəm” romance, composed to Mirza Alakbar Sabir’s poetry, is written in a simple two-part form and has a humorous character, as reflected in the poetic text. The piece begins with an instrumental introduction and ends with a coda. The first section (A) serves as the verse, while the second section (B) functions as the chorus. It is set in a 6/8 meter, in the Shur maqam, at a “Moderato” tempo. The lively rhythm effectively conveys the humorous nature of the text. Key features include varied tonality, improvisatory movement around different maqam degrees, and rich harmonic textures.

**Second Paragraph is “The Characteristic Features of Musical Language in Romances Based on 20th-Century Poets’ Lyrics”** and this section examines the romances Alasgarov composed to the lyrics of modern Azerbaijani poets. These romances stand out due to their varied thematic content and emotional depth.

One of the most remarkable examples is “Gözlə Məni”, composed in 1942 to Shamil Aliyev’s lyrics. This romance is dedicated to the war years, portraying a soldier’s longing for his beloved and his unwavering faithfulness. The romance begins with a short piano introduction and develops in a variant form. The use of small ornamental notes adds richness to the piece, and the melody is deeply melancholic, reflecting the sorrow and yearning of wartime separation.

Another notable romance is “Küsmərəm,” based on Mikayil Mushfig’s poetry. This composition has a lyrical character and follows a simple two-part form. The introduction is built on the motif of the answer phrase from the first section (A). The second section represents the piece’s climax, expressing pure and deep love. The harmony features a progression of chords, reinforcing the emotional intensity.

One of S.Alasgarov’s most expressive romances is “Yada Düşdü,” composed to Jafar Jabbarli’s poetry. This romance follows a simple three-part form and is characterized by its lyrical nature and deep emotionality. The first section (A) begins with the words

“Gördüm üzünü, bağçada lələm yada düşdü,” set in the Segah maqam. The harmonic progression follows a T-II-II65-D65-T-T sequence, creating a smooth, flowing structure. The B section represents the romance’s climax, with an expressive and emotionally charged development.

**The final chapter of the dissertation** is titled “**Melodic and Structural Features of Suleyman Alasgarov’s Songs of Various Themes**” and examines the composer’s song creation, which plays a significant role in his overall body of work. This chapter is divided into three paragraphs.

**First Paragraph is “The Characteristics of the Connection Between Musical Language and Poetic Text in Songs Dedicated to Labor Heroes”.** This section explores songs that S.Alasgarov composed to honor labor heroes and examines the relationship between music and poetic content. The composer’s songs are primarily dedicated to themes of labor, patriotism, and lyrical topics, and he skillfully expresses the specific characteristics of each theme. His deep knowledge of the centuries-old traditions of Azerbaijani folk songs plays a crucial role in his compositions.

One such song is “Hünər Nəğməsi” (Song of Skill), dedicated to Hero of Socialist Labor, oil worker I.Huseynov and written to the lyrics of M.Araz. The song emphasizes the worker’s dedication and love for his craft. The song is structured in verse-chorus form, with both the verse and chorus being 11 syllables long. It is written in the Shushtar maqam, with a 6/8 meter and a march rhythm. An interesting feature is the use of chorus, which repeats the melody of the solo vocal part.

Another notable song dedicated to labor themes is “Torpağın Arzusu” (The Earth’s Desire), with lyrics by Tahir Taisoglu. The distinctive feature of this song is the contrasting use of two maqams, adding richness to the overall composition. The song is written in verse-chorus form, where the verse is two-part (A + B), with the first part in Rast maqam and the second in Shushtar maqam. The chorus is also two-part, with a similar maqam change.

**Second Paragraph is “The Impact of Content and Musical Language on the Formal Structure of Patriotic Songs”.** The

second section focuses on the composer's songs dedicated to patriotism, which occupy an important place in his creative output. Among these works are songs like "Şuşa," "Mingəçevir," "Naftalandadır," and "Göy-göl," the latter being a patriotic song written to the lyrics of E.Ziyatli. The song is simple and close to the folk spirit and is written in verse-chorus form in the F tonality of the Shur maqam.

Another major work in this category is the "Ballad of the Unknown Soldier", with lyrics by Hikmat Ziya. This is one of S.Alasgarov's most beautiful vocal works on the theme of heroism. The song is written in 4/4 time, in Maestoso tempo, and is in B minor. It consists of three verses, each ending on a major tonic chord. The first two verses feature the voice of the author, while the third verse and beyond shift to the Unknown Soldier's perspective. The harmonic and maqam-based depth of the music is notable, adding to the ballad's emotional impact.

**Third Paragraph is "The Importance of Musical Form, Melodic, and Harmonic Language in Lyrical Songs".** This section addresses the lyrical songs composed by S.Alasgarov, which hold significant importance in his body of work. Most of these songs are written in simple two-part or verse-chorus form. The key feature of S.Alasgarov's lyrical songs is the wide-ranging, flowing melodies, which also have a connection to Azerbaijani mugham. The maqam-intonation foundation derived from mugham has a direct influence on the melodic structure of these pieces.

An example of such a lyrical song is "Bilsin Yar" (Let My Beloved Know), which has a simple yet highly expressive melody. The unity between the poetic text and music is remarkable. The song is based on the Segah maqam, with the "a1" tonic and the "c2" note, transitioning to the shikasteyi-fars interval maqam. A distinctive feature of this piece is the variant presentation of the melody, which relates to the change in texture throughout the song. The structure includes an introduction, chorus, and verse.

Additionally, other notable songs like "Ulduzumsan," "İlk Xatirələr," and "Könlümü Alsaydın" also attract attention for their

structural and melodic features, adding to the richness of his lyrical repertoire.

In the **Conclusion** section of the dissertation, the research is concluded. The analysis conducted allows for the following conclusions:

- S.Alaskerov's songs and romances mark a new phase in the development of Azerbaijani chamber-vocal music.

- Key features characterizing the songs and romances of the composer include the principles of tradition and inheritance in Azerbaijani vocal culture, the integration of European music forms with national musical features, and others.

- S.Alaskerov's songs and romances have had an impact on both the formation of his individual style and the development of the national vocal genre. The dominance of melodies typical of folk songs, the melodic nature of the musical language, and the rich harmonies based on national modes are the main features that define the composer's work in this genre.

- The chamber-vocal creativity of the prominent artist can be characterized as follows:

a) Based on Azerbaijani folk modes;

b) Linking the characteristics of national music with the Western European music system in chamber-vocal compositions;

c) Demonstrating the composer's individual style through the preservation of national music's intonational features in melody and harmonic language, along with innovations in content, melody, and harmony.

- One of the most important features of S.Alaskerov's chamber-vocal works is their diversity in content. The dissertation emphasizes the relevance and breadth of the topic. The songs can be categorized according to their themes and ideas as follows:

- Songs dedicated to labor heroes;

- Compositions about patriotism and our heroes;

- Tender lyrical songs.

At the same time, within this conditional classification, songs on topics such as love, festive ceremonies, and childhood can also be

found. The composer's songs reveal the core elements of folk masterpieces.

- During the analysis of the composer's songs, it was found that their compositional structure is based on ternary form, binary form, and verse-chorus form.

- The melodies of S.Alaskerov's vocal works are based on national modes. The majority of his songs and romances rely on modes such as rast, shur, segah, shushtar, bayati-shiraz, as well as transitions from one mode to another. The reference tonic steps of the mode play a crucial role in the melody's structure. The movement within one mode and the transition between modes occur logically and freely.

- In the composer's chamber-vocal works, the unity of melody and song is harmonically presented. At the same time, the principle of variation, typical of Azerbaijani folk music, is clearly evident in his songs. The melodies of his songs are fluid, easily singable, and intimate in character.

- In a chamber-vocal composition based on a specific mode, transitions to sections of mugham based on that mode are made.

- In small-scale chamber-vocal works, elements characteristic of the structure of mugham modes are apparent.

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

1. Niftiyeva, Ü.N. Mahnılarda yaşar bəstəkar // – Bakı: Musiqi dünyası, – 2017. № 2 (71), – s. 14-17
2. Niftiyeva, Ü.N. Qələbəyə səsləyən mahnılar: [Elektron resurs] //– Bakı: Harmony international music maqazine, – 2017. № 16. URL: <http://harmony.musiqi-dunya.az/RUS/archivereader.asp?txtid=701&s=1&iss=28>
3. Niftiyeva, Ü.N. Süleyman Ələsgərovun “Göy-göl” mahnısının musiqi ilə poetik quruluşunun vəhdəti // – Bakı: Musiqi dünyası, – 2018. № 4 (77), – s. 74-78

4. Niftiyeva, Ü.N. Süleyman Ələsgərovun lirik mahnılarının forma xüsusiyyətlərinə dair // – Bakı: Konservatoriya, – 2018. № 4 (40), – s. 91-95
5. Niftiyeva, Ü.N. S.Ələsgərovun “Qarabağ” mahnısının melodik xüsusiyyətlərinin tədqiqi // – Bakı: Pedaqoji Universitetinin xəbərləri, Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, – 2018. № 4 (66), – s. 377-382
6. Niftiyeva, Ü.N. Süleyman Ələsgərovun “Gözlə məni” və “İlk xatirələr” mahnılarının melodik təhlili // – Bakı: Musiqi dünyası, – 2018. № 3-4 (76-77), – s. 7995-8003
7. Niftiyeva, Ü.N. Süleyman Ələsgərovun “Hünər nəğməsi” mahnısının melodik xüsusiyyətlərinin tədqiqi: [Elektron resus] // – Bakı: Harmony international music maqazine, – 2018. № 17.  
<http://harmony.musiqi-dunya.az/RUS/archivereader.asp?txtid=807&s=1&iss=29>
8. Niftiyeva, Ü.N. Süleyman Ələsgərovun vətənpərvərlik mahnılarının forma xüsusiyyətlərinə dair // – Bakı: Musiqi elmi, mədəniyyəti və təhsilinin aktual problemləri, – 2019. № 2 (7), – s. 105-112
9. Нифтиева, У.Н. Взгляд на песенное творчество Сулеймана Алескерова. // Сборник научных трудов по материалам XVIII международной научной конференции «Научные тенденции: Филология, Культурология, Искусствоведение», – Санкт-Петербург: – 26 ноября, – 2019, – с. 25-28
10. Niftiyeva, Ü.N. S. Ələsgərovun “Bizim vətən çörəyi” mahnısının melodik xüsusiyyətlərinin tədqiqi // – Bakı: Pedaqoji Universitetinin xəbərləri, Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, – 2019. № 4 (67), – s. 324-329
11. Niftiyeva, Ü.N. S.Ələsgərovun “Vətənimdir” romansının melodik xüsusiyyətlərinin tədqiqi // – Bakı: Musiqi dünyası, – 2021. № 2 (87), – s. 72-77
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The defense will be held on \_\_\_\_\_ 2025 at \_\_\_\_\_ at the meeting of the Dissertation Council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ 1014, Baku, Shamsi Badalbeyli str. 98.

Dissertation is available at the Library of the Baku Music Academy named after Uzeyir Hajibeyli.

Electronic version of the abstract is available on the official website of the Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses on \_\_\_\_\_ 2025.

Signed for print: 25. 02. 2025  
Paper format: 60x84 1/16  
Volume: 37 630 signs  
Number of hard copies: 20