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ABSTRACT

of the dissertation for the degree of Doctor of Science

**VARIATION AS A PRINCIPLE OF NATIONAL THINKING
IN THE WORKS OF AZERBAIJANI COMPOSERS**

Speciality: 6213.01 – Music Art

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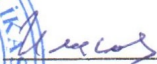
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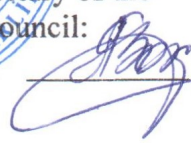
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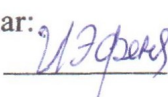
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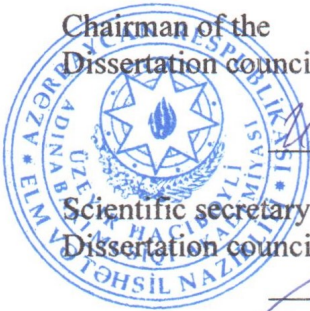
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GENERAL CHARACTERISTICS OF THE WORK

The relevance of the topic and its scientific development.

The science of modern music is discovering new objects of research, and specific issues, aspects, methods besides these. Thereby, the horizons of scientific knowledge are significantly extended, phenomena that are of particular relevance in the context of interspecific and intergenre interaction in art and the evolution of the national art style as a whole are included in the orbit of research attention. Precisely in this context, it becomes possible to approach the study of the variation problem in national musicology from the standpoint of universal patterns of general cultural and special theoretical order, to consider it as an original and characteristic category of Azerbaijani music, taking into account genre and stylistic differences.

The art of music has gone through a complex and rapid development path throughout the 20th century, revising many fundamental categories of art creativity. There was a reinterpretation of the main classical genres and forms, and a new concept of key and scale was formed, and a new understanding of rhythm and texture arose. The expansion of the sound “horizon”, the mastering of new types of technique and pitch, the desire for individualization of the dramatic, compositional solution of the art form – all this transformed the understanding of thematic invention and led to the formation of special methods of development and shaping in music. The phenomenon of variation, which was widely interpreted by the system of modern scientific knowledge, has become the most significant art and technological “discovery” of the 20th century composer’s practice. Many important tendencies in the art of modern music played a leading role in the process of its revival and new understanding:

- intellectualization of figurative content, when variation appears as a sign sphere of “mono-self-knowledge” (S.Goncharenko);

- mythologization of the art of music, in which variation acts as an attribute of mythological thinking;
- a new stage of relationships with various layers of archaic folklore in the works of the newest folklorism;
- the process of updating techniques and forms of utterance, considering variation as a technique for arranging sound material at the level of a series, a pattern;
- individual interpretation of the “new rules” of composing music, where each opus “mimics “creativity”, “orality”, variative openness”¹.

Today, the theory of the music art has a variety of principles of the development and transformation of thematics, which are closely related or interact with variation. We will mention the following among them: “free continuity” (L.Mazel), “continued continuity” (Yu.Tyulin), “germination” (V.Protopopov), “progression” (W.Zuckerman), “thematic concentrated continuity” (V.Bobrovsky), “concentrated monosense continuity” (V.Zaderatsky), “accent variation” and “temporal variation” (V.Kholopova), “simultaneous variation” (Yu.Evdokimova), “extension” (L.Adigozalova), “contrast-variant derivation” (I.Lavrentyeva), “variant integration” (E.Skurko), principles of “declining logograph” and “increasing logograph” (V.Tsenova), “refrain”, “thesis-periodic continuity” (I.Abezgauz), etc. The variant method of development, which possesses a great dramatic and shaping potential, leads to the renewal of traditional forms and the birth of new structures – “contrast-variant” (M.Tarakanov), “variant-symmetric” (S.Goncharenko), “alternative” and “microvariant” (V.Kholopova), “phase” (E.Ruchevskaya), “continuous-evolutionary” (V.Zaderatsky), “variant-through-composed” (O.Sinelnikova).

It is obvious that there is a need to comprehend and study new forms and principles of the 20th-21st centuries composer’s writing, in which the “directing” role is assigned to variation. The evolution of

¹ Демешко, Г.А. Вариантность как феномен музыкальной практики XX века // Уфа: Проблемы музыкальной науки, – 2012. №2(11), – с. 245.

the music art leads to an ever more significant extension of the possibilities of this phenomenon and the expansion of its musical and dramatic functions. Today, science needs a deep study of the art and structural regularity of variation, which has become an effective tool in comprehending the complex processes of modern opus music. Exploring variant processes, we discover not only their new manifestations, but also new forms of connection between composer work and folklore tradition.

The broad research aspect of the variation problem, which appears as one of the principles of national thinking in the dissertation, allows to consider folklore, traditional music, composer work in Azerbaijani art in a comprehensive and systematic way. On the one hand, the study of variant processes in various genres of music of oral tradition reveals the deep historical roots of this phenomenon and leads to important generalizations concerning musical folklore in general. On the other hand, exactly, a detailed analysis of the variant technique of composer's writing and its comprehension in line with the national universals of the music of the oral tradition contribute to the discovery of the features of the author's style. So, the meaning of variation in Azerbaijani music will appear as all-encompassing, essential, extending to all musical realities. All this determines the relevance and prospects of this work, which considers the complex interrelationships of interspecific paradigms at the conceptual level, taking into account the peculiarities of national art thinking, and it is also tried to build a model of variation of the Azerbaijani composer work.

The problem of variation has been developed in ethnomusicology, historical and theoretical musicology and related fields of humanities knowledge. Special attention should be paid to the works by philologists V.Anikin, B.Putilov, K.Chistov, V.Propp, A.Lipatova, which are associated with the general theory of variation as a phenomenon of folklore. Ethnomusicologists I.Zemtsovsky, V.Belyayev, V.Goshovsky, E.Alekseyev, A.Mekhnetsov and many others' works related to the main problems of folkloristics and

ethnomusicology have made an important contribution to the study of this problematics.

One of the main directions in solving the problem of the dissertation was determined by the studies of the classics of theoretical musicology B.Asafyev, M.Aranovsky, V.Bobrovsky, V.Zaderatsky, L.Mazel, V.Protopopov, E.Ruchevskaya, V.Kholopova, V.Zuckerman and others. The concepts of “variant”, “variant development” were already mentioned in the book by B.Asafyev². Subsequently, the problem of variant development and variant form was considered in textbooks on the analysis of musical form within the framework of a related group of phenomena associated with variation form. We distinguish the works by V.Protopopov³, V.Zuckerman⁴ and V.Bobrovsky⁵ from general works dedicated to this topic. V.Protopopov put forward the idea of classification of variation into two independent principles – variation of the identic order and variation of the germination type. V.Zuckerman paid special attention to the issues of variant development and variant form in his book, systematizing the distinctive features of this area, differentiating the types of variants in accordance with their function, location of changes and the structure of the participants in the changes. V.Bobrovsky, the founder of the functional analysis of the musical form, developed the thesis about the different modus of variant development, its connections with the peculiarities of the composer’s creative thinking.

There are a number of studies focused on the European tradition and directly touching the problem. The issues of variant

² Асафьев, Б.В. Музыкальная форма как процесс / Б.В.Асафьев. – Ленинград: Музгиз, – 1963. – 378 с.

³ Протопопов, В.В. Вариационные процессы в музыкальной форме / В.В.Протопопов. – Москва: Музыка, – 1967. – 151 с.

⁴ Цуккерман, В.А. Анализ музыкальных произведений. Вариационная форма / В.А.Цуккерман. – Москва: Музыка, – 1974. – 240 с.

⁵ Бобровский, В.П. Тематизм как фактор музыкального мышления / В.П.Бобровский. – Москва: Комкнига, – вып. 1. – 2008. – 304 с.

development and variant form were studied by I.Lavrentyeva⁶ in F.Schubert's song cycles, E.Skurko⁷ in S.Rachmaninov's music, O.Sosnovtseva⁸ in P.Tchaikovsky's works, S.Goncharenko⁹ in the work of the 20th century composers in interaction with the principle of mirror symmetry, O.Verba¹⁰ in the instrumental works of Ukrainian and Russian composers of the 70s-90s.

The science of music pays quite serious attention to the study of the problem of variation in the eastern musical tradition – the genres of Azerbaijani folklore and professional music. Various aspects of this problem are covered and solving methods are deeply worked out in the context of various genre systems in the well-known scientists' works. Very significant scientific experience has been collected in the works of ethnomusicologists, whose attention was focused on the issues of essential nature of Eastern monody as a special type of musical thinking. V.Belyaev, B.Huseynli, A.Mammadova, D.Mahmudova, S.Farkhadova, A.Rahimova, L.Zohrabova wrote about the significance of the variant method in the structure of the Azerbaijani folk song and dance, R.Zohrabov, F.Chelebiev in the traditional genres of reng and tasnif, K.Dadashzadeh, I.Kocharli, T.Mammadov, N.Rahimbeyli, E.Eldarova in ashyg traditional melodies, G.Abdullazadeh,

⁶ Лаврентьева, И.В. Вариантность и вариантная форма в песенных циклах Шуберта // От Люли до наших дней, – Москва: Музыка, – 1967, – с. 33-70

⁷ Скурко, Е.Р. О роли вариантно-вариационного метода развития в творчестве С.Рахманинова: / автореф. дис. ... канд. искусствоведения. / – Москва, 1978. – 24 с.

⁸ Сосновцева, О.Б. Вариантное развитие и вариантная форма в творчестве П.И.Чайковского: / автореф. дис. ... канд. искусствоведения. / – Москва, 1997. – 16 с.

⁹ Гончаренко, С.С. Взаимодействие принципов зеркальной симметрии и вариантности в музыкальной форме: на материале русской советской инструментальной музыки 60–70-х годов: / автореф. дис. ... канд. искусствоведения. / – Москва, 1983. – 25 с.

¹⁰ Верба, О. Вариантність та її композиційні закономірності (на прикладі інструментальної музики українських і російських композиторів 70 - 90 рр. ХХ ст.): / автореф. дис. ... канд. Мистецтвознавства. / – Киев, 2002. – 20 с.

E.Babayev, S.Bagirova, A.Guliyev, T.Janizadeh, R.Zohrabov, R.Mammadova, Sh.Mahmudova, F.Ulmasov, G.Shamilli, F.Chelebiev, V.Yunusova in the mugham form.

Thanks to the efforts of many scientists, a complex multilevel idea about this key concept of music of oral tradition is being formed in the science of Azerbaijani music, which is considered within the framework of intratextual relations and intersystem connections with ethnic reality. On the one hand, variation refers to a stable complex of means of art and musical expression, being a characteristic feature of the arranging a folklore text, its pitch, rhythmic accent, mode-tone, texture and structural expression. On the other hand, a new vision of the problem is being formed in the context of comparative musicology, when it comes to the manifestation of the formulaicity of musical and stylistic means within the framework of local or even regional traditions. A separate group is made up of studies from the field of musical Turkology, among which are the works by R.Mammadova, T.Mammadov, S.Tagiyeva, H.Hasanzadeh, F.Alizadeh. In the aspect of the problem that interests us, we distinguish F.Alizadeh's¹¹ dissertation, which became the first special study on the problem of variation in the music of the Turkic-speaking peoples.

The problem of variation in Azerbaijani composer's work has been studied to a lesser extent compared to ethnomusicology in historical and theoretical musicology. Scientists approach the issues of variant development and shaping only indirectly concerning other problematics in research, without setting the task of solving them. E.Abasov, I.Abezgauz, F.Aliyev, K.Aleskerli, D.Hasanov, S.Gurbanaliyev, Z.Dadashzadeh, U.Imanov, L.Karagichev, S.Gasimov, Z.Gafarov, G.Mahmudov, Sh.Melikov, K.Nasirov, Z.Safarov, T.Seyidov, A.Tagizadeh, V.Sharifov-Alikhanov, I.Efendiyev, T.Yagubov wrote about variant processes in the works of Azerbaijani composers. However, despite all the impressiveness

¹¹ Ализаде, Ф.А. Проблемы вариантности в музыке тюркоязычных народов: / автореф. дис. ... канд. искусствоведения. / – Баку, 2005. – 26 с.

of the above-mentioned works, there is still no systemic and special study of the problem of variation concerning the evolution of style and the genesis of the phenomenon in the work of Azerbaijani composers in the science of Azerbaijani music.

Research object and subject. The object of the research is the works of Azerbaijani composers and genres of Azerbaijani music of the oral tradition, their intersection in the context of the formation of universals of variant thinking. The subject of the research is the peculiarities of the manifestation of variation at the level of thematics, its development and shaping in works of composer creativity and genres of music of the Azerbaijani oral tradition.

The research material is samples of Azerbaijani music of the oral tradition and Azerbaijani composers' works. The following were involved in the process of researching the problem: folk songs (recorded by S.Rustamov, T.Guliyev, F. Amirov); folk dances (recorded by T.Guliyev and B.Huseynli); diringis and rengs (recorded by E.Mansurov and A.Kerimov, S.Rustamov); tasnifs (recorded by R.Zohrabov), ashug melodies (recorded by T.Mammadov). Zerbi-mughams were investigated and compared with each other (recorded by R.Zohrabov and A.Bakikhanov); three performing versions of mugham Rast – B.Mansurov and A.Bakikhanov recorded by N.Mammadov and E.Muzzafarov recorded by A.Asadullayev.

The genre range of the selected “opus” music is the most diverse, it includes: fragments of the opera “Koroglu” and romances and ghazals by U.Hajibeyli; fragments of the opera “Sevil” and the symphonic dilogy “Shur” and “Kurd-Ovshari” by F.Amirov; fragments of the ballets “Seven Beauties” and “The Path of Thunder”, the symphonic poem “Leyli and Majnun”, Symphony No. 3 by G.Garayev; symphonic poem “Metamorphoses”, Symphonies No. 2, 3, 4, 6 by A.Melikov.

Research aims and objectives. The aim of the research is to identify the genetic origins of variation in the system of Azerbaijani art and the music of the oral tradition, to immerse its ideas in the widest culturological and musical context and most importantly, to

substantiate variation as one of the leading principles of national thinking in composer works. The object, subject and aims of the research determine a complex of various objectives that are solved in the work. The study of the problem involves:

- presenting variation as a general regularity of art thinking in Azerbaijani art in a historical retrospective;
- studying the problem of variant development and variant form in theoretical musicology;
- clarifying the ambiguity of the variant concepts, variation in ethnomusicology;
- revealing the genre specificity of variation in Azerbaijani song and dance forms, ashyg traditional melodies and mugham;
- conducting a comparative analysis of three versions of the mugham-dastgah “Rast” and the zerbi-mughams “Mansuriyya”, “Heirati”, “Arazbari”, “Karabakh shikestes” in two versions, demonstrating an individual interpretation of the genre canon in traditional performing practice;
- studying the principles of variant development in the musical-scenic and vocal compositions of Azerbaijani composers of different generations;
- characterizing the methods of variant-chant dramaturgy in U.Hajibeyli’s works based on the analysis of the opera “Koroglu”, romances-ghazals;
- determining the features of F.Amirov’s variant method in the opera “Sevil”;
- highlighting the main trends of variant development in the ballets “Seven Beauties” and “Path of Thunder” by G.Garayev;
- revealing the shaping role of variation in the symphonic works by Azerbaijani composers;
- establishing the genesis of variation in symphonic mugham on the example of “Shur” and “Kurd-Ovshari” by F.Amirov;
- emphasizing the leading role of variation in G.Garayev’s symphonic form on the example of works that interpret the principles of national and modern European thinking (“Leyli and Majnun”, Symphony No. 3);

- considering A.Melikov's symphonic works in the context of modern principles of shaping (high-altitude-constructive micro-tone variation, variant-symmetrical structure, integrating type of thematic organization, etc.);

- forming the author's features of the variant method in its connections with national traditions and modern composer practice in U.Hajibeyli, F.Amirov, G.Garayev and A.Melikov's works;

- substantiating variation as a principle of national thinking in Azerbaijani composer's works on the basis of the research.

Research methods. The complexity and manysidedness of the considered problem involve the use of a comprehensive methodology that combines description, analysis, synthesis, comparison, classification, systematization with the principles of historical and theoretical musicology. System-typological, historical-genetic, comparative-typological methods have been used in the research, with the help of which the Azerbaijani composer's work is considered in the historical-cultural and musical-analytical perspectives.

From the standpoint of the system-typological method, Azerbaijani composer work appears as the most important part of the complex developing system of musical culture and, more broadly, of the national art space as a whole. The historical-genetic method allowed to trace the source of the formation and evolution of variant thinking in the Azerbaijani musical culture over a long period – from the genres of folklore and music of the oral-professional tradition, the emergence of a professional composer's heritage to its prosperity at the present time, the creation of outstanding works of opera, ballet, vocal and symphonic art. At the same time, hermeneutic analysis made it possible to reveal the content potential of the compositions of the modern period and the level of meanings encrypted by means of the musical language. The synthesis of comparative-typological and musicological-analytical methods contributed to determine the commonness and differences of the interpretation of the genre canon in traditional performing practice on the example of Azerbaijani mugham. As a methodological basis for the study of opus music, the

theoretical principles of a comprehensive analysis are used as a methodological basis for the study of opus music, which allow to establish the typical and individual in the principles of variant development and shaping used by Azerbaijani composers of different generations.

The theoretical basis of the dissertation is the works by B.Asafyev, V.Bobrovsky, S.Goncharenko, V.Zaderatsky, I.Lavrentyeva, L.Mazel, V.Protopopov, E.Rucevskaya, V.Kholopova, V.Zuckerman, developing the main provisions of variant development and variant form. The works by V.Anikin, V.Belyayev, G.Golovinsky, I.Zemtsovsky, A.Mekhnetsov, B.Putilov, K.Chistov, who considered variation as a phenomenon of folklore, are also of undoubted methodological value. The author referred to the well-known works by G.Abdullazadeh, E.Babayev, S.Bagirova, U.Hajibeyli, D.Hasanova, K.Dadashzadeh, T.Janizadeh, M.Drozzhzhina, R.Zohrabov, I.Kocharli, A.Mamedova, R.Mammadova, T.Mammadov, Sh.Mahmudov, D.Mahmudova, N.Rahimbeyli, A.Rahimova, S.Tagiyeva, F.Ulmasov, G.Shamilli S.Farhadova, F.Chelebiyev, V.Yunusova, E.Eldarova in the process of studying Azerbaijani folklore and traditional professional monody. The outstanding achievements of the national musicological school related to the study of Azerbaijani composer work were taken into account in the dissertation. The works by E.Abasova, I.Abezgauz, F.Aliyeva, Z.Dadashzadeh, U.Imanova, L.Karagicheva, S.Gasimova, Z.Gafarova, G.Mahmudova, K.Nasirova, Z.Safarova, T.Seyidov, A.Tagizadeh, F. Khalygzadeh, I.Efendiyeva, T.Yagubova and others are among them.

The main points of the defense:

- Variation is a universal regularity of art thinking in Azerbaijani art;
- Variation has a broad and specific interpretation in ethnomusicology and music theory;
- Variation manifests itself as a specific phenomenon in the genres of Azerbaijani music of the oral tradition, that allows to identify typical models of tone development;

- The author's concept of the variant method is revealed by the principles of development and shaping of thematics in the musical-scenic, vocal and symphonic works of Azerbaijani composers;

- U.Hajibeyli realized a stylistic renewal of European compositional norms in accordance with the variant specifics of national musical thinking in the opera "Koroglu", romances-ghazals;

- F.Amirov built an integral art work with the help of a contrast-composite variant unity of figurative-thematic lines in the opera "Sevil" and symphonic mughams;

- Variation determines the singularity of the means of expression and writing technique in ballets and symphonic works by Gara Garayev, who preferred a procedural transition from one emotional state to another, from an active determination to dramatization of the character;

- His own coordinate system in the use of the variant method is determined in the symphonies by A.Melikov, who is attracted by the most complex polyphonic writing technique and mugham sonorics, microchromatics, methods of working with the series and archaic layers of folklore.

The scientific novelty of the research is determined by the approach to the study of the considered problem, which actualizes the process of integration with other humanitarian spheres. This dissertation is the first scientific experience in Azerbaijani musicology, which addresses to a comprehensive and systematic study of the problem of variation in Azerbaijani music – from the source in oral improvisational practice to reflection in contemporary composer's work. This is the first special research devoted to the problem of variation as a principle of national thinking in Azerbaijani composer work in the context of a historical retrospective, the relationship of different genres and different styles of musical activity.

The perspective of problem definition required an appeal to various fields of knowledge – the theory and history of music, ethnomusicology, culturology, art history, philosophy, aesthetics. This tendency is dictated by the requirements of modern musical

science, which allows to consider the collected results of art history research from a new angle. A comprehensive and multidimensional consideration of variation in the context of culturological interpretation of extensive art history material revealed structural and semantic relationships in its specific systems. At the same time, the main focus in the dissertation is on the musicological aspect of the research, while others are occasionally involved in terms of addition and concretization of individual issues.

The scientific novelty and theoretical significance of the dissertation lies in the following author's positions and the results of the investigation:

- modern scientific ideas about the universals of national art thinking in Azerbaijani art are generalized and systematized, and adherence to tradition and canon, ornamentality and intrastructural variation are highlighted;

- taking into account the genre specifics, variant processes are analyzed and their distinctive features are determined in all genre of Azerbaijani music of oral tradition;

- the phenomenon of Azerbaijani mugham has been especially studied on the basis of a comparative analysis of performing versions of one modal family and different genre branches;

- the definition of the "genetic code" of the mugham genre is proposed, which includes such components of the category as mode-tone, cyclicity and variation besides the generic sign of canonicity;

- the national chronotopes of shaping corresponding to the genres of Azerbaijani music of the oral tradition are emphasized. The following are emphasized among them: variant repetition of modal-tone cells in song and dance genres with the priority of refrain enclosure; multi-metric singing of small-range links in ashyg melodies; germination of monointonation in mugham;

- taking into account the features of individual thinking, the peculiarities of the variant method are revealed in the work by outstanding Azerbaijani composers U.Hajibeyli, F.Amirov, G.Garayev and A.Melikov;

- U.Hajibeyli's role in the creation of a special type of variant-chant dramaturgy, which originates in the genres of national music of the oral tradition and is meaningful in line with European traditions, is highlighted;

- the principles of F.Amirov's compositional work were modernized with a tendency to create a contrast-component variant unity of figurative-thematic lines;

- the successive connections and origins of G.Garayev's mixed variant technique are characterized, the essence of which is determined by the through-composed development of the thematic material;

- the characteristic features of A.Melikov's variant writing and his individual through-composed symphonic forms with the priority of symmetrical shaping regularity were revealed.

Theoretical and practical significance of the research. The scientific results of the dissertation can be used in higher and secondary specialized musical institutions during the process of the lecture courses "History of Azerbaijani music", "Modern music", "Analysis of musical form", "Principles of Azerbaijan folk music", "Azerbaijani folk creativity", "Ashyg creativity", "Mugham". The dissertation materials related to the study of the works by U.Hajibeyli, F.Amirov, G.Garayev, A. Melikov are currently being approved in the lecture courses "History of Azerbaijani Music" and "Analysis of Musical Works", and can be also used in further scientific developments dedicated to the work by these composers. A number of points of the work can be taken into account in the study of relevant scientific issues and the educational process system of the countries of the Muslim region, in particular Central Asia. The dissertation is the initial stage in the study of such a comprehensive and large-scale problem, the practical implementation of which will reveal much new regularity in the art of music, which is important for science and valuable for composer practice.

Approbation and application. The main points of the dissertation were presented and discussed at the republican scientific-practical conference dedicated to the 125th anniversary of U.Hajibeyli

(Baku, BMA, 2011), as well as at international conferences – “Art in the past and present” (Krasnoyarsk, KSIA, 2010), “The role of traditional art in the dialogue of cultures” (Baku, ASUCA, 2012), “Problems of modern music” (Perm, PSHPU, 2012), “Actual problems of Azerbaijani studies”, dedicated to the 90th anniversary of the national Leader Heydar Aliyev (Baku, BSU, 2013), “Traditions and the contemporary state of culture and arts” (Minsk, “Center for research of Belarusian culture, language and literature” of the NAS of Belarus, 2013), “Actual problems of music theory, modern composition and performance” (Novosibirsk, NSC named after M.I.Glinka, 2014), “Musical art and education in the modern socio-cultural space” (Belgorod, BSIAC, 2014), “The science of music in a single cultural space” (Moscow, RAM named after Gnessin, 2015, 2016), “Dialogues on culture and art” (Perm, PSIC, 2018, 2020).

The main points of the work are reflected in the monograph “Variation in Azerbaijani music”, as well as scientific articles published in the journals “Music scholarship”, “Music of Eurasia. Tradition and the present”, “Journal of Moscow Conservatory”, “South-Russian musical anthology”, “Journal of musical science”, “Musicology”, “Cultural code”, “Search-Isdenic. Humanities series”, “Kültür Evreni”, “Musiqi dünyası”, “Konservatoriya”, “İncəsənət və mədəniyyət problemləri”, “Azərbaycan Dövlət Mədəniyyət və İncəsənət Universitetinin elmi əsərləri”, “Mədəniyyət dünyası”, etc.

Name of the institution where the dissertation work was carried out. The presented dissertation was completed at the Department of “History of Music” of the Baku Music Academy named after Uzeyir Hajibeyli.

The volume of structural sections of the dissertation and the total volume of the work in characters. The dissertation consists of an introduction, 5 chapters, 11 paragraphs, 7 sections, a conclusion, a list of references of 377 names, note appendix, including 102 examples. The volume of paragraphs of the dissertation in characters: introduction – 18 pages (29.836 characters), Chapter 1st – 25 pages (44.236 characters), Chapter 2nd – 31 pages (54.221 characters), Chapter 3rd – 48 pages (84.233

characters), Chapter 4th – 40 pages (67.846 characters), Chapter 5th – 62 pages (105.549 characters), conclusion – 16 pages (28.480 characters). Volume of work (without list of references and appendices) – 240 pages, 414.401 characters.

MAIN CONTENT OF THE DISSERTATION

The **Introduction** substantiates the relevance of the considered problem, reveals its processing degree, scientific novelty, theoretical and practical significance, methodology, formulates the subject, object, aims and objectives, states the main points of the research and approbation of its results, as well as the volume of structural sections.

The 1st chapter “Variation as a principle of art thinking in Azerbaijani art” expresses the problem of universals in the theory of national culture, reveals the process of mutual integration and interspecific exchange between its various spheres. Aesthetic commonness of views, general orientation in the perception of the harmony of the world, in understanding the structural unity of the entire art space led to the presence of through-composed trends and processes that embraced all types of Azerbaijani art. In the context of the eastern region, aesthetic principles that are common to different types of creativity conveyed typological stylistic features to art phenomena, which, regardless of their function, determined their belonging to a single cultural model. A common phenomenon at certain stages of the history of the Eastern countries for literature, architecture, music and other types of creativity is adherence to tradition and the canon, ornamentality and intrastructural variation.

Azerbaijani culture embodies an original art phenomenon with traditions, which have been obtained as a result of long historical stratification. Its centuries-old path of evolution reflected the features of the socio-political life of the country, its socio-economic development in a peculiar way. Azerbaijan became part of the Muslim East with a rich syncretic culture by entering the Arab Caliphate in the 7th-8th centuries. The immensity and dynamics of the processes that took place in the public life during this period are

characterized by close cultural relations between the peoples of the Arab world, who were subject to one religious and socio-legal laws, and were part of the same language zone. Azerbaijani poets, musicians, architects, calligraphers and scientists made a significant contribution to the system of Muslim cultural values by adopting Islam with its canons and prohibitions. A careful attitude to national traditions, the ability to assimilate foreign cultural influences allowed the Azerbaijani people not only to preserve their national identity, but also to have a significant impact on other Eastern cultures.

Due to strict adherence to the canons, Eastern culture “*has preserved a high level of spirituality, strict pattern and purity of forms combined with an individual vision of the deep foundations of existence in its diverse private manifestations*”¹². The canon serves as the embodiment of a cosmogonic model (A.Ivashkin), concentrates the unity of sacred and secular art skill (I.Murian), is the bearer of the “genetic code” about the correct world order (M.Trubetskaya) in the interpretations of many scientists. Scientists talk about three functions of the canon in the system of eastern traditional creativity – a model of an ideal version of a composition, a set of rules for creating a work, a measure of perfection of an art form that allow the existence of equivalent versions for achieving the goal (Yu.Plakhov); define the canon as a “multi-level syncretic complex”, in the formation of which the leading role is played by a sacred attitude, creative impulse, system of rules and technological means (M. Drozhzhina).

Any kind of art has access to the canon in the context of Eastern culture, which occupies the highest position in the system of relations between tradition and art form, not coinciding with them in its categorical status. Tradition passes through the canon into a specific work – an art form, “*the form of such art is always created*

¹² Попов, А.И. Восточный эстетический канон в гуманитарной культуре современности (на примере художественного творчества): / автореф. дис. ... канд. философских наук. / – Тамбов, 2007, – с. 8

freely”¹³. Violation of canonical prescriptions was accompanied by decorative luxuriance of style, complication of its technical and expressive sphere, which was achieved to a great extent due to the art of ornament. According to A.Smirnov, “*the perception of Islamic ornament turns out to be a process, or more precisely, a procedural transition from a revealed plan to a hidden one and vice versa*”¹⁴. Such a procedural transition expressed the main architectonic principle of Muslim culture and made it an organic part of this culture by being embodied in art. Decoration of architectural buildings, metaphorization of poetry and “ornamental articulation” (V.Yunusova) as a way of presenting musical sound in the genres of traditional music became a reflection of the integral principle of culture in the Muslim East. Being a form of modeling the world and culture, “ornamental structuredness” (Niyazi Mehdi) has become the foundation for the improvisation – variation as a method of art expression in the East.

The unity of aesthetic views and canonical prescriptions did not exclude the specifics of the local traditions of art creativity in Azerbaijan. Arran, Nakhchivan, Shirvan-Absheron, Tabriz medieval architectural schools had own cycle of art and expressive means. The characteristic art and technical principles were peculiar to the schools of national carpetmaking – Guba-Shirvan, Ganja-Gazakh, Karabakh and Tabriz. Priceless contribution to the history of the world medieval painting was made by Tabriz artists, who developed many compositional and iconographic formulas, techniques and images that became canonical for the entire subsequent history of oriental miniatures. The “Azerbaijani school” of poetry, headed by Nizami Ganjavi, received universal recognition in the Muslim East. The Azerbaijani poet-thinker entered the history of eastern literature as

¹³ Муриан, И.Ф. О применении термина «классика» к искусству Востока (на примере искусства Непала и Индонезии) // Искусство Востока. Проблема эстетического своеобразия, – Санкт-Петербург: Д. Буланин, – 1997, – с. 25

¹⁴ Смирнов, А.В. О подходе к сравнительному изучению культур / А.В.Смирнов. – Санкт-Петербург: изд-во Гуманитарного Университета профсоюзов, – 2009, – с.147

the founder of the romantic epos, created a series of eternal characters of ideal beauty, ideal love, ideal heroism and an ideal just ruler.

The art of mughamat has become the highest manifestation of professional musical thinking in Azerbaijan as in many countries of the Near and Middle East. The structure of mugham as a genre of traditional music from the very beginning of its formation was determined by a system of regular connections of canonicity, mode-tone, cyclicity and variation, which made up its so-called “genetic code” (M.Aranovsky). The variant process in mugham is continuous and cyclical: a periodic deviation from the tonic chant-cadence and an obligatory return to it creates a sequence of “minor” cycle and the dastgah entails the alternation of sections of the “major” cycle at the level of composition. Eastern monody demonstrates special ways of emphasizing the reference tone of the melody line – with the help of the developed art of ornamentation. Performing the function of spatial expansion of the sound field of the tone, the ornament obeys the base layer and distributes modal information throughout the entire centering phase, remaining free to choose the path of motion.

Tradition – canon – art form – ornamentality – improvisation – variation – such is the structural and semantic organization of the art “matter” in the East, which create the deep essence of its cultural space and gives a huge impetus to creative development in any field.

The 2nd chapter “The problem of variation in the science of music” consists of two paragraphs – **2.1 “Interpretation of the concepts of variant, variation in ethnomusicology”** and **2.2 “Category of variation in theoretical musicology”**.

Modern science considers variation as an objective immanent feature of a musical text, which requires careful study. In **paragraph 2.1**, variation appears as a fundamental feature of folklore, which is of decisive importance for characterizing its ontological essence and more broadly, the procedural nature of traditional musical culture as a whole, its laws and development trends. Many issues arise during the process of studying this phenomenon, including the interpretation of the concepts of “variant”, “variation” in the music of the oral

tradition, the relationship between the category's "variant" – "type", the study of the mechanism of variation and the definition of its types. These issues are developed in the works by V.Anikin, B.Putilov, K.Chistov, I.Zemtsovsky, G.Golovinsky, A.Mekhnetsov, A.Lipatova and other scientists.

Any folklore process takes place in conditions of continuity of relations between the stages of development of national culture, *"acquires the character of movement within the tradition, the evolution of tradition"*¹⁵. Folklore consciousness has informative capacity and plasticity of its structure, functioning in the mode of interpenetration and interaction of traditionality and variation. Folklore is considered as the "art of memory" (S.Azbelev), "the center of memory" (B.Putilov), where the spiritual experience concentrates by collected tradition, and the tradition itself materializes within certain limits. According to I.Zemtsovsky, the role of memory, the function of fixing the technique of creativity is performed by the types of intonation and the corresponding types of articulation. Introducing the terms "articulation", "articulatory field", the scientist writes that *"articulation acts as a kind of instrument for fixing music, which is naturally developed by the tradition itself. This is how a peculiar phenomenon is formed, which I called the articulatory genofond of an ethnos. It materializes nothing less than the memory of the music of the oral tradition..."*¹⁶.

The problem of variation in folklore acquires a broad and specific interpretation. The term "variant" defines not only changes in the object, which is associated with its internal nature, but also changes that caused by external changes – the specific circumstances of the place, time and conditions of its reproduction. If spatial variation is associated with dialect dissimilarity, then temporal

¹⁵ Путилов, Б.Н. Методология сравнительно-исторического изучения фольклора / Б.Н.Путилов. – Ленинград: Наука, – 1976, – с.184

¹⁶ Земцовский, И.И. Человек музицирующий – Человек интонирующий – Человек артикулирующий: [электронный ресурс] / – 2019, с.102. URL: <https://opentextnn.ru/music/interpretacija-teksta-muzyki/zemcovskij-i-i-chelovek-muzicirujushhij-chelovek-intonirujushhij-chelovek-artikulirujushhij/>.

variation is associated with the diachrony of the folklore language. Scientists write about “inter-individual variation” (E.Safronov), performance variation (I.Zemtsovsky), “holistic” and “intra-compositional” variation (G.Golovinsky). The source for the folklore text is “folk concept” (V.Propp), “meaning, semantic core” (B.Putilov). Scientists come to the conclusion that it is not the “first” theme that varies in folklore, but the type as a complex of traditional features of the musical and poetic form, and each folklore text is a variant of the type. Therefore, the term “variant” has its own correlative opposition – “melodic type” in the theory by I.Zemtsovsky.

Philologists have created a typology of verbal text variation in folklore, distinguishing between “constant” (plot variation) and “transformative” (model variation) types of variation¹⁷. Each of these types is in line with its own paired stages of the relationship of text variants: “variant” and “editing”, “version” and “independent piece of music”. A multilevel system of types of variation is formed in musical folklore, where we can talk not only about combinations, contaminations, reductions, amplifications of the text, but also specific categories according to the specific features of the sound form. The gradation of changes in sound material extends from ornamented repetition in song and dance forms to the setting for improvisation in mugham in the Azerbaijani music of oral tradition. An important consequence of the monody of musical thinking is the special development of the methods of small-scale variation, which is associated with a peculiar attitude to sound as an absolute value. According to I.Zemtsovsky, the originality of Azerbaijani music of oral tradition is based on the special nature of the “sonic substance”, which is associated with “ethnohearing and with the ethnic ideal of sound-making and music-making in general”¹⁸.

¹⁷ Липатова, А.П. Вариативность легенды / А.П.Липатова. – Москва: РГГУ, – 2019. – 224 с.

¹⁸ Zemtsovsky, I. I. Do we need a concept of «musical substance»? // – Bucharest: Revista de Etnografie si Folclor-Journal of Ethnography and Folklore, – 2018. №1–2, – p. 183

One of the leading aspects of the variation problem in ethnomusicology is the research of a folklore text “according to the total of variants” (A.Banin). In this case, it becomes possible to consider the phenomena of folklore from different points of view, taking into account regional traditions, ethno-cultural, dialectal singularity. If a special issue for Russian folkloristics is the problem of the ties of the Slavic world in the historical, stadial and ethno-cultural terms, then in the science of Azerbaijani music, the issues of musical Turkology, which aimed at finding and substantiating the common origins of the musical culture of the Turkic peoples, are of high priority.

The theoretical points of variation in the interpretation of Russian scientists are revealed, the intra-system connections of variation with other principles of thematic development are explained and the features of the variant method at the level of shaping in composer work are considered in **paragraph 2.2**. The theory of variant form and variant method “*is an achievement of predominantly Russian musicology and covers about seven decades of the 20th century in its history*”¹⁹. The main points of variation were emphasized in the works by B.Asafyev, V.Zuckerman, L.Mazel, V.Protopopov, V.Bobrovsky, I.Lavrentyeva, I.Barsova, V.Kholopova, V.Zaderatsky, G.Grigoryeva, E.Ruchyevskaya, G.Demeshko, E.Skurko, S.Goncharenko, O.Sosnovtseva.

Various variants of the classification of thematic development and shaping have developed in musical theory, which are based on the criterion of alterability of the material. The joint moment are minimal variability (identity) and individual stages of differentiation up to comparison (contrast), as well as fluent continuous forward motion (free continuity) in this plane. Various approaches to the classification of thematic development indicate that variation development and variant development are two interrelated and parallel areas of modified repetition. In a broad sense, variation

¹⁹ Скурко, Е.Р. Теория вариантной формы в отечественном музыкознании: этапы становления, понятийный аппарат // – Уфа: Проблемы музыкальной науки, – 2019. № 1, с. 47

development is any modified repetition of musical thought, which also includes variant development and transformation. In the narrow sense, the words variation development and variant development quite differ from each other, suggesting a special nature of change during repetition.

According to E.Ruchevskaya's classification, variation development is aimed at transforming non-specific elements of expressiveness (dynamics, register, texture, sound density, instrumentation), and variant development is associated with changes in the shaping elements of a specific series (melodic line, mode, rhythm, syntax, form)²⁰. L.Mazel defines the specifics of the compared principles from the standpoint of genre specificity, emphasizing that variation development is more common in fast songs, in folk dance and instrumental melodies, and variant development is predominantly in fado, lyrical songs²¹. According to V.Bobrovsky's functional theory, a variant *“doesn't subordinate to the theme of its modified repetition, but a component equal to the theme”*²².

The following classification of the main possibilities of variant development has formed in science: 1. “motion from unity” (V.Zuckerman), “divergence from identity” (O.Sokolov), “germination” (V.Protopopov); 2. “rhymed similarity” (V.Zukkerman), “mixing to identity” (O.Sokolov), “refrain” (I.Abezgauz), “rondality” (B.Huseynli); 3. “through-composed” variation (W.Zuckerman). Scientists distinguish two main types of variation: “constructivist” variation with the preservation of the constructive basis and “procedural” variation based on the free continuity of the material. The classification of types of variation in

²⁰ Ручьевская, Е.А. Классическая музыкальная форма. Учебник по анализу / Е.А.Ручьевская. – Санкт-Петербург: Композитор, – 1998, – с.220

²¹ Мазель, Л.А. Строение музыкальных произведений / Л.А.Мазель. – Москва: Музыка, – 1986, – с.132-133

²² Бобровский, В.П. О двух методах тематического развития в симфониях и квартетах Шостаковича // Дмитрий Шостакович. – Москва: Советский композитор, – 1967, – с. 379

Azerbaijani music is proposed to be formed in accordance with the chronotopes of folk musical language developed in the genres of music of the oral tradition. As a result, it becomes possible to talk about the existence of three types of variation in the national tradition: variant repetition with and without refrain closure; variant update with irregular metric; variant germination.

The concept of “variant form” introduced by B.Sosnovtsov was later developed in the studies by I.Lavrentyeva and V.Protopopov. This concept does not define *“the constructive basis of the work and is introduced to understand only the thematic development and relationships within the form”* in V.Protopopov’s interpretation²³. In existing textbooks on analysis, the variant form is considered as a special type of couplet-variation form (“variant-strophic” according to M.Bonfeld), where a freer development of musical material occurs. Close attention is paid to the variant form in modern theory, it receives substantiation in vocal and instrumental music.

M.Tarakanov wrote about the formation of a dynamic “contrast-variant” form in S.Prokofyev’s symphonies. The principle of through-composed development of thematism is the basis for non-standard procedural forms, which were defined as “phase” (E.Ruchyevskaya) and “tone-phase” (S.Petrikov). The concept of “variant-symmetrical” forms was developed in the researches by S.Goncharenko, V.Zaderatsky distinguishes “motive-variant” and “structural-variant ostinato” in the works by I.Stravinsky, G.Grigoryeva emphasizes “Bartok’s rondo” with its characteristic principle of modal variation. G.Demeshko wrote about a “new contrapuntal space”, which forms variation in the 20th century music, participating in the formation of new types of polyphonic forms²⁴.

The variant method coincided with the dodecaphonic organization of the sound material, letting it possible to combine

²³ Протопопов, В.В. Вариационные процессы в музыкальной форме / В.В.Протопопов. – Москва: Музыка, – 1967, – с.23

²⁴ Демешко, Г.А. Полифоническое формообразование в музыке XX века: остинатность и вариантность / Г.А.Демешко. – Новосибирск: НГК им. М.Глинки, – 2019. – 165 с.

continuous renewal with the unity of the original structure. A special kind of ostinato variation was the “repetitive technique” in line with minimalism in the second half of the 20th century, which is characterized by the introduction of “*mutational changes in a rotationally rotated structure*”²⁵. Stylistic pluralism gives rise to the individualization of the form of composition in modern music, while interesting and perspective acquisitions from the content and drama points of view are made under the conditions of total dominance of the principles of variant-variational development.

The 3rd Chapter “Model of variation in Azerbaijani music of oral tradition” is devoted to the research of the phenomenon of variation in Azerbaijani song and dance forms, traditional melodies of ashugs and mugham.

Azerbaijani music of oral tradition is a huge layer of the traditions of the people, which has evolved over many centuries. Being one of the codes of folk culture, Azerbaijani folklore is closely associated with the value orientations of the society, the peculiarities of the mentality and worldview and contains pronounced signs of the national thinking pattern. Any folklore work has a pronounced dynamic nature, assuming the plurality of its incarnations, combining the canonical and variable layers. So, the problem of variation and its deep essence are important among the many aspects of the research of folklore in the practice of folk art.

Variation appears as a method of tone development and formation in songs, dances, tasnifs, rengs, diringis in **paragraph 3.1 “The genre specificity of the variation technique in Azerbaijani song and dance forms”**. Forming and developing in parallel, Azerbaijani song and dance forms formed a single stylistic system, which distinguishes by its characteristic features. Its inner richness corresponds to the variety of types of variation, the scope of which is not limited by particular details of the melodic or rhythmic order but rises to the level of compositional structure. Variation manifests

²⁵ Задерацкий, В.В. Музыкальная форма / В.В.Задерацкий. – Москва: Музыка, – вып.2. – 2008, – с.455

itself as a specific phenomenon with characteristic regularities in each of the considered genres of Azerbaijani music of the oral tradition.

Explanation of the internal laws of development and formation in the Azerbaijani song and dance heritage originates from the principle of identity. The nature of folklore creativity in these genres is associated with the repetition of motives, phrases, sections of the form with the relative variability of thematic elements. Variation interacts in the genres of national folklore with such principles as progression, germination, refrain, combinatorial theory, sequence, ornamentation. The dynamics of variant development is clearly expressed in the lyrical song, which is subject to a monothematic relationship of all elements of the structure. Rhythmic variation is especially widespread in Azerbaijani dance music due to its genre nature, associated with movement. Multi-component traditional dance forms – diringis and rengs, in some cases dances expand the boundaries of variant-variational technique, which is transferred to the modal-tonal, register and texture levels. The specificity of the tasnif genre manifests in the variant correlation of vocal and instrumental parts with the determining role of descending sequencing and ornamentation.

The various compositional levels of the folklore text are organized by the principle of refrain in most folk songs and dances, which participates in the characteristic comparison of motives, phrases and larger constructions (“Ay bəri bax, bəri bax”, “Aman yar”, “Əsgəranı”, “Pişro”, etc.). Refrain is “veiled” by at least a slight update of rhyming phrases and a change in scale proportions in the ratio of stable and mobile sections of the form in tasnifs (“Rast”, “Çahargah”). The typological structure of the progressive compression of scales (dances “Narıncı”, “Lalə”, diringi “İnnabı”) has become especially widespread in the multi-component composition of folk dances. The problem of thematic movement, regularity of renewal or change of related material within the composition is essential in the genres of traditional music – diringis and rengs. The variant repetition of tone cells is combined into a

refrain structure in these genres, and fragmentation-compression is expressed by sequencing, which combines classical development and its national equivalent.

A song or dance form can be composed of a number of “variantly similar” phrases that form a periodic structure in melodic and rhythmic terms (“Telli”, “Şuşanın dağları”, “Dönə yallı”). The role of variation increases in verse-chorus structures: if the solo part is related to the texture of the main musical material, then the refrain develops it through motivic fragmentation, sequencing, rhythmic variation (“Pərican”, “Ceyran bala”, “Garaqılə”). The forms of monothematic content can be found in the genres of Azerbaijani folklore, in which the individualization of “autonomous” variants allows to consider them as an independent thematic complex and leads to the formation of more complex forms – two-part, three-part, rondoform, often with a contrasting correlation of sections (“Halay”, “Çal, oyna”). There are many compositions of free thematic formation among the tasnifs, in which leitnote and leitrhythm play a unifying role (“Şur”, “Segah”). Accumulating the specifics of a particular genre branch, variation is a way of existence of various forms of national oral improvisational culture, which are related and not related to the mugham tradition.

The internal tectonics of the ashyg tone model, the “live” interaction of its chants, from the sequence of which the pitch and compositional structure of the melody is formed, is considered in **the paragraph 3.2 “Intra-compositional variation in the traditional melody of Azerbaijani ashugs”**.

According to T.Mammadov, intra-compositional variation in ashyg music expands the tone sphere and breaks the scale symmetry of the melody sections; transforms the poetic strophe into an unregulated art form (“melostrophe” with variant chants); enriches the poetic text with migrating chorus formulas and introduces a new genre characteristic to the melody; contributes to an intense metro-rhythmic, tone transformation of the instrumental part, which develops the appearance of supporting tones of vocal setting;

reorganizes the internal structure of each strophe²⁶. The scientist defines the musical form of ashyg melodies as couplet-variant by classifying the variety of composition encountered in several groups²⁷. Based on the number of melodic phrases in the melodies and their tone content, he speaks of single-element (single-movement) and compound – two-element, three-element structures. In accordance with the sequence of connecting various constructions according to thematic material, he distinguishes variable (two contrasting constructions of question-answer content according to the ABAB type); contrast-composite (according to the ABC type); concentric (according to the ABCBA type) structures. Relatively free tone development, which is completely determined by the musical side of the melody, contributes to the formation in its structure of signs of a through-composed variant form – single-element, two-element with and without a refrain.

The tone-melodic development in ashyg melodies is a microdevelopment carried out by virtuoso combinations with a small sound composition. The same sounds during the process of development appear in a different rhythmometric perspective within related chant – due to their reaccentuation, metric shifts, overgrowth with new melismatic patterns, expansion or fragmentation of the rhythmic motion. The conducted analysis indicates that national types of melos-syntactic structures function in ashyg melodies, which have a variant basis in their genesis. The refrain organizes the thematic in the melodies “Dərbəndi”, “Laçını”, “Ayaq divanı”, etc. There are syntactic variants of the structure of singing in many samples: one sound acts as a head intonation – the keynote mode of rast in “Zarını” and “Atüstü Kərəmi”, and an expressive musical turn representing the variable modal system of shur “e” – shushter “a” in “Səməndəri”. Many ashyg melodies gravitate to a monochants structure, which naturally leads to the problem of the through-

²⁶ Məmmədov, T.A. Koroğlu aşığı havaları / T.A.Məmmədov. – Bakı: Apostrof, – 2010, – c.82

²⁷ Məmmədov, T.A. Azərbaycan aşığı yaradıcılığı / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – c.141-142

composed deployment of a single tone complex (“Çoban bayati”, “Mansırı”).

There are considerable samples in ashyg art that are distinguished by regular accent metrics and consistency of the scale-syntactic level, combining the repetition of tone cells with their variation. The degree of managing repetition in them can be different – more or less explicit, carried out in one way or another, which approach the variant specifics of the Azerbaijani folk song by their nature. At the same time, the through-composed mono-tone development of a folklore text that combined with the latitude of its metrorhythmic and scale-syntactic organization, evokes analogies with mugham deployment in a number of considered examples.

The paragraph 3.3 “Azerbaijani mugham: from general to different in the interpretation of the genre canon” considers the interpretation of the genre canon of Azerbaijani mugham in traditional performing practice. The material for comparative analysis was three versions of the mugham-dastgah “Rast” - in the interpretation by B.Mansurov, A.Bakikhanov in the recordings by N.Mamedov and E.Muzzafarov in the recordings by A.Asadullayev, as well as four zerbi-mughams “Mansuriya”, “Heirati”, “Arazbari”, “Karabakh shikestesı” in the recordings by R.Zohrabov and A.Bakikhanov. The individual interpretation of the canonical sample is associated with the trends of modern musical culture, the traditions of the school and the specifics of the performing staff, the experience and skill of the interpreter himself and the peculiarities of his personality. The widest opportunities for the manifestation of individual skill are provided at the morphological level of the structure, where we are talking about the numerical difference in the chants staff, the rearrangement of accents within the theme, and much depends on the technical and acoustic features of the instrument, which are *“associated with the tuning, interval content and structure of the scales”*²⁸.

²⁸ Юнусова, В.Н., Харуто, А.В. Компьютерная этномузыкология: задачи, методы, результаты // – Москва: Музыкальная академия, – 2020. № 3, – с. 162

Mugham-dastgah “Rast” performed by B.Mansurov is a multi-part vocal and instrumental cycle, which includes 30 parts (18 shobes). The mugham-dastgah “Rast” includes 22 parts (12 shobes) and develops the instrumental intro in the interpretation by A.Bakikhanov. The through-composed composition “Rast” in the solo version by E.Muzzafarov is compressed to the limit of 10 shobes. Attention is drawn to the concentration of thought and the dynamism of the mugham form, as well as the maximum demonstration of the virtuoso capabilities of the instrument, with a characteristic increase in the intensity of sound and an increase in the density of sound units at the expositional stage of texture in his interpretation. There was a desire to overcome the dismemberment of the cycle and merge it into a fluent one-part form, which was enriched with micro-interval connections, in the version by E.Muzzafarov. He enlarged the Maye section, preparing it with the abbreviated Bardasht type (“bardashtin kiçildilməsi” by F.Chelebiyev) and enriching it with two gushe Gardaniye and Mahur-mukhayar in terms of dramaturgy.

The content of zerbi-mugham is revealed in the unity and “confrontation” of mugham and reng, which endows this genre with special properties. Two types of variation function in it – the germination of intonation, which is formed from mugham improvisations and the updated repetition of models with refrain closure, which are peculiar to dance. The form of zerbi-mugham resembles the form of rondo, in which the chronology of events is changeable. It is based on the principle of rearrangement of parts, which contributes to a relatively equal degree of “expectation” of the refrain and episode. Differences in the performing staff determined the priority of reng sections in the interpretation by A.Bakikhanov, which play an important dramatic role in the composition of zerbi-mugham. The most stable section in the compared performing versions is the refrain, which acquires a similar appearance in two interpretations. The refrain is expressed not only by the instrumental fragment, but also by the vocal-instrumental section (“Arazbari”) in the recordings by R.Zohrabov. A change in the compositional

scheme of the genre canon is revealed by the zerbi-mughams “Heirati” and “Karabakh shikestesı”.

The comparative analysis of various performing versions of the Azerbaijani mugham shows that the preservation of the basic typological layer is combined in them: with the variation of the tone-singing composition of the melodics and the internal combinatorics of known formulas without violating their “self-identity”; with the expansion or contraction of the scale of the cycle, the change in its composition due to the addition or isolation of sections; with a shift in dramatic accents in the procedural-dynamic deployment of mugham; with a functional redistribution of temporal and spatial proportions between the opening “prelude” and exposure, the stages of the mid-developing phase, the reprise climax and the closure of the form.

The research material of the **4th chapter “Principles of variant development of thematics in the musical-scenic and vocal works of Azerbaijani composers”** is romances-ghazals and “Koroglu” by U.Hajibeyli, “Sevil” by F.Amirov, “Seven Beauties” and “Thunder Path” by G.Garayev.

It is noted in the **paragraph 4.1 “Variant-chant dramaturgy in Uzeyir Hajibeyli’s work”** that the Azerbaijani classic created a new approach to the development of folklore material, which was based not on the method of its simple processing and subordination to professional laws, but on the discovery and realization of its deep regularity in line with European genres and forms. The composer’s stylistic system was realized in works of great art significance and value – classical in the high sense of the word. The opera “Koroglu” is the among the most striking achievements of the national composer school of the 1st half of the 20th century, which outlined the most important signs of a new era in Azerbaijani music (**4.1.1 “About variant development in the opera “Koroglu”**”). The hidden power of intonation deployment in the opera, the truly improvisational element of “germination” of its leading themes-“pulses” are based on various types of variation. The conducted analysis shows that several lines of variant development are

combined in the opera: 1. through-composed germination of thematism from the title thesis; 2. autonomous variant development of topics within the number; 3. variant identity of brief melodic and rhythmic formulas in song and dance fragments; 4. modal-tonal and timbre variation; 5. syntax motion of thematism in terms of couplet form; 6. variant-chant deployment within the sections of the ternary and sonata structure.

The genre prototype of the *ouverture* and *intermezzo* to the III act of the opera is *mugham improvisation*, and hence the reliance in their sonata dramaturgy on the principle of germination of short melodies. Two types of arched tone connections are formed in both examples: one of them lines up in a through-composed transformation of the title thesis, the other forms variants of individual themes, which leads to the formation of dispersed variational cycles. The role of the thesis is performed by the theme of the “heroic call”, which is based on the *cadenza chants* of the mode *shur*. The variant-chants development of thematism enriches the ternary form in Nigar’s arias “Rovshen, my beloved!”, “Like light smoke, like dreams”, Koroglu’s aria “I am devoted to you”. The composer realizes the regularities of the melodic-variant syntax type, where the constructive core of the melodics is the singing of a certain mode in these solo fragments.

Three *ashug* songs of Koroglu, the song of *Khanende giz*, the choir “Chenlibel” were written in the couplet-variant form. The main principle of variation in these fragments is the principle of “syntax variant” (I.Abezgauz). The succession of tern is characterized by a large-scale expansion of the strophe (24–41–50), an excess of the height level of the melody and the creation of a new version of the intro that precedes the main melody in the *ashyg* song “Only I saw”. We are talking about the syntax compression of the *melos* form in the second verse, in which the initial motive is transferred to the quartal level of the mode of *rast* “f”, in the song “I am singing to you, khans”. Variants of the theme, which are different in size, add up to the structure of progressive fragmentation (7 + 4 + 4 + 2 + 2 + 8) in the song “Again with you, my friend”. The linear-*melos* structure of

the Khanende giz song is based on the variant chain of singing the descending foundations of the mode of shur “d”. The Peasant Dance from the Act I is an original variational cycle consisting of a theme and seven minor variation forms (aa₁bb – aa₂bb – a₃a₄a₅ – aa₁a₆b – a₃a₄a₅ – aa₁a₆bb – a₃a₄a₅ – aa₁a₆b). The source of the formation of thematics in the heroic dance from the III act is the initial periodicity, the basis of which is the exact and varied repetition of a single-cycle motif.

A very special place in the history of Azerbaijani music, in U.Hajibeyli’s work is occupied by vocal ghazals to the words by Nizami – “Without you” and “Beloved” (**4.1.2 “Romances-ghazals in the aspect of intonation connections of form”**). The specificity of the new genre is due not only to the peculiarities of its poetic basis, but also to the original implementation of the principles of mugham deployment and the creation of a national type of ternary form. The most important manifestation of this trend is the use of various functions of variation. The exact repetition of musical material in the form gives way to the principle of monothematic relationship of several melodic complexes. Singing the base of the mode, sequencing and ornamentation techniques were used during the process of melodics development. As a result, the impression of free improvisation is formed, and the expressive intensity of the lyrical emotional statement leads to a dynamic transformation of thought, an expansion of the range of the tone line, culminating in the middle section of the form. The mugham procedural deployment of the thematic texture determines the dynamic profile, the structure of the composition, the distribution of climaxes and contrasts in romances-ghazals. *The “unambiguous” nature of the melodic conjugation of sections is formed from the aesthetics of mugham, in which “preference is given to a partial renewal of the middle (either with the help of a new thematics or a new key)”*²⁹. A modal-tonal

²⁹ Абезгауз, И.В. Опера «Кероглы» Узеира Гаджибекова (о художественных открытиях композитора) / И.В.Абезгауз. – Москва: Советский композитор, – 1987, – с.177

contrast is introduced between the parts in the thematic single ternary forms of romances: segah “gis” and bayati-shiraz “cis” in the romance “Without You”; shushter “d” and segah “fis” in the romance “Beloved”.

The space of variation in U.Hajibeyli’s work covers the formation of language elements, the building a text from them, the connection of these elements through a structure, i.e. it is formed into a strictly organized system of hierarchical levels. New features of style are clearly reflected, a new interpretation of variation itself, as well as the structures that have grown on its basis in this dominance of variation.

It is said in the **paragraph 4.2 “Features of the variant method in the opera “Sevil” by Fikret Amirov”** that F.Amirov showed exceptional skill in understanding folk specifics, the ability to capture the original brightness and purity of folklore images, endowing them with elements of romantic aestheticization. The opera “Sevil” was emphasized for innovative searches, in which mugham melodies are combined with *“structural and compositional features of songs and vice versa – song melodies develop like mugham ones (on the principle of gradual deployment and “conquest” of height)”*³⁰.

Based on the art discoveries by U.Hajibeyli, F.Amirov synthesized the mugham principles of variant-chants deployment with clear syntax articulation which is characteristic of song forms. If the leading method of variation in couplet forms is the principle of “syntax variant” in the opera “Koroglu”, then stable extensive ratios of sections prevail in “Seville”. Mugham shaping determines the dynamic profile of Balash and Tafta’s songs, Sevil’s Lullaby. The tone consistency of Balash’s song is achieved by the variant development of melodic chants, which are concentrated on singing keynote of the bayati-shiraz “c” and the upper mediant of the mode. By analogy of Balash’s song, variation is taken out in the verse-

³⁰ Касимова, С.Д. Оперное творчество композиторов Советского Азербайджана / С.Д.Касимова. – Баку: Ишыг, – часть II. – 1986, – с.87

chorus structure of Tafta's song to the compositional level, interacting with refrain. The melodic narrative of the Sevil's Lullaby reflects the final stage of the mugham formation, forming a continuous phase of descent with the singing of the scale of the shurs "e".

The modal re-intonation of the thematic material is combined in the opera with the ornamentation of the motif, the variant re-texture of phrases is supplemented by new sequence links, a change in the metric grid, the free motion of the theme from the instrumental to the vocal part and vice versa. If there is a low-frequency shift of the theme from segah "e" in segah "g" in Atakishi's verses, then the modal variation is characterized by the same name shift of the melody from bayati-shiraz "g" in chargah "g" in Gulush's arioso. The contrast-composite structure of Sevil's aria from act II includes the whole complex of intonations that characterizes the heroine (ABABCC₁DE). Overcoming the cadence isolation, as if the composer builds the development in the aria from a number of interrelated thematic blocks by opening the theme tonally. Its "compositional" space includes the leitmotifs of the heroine and the melody of her arioso. Balash's two arias from acts II and III are associated by tone arcs.

There are hidden peculiarities of the composer's musical thinking behind all the technical methods of developing thematics in the opera. His harmonious outlook leads to the fact that the phenomena of a contrasting order are often considered by him as an expression of a single essence. The direction of F.Amirov's musical thought contributes not to the pointing opposites, but to the finding of commonality in different things. Different types of intonations that characterize this or that characters of the opera are in continuous interaction with each other – they alternate, intertwine and converge by creating tone-semantic arcs within several scenes. The specified interrelations between the themes arise not only due to their figurative semantics, but also due to the mode-melodic regularities. The originality of the composer's melodics is manifested in the fact that its leading trend is the downward dynamic profile of the form.

This system receives its concrete expression in sequencing, which pulls the melodic line to the final mode support. So, a line of through-composed variant development is created, the typological outlines of which go back to one tone type, which has a national nature and contributes to the birth of higher-order variation. Let us pay attention to the leitthemes of Sevil, azan, Gunduz, the theme of “personal drama”, as well as the arioso and aria of Sevil, arioso of Gulush, two arias of Balash, song of Tafta.

F.Amirov enriches it with the use of thematic combinatorics, developing the traditions of U.Hajibeyli’s variant-chants dramaturgy. The specificity of this method supposes the involvement in the melodic process of diverse, but sometimes tonally related chants, themes or larger constructions operating within several scenes of the opera. The conducted analysis allows concretizing and clarifying this phenomenon, designating it with the term “contrast-composite” variant dramaturgy. The stylistic typicality of the described phenomenon allows us to attribute it to F.Amirov’s authorial style, which largely determined the features of the thematic development in the opera.

The phenomenon of variation finds a vivid and diverse reflection in the ballets by G.Garayev – “Seven Beauties” based on Nizami’s motives and “Thunder Path” based on the novel by P.Abrahams (**4.3 “Main tendencies of variant development in Gara Garayev’s ballets”**). The unification of the methods of variant development in the ballet music by G.Garayev led to the identification of the following tendencies: 1. interaction of the variant method with sequencing; 2. semitone shift of the theme or its chants in the extended major-minor (tonal variation); 3. combination of ostinato with micro-tone variation of the theme’s component cells.

The first tendency is due to the impact of the characteristics of the national music of the oral tradition. The large-scale diversity of the motive and the quantitative flexibility of the sequence links, which make it possible to compress or stretch the melody in accordance with the creative concept, the well-known freedom of the tone-rhythmic contour, sometimes a functional renewal that

contributes to a different harmonic coverage of the topic – these are some of the features of the variant-sequential development in the music of the Azerbaijani composer.

The variant-sequential type of development for G. Garayev is one of the means of intensive deployment of lyrical melos. The composer chose two ways to implement it: variant-sequential germination and the transformation of sequencing into a variant technique. The term “variant-sequential germination” is used to concretize the Garayev method of working with lyrical melos. This principle implies a variant deployment of a melody according to the type of germination through the sequencing of tone links. Examples can be found in the Adagio of the main characters of two ballets, as well as in the Prelude, which open the ballet “Seven Beauties”. The expressive lyrical outpouring in the Adagio and Aisha’s death is carried out by iterative repetition of a two-bar chant. The boldness of its transformations is amazing: moving to the level of subdominant in the middle voice, and “cutting off” of individual tones and modal-tonal recoloring in an ascending motion in thirds, and free variant creativity that completes the development of the theme. The principle of the free development of melos according to the type of “endless melody” dominates in the Adagio of the second ballet, and the sequence turns into a variant technique, merging with free deployment.

Modulating sequences are widely represented in both ballets, which are formed by the “gliding” of a melodic line from one key to another in an extended major-minor. There is a semitone shift of the segments of the theme within the sentence in the Waltz from “Seven Beauties”, “Girls’ Dance with Guitars” and the scene “Schoolchildren and Leni” from “The Path of Thunder”. Two semitone variants of the theme are compared, following one after another in the “Student Song” and the portrait of the “Khorezm beautiful women”. The reprise begins with a semitone transposition of the thematic complex in the “Dance Variation Form of Lizzie and Friends”, “Dance of the Capricious Girl”.

The principle of ostinato variation is an extremely effective method of thematic development and shaping in many folk dance scenes of “Thunder Path”. G.Garayev relied on the features of the ancient ritual songs and dances of the African people in these scenes. Hence the modal-characteristic “linkage” of short chants with a small, often trichord, fourth-fifth range, their symmetrical, question-answer variation. Along with a varied rearrangement of the motif elements, which is subject to constant meter-rhythmic shifts and replanning of its chants, this principle of development contains enormous opportunities for the dynamic development of musical thought. G.Garayev was not limited to those techniques that folk variant repetition gave, he expanded the boundaries of these means significantly. Motivational fragmentation becomes very detailed and concerns parts of the motive, the smallest segments of sound space. Similar micro-tone variant work with material of folklore origin was carried out by many composers of the 20th century in various national schools, including I.Stravinsky and B.Bartok. The principle of variant-variational transformation of the ostinato theme is reflected in the “General Dance”, “Dance of the Colored”, “Dance of the Blacks”, “Procession”, etc.

If the composer gave special priority to the variant-sequence development of thematics in “Seven Beauties”, then the ostinato variation in combination with the variation of the micro-tone level acquires the leading role in “The Path of Thunder”. Meanwhile, we have the right to speak of a leading guiding regularity of a higher order in both the first and second ballets, which brings us closer to a certain extent to understanding the true nature of the composer’s creative method. All types of variation in his ballet music are originally alloyed with the through-composed development of the theme elements – and this is an essential feature of the variant method of the Azerbaijani composer. Possessing a pronounced symphonic thinking, G.Garayev expanded boldly and modernized the process of variant development through its intensive interaction with the methods of motivated development of musical material. On this basis, he mastered the features of the variant development and

shaping of the national music of the oral tradition, as well as the achievements of the today's greatest masters – methods of tonal variation by S.Prokofyev, free variation in combination with D.Shostakovich's developmental deployment, as well as I.Stravinsky's variant- combinative technique through U.Hajibeyli's prism.

The dilogy “Shur” and “Kurd-Ovshari” by F.Amirov, “Leyli and Majnun” and Symphony No. 3 by G.Garayev, “Metamorphoses” and Symphonies by A.Melikova are researched in **the 5th chapter “Variation and its shaping significance in the symphonic music by Azerbaijani composers”**.

The genre of symphonic mugham is considered in paragraph **5.1. “Variation in the structural space of symphonic mugham (on the example of “Shur” and “Kurd-Ovshari” by Fikret Amirov)”**. Mugham in the interpretation by F.Amirov sounded in a bright multi-colored orchestral “outfit”, enriched with forms of polyphony, principles of concert performance and personification of solo instruments, their timbre dialogues, techniques of the leitmotif system, “thematic modulations” (V.Kholopova), motive-tone transformations, which are characteristic for symphonic genres. The structure of the dastgah, its modal-tone pattern, sequence and principles of alternating mugham and song-dance sections were preserved in the process of “genre extrapolation” (O.Sokolov). The composer symphonized mugham by saturating it with new methods and techniques of thematic development for the national genre, subordinating the genre canon to the symphonic concept. F.Amirov created three symphonic mughams – “Shur”, “Kurd-Ovshari” in 1948 and “Gulistan Bayati-Shiraz” in 1971. The first two mughams are combined into a dilogy based on the commonness of musical and figurative content and modal-tone harmony. The integral two-part form has a “numbered” nature, where individual “numbers” are firmly connected by thematic interaction, refrain-reprise moments. The composer used various methods of combining: leitthemes, leitturns, reminiscence-repetitions, methods of dispersed variant development.

The material of the double first part – the intro and the maye “Shur” – performs the function of a “dramaturgic theme” (V.Kholopova) in the cycle, which is carried out throughout the whole dilogy. The intro theme frames the first mugham, appearing in the coda “Simai-shems”. Improvisation-solo, which is built on the intonations of the maye “Shur”, returns in the codas “Simai-shems” (n. 76) and “Mani” (n. 55). There is a synthesis of the motive of the intro and the cadence chant of maye in the culmination of maye “Shur”. The acquired theme-synthesis takes place twice in maye “Shur” and returns to “Kurd-Ovshari” – in the connecting transition from “Shahnaz” to “Kurdi” by becoming the basis for oboe improvisation (n. 35).

The second intonation (“fis – e”) is extremely important, which for the first time finalizes in the part of double basses in maye “Shur” (n.17). Repeating in different rhythmic variants by the string quintet, this leit-turn penetrates “Simai-shem”. It accompanies the theme “Simai-shems” in the second mugham, appearing in “Ovshari” (n. 16) and in “Mani” (n. 46). The melody “Simai-shems” complements the refrain of the rondo form in “Ovshari” (9 m. from n. 5) and invades the second episode in “Mani” (n. 46). The final construction from “Shur-Shahnaz” is a reminiscence of this part in the middle of “Bayati”, preventing the appearance of the section “Choban-bayati” (n. 50), and is also included in the coda “Shahnaz” in “Kurd-Ovshari” (n. 33). A dispersed variational cycle is formed by improvisations of solo timbres in “Simai-shems” (trumpet – n. 66, 69), “Ovshari” (flute – n. 7, trumpet – n. 9) and “Mani” (trumpet – n. 46).

The main role in the symphonic dilogy is assigned to the free-syntactic germination of intonation, leading to an increase in the scale of structure (“Bayati”, “Shahnaz”) or compression (intro “Kurd-Ovshari”, “Ovshari”, “Mani”). The through-composed deployment of the mono-tone complex in the mugham sections is complemented by its metro-rhythmic variation and genre transformation. The preservation of the melodic framework is combined with the colorful timbre, texture and ornamental

enrichment of the material in the song and dance fragments. The composer assigned solo to various instruments, updates the participants regularly in timbre dialogues, creates sections of a “sparse” orchestral space by turning off individual parts, uses unison or polyphonic layering of voices. One of the important methods of development in mughams is the combinatorics of thematics, which leaves its mark on the structural nature of the sections of the form. The refrain is combined with a rhythmically updated and timbre-enriched version of the “Simai-shems” theme, followed by improvisation in the part of woodwind instruments (n. 5-8) in “Ovshari”. If the abovementioned themes were subject to the thematic modulation in “Ovshari”, then they form a polyphonic synthesis, connecting along the vertical (n.46) in “Mani”. There are episodes of contrast polyphony (“Mani”, n. 46), imitative texture (“Shur-Shahnaz”, n. 24), canon (“Simai-shems”, n. 64) in the symphonic dilogy. There is an example of the modal-tonal recoloring of “Bayati” chants from shur “h” to rast “a” (n. 59) in the section “Iraq”.

Addressing to the traditional genre, F.Amirov abandoned the complex motive development and focused on the system of thematic, orchestral, textural contrasts. The intensity of development at the “micro level” allowed the composer to move away from the “dramatic theme” into contrasting spheres, while maintaining successive ties with it. The monotone deployment in the symphonic dilogy is absorbed by the combinatorics of thematic fragments at the level of sections of the musical structure. The chain connection of small forms flowing into each other is subject to the logic of modal-tone development and is consistent with the principle of contrast-composite variant unity. This type of development of thematics and in general, the symphonic form was determined in F.Amirov’s work against the background of an organic combination of succession features with national traditions and modern tendencies in European musical art of the 20th century.

It is noted in **paragraph 5.2. “The leading role of variation in the symphonic form by Gara Garayev”** that innovatory searches

led the composer to create original dramaturgy and individualization of the form of symphonic compositions. Based on the classical musical forms and principles of development in “Leyli and Majnun”, G.Garayev interpreted them in his own way by involving in the process of interaction with the melos-syntactic and shaping regularities of mugham (5.2.1. **Synthesis of sonata and mugham regularity in the symphonic poem “Leyli and Majnun”**). The composer used sonata form without development in music of a dramatic conflict plan by saturating exposition and reprise with active development. The national origins of the composer’s musical thinking reveal themselves clearly in an intense type of exposure and expositional stability of the development process. The compositional idea of the poem finds expression in a clear distinction between two stages of symphonic action, which form an inseparable chain of growth and lend themselves to a “dispersed” cycle of three images-themes. G.Garayev achieved a high degree of symphonization in the poem by rejecting the traditional development and keeping the scheme of exposition.

The germination of intonation leads to the formation of a period of thesis-periodic deployment in the theme of the intro. The initial phrase-exclamation, which is remembered for its volitive onslaught, is characterized by the “deformation” of the modal mood (Lokrian fifth), the sharpness of the rhythm, the tone aspiration to the shur keynote “h”. The variation of short sequence cells in shushter “e” serves as the basis for the formation of an uneven-scale period that is built according to the type of ongoing development in the main part. The freedom of variant deployment in a secondary area contributes to the creation of an “endless melody” of the mugham type within the framework of a “non-reprise-developing” structure (V.Zuckerman). The composer achieved an amazing variety of developmental techniques within the extensive monotonal structure of Rast “c”, dating back to the mugham tradition.

The main themes-images of the exposition in the reprise enter into a process of active interaction with each other, they are rethought and transformed. The composer presented a bold stylistic

synthesis – an organic alloy of mugham melos with all-European structural regularities in the symphonic poem “Leyli and Majnun”.

G.Garayev’s deep understanding of the role of the procedural principle in Azerbaijani melos explains the mastery of variant transformations of tone material, which is observed in his Symphony No. 3 (5.2.2. “**Variant shaping of Symphony No. 3**”). This symphony is associated with a new stage in the development of Azerbaijani composers’ works – the development of dodecaphony by means of the national modal system. Creating his own pitch model, the composer tried to combine the rows of “unique twelve tones” with the scales of Azerbaijani modes³¹. In our opinion, two incomplete scales of shur mode are indicated in the serial number of the symphony, the keynotes of which are located at a tritone distance. This balance within the series reflects one of the specific properties of modal thinking in the 20th century. The tritone “f – h” turns out to be the fundamental constructive principle of mode formation, a kind of conjugation axis of two modes of shur with keynotes “f” and “h” in the theme-series.

G.Garayev used methods of varying the serial order – permutation, rotation, interpolation widely. There is a transposition of the main thesis in the symphony: semitone shift up (the main part of the I movement, one of the sections of the finale), the transfer of the entire series by a semitone down (III movement, the coda of the symphony). In some cases, the composer broke the theme into two laconic chants and developed them alternately (II movement), built one theme based on the adherence of two variants of the series (fugue theme from the IV movement). It can be found a free variation of the high-pitched series in all movements of the symphony.

The polyphonization of the musical texture has found wide use in the I and IV movements of the symphony. Here there is inversion, retrograde, carrying out the theme in increase and decrease, free

³¹ Карагичева, Л.В. Кара Караев. Личность. Суждения об искусстве / Л.В.Карагичева. – Москва: Композитор, – 1994, – с.96

imitations, fragments of a contrasting polyphonic texture, a fugue in the middle of the finale with the participation of 15 voices. G.Garayev did not refuse from the methods of motive development, isolating individual chants and subjecting them to intensive development. Actually, the polyphonic work with the series can be traced on the example of main part of the I movement: first, the composer presented a retrograde and then, a group of inversions (n.2) after a semitone transposition, the simultaneous sounding of a direct view and a retrograde turns into a background counterpoint to second theme (n.16) in the reprise. Being a transformation of the thesis, the second theme performs the function of the “lyrical antithesis” of the initial image. The composer used the methods of “simultaneous variation” (Yu.Evdokimova), combined free horizontal deployment with the variation of the vertical connection of the voices of the orchestral texture according to the Stimmtausch technique in the lyrical fragment.

If the first movement of the symphony was written in sonata form, then the finale forms a three-part structure: ABA₁C A/B coda, where A is a polyphonic fragment; B – a toccata episode, which is based on a fragment of the series’ retrograde, taken in rhythmic variants from the piano and woodwind instruments; A₁ – retrograde A; C - fugue; A/B – contrapuntal connection of themes. A circular permutation of sounds is used in the theme of the fugue: the first half of the theme is a rotational retrograde and the second becomes its mirror image and forms a rotation of the direct version. The exposition includes five statements with three retained counterthemes. The development is dramatized by a semitone shift into a flat sphere. The stretta reprise covers seven solo passages, combining the direct view of the theme and its retrograde.

According to its genre origins, the theme of the Scherzo tends to ashy creativity, the lyrically melody of Andante – to the features of mugham melos. The main theme of the Scherzo is built up in the process of stringing narrow-volume single-bar chants based on different segments of the theme-series. Aspiring to prevent the exact repetition of the motive, the composer varied it metrically by means

of frequent changes in metric signature, shifting the accent parts and the chants relative to the bar line, used a free regrouping of the sound composition, updated the timbre coloring, recombined the theme variants at the level of sections of the form (refrain – n .8, 19, 28). The polymetric balance of the theme and its sonorous and colorful background recreates the typical model of ashug music-making with quarter-fifth, second “calls”, which is reminiscent of the sound of saz. The periodic return of the first theme gives the three-movement structure a resemblance to the rondo form: A (refrain) B (episode-development) A₁ C (waltz) A₂ B₁ A₃.

Refracted through the prism of the principles of the twelve-tone system, the mugham monody in Andante acquired completely unexpected qualities. The special spatiality of the melodic line is given by the register “dispersion” of intonations, jumps at wide intervals, fine modal “cadences” that contribute to the conquest of tones of the full chromatic scale. The mobility of the abutment, the change of reference points, which are put forward during the process of free tone deployment, the veiled internal connection of “singing” and “permissions”, the vertical expansion of the zone of singing (“spatial” singing according to M.Aranovsky) are its essential features. The structural basis of the Andante is the traditional ternary, which is enriched with signs of the structure of singing, rethought on a modern basis.

Preferring mixed types of variant technique, G.Garayev combined symphonies in the shaping: techniques of polyphony of strict style; principles of variation developed on the dodecaphonic basis; means of motive development transferred to serial thematics; national traditions of melos shaping. The original dodecaphonic organization of the symphony with elements of national mode, effective polyphony, its structure and features of tone development demonstrated convincingly the enrichment of professional European music with original national features.

Paragraph 5.3. “Symphonic works by Arif Melikov in the context of modern principles of shaping” is devoted to the study of the symphonic genre in A. Melikov’s work.

A. Melikov created the symphonic poem “Metamorphoses” in 1963, in which some stylistic features of the musical art of the 2nd half of the 20th century appeared (5.3.1. **Monothematic organization in the symphonic poem “Metamorphoses”**). The complex content caused an appeal to new art means – the composer refuses the major-minor system and sonata regularity, addressed to the principles of atonal pitch organization, microvariant updating of thematics, “continuous-contrast evolutionism” (V.Zaderatsky). The title of the poem determines the dramatic idea of the composition, causes free modification of the thematics, its tone and structural transformations, change of figurative plan, timbre and textural solution.

The initial grain of the formation of thematics here are motifs, melodic phrases, certain interval-harmonic complexes, which change flexibly and give rise to the emergence of a new one by uniting the form internally. The complex of themes of the poem is united by the leit formula “*d – es – b – fis – g – c*”, which arose as a result of the selection of repeated tone combinations in all sections of the poem and embodied the effect of “metamorphosis”. Composer’s tone thinking leads to the differentiation of tones within the composition of the micro-theme by outlining the contours of a certain pitch organization, in which the keynote in the classical sense is replaced by the sound “*c*”.

V.Kholopova wrote about the “multi-level” means of shaping and the typical “polystructurality” of the 20th century musical form³², in which, according to V.Valkova, microthematism receives “*a special semantic load and a tendency to independent development*”³³. The process of shaping in the poem is due to the interaction of contrast, symmetry and variation. It reflects some important features of through-composed evolutionary dramaturgy,

³² Холопова, В.Н. Формы музыкальных произведений / В.Н.Холопова. – Санкт-Петербург: Лань, – 2001, – с. 404

³³ Валькова, В. Б. «Микротематизм»: метаморфозы и научные ресурсы музыковедческого понятия // – Москва: Музыкальная Академия, – 2019. №3, – с.205

including a tendency to contrast and tone interaction of thematic zones, tempo fluctuation, the absence of exact repetitions, the evolution of the figurative and semantic nature of intonations and the rejection of reprise in the classical sense. From the standpoint of melodic thematics, the poem combines the features of “variant-symmetrical” (S.Goncharenko) and “variant-through-composed with montage inserts and reprise inclusions” (O.Sinelnikova). The scheme of its structure is following: AA₁BC A₂C₁RB₁C₂DD₁C₃C₄RD₂R Coda.

The leit-formula complex of “transformation” serves as the basis for the creation of all sections of the composition, acting as a continuously developing sound material and providing a sufficient measure of similarity and difference. All four themes of the poem, which have grown on its basis, are equivalent in their internal properties, in terms of the degree of independence. In other words, a chain link is formed between the variants-themes of one tone complex, and this allows to speak about the shaping meaning of variation, to think of the whole work as a cross-composed variant monoform.

It is noted in **paragraph 5.3.2 “Variant-symmetrical structures in the composer’s symphonies”** that A.Melikov was consistently mastering the regularities of the mirror mechanism, enriching his works with the principle of framing, reprise arches, returning at the final stage of the symphonic form of the thematic series in reverse order and variant form since the 60s. The action of the variant-symmetric shaping type is observed in the “Metamorphoses”, movements of Symphonies No. 2 and 3, as well as in one-movement Symphonies No. 4 and 6.

The composer kept the principles of through-composed dramaturgy by uniting the main stages of development in one thematic complex in the six-movement Symphony No. 2 (1969) for a large symphony orchestra. Based on the principle of “contrast-variant derivation” (I.Lavrentyev), he changed the nature of the expressiveness of the musical image completely by creating two versions of the main theme in Allegro. The dramatic and expressive

theme of violins and violas becomes not only the tone source of the first movement, but also an important thematic link in the entire symphony by performing several functions at once. On the one hand, it is a leittheme, the free variation of which contributes to the creation of independent thematic formations of the I movement (n. 5), on the other hand, the texture-sonor layer in the IV movement, the background counterpoint for the culminating sections in the VI movement (n. 34, 40). The ternary structure of Allegro is characterized by variant-symmetrical proportions and a reprise with the replacement of a section by its new variant: ABCD=B₁A₁. The structural basis of the II movement is the polyphony of serial lines with asynchronous intro of voices. The free mirror symmetry of the III movement is expressed in the following scheme: ABCB₁A₁(+B). The finale of the symphony performs the function of generalization and synthesis of musical material in relation to the entire six-movement cycle: A(I+III) B(VI+III) B₁(VI+IV) C(V) D(I) B(VI+III) B₂(VI+III) E(I).

The lyrical-expressive Symphony No. 3 (1975), which was written for the chamber orchestra of Yugoslavia, can serve as an example of a new search for the principles of organizing musical material and form within the traditional four-movement cycle. The unity of movements observed in the symphony is based on a principle that is close to a certain extent to leitmotif and monothematism. The through-composed thematic unification of the movements is carried out due to hidden height-constructive tone connections through a common micro-interval environment. The symphonic cycle is internally united by fourth groups, which denote not a complete, formed theme, but a complex of dispersed initial microelements. All four movements of the symphony are written in three-movement form, and yet this fact does not cause structural monotony. The double-natured genesis of three-movement is due to its crossing with the features of a variant-symmetrical structure in II and IV movements. Symmetry is expressed in its “classical” version – with the preservation of all sections in the reflection zone, with an acceptable share of their timbre recoloring in the reprise, with an

axial section in the form of an endless five-voice canon based on one of the themes of the first section (intro ABB_1CB_1BA Coda) in II movement. The constructive basis of the IV movement is more complex, where the reprise is replanned and enriched with the repetition of the axial section: $AB A/B AC A/B C_1 A/B A$.

Symphony No. 4 (1977) is one of those modern works in which the genre has received a significant update – in terms of the general structure and complex of means of musical expression. An interesting fusion of various sources is formed in its musical language, which are fixed by listeners through the presence in the work of genre types of chorale, fugue, mugham improvisation. The original one-movement construction of the symphony obeys the regularities of a variant-symmetrical structure centered on a seven-voice fugue: $ABCDEDFC_1A$.

The symphony opens with the sound of a chorale of low stringed instruments (A). He returned repeatedly throughout the work: it is layered on the dodecaphone layer in the movement of cellos and double basses (C); framed the fugue, combined with the recitation of the violas (D); its reminiscence is given in the transitional episode (F); it forms the epilogue of the symphony (A). The pedal sound “e” connects the chorale with the violin part, which is a mugham improvisation (B). The melos basis of each voice in the dodecaphone section (C) is based on the succession and combination of 12 serial themes. The reprise return of this episode forms an even more thematically rich and spatially voluminous 24-voice tone complex of the sonorous plan (C_1), where 12 themes-series and their variants interact. The super polyphonic texture of the dodecaphone episode is replaced by the recitative of the violas (D). The alto solo theme creates a “background counterpoint” to the seven-voice fugue that is the climax of the symphony (E). The new episode of the symphony summarizes the musical material of the work and prepares a mirror reprise (F). The theme of the chorale and the recitative of violas pass in a swift stream of images and the tertian chant of the fugue is combined with the melismatic turnover from the mugham fragment. The dodecaphonic layer is preparing the last performance

of the chorale, which performs the function of the semantic outcome of the symphony.

One of the directions of the search for extra-sonata organization of the material is Symphony No. 6 (1985) by A.Melikov – **5.3.3 “Symphony No. 6 “Contrasts”: variations and theme”**. The idea of contrast in a symphony realizes itself in the comparison of musical images and thematics, in the use of different types of composer writing, in the change of orchestral timbres, rhythm, tempo, dynamics, texture layers. Fragments of quasi-melodic thematics, which is based on the principles of mugham thinking, are opposed by complex polyphonic sections built on the canonical implementation and rearrangement of serial themes.

The Symphony No. 6 reveals intertextual connections in the composer’s music: an autoquote sounds at the trumpet in its epilogue – the theme of Mekhmene-Banu from the ballet “The Legend of Love”, which is built on the intonations of the mugham “Humayun”. The mugham complex, which is included in the composer’s stylistic environment and having its own semantic load, interacts with the modern vocabulary of writing and acquires the meaning of a sign-symbol in A.Melikov’s work. This mugham became the basis for many of the composer’s works: the piano prelude, the symphonic poem “Fairy Tale”, the ballet “Legend of Love”.

The one-movement composition of the symphony is endowed with the features of a through-composed structure with a symmetrical frame and a variant development of the thematics: ABCDEFG(+A) H(E₁+C) AB Coda. The main leitimages of the work are exhibited in the intro section (A): the chorale complex of the wind group, the solo glissando of the English horn, the tutti chord cluster. The general “plot” line of development is formed by numerous themes-variants focused on the archaic motif of English horn. The fanfare melody of the pipes in the intro, the expressive unison of the string group (C), the four-voice solo trumpet in the dodecaphone section (E) are born from it. The flute theme in Adagio (F) and the mugham improvisation of the clarinet (G) show tone closeness. The idea of the growth of the main leitimage permeates the entire symphony,

determines the configuration of the whole, leading to the reminiscence of the theme of Mekhmene-Ban and the subsequent summarization of the form into the original grain. In a certain sense, analogies arise with the principle of “variant integration” (E.Skurko) and the form of “variations and theme” here, which has become widespread in modern music of the second half of the 20th – early 21st centuries.

A.Melikov’s symphonies, created in the 60s-80s, are characterized by successive connections and an inclination to the development of a certain type of structure. The composer relied on a stable set of principles of thematic development and structuring of the musical form in them, which can operate within the framework of one movement and the cycle as a whole. The interaction of several shaping principles – variation, symmetry, contrast, framing, monothematism are established at once in A.Melikov’s symphonies. Finally, this process led the composer-innovator to the creation of his own type of one-movement symphonic form, connected organically with the latest tendencies in contemporary musical art.

The **Conclusion** contains the main conclusions of the research, it is said that the content of the variation problem is multifaceted and related directly to the issues of structuring the art form, the stylistic and genre palette of Azerbaijani art and in general, is connected with the regularity of national thinking. Features of the worldview have a significant impact on the specifics of the perception and embodiment of art space in Muslim culture, where adherence to tradition and canon, ornamentality are combined with intrastructural variation.

Being a part of Muslim culture, musical art is based on the processual vision of the world picture by reflecting the phenomena of reality in specifically musical images and operating with the means of the musical language. The genres of folklore and traditional music form a single field of cultural communication, which is united by the oral form of existence, the monodic-modal nature and the associated attitude towards art inventiveness – fundamentally immanent improvisation. The study of the genre specifics of variation contributed to the identification of typical models of musical

intoning, including variant repetition of modal-tone cells by the type of rhyme similarity in song and dance genres; “short melody” (E.Eldarova) based on the multi-metric chanting of narrow-volume melodies in ashyg melodies; germination of mono intonations in mugham.

Certain regularity has emerged in the presentation of musical material, its development and transformation under the direct influence of the oral-professional traditions in the Azerbaijani composer’s work. Variation appears “*as a method of art modeling of the author’s worldview*”³⁴ in the music by U.Hajibeyli, F.Amirov, G.Garayev, A.Melikov and other Azerbaijani composers. The author’s concept of the variant method determines its own coordinate system in solving national- edaphic traditions.

U.Hajibeyli carried out a stylistic renewal of European compositional norms in accordance with the variant specifics of national musical thinking. The first classic of Azerbaijani music achieved such a deployment of musical intonation, in which shaping was felt as a living and flexible process, organically arising from the art conception and internal properties of the thematic material. Hence – always a new “turn” in the use of traditional schemes, the emergence of fundamentally new compositional solutions. The creation of an original couplet-variational form is among his innovative achievements based on the principle of “syntactic variant”; as well as the national type of ternary and sonata forms with a tendency of through-composed variant-chant deployment of thematic.

Based on U.Hajibeyli’s traditions, F.Amirov continued to develop the principles of variant-chant dramaturgy in his music. The penchant for precise song forms and mugham intonation gives a

³⁴ Александрова (Верба), О.А. Вариантность как музыкальная универсалия и как система логических функций в композиторской практике XX века // Современные аспекты диалога литературы, музыки и изобразительного искусства в пространстве западноевропейской и отечественной музыкальной культуры. Сборник материалов научно-практической конференции. Краснодар: КГИК, – 2020, – с. 87

special originality to the composer's variant method. Combining the techniques of mugham and song "vocabulary" leads to genre shifts, the use of periodic repetition of phrases, sequential-variant development and through-composed germination of intonation with a tendency to ascending climax, which is subjected to modal logic. Colorful comparisons of various emotional spheres and poeticized pictures of the surrounding life, combinatorics of diverse melodic structures in F.Amirov's music lead to the organization of a contrast-composite variational unity of figurative-thematic lines.

The formation of the system of modern Azerbaijani style in G.Garayev's work is inseparable from a qualitatively different stage of variant consciousness, from the creation of a mixed type of variant technique that allows to enter into a dialogue with the art consciousness of "foreign" cultures. The thematic appearance of the sounding texture of his works is formed by the national traditions of melos shaping and dodecaphony techniques, classical means of motive development and methods of variant development worked by S.Prokofyev, D.Shostakovich and I.Stravinsky. Speaking about the deployment of the composer's lyrical cantilena melos, it is necessary to emphasize the principle of variant-sequential germination, which has a strong attachment to the music of the oral tradition. The system of variant-ostinato shaping in combination with rhythmic-motive combinatorics is the main distinguishing feature of Garayev's folk-genre images. But with all the variety of methods of thematic work, the composer revealed a norm of a higher order quite clearly – the methods of variation are dissolved in the through-composed symphonic breathing of melos, in his flexible developmental movement. If the adjustment for contemplation and contrast alternation of changing images was important for F.Amirov, then G.Garayev preferred a procedural transition from one emotional state to another, with active aspiration to the dramatization of the image.

A.Melikova was attracted by an old polyphonic letter and mugham sonoric, microchromatics, tone techniques with a series and archaic layers of folklore. Great significance in his work was the avant-garde logic of a pitch organization, where micromotiveness

becomes one of the leading principles of the thematic organization. The integrating method of the thematic organization applied by him is unique, such techniques of modern shaping as “continuous-contrast evolution” and mirror symmetry containing transformations of a certain tone block are also peculiar. All this led the composer to create individual through-composed symphonic forms that had a variant nature. The complex of variant means in his musical form fitted into mono-tone procedural development, which was enriched with the contrast of various tone phases and compensated by the plastic of the symmetrically established structure.

The study of variation leads to the problem of studying the nature of the creative process in Azerbaijani musical culture, identifying the mechanism of interaction between the original traditions and the universal laws that have developed in the world practice, and hence the definition of innovative searches and the achievements of its outstanding representatives. For all the variety of specific formulations, these goals are invariably associated with finding a regular principle in many phenomena of culture. These regularities include the phenomenon of variation that performs the function of the fundamental principle of national art thinking in all manifestations of Azerbaijani art.

The main points and conclusions of the dissertation are reflected in the author’s following publications:

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