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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**STYLISTIC FEATURES OF PIANO MUSIC
BY PEOPLE'S ARTIST AZER DADASHOV**

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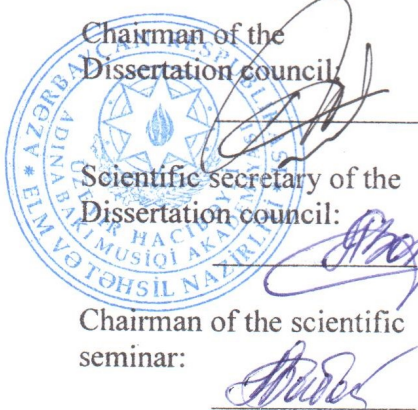
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GENERAL CHARACTERISTIC OF THE WORK

Relevance and degree of scientific development of the topic.

The creativity of Azer Ismail Dadashov, one of the bright figures of the Azerbaijani School of composition, winner of the Humay Prize, People's artist, professor, educator and public figure, composer distinguished by his unique set, is always in the center of attention of the musical community. The composer's rich and comprehensive creative heritage not only forms valuable pages of modern Azerbaijani musical culture, but is also relevant as a wide field of research. It is no coincidence that interesting research works have been written on various areas of Dadashov's creativity, and this process continues. Because the composer, who has always won the sympathy of the musical community with new works, is in constant search, setting new goals and enriching his creative career. In each new work that arises, the disclosure of topics that make the listener think, attract his attention, the interpretation of universal problems that concern modern man actualizes the tracing and study of this creative path.

A. Dadashov composed works “Xocalıya ədalət” (“Justice for Khojaly”), “Pastoral süitəsi” (“Pastoral suite”), “Divertisment” (“Divertisment”), “Zəfər çələngi” (“Wreath of victory”) for Symphony Orchestra, 15 symphonies, chamber works such as “Lugubre və Scherzo” (“Lugubre and Scherzo”), “Konsertino” (“Concertino”), “Adagietto və Scherzino” (“Adagietto and Scherzino”), sonata, sonatina for various instruments, “İçərişəhər” (“İcherisheher”) for wind quintet, children's opera “Balaca Muqun sərgüzəştləri” (“The Adventures of little Mug”), Ballet miniature “Şərq freskası” (“Eastern fresco”), ballet “Fitnə” (“Fitne”), more than ten cantatas, songs and romances, Paralympic anthem, choral works of various content, music to drama performances and Motion Pictures, including three concerts for piano and chamber orchestra, poetry, he is also the author of the miniature series “Atmacalar” (“Replicas”), “Çiçəkçin” (“Chichagchin”), “Altı prelüd” (“Six preludes”), “Altı qəmli pyes” (“Six sad plays”), “Lirik pyeslər” (“Lyric plays”) and other plays.

The piano music of the composer A.Dadashov, who wrote and created it in almost all genres of music, is quite interesting and relevant specifically as an object of study. It is necessary to highlight several factors that contribute to this relevance. A.Dadashov's piano creativity includes musical works of various volumes and genres, rich in colorful images. A valuable heritage has been created here, starting with concerts for piano and orchestra, and ending with miniatures written in the smallest forms. One of the main aspects that determine the relevance of the dissertation work is related to the fact that A.Dadashov's piano music was first developed specifically as an object of study. The study of these works, which make up a significant part of the National Piano Music from the second half of the twentieth century to the present day, is important both in terms of composer creativity and in terms of highlighting the directions of development of Performing Arts. This also actualizes the topic of the presented work from both aspects.

Dadashov's piano music reflects the main features of the Azerbaijani School of composition as a part of the dynamic development path passed since the second half of the XX century. Along with the traditions of the Garayev School of composition, which act as an important factor here, it should be noted the manifestation of existing trends in the individual musical language, polished by the synthesis of modern musical styles and national traditions. Since 2009, competitions have been organized with the title of “The best performer of Dadashov's works”. In these competitions (2009,2013,2016,2019,2021,2023), which are held regularly, the youngest representatives of Azerbaijani piano playing, as well as pianists from a number of countries of the world take an active part at the international level. The fact that these competitions each time arouse the interest of a wider audience of pianists and listeners reveals the relevance of this topic from the point of view of the study of national piano playing.

The fact that the composer's creative heritage was in the center of attention of the musical community and researchers created the basis for further study of symphonic music, to which he regularly applied, and the creation of a number of scientific studies and

monographs. The monographs, like Nargiz Gulamova's¹ “A look at the symphonic work of composer Azer Dadashov” published in 2006 and Natalia Dadashova's² “Симфонии Азера Дадашева” (Azer Dadashov's symphonies) published in 2012 are examples. The composer's chamber-instrumental creativity was investigated in the dissertation of Minakhanim Babayeva “Stylistic features of Azer Dadashov's chamber music”³. This study also included an analysis of the composer's Piano Concerto №1. The author's monograph “The musical world of Azer Dadashov”⁴ was published in 2019.

The composer's works, which widely refer to piano music within large and small volume genres, have not been studied as a special object of study, but in certain scientific studies this topic has been partially touched upon. In this regard, the Monographs of Tarlan Seyidov, a researcher who studied Azerbaijani piano art in the context of performance and composer creativity, should be especially noted. In the author's monographs “Azerbaijani piano culture of XX century: pedagogy, performance and composition creativity”⁵ and “Развитие жанров азербайджанской фортепианной музыки”⁶ (“Development of Azerbaijani piano genres”) there were analyzed various works of Dadashov.

In addition, Ulviyya Kazimova involved Dadashov's piano sonatinas in her PhD thesis “Features of performance of large-scale piano works of Azerbaijani composers”⁷.

¹Qulamova, N.K. Bəstəkar Azər Dadaşovun simfonik yaradıcılığına bir baxış / N.K.Qulamova. – Bakı: Adiloğlu, – 2006. – 132 s.

²Дадашева, Н.К. Симфонии Азера Дадашева / Н.К.Дадашева. – Баку: Тəhsil, – 2012. – 223 s.

³Babayeva, M.İ. Azər Dadaşovun kamera musiqisinin üslub xüsusiyyətləri: / sənətşünaslıq üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2016. – 161 s.

⁴Babayeva, M.İ. Azər Dadaşovun musiqi dünyası / M.İ.Babayeva. – Bakı: ADPU, – 2019. – 213 s.

⁵Seyidov, T.M. XX əsr Azərbaycan Fortepiano mədəniyyəti: pedaqogika, ifaçılıq və bəstəkar yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

⁶Сейдов, Т.М. Развитие жанров азербайджанской фортепианной музыки / Т.М.Сейдов. – Баку: Шур, – 1992. – 307 с.

⁷Kazimova, Ü.İ. Azərbaycan bəstəkarlarının iri həcmli fortepiano əsərlərinin ifaçılıq xüsusiyyətləri: / sənətşünaslıq üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2011. – 173 s.

Nurana Zeynalova gave information about the composer's workswritten on religious themes in the article “Figurative-emotional content andmethodsof performance of Azer Dadashov's series of Lyric plays for piano”⁸, Rovshana Karimova “The ways of applying religious themes in composer's creativity”⁹ and Irada Huseynova “Two vocal works of Azer Dadashov on religious themes”¹⁰. All scientific sources mentioned are among the main sources cited in our study.

Object and subject of research. The object of the study is Dadashov's piano creativity. Characteristic stylistic features (genre, image, content and form, tradition and modernity, musical language, etc.), manifested in the composer's works, which take place in piano creativity) is indicated as the subject of the study.

Goals and objectives of the study. The main purpose of the dissertation is to study the piano creativity of the composer Dadashov and reveal the main stylistic features, determine the place and position in the national musical art. To implement this goal, the following tasks are intended:

1) to determine the importance of Dadashov's piano creativity in the context of Azerbaijani national musical art;

2) to conduct a musical theoretical analysis of Dadashov's piano works, to clarify questions about the genre and form, content and image-idea, the application of the means of expression characteristic of the musical language;

3) based on the results of analysis of Dadashov's piano works, to reveal the individual stylistic features of the composer and to highlight his connection with the characteristic musical tendencies of the time;

⁸ Zeynalova N.Ş. Azər Dadaşovun fortepiano üçün “Lirik pyeslər” silsiləsinin obrazlı-emosional məzmunu və ifaçılıq metodları // – Bakı: Musiqi dünyası, – 2022. – №4 (93), – s. 86-91.

⁹ Kərimova, R.Y. Bəstəkar yaradıcılığında dini mövzuların təbii yolları // – Bakı: Musiqi dünyası, – 2014. – № 3(60), – s.181-186.

¹⁰ Hüseynova, İ.D. Azər Dadaşovun dini mövzulu iki vokal əsəri // –Bakı: Konservatoriya, – 2017. – №1(35), – s.73-77.

4) to classify the main features manifested in Dadashov's Piano Works, which are characteristic of the composer's entire work and purely piano music, to identify their relationship with the main development trends of the national musical art of Azerbaijan;

5) to determine the role and position of Dadashov's piano creativity in the development of national piano playing.

Methods of research. In the dissertation, the historical method was used to determine the role and position of the composer's general creativity and piano music in the Azerbaijani culture. In particular, comparative methods were used to reveal musical-theoretical and stylistic features during the analysis of the works.

General theoretical principles of musicology, studies of Azerbaijani and foreign musicologists, including U. Hajibeyli^{11, 12}, R. Zohrabov^{13, 14}, S. Gasimova^{15, 16, 17}, T. Seyidov^{18, 19, 20, 21, 22},

¹¹ Hacıbəyov, Ü.Ə. Seçilmiş əsərləri / Ü.Ə.Hacıbəyov. – Bakı: Yazıçı, – 1985. – 653 s.

¹² Hacıbəyov, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyov. – Bakı: Apastrof, – 2010. – 152 s.

¹³ Zöhrabov, R.F. Bəstəkarlarımız haqqında söz / R.F.Zöhrabov. – Bakı: Şur, – 1955. – 89 s.

¹⁴ Zöhrabov, R.F. Muğam / R.F.Zöhrabov – Bakı: Azər nəşr, – 1991. – 219 s.

¹⁵ Qasımova, S.C. Azərbaycan sovet musiqi ədəbiyyatı / S.Qasımova, N.Bağirov. – Bakı: Maarif, – 1984. – 180 s.

¹⁶ Qasımova, S.C. Azərbaycan musiqi ədəbiyyatı / S.A.Qasımova. – Bakı: Adiloğlu, – 2009. – 224 s.

¹⁷ Qasımova, S.A. Seçilmiş məqalələr / S.A.Qasımova. – Bakı: Elm və təhsil, – 2010. – 245 s.

¹⁸ Seyidov, T.M. XX əsr Azərbaycan Fortepiano mədəniyyəti: pedaqogika, ifaçılıq və bəstəkar yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

¹⁹ Сеидов, Т.М. Из истории музыкальной культуры Азербайджана (фортепианная музыка 1960-1970) // Ученые записки АГУ, – Баку: Язычы, – 1980. – 149 с.

²⁰ Сеидов, Т.М. Развитие жанров азербайджанской фортепианной музыки / Т.М.Сеидов. – Баку: Шур, – 1992. – 307 с.

²¹ Сеидов, Т.М. Азербайджанская советская фортепианная музыка (1930-1970) / Т.М.Сеидов. – Баку: Язычы, – 1980. – 149 с.

²² Сеидов, Т.М. Азербайджанская фортепианная культура XX века: педагогика, исполнительства и композиторское творчество / Т.М.Сеидов. – Баку: Аз.Гос.Изд., – 2006. – 272 с.

N.Dadashova^{23, 24, 25}, N.Gulamova²⁶, M.Babayeva^{27, 28}, U.Kazimova^{29,30} and others were cited. The works involved in the dissertation were analyzed from the point of view of form, musical language, rhythm, intonation, performing style, and the theoretical provisions contained in the scientific studies of prominent Russian researchers L.Mazel^{31, 32}, I.Sposobin³³, A.Alekseyev^{34, 35, 36, 37}, T.Livanova³⁸, E.Denisova³⁹, N.Prishepa⁴⁰ and others were used.

²³ Дадашева, Н.К. Симфонии Азера Дадашева / Н.К. Дадашева. – Баку: Тəhsil, – 2012. – 223 с.

²⁴ Дадашева, Н.К. 5 вариации на музыку Азера Дадашева / Н.К. Дадашева. На улице Хагани 27. – Баку: Тəhsil, – 2014. – с. 88 - 97.

²⁵ Дадашева, Н.К. На презентации новые издания / Н.К. Дадашева. На улице Хагани 27. – Баку: Тəhsil, – 2014. – с. 176 - 178.

²⁶ Qulamova, N.K. Bəstəkar Azər Dadaşovun simfonik yaradıcılığına bir baxış / N.K. Qulamova. – Bakı: Adiloğlu, – 2006. – 132 s.

²⁷ Babayeva, M.İ. Azər Dadaşovun kamera musiqisinin üslub xüsusiyyətləri: / sənətsünaslıq üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2016. – 161 s.

²⁸ Babayeva, M.İ. Azər Dadaşovun musiqi dünyası / M.İ. Babayeva. – Bakı: ADPU, – 2019. – 213 s.

²⁹ Kazımova, Ü.İ. Azərbaycan bəstəkarlarının iri həcmli fortepiano əsərlərinin ifaçılıq xüsusiyyətləri: / sənətsünaslıq üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2011. – 173 s.

³⁰ Kazımova, Ü.İ. Azər Dadaşovun fortepiano sonatinalarında milli üslub xüsusiyyətləri və müasir yazı texnikası / – Türkiyə: Rast Müzikoloji Dergisi, – 2016. – № 2 (cild IV), – s.1244-1253.

³¹ Мазель, Л.А. Строение музыкальных произведений. / Л.А.Мазель. – Москва, – Музыка, – 1979. – 533 с.

³² Мазель, Л.А. Анализ музыкальных произведений / Л.А.Мазель, В.А.Цуккерман. – Москва: Музыка, – 1967. – 367 с.

³³ Способин, И. В. Музыкальная форма / И.В.Способин. – Москва: Музыка, – 5-ое изд., – 1970. – 191 с.

³⁴ Алексеев, А.Д. Из истории фортепианной педагогики / А.Д.Алексеев. – Киев: Музична-Украина, – 1974. – 163 с

³⁵ Алексеев, А.Д. Методика обучения игре на фортепиано / А.Д.Алексеев. – Москва: Музыка, – 1978. – 288 с.

³⁶ Алексеев, А.Д. История фортепианного искусства / А.Д.Алексеев. – Москва: Музыка, – ч.1-2, – 1988. – 415 с.

³⁷ Алексеев, А.Д. История фортепианного искусства / А.Д.Алексеев. – Москва: Музыка, – ч.3, – 1982. – 782 с.

³⁸ Ливанова, Т.Н. История западноевропейской музыки до 1789 года. / Т.Н.Ливанова. – Москва: Музыка, – 1986. – 462 с.

In the research work, Dadashov's piano works, including the first, second and third concerts for piano and Chamber Orchestra, “Poema” (“The poem”), “Atmacalar” (“Replicas”), “Altı qəmli pyes” (“Six sad plays”), “Altı miniatür” (1968) (“Six miniatures” (1968), “Altı prelüd” (“Six preludes”), “Altı miniatür”(1978) (“Six miniatures” (1978), “Çiçəkçin” (“Chichagchin”), “Lirik pyeslər” (“Lyric plays”) piano series, polyphonic triptych “Prelüd-Fuqa-Postlüdiya” (“Prelude-Fugue-Postludia”), “Həmd-səna” (“Hamd Sana”), “Fəzanın təranəsi”(“The song of space”), piano miniatures “Baqatəl” (“Bagatel”), “Məzəli rəqs” (“Funny dance”) were directly involved in the analysis.

The main provisions put into defense. For the implementation of the goal set in the dissertation, the following provisions were put up for defense:

1. The study of A.Dadashov's Piano Works was carried out in a historical and theoretical context, and his role and position in the national musical art is of particular importance in terms of the unity of tradition and modernity;

2. As a result of the genre and form classification of the composer's Piano Works, it was characterized by a group of works of large and small volumes, programmatic and non-programmatic, simple and complex forms;

3. A musical-theoretical analysis of A.Dadashov's Piano Works was carried out and individual stylistic features were revealed, which is characteristic of the use of musical means of expression, born from the synthesis of world and national musical traditions, as well as benefiting from the interpretation of individual creativity;

4. As a result of the analysis carried out on piano works, the influence of various styles, including modern and national musical means of expression on the composer's work is characteristic.

³⁹ Денисова Е.Н. Неоромантические аспекты в отечественном инструментальном концерте последней трети XX века. Диссертация по ВАК РФ 17.00.02, кандидат искусствоведения 2001, Москва, 261 с. // URL: <https://www.dissercat.com/content/neoromanticheskie-aspekty-v-otechestvennom-instrumentalnom-kontserte-poslednei-treti-xx-veka>

⁴⁰ Прищепа Н.А. Фортепианный концерт: история, теория вопроса // URL: <http://fki.lgaki.info/2017/04/19/>

Scientific novelty of the study. The creative heritage of Azer Dadashov has always been in the center of attention of the musical community, as well as the object of research of musicology studies. However, the composer's piano music was not specifically involved in scientific research. In this regard, certain analyzes were carried out in separate scientific researches and opinions were expressed. The scientific novelty of the dissertation work is primarily due to the selection and study of A.Dadashov's piano music as a special object of study. From this point of view, we present the main provisions that condition the scientific novelty of the work:

1. The piano works of composer Dadashov were studied for the first time as a special object of study in the dissertation;

2. For the first time in the research work, the genre and form classification of Dadashov's Piano Works was carried out, stylistic indicators were determined;

3. Most of the works involved in the study were first analyzed here;

4. The role and position of A.Dadashov's piano creativity was widely covered for the first time in the context of Azerbaijani musical art and national piano playing.

Theoretical and practical significance of the study. Musicology studies related to composer's creativity have always been of great importance in the study of the history of Azerbaijani music and its application as a scientific source and textbook. In this regard, the scientific research presented in the dissertation can be used by young researchers studying composer creativity and in teaching the subjects, like, “The history of music”, “The theory of music”, “The analysis of musical works”. The interpretation of performance issues during the analysis can be regarded as a methodical recommendation for young pianists and educators.

Approbation and application. The main results and provisions of the dissertation work are reflected in eight articles and three conference reports published in periodical scientific publications included in the international summarizing and indexing systems of countries such as Azerbaijan and Turkey. Reports on the subject were

heard at a number of local and international scientific-theoretical conferences.

The name of the organization in which the dissertation work is performed. The dissertation work was performed at the Department of “The history of music” of the Baku Music Academy named after Uzeyir Hajibeyli.

The total volume of the dissertation with a mark with the mention of the volume of the structural units of the dissertation separately.

The dissertation work consists of introduction, three chapters, four paragraphs, conclusion and list of used literature. Introduction 6 pages, 11555 signs; the first paragraph of the first chapter 25 pages, 37334 signs; the second paragraph 23 pages, 32248 signs; the first paragraph of the second chapter 17 pages, 25782 signs; the second paragraph 33 pages, 41318 signs; the third chapter 39 pages, 58552 signs; conclusion section 5 pages, 9345 signs; used literature section 11 pages, 16628 signs. The total volume of the dissertation work is 163 pages, 216134 signs (excluding the list of used literature).

THE MAIN CONTENT OF THE DISSERTATION

The first chapter of the dissertation is called “The unity of content and form in the piano works of Azer Dadashov” and combines two paragraphs. The first paragraph 1.1 is called “The stylistic features of the musical language at Dadashov's concerts for piano and Chamber Orchestra.” As is known from the name, in this paragraph, the piano concerts of Azer Dadashov were reviewed.

Dadashov's works written for piano are of great interest in his work. The collection of small and large-scale works here allows you to choose a repertoire for each age. The composer composed three concertos for piano and orchestra. The first concert was held in 2004, the second in 2009 and the third in 2010. The generalizing key aspect for these concerts is that each one is intended for piano and Chamber Orchestra. Another thing to note is that the first and third concerts are one-part, and the second concert is three-part.

Dadashov composed his first piano concert in 2004 by order of the well-known pianist, Professor of the French Higher International Academy, honored artist Adila Aliyeva. Adila Aliyeva was the first performer of the concert.

In the compositional structure of the concert, along with romantic traditions, also features of neofolklorism are clearly manifested. And this is due to the fact that the main thematic core is connected precisely with the folk song. The embodiment of the three-part series within one part is associated with a new stage of the concert genre, which began in the XIX century. In addition, the composer abandoned the principle of soloist-orchestra competition, which is typical of classical concerts, and brought the position of the soloist to the fore. This manifests itself in the nature of the parties, in the presentation of the main topics and in the disclosure of the image-idea content, in the dominant position of the solo party. Throughout the entire work, the orchestra acts only as an accompanist, while in a number of episodes it is completely silent. This makes the dominant position of the soloist more pronounced. In the orchestra's part, more harmonic background, separate performance of certain instruments, ostinato role is observed. Although different episodes of character alternate in the concert, it is clear that the core of mugham improvisation runs like a red line throughout the work. Sometimes the composer shows mugham intonations with natural, sometimes chromatisms, sometimes with a chord texture. However, in each passage, the attachment of the work to folk music and mugham is clearly manifested.

A.Dadashov composed his second concert for piano and Chamber Orchestra in 2009. This work was included in the program of the 3rd stage of the competition for the best performance of Piano Works, which was held in Baku under the motto “Composers – to children” in the same year. Unlike the other two concerts, this time the composer turned to a three-part cycle. At the second concert, A.Dadashov became closer to the classical traditions of the genre. However, the contrast of themes is more resolved within the framework of genre. In addition, as in the other two concerts, the establishment of soloist-orchestral relations here takes place mainly

with the advantage of the first. The basis of the concert is the rich rhythm-intonation characteristic of the composer's musical language, skillful use of folk music genres, as well as the image-emotional content themes, which are distinguished by deep lyricism. This work, intended for the competition of young pianists, preserves its artistic essence and the main features inherent in the genre, enriches the piano repertoire, as well as creates the basis for the development of musical tastes of performers on national roots.

For its small volume within piano concerts, the third concert (2010) reveals a number of traits inherent in chamber music. The composer managed to concentrate the three-part series in one part, creating an image-a composition with emotional musical content, which gave more the character of a concert play. The predominance of the lyrical mood in the work, the lack of application of complex artistic and technical techniques characteristic of piano concerts confirms its fundamental compliance with the requirements of the curriculum and the purpose of being intended exclusively for the upper classes of music schools. The third piano concert was performed at The Piano Competition organized on the occasion of the best performance of Azer Dadashov's works.

Thus, we can say about all three concerts of the composer in the first place that these works are the product of the same period. However, the difference in style and Idea between the first and the other two of these concerts is undeniable. In the first concert, the improvisational style is manifested not only in the musical language of the concert, but also in the embodiment of the images contained in the work. The other two concerts were written for the purpose of competition, and the essence of teaching here is manifested as an important fact. However, when grouping the concerts in terms of form embodiment, the first and third concerts are written in one and the second concert in classical three-part form. And the composer's preference for a single-part form is due to the influence of romantic traditions. At all three concerts, it is possible to trace a number of features inherent in Dadashov's musical language. The influence of folk music should be especially noted here. Thus, at the first and second concerts, the composer directly benefited from examples of

folk music in the form of quotes, and at the third concert, this influence manifested itself in the melodic and rhythmic features of the work. At the same time, in all three concerts you can hear jazz elements typical for the composer's musical language. The observation of a number of themes in piano concerts in other piano works by the composer acts as a characteristic feature of Dadashov's creative style. At the concerts, the musical content of the play called “Kadensiya” (“Cadence”) from Dadashov's collection “Həmd səna” (“Hamd Sana”) and “Lirik pyeslər” (“Lyric plays”) is observed. Thus, Dadashov's concerts are works that influenced both the composer's piano music and the development of performing arts as interesting examples of the instrumental concert genre in Azerbaijan.

The second paragraph of the first chapter, 1.2, is called “The plays of large and small volumes in the piano work of Dadashov”. In this paragraph, the composer's “Poema” (“Poem”) for piano and Chamber Orchestra, as well as small plays such as “Baqatəl” (“Bagatel”), “Məzəli rəqs” (“Funny dance”), “Fazanın Təranəsi” (“The song of space”) and “Həmd Səna” (“Hamd Sana”) were analyzed.

Dadashov's “Poema” (“Poem”) for piano and Chamber Orchestra was written in 2012 as a dedication to the 90th anniversary of national leader Heydar Aliyev, and in 2013 it was revised by the composer and presented to the music community.

Dadashov's “Poem” for piano and Chamber Orchestra and other independent plays that we have analyzed, along with the traditional aspects of the genre, also reflect the specific features characteristic of the composer's individual style. The development of the writing style observed between the two editions of the “Poema” (“Poem”) is manifested primarily in the enrichment of the musical language, orchestral timbre paints, a vivid demonstration of piano technique in terms of texture, figurative expression of themes and the acquisition of bright color. As a result, in the second edition, the work acquires such features as large scale, double exposure, strengthening of solo and orchestral competition, typical of one-part concerts. During the performance of this work, the composer requires a serious attitude, setting in front of the pianist tasks such as overcoming a number of specific technical difficulties and solving

interpretation issues. This plays an exceptional role in raising young performers as professional pianists and increasing their knowledge in the field of interpretation of the work they perform.

Small-volume plays are dominated by two main themes. One of them is associated with children, and the other with the glorification of religious themes, which is quite typical for Dadashov's general work. In the works of the composer with religious themes, the main dialogue expresses the unity that arises between man and God. This attitude manifests itself more vividly in vocal-instrumental works. Because here the poetic text plays an important role in revealing the content. The attitude of man to God, his amazement and grateful appeal to his miracle form the main line of ideas of these works. It is for this reason that there is no talk of any deep contrast in music. On the contrary, all themes seem to continue each other, giving birth from each other.

The second chapter of the dissertation is called **“The genre features of Azer Dadashov's Piano Series”** and combines two paragraphs. The first paragraph, 2.1, is called **“Methods of interpreting the miniature genre in piano ranges without the program”**. It contains an analysis of Dadashov's cycles “Six Preludes” and “Six miniatures” (1968) for piano.

Piano ranges are arranged in two groups, non-programmatic and programmatic. So, the series “Altı miniatür” (1978) (“Six miniatures” (1978), “Çiçəkçin” (“Chichagchin”), “Atmacalar” (“Replicas”), “Altı qəmli pyes” (“Six sad plays”), “Lirik pyeslər” (“Lyric plays”) are programmatic works, and the series “Altı prelüd” (“Six preludes”), “Altı miniatür” (1968) (“Six miniatures” (1968) are non-programmatic works. It is possible to see a certain genre organization in non-programmatic series. The series “Altı prelüd” (“Six preludes”) consists of preludes built on the principle of contrast, obtained by various methods and means. Here, the first prelude carries the function of the entrance to the ridge. The second, fourth and sixth preludes form a lyrical line, and the third and fifth preludes form a dance-like, toccatal line. The connection between lyrical preludes is also characterized by the proximity of texture, the introduction of rhythmic images with syncopation and punctuation.

The third and fifth preludes are distinguished by their volume and the introduction of complex texture types. Preludes basically have a simple three-part form. It should be noted that in the embodiment of the form, the composer adhered to classical traditions. In some preludes, inter-division boundaries are also determined by tempo indicators. In reprising, the composer often uses register variegation. Preludes are distinguished by the richness of dynamic paints. In the series “Altı prelüd” (“Six preludes”) Dadashov refers to such principles as basing on polytonality, tonal center, thereby introducing young performers to the patterns of the modern musical language on the example of interesting miniatures.

And in the series “Altı miniatür” (“Six miniatures”) the composer skillfully benefits from certain genre and moment-intonation, rhythm features in each play. Thus, it is possible to notice in the plays the features characteristic of folk music genres, as well as European and national dances.

Second paragraph of the second chapter 2.2. Is called “**The embodiment of image and content in programmatic piano cycles**”. Here, the composer's series for piano “Çiçəkçin” (“Chichagchin”), “Altı miniatür” (1978) (“Six miniatures”), “Atmacalar” (“Replicas”), “Altı qəmli pyes” (“Six sad plays”), “Lirik pyeslər” (“Lyric plays”) are analyzed.

We observe the application of two methods in programmatic ridges. Thus, the composer creates programmability both by naming a general Series and by naming each play specifically within the series. In the series, united under a common name, we observe the unification of plays under a common idea-image. In the series, which is characterized by the naming of miniatures, we are faced with a collection of colorful images that embody different moods. After reviewing A.Dadashov's programmatic Piano Series, it can be concluded that these works are of great importance primarily in the enrichment of the piano playing and repertoire of Azerbaijan.

Each series in itself not only reflects the main features inherent in the composer's style, but also clearly demonstrates the skillful use of world music by the composer. On the other hand, in piano cycles, Dadashov widely refers to the features of melody, rhythm, image

characteristic of folk musical genres, and even presents a whole work in this style (piano cycle “Chichagchin”). In the piano cycles, which we grouped programmatically and programmaticaly, we observed the composer's diverse approach to the issue, which is due to the work of Romantic composers.

The piano series includes the creation of timbre contrast through registers, the succession of plays of a calm and whimsical nature, the application of different types of textures, variant repetitions, dynamic diversity. Dadashov skillfully used the elements of melody, rhythm, moment, texture characteristic of folk dances, created interesting images, colorful emotions in the piano series and achieved a wide range of variations reflected in the musical language. Both recitative-declamatory and melodic themes are observed in the plays. In particular, the bass and rhythmic syncopations with ostinato, which the composer often practiced, are manifested.

The third chapter of the dissertation is entitled **“Application of various styles in piano music by Azer Dadashov in the context of tradition and modernity”**. In this chapter, the manifestation of various styles and trends observed in the composer's works, as well as the characteristic features inherent in his individual style, the leading position of subjects and images observed through comparative analysis are revealed. Azer Dadashov, who skillfully demonstrated the brilliant achievements of the Azerbaijani School of composition in his work and demonstrated a vivid example with his works, gave valuable works to the National Piano Music Art. As in any area of his creativity, the works composed by the composer for piano, which demonstrate self-specific aesthetic taste and handwriting, are characterized by a number of stylistic features. Some of these aspects are due to Dadashov's individual style, which is characteristic of his work, while others are observed exclusively in Piano Works. The individual style of the composer, who applied to almost all genres of music, is rich mainly in features arising from the skillful synthesis of modern world musical criteria with national traditions. In his music it is possible to feel simple and clear melody, rhythm, moment-intonation features of folk music genres. The most important thing is Dadashov's mastery of combining these different

musical thoughts within one work, which is reflected in his vocal and symphonic music, as well as in piano creativity. In the symphonic genre, the composer, who prefers large-volume symphonies, in piano music, on the contrary, pays more attention to the miniature genre. It is noteworthy that the ability to give a complete expression of content in both large and small forms reveals his ability to deeply feel the unity of genre and form.

The main part of the composer's piano work is the series. One of the main aspects summarizing all the series is related to the embodiment of the plays in form. As in his other works, which we have noticed, in the miniatures that make up the ridges, Dadashov prefers the classical embodiment of the form to a greater extent. Naturally, in small plays, the simplest forms (period, simple two- and three-part forms) are applied. In each form, the boundaries separating its small parts are emphasized by the composer by the organization of the theme, as well as, in some cases, even by other nuances, a change in tempo or meter, texture or tonality. These indicators also achieve intra-work contrast. An interesting feature observed in the series "Altı qəmli pyes" ("Six sad plays") is that inside the smallest form a structure is manifested, which creates a mood of contrast and repression. So, in some miniatures, the composer presents musical content containing an *aba* structure within a three-sentence period. Sometimes there are also small pieces of 3-4 points, which have the essence of introduction and code. Once again, we observe Dadashov's attempt to create the signs of a large form within a small volume, which is due to the fact that he feels the form within the content, and not within the limits of dimensions. In general, Dadashov, as a composer, approaches the concept of a small musical form with special attention and skill. All his known programmatic and non-programmatic instrumental works are quite interesting in this regard and at the same time completely different from each other. The most important thing is that the composer, referring to a very simple, clear musical language, always introduces a person to lyrical pages that make him feel and fascinate.

Finally, we would like to touch on the features of the performance of Dadashov's piano works. First of all, we should note

that the most obvious evidence that the composer's piano works occupy an important place in the repertoire of pianists is associated with competitions. The Republican competition dedicated to Dadashov's piano music, which took place for the first time in 2009-2010 at the initiative of the Union of composers of Azerbaijan and the Ministry of Culture, later became a tradition. The next time the competition was organized in 2013. The competitions, which were held again in 2016 and 2019, already had a position at the international level, managed to attract the attention of pianists not only within the country, but also far from its borders. Like a number of events in 2021, this competition, despite the fact that it was organized in an "online" format, became a bright indicator of interest in the composer's music with a significant number of participants.

The contribution of these competitions to modern piano playing in Azerbaijan is primarily due to the emergence of young talents and recognition as the best performer of Azer Dadashov's music. It is no coincidence that pianists such as Nurana Zeynalova, Fuad Alizadeh, Nargiz Kangarli today represent the younger generation of Performing Arts, and also give Azer Dadashov's piano music an important place in their repertoire. This once again emphasized the importance of the composer's piano music. The second criterion is the majority of young pianists in the competitions, which is due to the fact that Dadashov's piano works are interesting and accessible to the youngest performer. On the other hand, the annual participation of participants from other countries along with local pianists in the competitions creates the basis for the international representation and promotion of high professional values embodied in the composer's music.

All these facts reveal Dadashov's position as a composer in the development of Azerbaijani piano art, as the author of his creative heritage, which reflects the bright pages of modern piano art. In addition to competitions organized for students of music schools, Dadashov's piano works are to the taste of domestic and foreign listeners in the repertoire of professional pianists. From this point of view, the first piano concert was remembered by its first performer, famous pianist Adila Aliyeva, as well as pianists such as Zuleikha

Bayramova and Murad Adigozalzade. In addition, Dadashov's "Poema" ("Poem") for piano and Chamber Orchestra was developed and performed solo by pianist Nurana Zeynalova, as well as this work was repeatedly presented by the first place prize-winners in competitions consisting of the composer's works. It should be noted that the first performer of the collection "Lirik pyeslər" ("Lyrical plays"), which was created in 2021, was the pianist Ulviyya Kazimova. Studying a number of piano works of the composer, Kazimova also gained the sympathy of listeners as their performer.

Dadashov dedicated the play "Zəriflik" ("Tenderness") in the series of "Lirik pyeslər" ("Lyric plays") to U.Kazimova, and the other play "Nur içində" ("In the light") to his student, pianist Nurana Zeynalova. It should be noted that N.Zeynalova conducted a musical-theoretical analysis of the composer's collection "Lyric plays" (2021) and made a report on it at the conference "Dialogue of Eastern and Western musical cultures"⁴¹ organized in the same year at the Baku Music Academy named after Uzeyir Hajibeyli. The fact that both pianists conducted research and analysis on the works performed by them suggests that Dadashov's music makes not only musicologists, but also performers think. As Zeynalova noted during her speech at the composer's 75th anniversary event, Dadashov's music makes not only the listener think, but also the pianist, requiring the performer to take a philosophical approach to music in order to better understand and convey his work to the listener.

Referring to the views of N.Zeynalova and U.Kazimova, performers of A.Dadashov's works, on performance issues, one can conclude that the role of the rhythm factor is clearly manifested here. Pianist educators believe that the rich metro-rhythmic diversity of works requires a strong sense of rhythm and special skill from the performer. In addition, one of the highlights in Piano Works is related to the application of the pedal. N.Zeynalova believes that in these works it is necessary to use almost all types of pedals.

⁴¹ Zeynalova N.Ş. Azər Dadaşovun fortepiano üçün "Lirik pyeslər" silsiləsinin obrazlı-emosional məzmunu və ifaçılıq metodları // – Bakı: Musiqi dünyası, – 2022. – №4 (93), – s. 86-91.

The performance of the composer's works, masterfully benefiting from the riches of the Polyphonic style, also requires special attention and skill in this sense. Thus, during the performance of each sound in a multi-voice polyphonic texture, The Pianist must first understand and comprehend the content expressed by that melodic line. N.Zeynalova also notes this in her report. On the other hand, the performance of works that include the synthesis of different styles requires a wide erudition from The Pianist, which also includes specific musical theoretical knowledge.

A.Dadashov's close knowledge and mastery of national musical genres is reflected with particular subtlety in his piano works. For this reason, the inclusion of these works in the educational repertoire contributes to the formation of the aesthetic taste of young pianists on a national basis.

The analyzes carried out in the dissertation are summed up in the conclusion section.

In Piano Works, The Rhythm factor plays a special role and carries not only a musical means of expression, but also an image-creative function. The rhythm factor manifests itself mainly through the criteria that have benefited from folk music genres. This is manifested by the application of characteristic metro-rhythmic structures arising from the connection of rhythm with folk song and dance genre, as well as rhythmic variance, polyrhythm, rhythmic Counterpoint, characteristic of genre. In particular, the tandem of dance and rhythm formed the basis of a whole piano cycle ("Chichagchin") of the composer. The rhythm factor is of particular importance in the composer's peculiar attitude to folk music. However, along with this, the composer benefited from the musical content of folk songs and dances as quotes, as well as the method of applying genre and moment-intonation features. This indicator acts as a continuation of the traditions of Uzeyir Hajibeyli in Dadashov's work. However, it is impossible not to notice the influence of the Garayev school on the composer's creative path, the directions of development of musical thinking, as his works follow the image-idea World. In particular, the sensitive attitude of the composer to the innovations of modern music, the reflection in his works of universal

human problems of the time, the creation of musical works, in almost every cell of which there is patriotism, is a vivid example of Dadashov taking an example from his teacher, the outstanding composer Gara Garayev. Thus, it can be safely said that Dadashov demonstrates in his music stylistic features derived from National thinking, based on the basic criteria of the Azerbaijani School of composition and skillfully benefiting from the achievements of modern musical art.

The world of images presented in Dadashov's work is also glorified in piano music with its characteristic features. Here, the most observed themes can be illustrated by images reflecting the life of a child, as well as various emotional states arising from the spiritual world of a person, works of religious content. Along with the listed topics, the glorification of the feeling of love for the motherland, typical for the composer's work, is reflected in concerts for the piano and Chamber Orchestra and in the "Poema" ("Poem"). In the "Poem" dedicated to the national leader Heydar Aliyev, the composer combines his sympathy for the genius person with love for the motherland and sings with the most lyrical, elegant themes of piano music.

A peculiar interpretation of the embodiment of form and genre is one of the striking interesting moments in Dadashov's piano music. First of all, it should be noted that in Dadashov's piano works, the embodiment of the miniature genre in simple forms is more often observed. However, turning to bulky genres, the composer here prefers a concise interpretation of the form. Concerts for piano and chamber orchestra can be a vivid example of this. At the first and third concert, the composer achieves the ideal embodiment of the content, concentrating the three-part cycle within one part. In particular, the interpretation of the classical sonata form in an improvisational style at the first concert is a rather interesting find. The same ideas can be attributed to the "Poema" ("Poem") for piano and Chamber Orchestra. In this genre of Instrumental music, written in a free structure, the composer, using the form of an episodic sonata, nevertheless created a musical composition, which was distinguished by a rather poetic and somewhat romantic lyricism,

which was caused by his creative fantasy. Although the second piano concert shows classical three-part, the musical language of the work is close to jazz style, romantic-improvisational mood, episodes depicting genre scenes represent the main idea.

The embodiment of the form takes place in miniature genres in its own way. It should be noted that Dadashov feels well the boundaries of the form in miniatures of small volumes. During the analysis, even in the smallest period of time, the composer masterfully realizes the interpretation of the idea he wants to convey within a limited framework. The composer prefers to clearly show the boundaries of the form, realizing the preservation of classical divisions from the smallest period to the Sonata symphonic series not according to a mechanical scheme, but through the intuition of the creative imagination. As a result, the embodiment of content is brilliantly glorified in musical compositions, capable of taking the listener to the deepest layers of human thinking, taking him to his charm, without exceeding the boundaries of the form.

The concepts of content, image, subject carry a special load of meaning in Dadashov's piano music. Thus, it is quite typical to encounter certain themes in the composer's piano music in works that are a product of creativity of different years, settled within different genres and forms. These themes are associated with the most diverse circle of images. Among them are the tandem of Man and God, various emotional states expressing the spiritual world, whole musical works that take on a certain style or genre, and etc. For example, the direct connection between Dadashov's series "Altı miniatür" ("Six miniatures"), written in 1968, and the series "Altı miniatür" ("Six miniatures"), created in 1978, is drawing attention. In particular, these connections are found in the composer's Piano Series "Atmacalar" ("Replicas"), released in 2001. The music of the listed series also has a direct connection with the composer's triptych "Prelüd-Fuqa-Postlüdiya" ("Prelude-Fugue-Postludia"). In particular, the themes of The Prelude and Fugue are variously revealed again within the series of "Atmacalar" ("Replicas"). Here, the reappearance of various plays, either as they are, or with certain variant changes, as if interprets the

changing and unchanging aspects of the composer's attitude to life at different stages.

The fact that the connections we mentioned took place attracts attention not only within Dadashov's piano works, but also in other areas of his creativity. In this regard, we can cite as an example the work “Həmd Səna” (“Hamd Sana”), which acts as a glorification of religious themes. This work appears both as a small vocal miniature and a piano miniature, and as a lyrical theme in the second piano concert and in the 13th Symphony. The most recent miniature is again presented as the first issue of the collection “Lirik pyeslər” (“Lyric plays”), published in 2021. It is this theme that acts as an invariable representation of the composer's attitude to God, to divine power. The characteristic connections between piano works are also revealed in the themes of the second and third piano concert.

In Dadashov's piano work, the attitude towards folk music manifests itself in several ways. The composer adhered to the traditions inherent in the national style of composition and benefited from folk songs and dances in quotes. We observe this at the first piano concert and the cycle “Çiçəkçin” (“Chichagchin”). In addition, the application of traditional aspects of folk music genres is typical for the composer's piano music. In this regard, the rhythm factor is a striking example.

The influence of the moment-intonation features is again observed in the synthesis of modern means of expression in the piano music of the composer, who has a sensitive attitude to national criteria. Here, the combination of seira writing technique and national moments, as well as the joint application of major-minor and ancient Greek moments, attracts attention as an interesting find of the composer.

Thus, as a result of the analysis of Dadashov's piano works, we obtained the following results:

- Dadashov's piano music is represented by colorful genres, covering an important part of his work;
- The composer has created a wide and rich heritage in his piano work, from large concerts to miniatures of the smallest shape;
- It is possible to divide the piano works into different groups, large and small volumes, programmatic and non-programmatic;

- In piano music, the composer uses quotations from folk music, moments of intonation, rhythmic originality, genre characteristics, etc., which benefit from the methods;

- The synthesis of different styles, including modern and national musical means of expression, is typical of Dadashov's piano works;

- In addition to the classical embodiment of form, such aspects as uniformity, monothematism, contrast with timbres and dynamic colors, emotional variety are inherent in the piano works;

- The composer repeatedly returns to certain themes in different periods of his work and presents them either unchanged or in a modified form;

- Dadashov's piano music is of particular importance for the development of modern Azerbaijani piano art and is one of its highlights.

Thus, Dadashov's works and the piano compositions that make up a significant part of it constitute a bright page of Azerbaijani classical music art of the second half of the 20th century and the first twenty years of the 21st century. The composer's piano music reflects the new stage of development and modern trends of this art both in the context of composer's creativity and performing culture.

In accordance with the content of the dissertation, the following works of the author were published:

1. Xankişiyyəva, İ.X. Azər Dadaşovun “Atmacalar” fortepiano silsiləsində miniatur janrın təcəssümü // – Bakı: Musiqi elmi, mədəniyyəti və təhsilinin aktual problemləri, – 2019. – № 2(7), – s.85-91.
2. Xankişiyyəva, İ.X. Azər Dadaşovun fortepiano miniatürlərinin janr xüsusiyyətləri // “Musiqişünaslığın aktual problemləri” konfransının materialları, – Bakı: – 2019, – 4-5 dekabr, – s.52-57.
3. Xankişiyyəva, İ.X. A.Dadaşovun fortepiano və orkestr üçün 1 sayılı konsertində milli lad-intonasiya ənənələrinin təzahürü // – Bakı: Musiqi dünyası, – 2020. – № 4(85), – s. 8620-8628.
4. Xankişiyyəva, İ.X. Azer Dadaşov’un “Altı prelüd” Dizisinin Müzik Dilinin Özellikleri // VI Uluslararası “Müzik ve Dans”

- Kongresinin materialları, – Türkiyə, – 30-31 dekabr, – 2020, – s.218-223.
5. Xankişiyyə, İ.X. Azər Dadaşovun fortepiano üçün “Çiçəkçin” pyeslər silsiləsi //– Naxçıvan: Axtarışlar, – 2021. – № 1(39) (cild 15), – s.158-162.
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 7. Xankişiyyə, İ.X. Azər Dadaşovun piano və kamera orkestri üçün poemasında janrın təcəssüm xüsusiyyətləri //– Bakı: Sənət akademiyası, – 2021. – № 2(14), – s. 117-127.
 8. Xankişiyyə, İ.X. Azer Dadaşov’un piano çalışmasına bir baxış // – Ankara: Pearson journal of Social sciences and humanities, – 2021. – № 15 (cild 6), – s. 1-10.
 9. Xankişiyyə, İ.X. Azər Dadaşovun musiqisində dini mövzu və multikultural dəyərlərin təcəssümü // “Bəstəkar və zaman” konfransının materialları, – Bakı, – 20-21 aprel, – 2021, – s.224-233.
 10. Xankişiyyə, İ.X. Azər Dadaşovun fortepiano əsərlərinin bəzi üslub cizgiləri // – Naxçıvan: Axtarışlar, – 2022. – № 1(cild 16), – s. 198-206.
 11. Xankişiyyə, İ.X. Azer Dadaşovun piyano eserlerinde tür sorununun çözüm yolları // – Isparta: Türk müziği, – 2022. –№ 2 (cild 2), – s. 77-87.

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