

# REPUBLIC OF AZERBAIJAN

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## ABSTRACT

of the dissertation for the degree of Doctor of Science

### CHARACTERISTICS OF THE PERFORMANCE ART OF TRADITIONAL MUSIC IN NAKHCHIVAN

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## GENERAL CHARACTERISTICS OF THE DISSERTATION

### **Relevance of the topic and degree of development.**

Nakhchivan is an ancient Azerbaijani land with a centuries-old history, a rich material and spiritual culture, unique archaeological and ethnographic monuments from the first periods of human history and the following centuries. Over the centuries, Nakhchivan has gained fame for its rich natural resources, amazing, beautiful and pure nature, healing waters and plants.

At the same time, Nakhchivan is a place that gave humanity great personalities and creative geniuses in all fields of science, culture and art in the Ancient and Middle Ages. Valuable scientific, cultural, literary values, material and spiritual monuments created by science, culture, literature and art figures of this ancient land, which is an inseparable part of Azerbaijan, including folk art, ashiq and mugham art, have enriched and developed the entire Eastern culture.

From ancient times, especially from the Middle Ages to the present day, along with famous artists, architects and poets, connoisseurs of dance art, professional mugham performers and master ashugs have lived and created in Nakhchivan. Dancers, singers and musicians actively participated in literary circles, musical-poetic gatherings, and traditional holiday ceremonies in Nakhchivan, and they constantly played mughams, tasnifs, and folk songs.

Since the 20th century, a new historical stage has begun in the musical culture of Nakhchivan. During this period, many modern educational institutions, music collectives, musical theater and concert institutions were established and are operating successfully. The art of music-performance in Nakhchivan has gone through a long history, developed through various stages of evolution, and has rich traditions and professional performers. These traditions entered the path of modern development in the 20th century, and the art of performance achieved many innovations, achievements and successes.

Especially in the years of independence, with the recommendations of our National Leader Heydar Aliyev, under the leadership of the President of the Republic of Azerbaijan, Honorable Ilham Aliyev, important research works on the history, culture, and

achievements of Nakhchivan in the modern era were conducted, new important publications appeared, and international conferences were organized.

In modern times, the development of science and culture in the Nakhchivan Autonomous Republic has become a special issue. Internationally important events in Nakhchivan, restoration and protection of cultural monuments, construction works at the modern level in cultural institutions, science and educational institutions are a clear example of this. All this makes the development directions and research issues of science and culture in Nakhchivan relevant.

Music performance is one of the most important areas and factors determining the survival and development of music culture and art in general. Music genres, works of composers, as well as examples of folklore, mugham and ashug music are sounded, presented to community and able to fulfill their aesthetic function through the performing arts.

Music performance is a field of activity and creativity related to all directions, types and genres of musical art. On the other hand, the development of music performance in modern times is characterized by many factors, one of which is professional music education. Thus, one of the goals of music education is related to the training of professional performers. Folk music, ceremonial music, ashug and mugham art, which has been widely formed in Nakhchivan for centuries and covered all regions, is very colorful and rich in terms of types and genres. The fact that the traditional musical culture and musical creativity of Nakhchivan have such rich genres and types directly determined the direction of music performance. In a word, the directions and types of music performance in Nakhchivan were created and developed in connection with music genres.

Sources and researches related to the history of medieval music and music-performance art of Azerbaijan, as well as various researches related to the fine art and history of Nakhchivan music, give modern musicology a basis for classifying the performing arts of the country. On the other hand, the rich musical history of Nakhchivan, local music-performance traditions, and the development directions of music performance also make this classification relevant.

In modern times, the development of music education and music performance in Nakhchivan has led to the emergence of new areas of performance. Thus, many music-performance collectives - song and dance collectives, chamber, symphonic orchestra, choir and theater collectives producing musical works were formed in the regions of Nakhchivan, and new achievements were made in the development of the country's musical culture. There is a succession relationship between the historical past of Nakhchivan music-performance culture and today. In addition to the traditions inherited from history, new areas and traditions are also emerging and living in Nakhchivan performance. All this determines the relevance of the topic we are addressing.

Our research is related to the development of Nakhchivan music performance in XX-XXI centuries. Therefore, we have addressed this topic in several directions, addressing all areas of culture. In Azerbaijani musicology, interesting researches have been conducted on folk music, ashuq art and oral traditional professional music. We turned to these studies and benefited from them while researching the art of Nakhchivan music-performance.

The songs and dances that form the basis of the musical folklore of Nakhchivan from the ancient times of history to the present day are related to the typical traditional features of the region. Folkloric music was created in connection with the mythological ideas, ceremonies, and traditions of the people, and is still alive today as one of the main sources in the study of the ethnography of the region. From this point of view, various studies have been conducted in terms of ethnography, folklore studies, philology, and archeology related to the musical folklore of Nakhchivan. Among the studies related to the history and culture of Nakhchivan, we can refer to "Nakhchivan Encyclopedia" (in 2 volumes)<sup>1</sup>, "Nakhchivan Monuments Encyclopedia"<sup>2</sup>, "Nakhchivan

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<sup>1</sup> Nakhchivan encyclopedia. In 2 volumes. Second edition / – Nakhchivan: – 2005. – 360 p.

<sup>2</sup> Encyclopedia of Nakhchivan monuments / in Azerbaijani and English languages. V. Talibov is responsible for the release. - Nakhchivan: - 2008. - 519 p.

Folklore Anthology" (in 3 volumes)<sup>3</sup>, "Nakhchivan Theater Chronicle"<sup>4</sup>, etc.).

Nakhchivan culture has attracted the attention of a number of scientists on an international scale. In this regard, the international symposia held in Nakhchivan with the participation of Azerbaijani and foreign scientists demonstrated the breadth of scientific research facilities and the effective results of scientific relations. "Nakhchivan in international sources" (1996), "Establishment of the first school in Nakhchivan and the development of the educational movement" (1997), "International Dada Gorgud symposium" (1998), "Study of the history, material and spiritual culture, natural resources of Nakhchivan" (2004), "Development of science and regional problems in Azerbaijan" (2005), "Prophet Noah, the world flood and Nakhchivan" (2009) and other international symposia have influenced the development of science.

The role of the national leader of the Azerbaijani people, Heydar Aliyev, in the modern development of Nakhchivan has been highlighted in a number of publications. Among them, we can mention academician I.Habibbeyli's "Heydar Aliyev and Nakhchivan State University"<sup>5</sup> and A.Jabbarli's "Heydar Aliyev and Nakhchivan Historical Issues"<sup>6</sup>.

Among the publications that illuminate the important events of the development of Nakhchivan culture in the modern era we can mention the research works, like I.Hajiyev's "Social and political life, socio-economic and cultural development of the Nakhchivan Autonomous Republic (1991-2011 years)"<sup>7</sup>, I.Hajiyev and

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<sup>3</sup> Anthology of Nakhchivan folklore [in 3 volumes] / Compiled by: T. Farzaliyev, M. Gasimli. - Volume I. - Nakhchivan: Ajami, - 2010. - 383 p.

<sup>4</sup> Kahramanov, A. Chronicle of Nakhchivan Theater: 1883-2008 / A. Kahramanov, S. Ibrahimov, F. Jafarov. - Nakhchivan: Ajami NPB, - 2010. - 734 p.

<sup>5</sup> Habibbayli, I.A. Heydar Aliyev and Nakhchivan State University / I.A. Habibbeyli. - Nakhchivan: Zeal. - 2002. - 80 p.

<sup>6</sup> Jabbarli, A.H. Heydar Aliyev and historical issues of Nakhchivan / A.H. Jabbarli. - Nakhchivan: Ajami NPB. - 2015. - 232 p.

<sup>7</sup> Hajiyev, I.M. Socio-political life, socio-economic and cultural development of Nakhchivan Autonomous Republic (1991-2011) / I.M. Hajiyev. - Nakhchivan: Acami NPB, - 2011. - 272 p.

Sh.Mammadov's "Nakhchivan and people of Nakhchivan" <sup>8</sup> , I.Habibbayli, I.Hajiyev, B.Ismayilov's "15 years of the Renaissance"<sup>9</sup>, etc.

Studies on the history, culture and literature of Nakhchivan are the main scientific sources we refer to in the dissertation. Among them: the first volume of the book "History of Nakhchivan"<sup>10</sup> covers the period from the beginning of history to the 40s of the 18th century. In the study of the history of Nakhchivan, we can mention Z.Bunyadov's "Azerbaijan Atabay State" <sup>11</sup> , R.Mammadov's "Historical Essay of the City of Nakhchivan (Middle Ages)" <sup>12</sup> , F.Aliyev and M.Aliyev's "Nakhchivan Khanate" <sup>13</sup> , S.Budagova's "Historical Geography of Nakhchivan"<sup>14</sup>, "Nakhchivan: history and monuments" <sup>15</sup> by Y.Mahmudov and K.Shukurov, "Nakhchivan region at the beginning of XIX-XX centuries"<sup>16</sup> by Z.Shahverdiyev and other important researches.

Academician I.Habibbeyli's works such as "Jalil Mammadguluzadeh: his environment and contemporaries" <sup>17</sup> and

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<sup>8</sup> Hajiyev, I.M. Nakhchivan and Nakhchivan people / I.M. Hajiyev, S.A. Mammadov. - Baku: Elm, - 2001. - 280 p.

<sup>9</sup> Habibbayli, I. 15 years of the Renaissance / I. Habibbayli, I. Hajiyev, B. Ismayilov. - Nakhchivan: Ajami NPB, - 2011. - 279 p.

<sup>10</sup> History of Nakhchivan. / Editorial staff: I.M. Hajiyev, I.A. Habibbayli, G.I. Gadirzade, V.B. Bakhshaliyev, F.Y. Safarli. - Volume I. - Baku: - 2014. - 452 p.

<sup>11</sup> Bunyadov, Z.M. State of Atabay of Azerbaijan (1136-1225) / Z.M. Bunyadov. - Baku: Elm, - 2006. - 268 p.

<sup>12</sup> Mammadov, R.A. Historical essay of the city of Nakhchivan (medieval period) / R.A. Mammadov. - Baku: Elm, - 1977. - 158 p.

<sup>13</sup> Aliyev, F. Nakhchivan Khanate / F. Aliyev, M. Aliyev. - Baku: East-West, - 2007. - 120 p.

<sup>14</sup> Budagov, S.B. Historical geography of Nakhchivan region (the second half of the 18th century, the first half of the 19th century) / S.B. Budagova. - Baku: Elm, - 1995. - 96 p.

<sup>15</sup> Mahmudov, Y.M. Nakhchivan: history and monuments / Y.M. Mahmudov, K.K. Shukurov. - Baku: Education, - 2007. - 216 p.

<sup>16</sup> Shahverdiyev, Z.A. Nakhchivan region at the beginning of XIX-XX centuries / Z.A. Shahverdiyev. - Baku: Elm, - 2008. - 264 p.

<sup>17</sup> Habibbayli, I.A. Jalil Mammadguluzade: his environment and contemporaries / I.A. Habibbayli. Improved second edition. - Nakhchivan: Acami, - 2009. - p. 424

"Literary-historical memory and modernity"<sup>18</sup> are of great importance in studying the literary environment of Nakhchivan.

We should also mention a number of studies dedicated to the study of the historical development of Nakhchivan culture. The books, such as N. Guliyev's "From the History of Nakhchivan Music Culture"<sup>19</sup>, J.Vazirov and J.Aliyeva's "Nakhchivan with Verbal Songs"<sup>20</sup>, J.Gulamova's "Creative Path of the Composers' Organization of the Nakhchivan Autonomous Republic in 30 Years"<sup>21</sup>, R.Karimov's "Nakhchivan Music Culture. Music education"<sup>22</sup> are important for our research. These publications are a rich source of information about the development of the cultural history of Nakhchivan, the life and creativity of cultural and artistic figures operating here. These books contain rich facts about the ancient musical culture of Nakhchivan, professional music education in the 20th century, and outstanding musicians-pedagogues.

A number of musicologists-scientists have made great contributions to the study of Nakhchivan musical culture in the context of Azerbaijani oral traditional music creation. The creativity of the genius composer and musicologist Uzeyir Hajibeyli, his activities related to Nakhchivan played an important role in the development of musical culture and education. The monographs and scientific articles of prominent musicologists Mammadsaleh Ismayilov<sup>23</sup> and Bayram Huseynli<sup>24</sup> are important in the study of Nakhchivan musical folklore.

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<sup>18</sup> Habbibbayli, I.A. Literary-historical memory and modernity / I.A. Habbibbeyli. - Baku: East-West, - 2010. - 454 p.

<sup>19</sup> Guliyev, N.P. From the history of Nakhchivan musical culture / N.P. Guliyev. - Baku: Elm, - 1999. - 140 p.

<sup>20</sup> Vazirov, S.H. Spoken and sung Nakhchivan / S.H. Vazirov, J.E. Aliyeva. Baku: Sabah, - 2003. - 140 p.

<sup>21</sup> Gulamova, J.E. The creative path of the Organization of Composers of the Nakhchivan Autonomous Republic in 30 years / J.E. Gulamova. - Baku: - 2010. - 135 p.

<sup>22</sup> Karimov, R.M. From the history of Nakhchivan musical culture: music education. / R.M. Karimov. - Baku: Azernashr, - 2012. - 160 p.

<sup>23</sup> Ismayilov, M.C. Genres of Azerbaijani folk music / M.C. Ismayilov. - Baku: Light, - 1984. - 100 p.



In Bayram Huseynli's collection "Azerbaijan folk dances" (Notebook I, "Yalli")<sup>25</sup> in the sheet music of yalli and halays collected from Nakhchivan and in the author's special researches related to this genre, in the collection "Azerbaijani folk songs and dance music" (II Notebook I)<sup>26</sup> collected and written by Ahmed Isazadeh together with Nariman Mammadov, Saadat Abdullayeva's "Azerbaijani Folk Musical Instruments" (musicology-organological research)<sup>27</sup>, "Folk Musical Instruments in Azerbaijani Folklore"<sup>28</sup> books, a number of examples recorded in Nakhchivan have enriched ethnomusicology.

Agida Alekbarova's dissertation and articles on "Yalli dances of Nakhchivan zone"<sup>29</sup> and examples of yalli she recorded in Nakhchivan are an important step in the study of this genre. "Nakhchivan-Sharur folk yallis"<sup>30</sup> by Akram Mammadli and Kanan Mammadli is of great importance in preserving and passing on the music of Nakhchivan's yalli to future generations.

Tariyel Mammadov's book "Azerbaijan classic ashug music"<sup>31</sup> is a source of great importance in the direction of researching the creativity of Nakhchivan ashugs and opens the way to study the spread of ashug music in ashug environments.

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<sup>24</sup> Huseynli, B.Kh. Classification of Azerbaijani folk-dance music. // Azerbaijani art. - XII c. - Baku: Elm, 1968. - p. 67-93.

<sup>25</sup> Huseynli, B.Kh. Azerbaijani folk-dance melodies [Notes]: [in 2 notebooks] / B.Kh. Huseynli. - Baku: Azernashr. - Notebook I. Manly. - 1965. - 42 p.

<sup>26</sup> Isazade, A.I. Folk songs and airs [Notes]: [in 2 notebooks] / A.I. Isazade, N.H. Mammadov. - Baku: Azernashr. - Book II. - 1984. - 82 p.

<sup>27</sup> Abdullayeva, S.A. Folk musical instruments of Azerbaijan (musicology-organological research) / S.A. Abdullayeva. – Baku: Adiloglu, - 2002. - 454 p.

<sup>28</sup> Abdullayeva, S.A. Folk musical instruments in Azerbaijani folklore / S.A. Abdullayeva. - Baku: Adiloglu, - 2007. - 216 p.

<sup>29</sup> Alekperova, A.M. Horovodnye tantsy Yalla Nakhichevskoy zone: / Dissertation of the candidate of art. In the right of manuscript. Library of the Baku Musical Academy. U. Hajibeyli. Inv. No. 16. / – Baku, 1994. – 124 p.

<sup>30</sup> Mammadli, A. Nakhchivan - Sharur el yallari. [Notes] / A. Mammadli, K. Mammadli. - Nakhchivan: Novice. – 2015. – 276 p.

<sup>31</sup> Mammadov, T.A. Azerbaijani classical love songs / T.A. Mammadov. - Baku: Abilov, Zeynalov and sons ITK, - 2009. - 472 p.

"Bayati-Shiraz" and "Shur"<sup>32</sup>, "Rast" and "Shahnaz"<sup>33</sup>, "Rahab" and "Segah-Zabul"<sup>34</sup>, "Chahargah"<sup>35</sup>, "Rast"<sup>36</sup> by Nakhchivan musical figures – outstanding musicologist and composer, people's artist, professor Nariman Mammadov and the well-known tarzan-pedagogue Akram Mammadli's "Azerbaijani Mughams"<sup>37</sup> music collections should be specially mentioned in the notation and study of Azerbaijani mughams.”

All these musicology studies once again prove that the musical examples of oral tradition, which originated and developed in Nakhchivan, are of great importance in the rich musical heritage of Azerbaijan.

One of the rich sources related to the culture and musical life of Nakhchivan in the modern era is the official internet portal "Nakhchivan Autonomous Republic"<sup>38</sup>. Here, information about the ancient cultural history of Nakhchivan, prominent personalities, national musical instruments, folk songs and dances, theaters, concert institutions, and music groups operating in the autonomous republic is covered.

Websites covering all areas of traditional music culture developed by the staff of "Music World" magazine are also valuable from the point of view of our research. Among them electronic resources such as "Azerbaijan traditional music atlas"<sup>39</sup>, "Traditional

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<sup>32</sup> Mammadov, N.H. Azerbaijani mugam "Bayati-Shiraz" and "Shur" [Notes] / N.H. Mammadov. - Moscow: Muzgiz, - 1962. - 40 p.

<sup>33</sup> Mammadov, N.H. Azerbaijani mughams "Rast" and "Shahnaz". [Notes] / N.H. Mammadov. - Baku: Azernashr. - 1963. - 64 p.

<sup>34</sup> Mammadov, N.H. Azerbaijani mugam "Rahab" and "Segah-Zabul". [Notes] / N.H. Mammadov. - Baku: Azernashr, - 1965. - 58 p.

<sup>35</sup> Mammadov, N.H. Azerbaijani mugham "Chahargah" [Notes] / N.H. Mammadov. - Moscow: Soviet composer, - 1970. - 78 p

<sup>36</sup> Mammadov, N.H. Azerbaijan mugham-dastgah "Rast" [Notes] / N.H. Mammadov. - Moscow: Soviet composer, - 1978. - 109 p.

<sup>37</sup> Mammadli, A.M. Azerbaijani mughams (instrumental). [Notes] / A.M. Mammadli. - Baku: Azerbaijan publishing house, - 2010. - 328 p.

<sup>38</sup> Nakhchivan Autonomous Republic. Official portal [Electronic resource] / URL: [www.nakhchivan.az](http://www.nakhchivan.az)

<sup>39</sup> Azerbaijan traditional music atlas [Electronic resource] / URL: <http://atlas.musigi-dunya.az>

music of Azerbaijan"<sup>40</sup>, "Azerbaijan Theater Encyclopedia"<sup>41</sup>, "Jalil Mammadguluzadeh encyclopedia"<sup>42</sup>, "Afrasiyab Badalbeyli"<sup>43</sup>, "Mugham encyclopedia"<sup>44</sup>, "Uzeyir Hajibeyov internet portal"<sup>45</sup>, "Uzeyir Hajibeyov encyclopedia"<sup>46</sup>, "Kitabi "Dada-Gorgud" encyclopedia"<sup>47</sup> are the main sources we refer to in our research.

Researches on the history of music of Azerbaijan, works of scientists and musicians who lived and created in Nakhchivan, musical notes, works of composers were used as research material in the dissertation.

**The object and subject of the research.** The research object of the dissertation is the musical culture of Nakhchivan. The object of the research is the creativity, performance and pedagogical activity of outstanding musicians and research scientists from Nakhchivan, who have a special place in the history of musical culture of Azerbaijan. The subject of the research is the historical and theoretical researches of Azerbaijani musicologists, oral traditional musical genres, composer's works, their genre features and artistic qualities.

**Research goals and objectives.** The main goal of the research is to study the stages of the history of the development of musical culture in Nakhchivan and to reveal its main features in the modern era. We have set ourselves the goal of researching and analyzing the

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<sup>40</sup> Traditional music of Azerbaijan [Electronic resource] / URL: <http://enene.musigi-dunya.az>

<sup>41</sup> Azerbaijan Theater Encyclopedia [Electronic resource] / URL: <http://teatr lugati.musigi-dunya.az>

<sup>42</sup> Jalil Mammadguluzade encyclopedia [Electronic resource] / URL: <http://calilbook.musigi-dunya.az>

<sup>43</sup> Afrasiyab Badalbeyli [Electronic resource] / URL: <http://afrasiyab.musigi-dunya.az>

<sup>44</sup> Mugham Encyclopedia [Electronic resource] / URL: <http://mugam.musigi-dunya.az>

<sup>45</sup> Uzeyir Hajibeyov Internet portal [Electronic resource] / URL: <http://uzeyir.musigi-dunya.az>

<sup>46</sup> Uzeyir Hajibeyov Encyclopedia [Electronic resource] / URL: <http://uzeyirbook.musigi-dunya.az>

<sup>47</sup> "Kitabi Dede-Gorgud" Encyclopedia [Electronic resource] / URL: <http://dede.musigi-dunya.az>

art of music-performance of Nakhchivan in the aspects of local mugham, ashuq, folklore performance, in connection with the musical life of Nakhchivan, and at the same time in unity with music education.

Based on this goal, it is important to implement a number of tasks:

- Researching the ways of development of music culture in Nakhchivan in the context of studying the main development stages of musical history in Azerbaijan;

- Characterization of the history of the creation and development of music education, musical culture areas – professional performance, composition and musicology in Nakhchivan in the 20th century;

- Researching the genre characteristics of the works created by Nakhchivan composers in the 20th century and the beginning of the 21st century and revealing their importance in the national musical culture.

The study of all these issues within the scope of the goals and objectives of the dissertation paves the way for the study of the musical culture of Nakhchivan in the modern era.

**Research methods.** In the process of working on the dissertation, historical research, deduction, comparative analysis, cultural research methods were used. Taking into account all these features and aspects of music performance, we consider it appropriate from a methodological point of view to comprehensively approach the history and ways of development of the art of music performance of Nakhchivan.

We want to mention an important principled methodological approach in the study of Nakhchivan's art of music performance. In our research, when we say "Nakhchivan's music-performance art", we mean this culture first of all as an integral part of Azerbaijani musical culture. Because the musical culture of Azerbaijan includes the art of Nakhchivan music and performance. Musicology, art studies, history, archeology, ethnography, culturology researches about Azerbaijan and Nakhchivan lead to a single conclusion that the musical fine art and culture of Nakhchivan region, due to its

historical, ethnological and cultural typology, ethnogenetic and development character, belongs only to Azerbaijani musical art and culture. The scientific researches of Azerbaijani musicologists, historians, literary critics, and culturologists are the main source of our scientific research. The main methodological base of the research is the studies by Uzeyir Hajibeyli, the founder of the national composition school, as well as other Azerbaijani musicologists and music figures – Saadat Abdullayeva, Gulnaz Abdullazadeh, Elmira Abasova, Afrasiyab Badalbeyli, Amina Eldarova, Agida Alakbarova, Shahla Hassanova, Bayram Huseynli, Ahmed Isazadeh, Mammadsaleh Ismayilov, Nariman Mammadov, Tariyel Mammadov, Rana Mammadova, Zemfira Safarova, Ramiz Zohrabov, etc. dedicated to the history of Azerbaijani music, composer's creativity, oral traditional music heritage. The scientific views of these scientists have been converted into the methodological basis of our work, and their scientific terms have been referred to.

**The main provisions put forward for defense** are related to the main directions of research conducted in the dissertation work. The main propositions presented in the research paper are:

1. Characterization of the place and role of the material and spiritual culture of Nakhchivan in the cultural heritage of Azerbaijan;
2. Highlighting the ideas of Great Leader Heydar Aliyev about the material and spiritual culture of Nakhchivan, characterizing the importance of state measures related to the protection and research of Nakhchivan musical culture in the modern era;
3. Determination of the main areas of musical culture in Nakhchivan Autonomous Republic and directions of research of Nakhchivan musical culture in modern times;
4. Systematization and classification of music-performance art in Nakhchivan;
5. Characterization of musical folklore in terms of the development of traditional oral musical genres in Nakhchivan;
6. Determining the importance of Yalli dance in Nakhchivan musical culture and characterizing its main features;
7. Revealing the main features of Nakhchivan ashuq creativity;

8. Study of issues of development of traditional mugham performance in Nakhchivan;

9. Revealing the role of music education institutions and the development of the art of composition in terms of the development of professional music creation and performance in Nakhchivan in the modern era.

**Scientific novelty of the research.** The scientific innovation of the dissertation is due to the fact that, for the first time, the path of development of musical culture in Nakhchivan, the achievements of Nakhchivan musicians, and their role in modern musical culture have been comprehensively covered here.

In the dissertation, the main trends of Nakhchivan music culture were studied, the role of traditional oral music and composer's creativity in musical life, performance features were revealed.

In the musical culture of Nakhchivan, the role of folk songs and dances, yally dances, the importance of ashuq creativity and mugham art were studied, the genre characteristics of traditional oral music, the main aspects of musical content were studied.

In Nakhchivan, the issue of music education, formation of creativity of composers and musicologists was investigated. In the dissertation, an overview of the creativity of Nakhchivan composers and musicologists was given, attention was paid to the collection, notation and research of Nakhchivan oral traditional music genres.

For the first time in Azerbaijani musicology, the developmental ways of music performance and creativity in Nakhchivan were considered in the dissertation, and the role of the works of composers who lived and created in Nakhchivan in music performance was determined. For the first time, this dissertation provides a general analysis of the creativity of Nakhchivan composers in terms of genre characteristics. All these are the main indicators of the scientific novelty of the dissertation.

**The theoretical and practical significance of the dissertation** is that the materials of the study and the obtained scientific provisions can be used in scientific researches related to the study of Azerbaijani musical culture and in the investigation of performance problems. In higher music education centers where "History of Azerbaijani music",

"Ethnomusicology", "Traditional music of Azerbaijan", "Creativity of Ashuq", "Mugham art", "Azerbaijani folk creativity", "History of performing arts", "Analysis of folk music" and other subjects are taught, the scientific materials covered in the chapters of the dissertation can be referred to.

**Approbation and application of the research.** Regarding the subject of the dissertation, the author's monograph entitled "Nakhchivan music-performance art: XX-XXI centuries", articles and reports at republican and international conferences were published in local and foreign magazines. Materials, main sections and scientific results of the dissertation were published in journals "Intellectual And Moral Values of the Modern Society (USA)", "Specialty Journal of Humanities and Cultural Science Georgian National Academy of Sciences" (Ajara Autonomous Republic Regional Scientific Centre), "Musicology", "Issues of History" (Moscow), "Music World", "Harmony" (Baku), as well as in publications included in international summarizing and indexing systems (bases) such as "Scientific News of ANAS", "Nakhchivan State University, "Scientific works", and in local and foreign scientific collections. Dissertation materials also found their reflections in his speeches at local and international scientific conferences and symposia, such as "Heydar Aliyev and Nakhchivan" International scientific conference (Nakhchivan State University), "International Science and Education Center" (Kars, Turkey), "Dialogue of cultures in the modern world" (Batumi, Georgia), "International scientific symposium" (Ankara, Turkey), "The XXII International Scientific Symposium" (Kars, Turkey).

**The name of the institution where the dissertation work was performed.** The dissertation work was performed at the department of "Orchestra instruments and conducting" of the Nakhchivan State University.

**The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately.** Dissertation consists of structural sections called "Introduction", five "Chapters", ten paragraphs, "Conclusion" and "Reference list". "Introduction" consists of 13 pages of 22224 symbols, Chapter I of 33 pages consists of 63746 symbols, Chapter II

of 33 pages consists of 60288 symbols, Chapter III of 58 pages consists of 83798 symbols, Chapter IV of 59 pages consists of 94378 symbols, Chapter V of 39 pages consists of 72931 symbols, The "Conclusion" part consists of 8 pages and 14192 symbols. The total volume of the dissertation consists of 411557 symbols, excluding the "Reference List".

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

In the **Introduction** section of the dissertation, the relevance of the topic is justified, its level of scientific development, scientific innovation is disclosed, the goals and objectives of the research, methodological basis, and practical significance are determined.

**Chapter I of the dissertation is called "THE PLACE AND ROLE OF THE MATERIAL AND SPIRITUAL CULTURE OF NAKHCHIVAN IN THE HISTORY OF MUSIC". This chapter consists of two paragraphs.**

**The first paragraph of Chapter I – 1.1. is called "Great Leader Heydar Aliyev about material and spiritual culture of Nakhchivan".**

The Great Leader Heydar Aliyev rendered great historical services to the development of Azerbaijani culture. The Great Leader has incomparable merits in the development, protection and promotion of material and spiritual culture, science and education, cultural resources of Azerbaijan on a world scale.

The study of the important role of the Nakhchivan Autonomous Republic in the context of the political, economic and cultural development of Azerbaijan is inextricably linked with the name of National Leader Heydar Aliyev. In the second half of the 20th century and the beginning of the 21st century, Heydar Aliyev, an outstanding statesman, the founder of modern Azerbaijan, and the great leader of the Azerbaijani people, played a great role in the development of Nakhchivan in all areas, the protection of ancient culture and the reconstruction of the musical life of Nakhchivan.

During the leadership of the national leader Heydar Aliyev in Azerbaijan, the history, language, literature, archeology and ethnography, folklore and traditions of our people, as well as the



system of national and moral values, were re-examined on the basis of scientific evidence and concrete facts. Historical and architectural monuments, archeology and ethnography, literary environment and culture, natural resources and bio-environment of Nakhchivan became the subject of serious research, new scientific directions were determined and results were obtained. The recommendations and traditions of Heydar Aliyev are clearly reflected in the events related to the development of science and culture in the Nakhchivan Autonomous Republic.

In Heydar Aliyev's activities related to the development of Azerbaijani culture and arts, Nakhchivan culture, science and education also occupy an important place. Heydar Aliyev, as a genius and a statesman who was attached to his homeland and people in heart, soul, deed and goal, loved the land of Nakhchivan, its people, nature, culture and customs and traditions. Heydar Aliyev, as a genius politician who deeply loved the history, origin, culture, language, and traditions of the people, valued the land of Nakhchivan as an integral part of the history and culture of Azerbaijan. Heydar Aliyev's views on the history of the ancient statehood of Nakhchivan, especially the location of Nakhchivan between the East and the West, and the constant existence of the Azerbaijani ideology in Nakhchivan, provide valuable scientific and methodological guidance to art historians and musicologists for the study of the musical history of this ancient land. Based on these ideas, we can say that the musical culture of Nakhchivan and all cultural values in general are closely related to its general history, history of statehood, and history of archaeological monuments. Such an approach is of scientific-methodological importance in terms of researching the history of the art of music-performance in Nakhchivan, the ways of evolution and development of this art.

The celebration of the 1300th anniversary of the "Kitabi-Dade Gorgud" epic with the efforts and initiative of the Great Leader created new opportunities in the study of the cultural history, language, and music of the Azerbaijani people, led to the creation of new works, created a new stage in modern epic studies, musicology, historiography, linguistics, ethnography, folklore studies, revealed

the connections of Nakhchivan with "Dade Gorgud" stories, with toponyms and ethnonyms in the epic. The mention of the "Kitabi-Dade Gorgud" epic by the Great Leader on the 75th anniversary of Nakhchivan AR gives serious grounds for musicology to find the connections between the musical culture of Nakhchivan and this epic. Considering the connections of musical thinking with national consciousness and epic creativity, Heydar Aliyev's ideas about "Kitabi-Dade Gorgud" are very valuable in terms of researching the ancient layers of Nakhchivan's musical culture.

In particular, the ideas about the contribution of Nakhchivan to Eastern and Western cultures in the thoughts of the Great Leader are relevant for modern science. It is appropriate from a methodological point of view to refer to the views of the Great Leader in the study of these issues, which are also relevant for the science of musicology, as an object of scientific research.

In his cultural policy, Heydar Aliyev treated the history, culture, and music of the Turkic peoples with great respect and love, and implemented exceptional measures to enrich cultural relations of Azerbaijan with the Turkic peoples. Heydar Aliyev's valuing of the cultural history and heritage of Azerbaijan, including Nakhchivan, in the all-Turk context has led to historical and cultural ideas for the new-oriented researches of musicology. A new scientific ground has been created for approaching the musical heritage, performance art, instrumental music, traditional musical folklore, ashuq music of Nakhchivan in the context of cultural relations of the Turkic peoples. In recent years, the successful researches of folk music genres of Azerbaijan, Turkey and Central Asia conducted in a related and comparative manner make the study of Nakhchivan performance art relevant in this direction as well.

As a result of the great leader Heydar Aliyev's constant care and attention to the development of culture, art, science and education of Nakhchivan at the state level, the priorities of the development of Azerbaijani culture, art, science and education, their achievements and promotion were realized in the form of close unity. The policy of reforms, innovations, development and progress carried out by the Great Leader in the field of culture and art of

Azerbaijan has led to the development of culture, art, science and education in Nakhchivan Autonomous Republic like in all regions of the republic. All these issues are important facts in the scientific study of Nakhchivan's music-performance art, and are also of methodological importance [1; 21].

**The second paragraph of Chapter I – 1.2. is dedicated to "The importance of state measures related to the protection and research of Nakhchivan musical culture in the modern era".**

In modern times, the development of science and culture in the Nakhchivan Autonomous Republic has become a special issue. Internationally important events in Nakhchivan, restoration and protection of cultural monuments, modern construction of cultural institutions, science and educational institutions are a clear example of this. All this makes the development directions and research issues of science and culture in Nakhchivan relevant.

Determining the ways of development of the history, science, education, culture, and art of Nakhchivan allows systematization of their research directions. From this point of view, holding jubilees of prominent personalities of Nakhchivan – statesmen, writers and poets, scientists and pedagogues, artists, perpetuating their names, organizing memorial museums, publishing their works, and implementing issues related to jubilee events; celebrating the jubilee of educational institutions – schools and universities; holding anniversaries of cultural institutions, organizing creative collectives, expanding children and youth policy; holding international scientific symposia; establishment of scientific research institutions, historical monuments protection fund; restoration of historical monuments and creation of new monument complexes; implementation of measures related to protection, restoration and promotion of Nakhchivan culture; orders related to the protection and preservation of folk creativity; creation of museums, libraries; the issues of protection of musical folklore should be mentioned.

The events carried out in Nakhchivan can be systematized in the fields of history and archeology, culture, literature, science, education, music, painting and theater. From researching them in sequence, it is clear that the orders given and the measures

implemented in connection with each other, serve the progress of Nakhchivan and Azerbaijan in general.

It is known that Nakhchivan is the homeland of prominent personalities. Great efforts are being made in Nakhchivan to perpetuate their names and deeds. In Nakhchivan, the name of National leader Heydar Aliyev is always mentioned with great respect and love. The services of the great leader as a great statesman in the history of Azerbaijan were reflected in the decree dated February 16, 1999 regarding the establishment of the Heydar Aliyev Museum. The keystone of the Heydar Aliyev Museum, the museum's rich exposition, archive and scope of activity clearly demonstrate the unity of Heydar Aliyev with the land of Nakhchivan. The celebration of the anniversaries of prominent statesmen, poets, writers, scientists and educators, cultural and artistic figures of Nakhchivan includes a number of events, which are related to the study of the life and activities of those personalities, the study of their creativity, and the promotion of their works.

In order to improve the creative environment in the Nakhchivan Autonomous Republic, in the context of the development of children and youth policy, it is important to establish a Children's Theater, establish the "Golden Book" of young talents and provide scholarships. The creation of new musical collectives – the Variety Orchestra under the Nakhchivan State Philharmonic is one of the events that serve the rise of cultural life. In Nakhchivan, in addition to culture and art, science and education are always in the center of attention. In this direction, the jubilee celebrations of several educational institutions were significant events in the life of the republic.

The work carried out in connection with the study of the history of Nakhchivan can be characterized in two directions: first, practical restoration of historical monuments, and second, scientific study of the history of monuments. These are related to each other and addressed to a deeper study of history. The artistic, architectural, material and cultural monuments of Nakhchivan, whose historical roots are related to ancient times and Eastern culture of the Middle Ages, have made valuable contributions to world civilization.

One of the significant events that encourage the study and development of the cultural history of Nakhchivan is the holding of folk creativity days in the Nakhchivan Autonomous Republic, which coincides with the Nowruz holiday and is accompanied by large-scale events. These events are conducted in two directions: scientific research, active experience – holding meetings, concerts. This, in turn, encourages the preservation, study, and promotion of various fields of folk creativity.

The Nakhchivan Branch of the Azerbaijan National Academy of Sciences took measures to re-collect, systematize and involve in scientific research the ethnographic and folklore materials available in the territory of the Nakhchivan Autonomous Republic, prepared and published the "Anthology of Nakhchivan Folklore" based on the obtained materials.

In Nakhchivan, effective measures have been taken for the systematic propagation of examples of folk creativity, the Ministry of Culture of the Nakhchivan Autonomous Republic and the Organization of Composers of the Nakhchivan Autonomous Republic have increased attention to the study and promotion of folk songs and dances, saz tunes related to Nakhchivan, and the application of ancient musical instruments [26; 28].

**Chapter II of the dissertation is entitled "THE MAIN AREAS AND RESEARCH ISSUES OF MUSIC CULTURE IN NAKCHIVAN AUTONOMOUS REPUBLIC". This chapter consists of two paragraphs.**

**The first paragraph of Chapter II – 2.1. is dedicated to the "Systematization and classification of Nakhchiva's music-performance art".**

In this chapter of our research work, we give a general overview of the development of Nakhchivan musical culture by fields, and pay attention to the issues of systematization and classification of music-performance art.

Musical culture in Nakhchivan Autonomous Republic has developed in several areas: 1) musical folklore; 2) traditional-professional mugham art; 3) traditional-professional ashug music; 4) traditional ceremony music; 5) traditional and modern instrumental

music performance; 6) traditional and modern vocal, choral performance; 7) modern variety and pop music; 8) musical ensembles and orchestras; 9) modern music education; 10) composer creativity; 11) music festivals, music competitions, tours; 12) international musical relations

Nakhchivan music has developed in these areas since ancient times and has become a large branch of Azerbaijani culture with a unique and rich heritage. Among the Azerbaijani folk songs and dances, there are factors that prove the connection of many samples to Nakhchivan, including, in Azerbaijani folklore, Nakhchivan is considered the homeland of the Yalli dance. Meanwhile, along with examples of Nakhchivan place names, songs and dances created by folk singers should be mentioned.

The musical culture of Nakhchivan has passed a high-level development path from the ancient to the modern period, starting from the oral traditional music types, benefiting from the Eastern musical traditions, and meeting the musical fields and compositional traditions created under the influence of the Western classical and modern music culture. Traditional oral music types continue their path today and are protected by professional musicians and state institutions, and their transmission to future generations is ensured. Staff training related to composition and performance, creation and improvement of new collectives, creativity and interpretation issues play a major role in the development of professional music fields.

In the study of Nakhchivan musical culture, the systematization and classification of the art of music performance are important issues. The past and present history of Nakhchivan musical culture is directly related to the performance art of this ancient land. Nakhchivan's musical performance, its fields, types, traditions, prominent representatives form an inseparable and important composition of Azerbaijani musical art and culture. Another important feature of Nakhchivan performance traditions is its close cultural and creative relations with the Muslim Eastern countries in the Middle Ages.

Folk music, ceremonial music, ashug and mugham art, which has been widely formed in Nakhchivan for centuries and covered all regions, is very colorful and rich in terms of types and genres. The

fact that the traditional musical culture and musical creativity of Nakhchivan have such rich genres and types directly determined the direction of music performance [2; 14; 15; 16; 17].

**The second paragraph of Chapter II – 2.2. is related to the study of "Directions of research of the musical culture of Nakhchivan in the modern period".**

The main directions of the study of musical culture – the historical study of traditional oral music culture, the collection and notation of folk music samples, the realization of sound recordings, the study of folk music genres, the study of the life and creativity of prominent musical figures who played an important role in the development of musical culture, and musical collectives that develop musical performance is important.

In the first period of collection and preservation of intangible cultural heritage samples in Azerbaijan – in the 1920-30s, along with Uzeyir Hajibeyli, Muslim Magomayev, Bulbul, Asaf Zeynalli, Said Rustamov, Gara Garayev, Jovdat Hajiyev, Tofiq Guliyev, Fikret Amirov, Zakir Bagirov, Mammad-saleh Ismayilov and other musical figures, Ertogrul Javid, also had services.

Ertogrul Javid, son of the great poet of the Azerbaijani people, Huseyn Javid, who was born in Nakhchivan, worked in the scientific research music cabinet headed by Bulbul at the Azerbaijan State Conservatory in 1939-1942. Here he participated in the collection of musical folklore samples, especially in the recording of epics. At the same time, he notated Azerbaijani folk songs, and translated romances and songs of European and Russian composers, printed in separate sheet music, into Azerbaijani. The services and artistic heritage of Ertogrul Javid in the field of folklore studies were reflected in 10 volumes "Azerbaijan intangible cultural monuments and Ertogrul Javid" published in 2012 (compiled by G.Babakhanli).

In musicology, the separate study of the musical culture of the regions of Azerbaijan attracts attention. At the same time, it is noteworthy to note the examples of folklore related to the musical culture of Nakhchivan – yallis.

The first collection of musical notes and their research – "Azerbaijan folk dance melodies" by musicologist-scientist Bayram

Huseynli – was published in 1965. Most of the yallis noted by B. Huseynli were performed by Ismayil Mammadov, a famous trumpeter and balaban player in Sharur region, and a few examples were performed by Hamid Ganiyev, a musician and tarzan from Ordubad.

Musicologist scientist Ahmed Isazade and composer Nariman Mammadov played a great role in the study of Nakhchivan musical folklore. Many samples recorded in Nakhchivan are included in the second part of the folklore collection "Azerbaijan folk songs and tunes" consisting of two notebooks printed on the basis of folk music samples obtained by A. Isazade and N. Mammadov as a result of purposefully conducted folklore expeditions in the 1960s-1980s. These samples were reflected in the performance of musicians from Nakhchivan.

In the 1960s and 1970s, the publication of musical notes of Azerbaijani mughams by the composer and musicologist, people's artist, professor Nariman Mammadov, a native of Nakhchivan, is significant in terms of preservation and promotion of Azerbaijani musical culture.

Mughams printed in N. Mammadov's notation: "Chahargah" and "Humayun" (Baku, 1962), "Bayati-Shiraz" and "Shur" (Moscow, 1962), "Rast" and "Shahnaz" (Baku, 1963), "Segah-Zabul" and "Rahab" (Baku, 1965) are instrumental, "Chahargah" (Moscow, 1970), "Rast" (Moscow, 1978) are vocal-instrumental notes. However, N. Mammadov included a number of tasnifs and rengs in the notes of instrumental mughams.

Instrumental mughams were recorded by famous artist Ahmet Bakikhanov. Vocal-instrumental mughams were noted from the performance of Bahram Mansurov, singer Hajibaba Huseynov, and the tasnifs and rengs notation of tarzan Habib Bayramov, singers Yagub Mammadov, Islam Rzayev and Alibaba Mammadov were also applied. In N. Mammadov's sheet music, mughams, reng and tasnif examples were recorded from the sound of folk instruments and the singer's singing, and worked on to be played on the piano.

Musicians who live and work in Nakhchivan have a great role in the noting of Azerbaijani mughams and musical folklore.



The book "Azerbaijani mughams (instrumental)" by the well-known tarzan-pedagogue Ekram Mammadli was published in Baku in 2010. Akram Mammadli was a student of prominent tarzan and mugham connoisseur Kamil Ahmadov and recorded mughams according to his performance tradition. Most of the mughams are reflected in the musical notes presented in A.Mammadli's book: "Rast", "Bayati-Gajar", "Mahur-Hindi", "Middle Mahur", "Zabul-Segah", "Kharij Segah", "Shur", "Bayati-Shiraz", "Chahargah", "Humayun", "Shustar", "Shahnaz", "Rahab", "Bayati-Kurd" instrumental mughams are provided.

"Nakhchivan – Sharur folk yallis" by Akram Mammadli and Kenan Mammadli was published in Nakhchivan in 2015. More than 90 yalli examples are collected in the book. All these notes ensure the preservation of the national and spiritual wealth of our people for future generations.

One of the main scientific sources for studying the musical culture of Nakhchivan is the "Nakhchivan Encyclopedia" (compiled and published by the Nakhchivan Section of ANAS and the "Nakhchivan Encyclopedia Editorial Office" under ANAS). The two-volume "Nakhchivan Encyclopedia" is a source of interesting and valuable scientific information about Nakhchivan's musical history, performing arts, creative, performing and pedagogical activities of musicians, music education, composers, conductors, performers, teachers - in short, the musical culture of Nakhchivan.

One of the main issues of Nakhchivan musicology is scientific problems and topics. Studies have been written on Azerbaijani musical culture, art, composer's creativity, orchestral music, folk music, national instruments, theater music, and currently researches in this direction are being continued. Various issues of Nakhchivan musical culture are constantly researched by the musicology of the region [3; 13; 18].

**Chapter III of the dissertation is entitled "Development of oral traditional music genres in Nakhchivan". This chapter consists of two paragraphs.**

**The first paragraph of Chapter III – 3.1. is dedicated to "General features of Nakhchivan musical folklore".**

There are similar aspects in terms of content and genre characteristics in the musical folklore of regions within the oral traditional musical heritage of Azerbaijan. At the same time, the singing style, music performance and dance characteristics that arise from each region's unique traditions, dialects related to the spoken language, thinking and temperament are manifested. From this point of view, in addition to the presence of folk music genres typical of all-Azerbaijani musical folklore in Nakhchivan, its unique features are also prominent.

Among the folk song and dance genres in Nakhchivan music folklore, there are a number of examples related to the name Nakhchivan and which are believed to have originated in Nakhchivan, as well as related to Nakhchivan ceremonies. When researching the heritage of Azerbaijani folk music, we can note that many songs and dances were created by musicians from Nakhchivan or that they were especially widespread in Nakhchivan.

All genres of oral folk music of Azerbaijan are represented in Nakhchivan musical folklore. There are mainly genres specific to this country (khakhishta, gülümey, yallıbashi songs) and examples. These are mainly songs and dances related to the ceremonial culture of Nakhchivan, and are widely used in Novruz holiday and wedding ceremonies.

In ancient seasonal ceremonies in Nakhchivan, seasonal ceremonial songs such as "Chomchakhatun", "Yağ yağışım", "Khirman melody", "Sayachi melody" were performed by the people with the wish from God for a bountiful harvest. Ceremonial dances "Sameni", "Khidir Ilyas", etc., which represent the arrival of spring and the awakening of nature occupy a certain place in the musical folklore of Nakhchivan. Ceremonies that have existed in the folklore environment of Nakhchivan since ancient times and are still experienced by the people of the region today – "Kosa-kosa", "Khandecoration", "My Heart", "Uzerliksalma", "A mother with a girl", "A girl with a shepherd", song-dialogues "Bride with mother-in-law", "Duvaqqapma", "Urmu girl", including "Banovsha" and "Bir gushum var bu boyda" dance-songs and dances are interesting examples and occupy a special place in the ceremonial culture of

Azerbaijan. Some of them are performed on Novruz holiday, and some examples are performed at wedding and khinayaxdi ceremonies. Besides, examples such as "Hakhishta", "Wedding dance", "Asma-kesma", "Gülümeyi" ("Smile", "A gülüm, hey") should be noted as products of the musical folklore of the Nakhchivan region. The performance of these samples by the people of Nakhchivan living in Nakhchivan and the surrounding regions on holidays and wedding ceremonies determines their place in the musical folklore of Nakhchivan.

The formation of the "Hakhishta" genre was related to agriculture. However, over time, due to the development of the society, as a result of the abandonment of the old beliefs and customs related to the land, the people of Nakhchivan changed the words of the planting songs and sang its melody with appropriate texts at wedding ceremonies and Novruz holiday. With this, the word "hakhishta" has become the refrain of Novruz ceremonial songs and wedding songs. Those songs, taking their name from this refrain, were spread among the people under the name "Hakhishta" and were passed down from generation to generation as wedding songs.

Our research on the performing traditions of Hakhishta brings us to the conclusion that it is important to treat "Hakhishta" as a separate genre. This is because their connection to special ceremonies, special performance style and rules are the reason for this. In addition, hakhishta is an ancient folklore genre that reflects the local performance traditions of the musical folklore of Nakhchivan, which is a unique branch and region of Azerbaijani folk music creativity. On the other hand, these examples are of scientific interest in terms of choral-recitative style of performance and characteristics of folklore performance.

One of the popular musical folklore genres in Nakhchivan is "Gülümeyi". It is an ancient song-play that is usually performed at weddings and parties. It is also called the tongue twister game. "Gülümeyi" ("Laugh" or "A gülüm hey") is sung and danced by the bride's friends and her female relatives on the eve of the wedding and at the khinayakhdi ceremony.

When examining collections of music notes of Azerbaijani folk songs and dances, we come across songs and dances directly related to the name of Nakhchivan. It is known that Jabbar Garyagdioglu is the creator of the lyrical song "Nakhchivan's Gediye Asheydim", which is one of the songs in which the name of Nakhchivan is mentioned. This song was published in the collection "50 Azerbaijani folk songs" (Baku, 1937) in Said Rustamov's notation. The song "Nakhchivan" from A.Isazadeh and N.Mammadov's collection "Azerbaijani folk songs and dance tunes" (1984) is also of this type. Among the dances related to place names that are widespread in Nakhchivan musical folklore, we can mention such dances as "Girls' spring", "Slow Karabakh", "Sharur", "Uzundera".

Lyrical songs occupy a large place in Nakhchivan musical folklore. Researchers assume that the lyrical folk songs "Apari seller Sarani" and "Sari Galin" originated in the environment of Nakhchivan, and a number of ideas in the scientific literature regarding this are noteworthy. It is noteworthy that a unique version of the popular Azerbaijani folk song "Galadan-galaya (From tower to tower)" appeared in Nakhchivan and that this melody was named among the yallis.

As it can be seen, all genres of folk music are covered in Nakhchivan musical folklore, which is an important part of Azerbaijani musical folklore. At the same time, musical examples specific to the Nakhchivan region have been created and are still alive in the modern era among the people and by professional music collectives [4; 6; 9; 34].

**The second paragraph of Chapter III – 3.2. is related to "Yalli dances in Nakhchivan musical culture".**

Yalli dance culture of Nakhchivan region was created in relation to Nakhchivan's history, geography, archeology, ethnic history, ethnography, animal husbandry and farming culture, language dialects, mythological culture, nature-cosmological outlook, ceremonial culture, music, performance traditions, folklore and family traditions. In the Yalli culture of Nakhchivan, musical ethno-archetypes were able to preserve themselves.

There are more than 100 types of Yalli in Nakhchivan. Yalli dances are always performed at traditional holidays, wedding ceremonies, and concerts. Yalli ensembles operate in the regions of the Nakhchivan Autonomous Republic. "Sharur Folk Dance Ensemble" is a laureate of various international competitions and festivals. The members of "Nurani Yalli-Dance Ensemble" are 60-70-year-old people of Nakhchivan. The members of "Sharur Gonchelari Yalli Dance Ensemble" are school children.

In Azerbaijan Yalli dance music, the local tradition of Nakhchivan attracts attention with its historical and theoretical specificity. Although the music of Nakhchivan yallis has been subject to certain variations of performance and melody, instrumental music influences over the centuries, its stable, unchanging specific features have still preserved themselves.

Azerbaijan Yalli areas include the following regions: Nakhchivan Yalli area; Karabakh Yalli area; Yalli areas of Western Azerbaijan; Zangilan Yalli area; Kazakh Yalli area; Salyan-Shirvan Yalli area; Sheki Yalli area.

A comprehensive and complex study of Yalli dances is of great scientific importance in the study of the history of Nakhchivan's music and performance. Musicologists-scientists and music performers had a great role in the scientific-purposeful collection and notation of Yalli samples belonging to Nakhchivan regions. The notes and researches of Bayram Huseynli, Ahmad Isazadeh and Nariman Mammadov, Agida Alakbarova, Akbar Mammadli and Kanan Mammadli are the main scientific sources for the study of Nakhchivan yallis.

The history of Yalli art, explanations of Yalli names and their distribution in the regions of Nakhchivan are among the issues of special interest. Yalli names can be justified in several ways: yallis related to place names; yallis about personal names; yallis related to clan-tribal names; yalli names associated with mythical images; yalli names associated with actions and addresses.

"El", "Garakilsa", "Harilli", "Goychamani", "Hoynari", "Dağlı", "Dalan", "Mountain flower", "Sharili", "Sharili nomad", "Sarsavan", "Sareyi", "Shirhan", "Asta Karabakh", "Gilani",

"Iravan", etc. yalli dances like this are named after the areas and villages where they originated.

Regarding personal names: "Arzumani", "Zulfani", "Khalfali", "Nazila", "Khalili", "Marjani", "Gambar Yamani", "Bandi", "Bandil", "Gulshane", "Karimbey", "Leilahan", "Bahari", "Nuran", "Salam", "Afsari" yallis can be mentioned. It can be assumed that these people were skilled yalli performers and brought certain new aspects and movements to this ancient dance, thus the people immortalized their names in yalli types.

In the yallis related to the movements the performance forms and performance style of the dance movement are reflected. Yallis like "Chökali", "Narinji", "Ikiyagi", "Döne", "Uchayagi", "Gazi-gazi", "Gazayagi", "Dikdabani", "Sar-seri", "Khani-khani", "Nanay", "Jergabaz" refer to this type.

In the yallis related to addresses appeals and addresses to the dancers were reflected during the performance. In the yalli names "Say", "Move away", "Hey lady", "Aman come", "Aman Lelo", etc. any warning is intended for the performance of a certain dance movement.

We took a look at the distribution of yallis, taking advantage of the classification of yallis reflected in the scientific literature. Summarizing all the researchers' opinions, yalli dances can be characterized in 5 types according to the accompaniment:

1. Yallis with vocal accompaniment (dance performance accompanied by singing or "language yallis");
2. Yallis with instrumental accompaniment (dance performance accompanied by an ensemble of musical instruments);
3. Yallis with vocal-instrumental accompaniment (dance performance with singing and musical accompaniment);
4. Self-accompanied yallis (played by clapping without the accompaniment of a musical instrument);
5. Dance performance accompanied by attributes (whip, stick, etc. with labor and household tools).

In yalli's performance, we see that song and dance genres are combined. So, apart from instrumental accompaniment yallis,

singing accompaniment appears in other types. That's why yallis are sometimes characterized as "song-dance" in terms of genre.

When we examine the performance aspect of yallis, we come to the conclusion that historically the oldest form of accompaniment is clapping, flicking and accompaniment with attributes. Thus, both ancient ceremonial songs and dances, as well as the accompaniment of musical instruments during the performance of yallis, are products of relatively later centuries.

Widespread wind instruments in Nakhchivan musical folklore are zurna, balaban, tulum, pipe, side pipe; percussion instruments are drums, davuls, and tambourines. This wind and percussion ensemble - ensembles of two or more instruments (trumpet and drum, two trumpets and drum, etc.) takes the leading place in the accompaniment of yallis.

Yalli dances are widely spread in the regions of Azerbaijan with their names, melody, and performance options. Variability is one of the main survivals and spread characteristics of Yalli dances. From this point of view, it is interesting from a scientific point of view that the Nakhchivan yallis exist in a variant form either in the territory of Nakhchivan or in other regions of Azerbaijan.

One of the urgent issues in the direction of the research of Nakhchivan yallis is the study of yallis in the context of the culture of Turkic-speaking peoples, one of the priority aspects of which is the comparative study of the yalli dances of Azerbaijan and Turkey.

Taking into account the interaction and relationship of music, words and movement in the Yalli dance, which has a great role in the ceremonial culture of Azerbaijan, the description, choreographic structure, lyrics and music of each Yalli should be recorded in a connected manner in the form of sheet music (audio-video and notation in parallel), and should be studied from a historical and theoretical point of view.

For this, it is important to organize large-scale expeditions covering the territory of Nakhchivan and the regions of Azerbaijan, Turkic-speaking countries – all yalli areas, and the joint cooperation of specialists. Only as a result of such extensive research and propaganda, the preparation of an encyclopedic edition of yallis,

equipped with audio-video, notes and research materials, demonstrates the role and importance of yalli dances, which is a manifestation of the oldest ceremonial culture, in the musical culture of Azerbaijan, as well as in the formation of Azerbaijani and Turkic thinking [11; 12; 19; 20; 24; 25; 29; 30; 33].

**Chapter IV of the dissertation is entitled "Development of the art of ashug and mugham in Nakhchivan". This chapter consists of two paragraphs.**

**The first paragraph of Chapter IV – 4.1. is dedicated to the study of "The main features of ashug creativity in Nakhchivan".**

When talking about the development of ashug art in Nakhchivan culture, it would be appropriate to characterize it in several directions and periods. First is the manifestation of connection with Nakhchivan culture in the oral folk literature and in the "Dade Gorgud" epic, which is considered the oldest written literary monument. The second is related to the characterization of the high development stage of the Nakhchivan ashug environment in the 18th-19th centuries. As a continuation of this, the activity of Nakhchivan ashugs in the 20th century is related to the creation of the ashug association, as well as the research of ashug tunes and epics created by Nakhchivan ashugs.

Regarding the first direction covering ancient times, let us note that Nakhchivan motifs occupy an important place in Azerbaijani oral folk literature, especially in epics. The mention of place names related to Nakhchivan in folk epics indicates that the events took place in these regions and the possibility that some parts of the epic originated in these places.

When talking about musical issues in "Kitabi-Dade Gorgud", researchers pay attention to several issues: firstly, the meaning of minstrels, the study of shaman – minstrels – ashug relations, the connection of the roots of modern ashug art with minstrels' art; secondly, the issues of research and restoration of the gopuz instrument; thirdly, the role and place of music in people's lives; fourthly, the clarification of musical genres; fifthly, the issues of reviving Ozan's music as a result of examining the poetic language of the work.



Of course, the study of all these issues based on the text of "Kitabi-Dade Gorgud" is associated with certain difficulties. Thus, the music of the epic has not reached us, and its restoration may be possible due to the application of certain analysis-research methods based on considerations, which is one of the complex issues. The restoration of musical instruments, which were probably widespread in Nakhchivan in ancient times and whose names are mentioned in "Kitabi-Dade Gorgud", may also be of great importance in Gorgud studies, by stimulating the work of instrumentalists-scientists in this direction in the future.

In addition to "Dade Gorgud" in the creation of Azerbaijani epics, the plots and toponyms of Nakhchivan appear in the epics "Koroglu", "Asli va Karam", "Gachaq Nabi". As it can be seen from the research of Azerbaijani epics, Nakhchivan is a place and space in the art of ashug-ozan. These facts prove that the art of ashug-ozan in Nakhchivan has been formed since ancient times.

Regarding the second direction we mentioned, it should be said that in scientific sources we find a number of information about the development of ashug art in Nakhchivan in the 18th and 19th centuries. Nakhchivan ashug milieu - one of the historical ashug milieu, which has an important place in the history of Azerbaijani ashug art, and which has given valuable examples to our musical culture with its uniqueness, creating a close artistic connection with the ashug milieu of Iravan, Darelaz, Urmia.

Based on the scientific sources we reviewed, we can note that the roots of the art genealogy of Agh Ashug Allahverdi Kosajanli, the most prominent representative of the Nakhchivan Ashug milieu, were benefited by the Tabriz-Garadagh Ashug milieu, and had a great influence on the formation of the Nakhchivan and Goyche Ashug milieu. The fact that Agh Ashug was the master of Ashug Ali and the fact that Ashug Ali was the master of Ashug Alasgar in this genealogy of art are also noteworthy aspects. "Koroğlu", "Misri", "Sharili" saz tunes created by Agh Ashug and their types such as "Heavy Sharili", "Medium Sharili", "Yungul Sharili" are still alive today. A special study of the life and creativity of Agh Ashug

Allahverdi Kosajanli can allow to reconsider the issues of the formation and development of the ashug environment in Azerbaijan.

Ashug Suleyman, Ashug Jalil, Ashug Mammadjafar, Gonchabeyim, Ashug Jafar of Chobankar, Ashug Fatulla, Ashug Asadulla, Ashug Dadekishi, Ashug Gulu, Allahverdi Aliyev, Ashug Bahman, Hasan Mammadali oghlu and other ashugs lived and created in Nakhchivan city and surrounding villages.

The names of Ululu Karim, Ashug Najafali, Ashug Mirzali, Bichenakli Ismayil, Ashug Ismail, Ashug Hidayat, Ashug Farrukh, Sarraf Gasim, Ashug Aydin Narimanoglu, Ashug Hasanali can be mentioned from the Shahbuz Ashug environment.

The representatives of the Ashug milieu of Sharur-Kangerli are Agh Ashug Allahverdi from Kosajan, Ashug Nabat, Ali Khankhanim oghlu, Ashug Hamid, Kazim Abdullayev, Devachi Heydar, Gulali Mammad, Ashug Yusif from Saderak, Ashug Abulfaz, Ashug Hamid, Ashug Bayramali, Ashug Ehsan, Ashug Azim, Ashug Hasan.

Ordubad-Julfa ashug environment is associated with the names of a number of ashugs, among them we can name Ordubadli Karim, Ashug Habib, Yamin Ismayil, Ashug Veli, Ashug Abbas Dahri Mammadkhan Mammadov and others.

Ashug Jalil (19th century), one of the prominent representatives of the Nakhchivan ashug milieu, was one of the masters who gained fame with his creative style. The saz tunes created by Ashug Jalil like "Jalili", "Baş (Top) Jalili", "Orta (Middle) Jalili", "Ayag (Bottom) Jalili", "Kahramani", "Darelayaz geraylisi", "Gaytarma", "Badamy" are famous.

The singing ability of Nakhchivan ashugs spread to neighboring countries. Until the beginning of the 20th century, Nakhchivan ashugs were mostly invited to parties in Iran and Turkey. They brought to Nakhchivan, taking with them the peculiarities of their region's ashug environment to the places they went, and also mastering the intricacies of playing and singing of those environments. Nakhchivan ashugs have been in constant contact with Deraleyaz, Goycha, Iravan, Karabakh ashugs. The fact that the famous masters of the 19th century Azerbaijani Ashug art Ashug Ali, Ashiq Alasgar and Ashiq Huseyn Shamkirli visited Nakhchivan several times and organized art

meetings with local artists shows the attitude of this region to music and ashug during that period.

In the creation of epics of Nakhchivan ashugs, the epics "Ziyad-Shavket" (Aşug Jafar), "Prince Ibrahim" (Gonchabeyim), "Ismail and Mastan", "Runaway Brother and Girchin" (Bichenakli Ismail), "Islam and Jeyran", "Farhad and Nazli" (Ashug Islam), "Karim-Susan" (Ordubadli Karim), "Nowruz" (Ashug Hatem), "Sail and Sanam" (Yamin Ismail), "Agh Ashug and Susanbar", "Huseyn-Reyhan" (Agh Ashug Allahverdi of Kosajan) are famous. These show that song and word creation in Nakhchivan lived as an art environment for a long time.

The melodies "Nakhchivani", "Agyr sharili", "Jalili", "Kahramani" created by the ashugs of Nakhchivan were written by musicologist Tariyel Mammadov from the performance of Ashug Huseyn Sarajli. It is necessary to note that those melodies spread in other ashug environments and turned into traditional ashug tunes.

Thus, the study of the creativity of the master ashugs who lived and created in Nakhchivan is put forward as the subject of special research, opening the way to the study of the rich musical-literary heritage created in this environment.

In the modern era, a revival is showing itself in the Nakhchivan ashug environment. Ashugs Union has been operating in Nakhchivan since 2009. Nakhchivan ashugs participate in public ceremonies held in the autonomous republic, as well as in state-level events. At the same time, important work is being done to protect and pass on the art of ashug to future generations [22; 23; 27].

**The second paragraph of Chapter IV – 4.2. is called "On the development of traditional mugham performance in Nakhchivan".**

Mugham performance in the Nakhchivan Autonomous Republic takes its historical beginning from the Middle Ages. During the Middle Ages, the establishment of the Atabay state and the capital city of Nakhchivan stimulated the development of urban culture in this land and had an important impact on the rise of science and culture. Architect Ajami Nakhchivani had a great role in the development of Nakhchivan-Maragha school of architecture. In the

Middle Ages, Ahmad al-Nashavi, Najmaddin Nakhchivani, Hindushah Nakhchivani, Sadiq Bey Ordubadi, Baba Nematullah Nakhchivani, Fazlullah Naimi and other thinkers of Azerbaijan enriched Azerbaijani literature with their artistic works.

Muradagha Nakhchivanli (?-?), who lived and created in the 17th century, was a famous musician of the era, known as one of the most beautiful singers of "Chahargah" mugham, and was engaged in composition as well as performance. Muradagha Nakhchivanli worked as a musician in the palace of Turkish Sultan Murad IV of Nakhchivan. The information about this is reflected in the work "Travel" of the famous Turkish traveler and geographer Evliya Chelebi (1611-79, or 82/85).

Poems of Heyran Khanum, a poetess from Nakhchivan and a follower of the Fuzuli literary school and one of the well-known representatives of classical Azerbaijani poetry, are also used in mugham performance.

In addition to Shusha, Shamakhi, Baku, Ganja musical assemblies, Nakhchivan and Ordubad assemblies were of great importance in the development of the musical life of Azerbaijan. These musical assemblies have left irreplaceable traces, individual characteristics and schools, traditions in our musical history.

In Nakhchivan in the 30s and 40s of the 19th century, the "Goncheyi-ulfat" literary assembly, named after the daughter of Ehsan Khan Kangarli, Gonchebayim, operated. The prominent Azerbaijani educator and poet Abbasgulu Agha Bakikhanov and Georgian poet Nikolay Baratashvili contacted this assembly and participated in its separate sessions. The names of Sattar and Safar, who were well-known singers of the time who lived in Nakhchivan in those years, are mentioned among the participants of this assembly.

The leading intellectuals of the time – Fagir Ordubadi, father of Mammad Said Ordubadi, Mammadtaghi Sidgi, Ahmed Agha Shami, Ashug Abbas Dahri and others gathered around the "Anjumani-shuara" assembly in Ordubad and played an exceptional role in the development of our literature and art.

Mugham art successfully continued its existence and development in the Nakhchivan Autonomous Republic in the 20th

century. At the beginning of the 20th century, musicians and theater groups from Baku, Tbilisi, Turkey, and Iran enriched the cultural life of this city.

Theater art, including musical theater, was one of the important factors that influenced the development of mugham performance in the Autonomous Republic, as well as singer, tar, kamancha, balaban, gaval (drum) performance. This art flourished and developed in direct connection with music, including folk music and mugham art, and mugham performers.

At the beginning of the 20th century, at the initiative of Uzeyir Hajibeyli, Zulfugar Hajibeyov, and Nakhchivan intellectuals, when opera, operetta and musical performances were staged by local actors and musicians in Nakhchivan, importance was also attached to the performance of mughams. Both the playing of the tar and the kamancha, and the singing of the singer (khananda) were often heard in these performances.

In the performance, promotion and teaching of mughams, also in the development of mugham performance and teaching in Nakhchivan, prominent professional musicians and musical figures - Mammad Mammadov, Safar Rajablin, Mammad Alakbarov, Tapdig Huseynov, Haji Mammadov, Vahid Akhundov, Salim Ikhizgilov, Kamil Allahverdiyev, Nariman Mammadov, Asgar Asgarov, Alakbar Rahimov, Ayden Jamalbeyov, Arif Amirov, Akram Mammadli, Husnu Gubadov, Abdulla Babayev and many others have great merits.

In the second half of the 20th century, the musical life of Nakhchivan AR became more active. The arrival of new professional performers in the musical life has a positive effect on mugham performance. In particular, as a result of the establishment of the Music College and the State Conservatory and the teaching of mughams in these educational institutions, instrumental mugham performance on folk instruments, singer performance is entering a new stage of development. Currently, the mugham genre and mugham performance are an integral part of the musical life of Nakhchivan [8; 31].

**Chapter V of the dissertation is entitled "Developmental issues of professional musical creativity and performance in the**

**modern period in Nakhchivan". This chapter consists of two paragraphs.**

**The first paragraph of Chapter V – 5.1. is related to the study of "The role of music education institutions in the development of performance art in Nakhchivan".**

In the Nakhchivan Autonomous Republic, educational institutions for specialties that require special abilities include music educational institutions. Currently, music education institutions operating in Nakhchivan Autonomous Republic can be divided into three groups: 1. Children's music schools and children's art schools; 2. Music college; 3. Conservatory at Nakhchivan State University. These educational institutions operate on the basis of a three-level education system in Azerbaijan. The presence of elementary, secondary and higher music education institutions in the Autonomous Republic indicates the great opportunities created here for the development of education and the choice of schoolchildren and young people in all specialties.

Staff training in secondary and higher music educational institutions operating in the Nakhchivan Autonomous Republic is mainly carried out in several directions: 1. In the direction of pedagogy. The main goal of this direction is to prepare music teachers for specialized subjects and group subjects; 2. In the direction of performance. The main goal of this direction is to train a professional concert and orchestra performer.

Currently, the art of performance is developing in the following directions and areas with the participation of professional musicians educated in Nakhchivan Autonomous Republic: Piano (solo) performance; String instruments (solo) performance; Wind instruments (solo) performance; Choir performance; Choir conducting and orchestra conducting; Classical vocal performance; Performance of folk instruments - tar, kamancha, balaban, accordion, ganun, drum; The art of singing; Jazz and pop music; Ensemble and orchestra performance.

The development indicators of music education are, first of all, children's music schools. Currently, about 30 children's music schools and children's art schools are operating in the Autonomous Republic.

The establishment of the first music school in Nakhchivan is connected with the name of Uzeyir Hajibeyli, a genius composer and public figure, the founder of Azerbaijani classical professional music. In 1937, the first music school was opened in Nakhchivan with the initiative and organization of U. Hajibeyli, who was elected a deputy to the Supreme Soviet of the USSR from the Nakhchivan Autonomous Republic. Uzeyir bey donated sheet music and a piano to this school. In the Nakhchivan Autonomous Republic in 1975, under the care of Great Leader Heydar Aliyev, the establishment of the Secondary Music School gave a strong impetus to the formation of both teachers and performers. Graduates of the school continued their education at the Baku Music Academy, and then successfully worked as teachers and performers in Nakhchivan. Now the graduates of the music college have the opportunity to get higher education at the Nakhchivan State Conservatory.

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Nakhchivan State Pedagogical Institute named after Y. Mammadaliyev was the first educational institution providing higher music education in Nakhchivan. In 1990, Nakhchivan State University was established on the basis of Nakhchivan State Pedagogical Institute. Along with other faculties, the "Art" faculty operates in the university. In 1994, the first highly educated musicians of that faculty graduated.

Nakhchivan Conservatory was established in 1998 on the basis of "Art" faculty of Nakhchivan State University and is active as a higher education institution in the field of music. The conservatory trains highly educated specialists in the fields of piano, string instruments, wind instruments, musicology, composition, choir-conducting, folk instruments, singing, and vocal specialties.

Professional music performers have made a great contribution to the development of performing arts in the fields of solo instrumental, solo vocal, choir, conducting, ensemble and orchestra. Such performance activities were directly connected with the Nakhchivan State Philharmonic, Nakhchivan State Song and Dance Ensemble, Nakhchivan State Musical Drama Theater, "Yalli" dance ensemble, Nakhchivan Television and Radio symphony orchestra, chamber orchestra, mugham trios, choral ensembles, folk instrument ensembles and pop orchestra.

The period of formation of composition art in Nakhchivan coincided with the rise of music education and music performance, and these fields developed in conditions of mutual influence [5; 7; 10].

**The second paragraph of Chapter V – 5.2. is devoted to the study of "Development of the art of composition in Nakhchivan".**

Following the creative path of Nakhchivan composers, it is necessary to note the development of professional music genres. Among the musical-stage genres, works written in the genre of opera, ballet and musical comedy, as well as music written for drama performances, were included in the creativity of Nakhchivan composers. The ballet genre is reflected in the creativity of Nariman Mammadov and Yashar Khalilov.

In the creativity of Nariman Mammadov, the ballet genre was represented by two works – "Humay" (1981) and "Sheikh Sanan" (1995). Both ballets are based on the works of classical poets of Azerbaijan: "Humay" ballet – by Samad Vurgu, "Sheikh Sanan" ballet – by Huseyn Javid. The ballet "Sheikh Sanan" by N. Mammadov (libretto is by the author) was not staged, but the ballet "Humay" was staged at the Azerbaijan Opera and Ballet Theater and became a significant event in the musical life of the country.

The ballet "Ashabi-Kahf" (libretto by the author) occupies an important place in the work of composer Yashar Khalilov, who lived and created in Nakhchivan. This work was created in 2009, but it was not staged. Several episodes from the ballet were performed at the Nakhchivan State Philharmonic in 2012. The ballet is dedicated to "Ashabi-Kahf", one of the religious-historical places located in Nakhchivan. The composer wrote the libretto of the ballet based on



the Qur'anic chapter "Kahf". Yashar Khalilov's ballet "Ashabi-kahf" can be considered as the first work written on a religious theme in the field of Azerbaijani ballet genre.

Musical comedy genre is more widely represented in the creativity of Nakhchivan composers. N.Mammadov is the author of six musical comedies. Three of them were composed together with T. Bakikhanov: "One of the Six Girls is Pari" (libretto by A.Alizadeh, 1964), "Mammadali Goes to the Resort" (libretto by A.Babayev, 1969), "The Girl Hastens to Meet" (libretto by A.Babayev, 1978). These musical comedies were staged with great success at the Azerbaijan State Musical Comedy Theater named after Sh. Gurbanov in different years. Two musical comedies of the composer: "Gurbanali bey" (based on the work of J.Mammadguluzadeh, libretto – R.Heydar, 1992); "There is no way out" (based on the libretto by R.Abdullayev, 2001) have not been staged. N.Mammadov's last musical comedy "Passport" (libretto – Ramiz Heydar) was staged in 2009 at the Azerbaijan State Musical Comedy Theater named after Sh. Gurbanov.

R.Mirishli is the author of two musical comedies. His first stage play was the musical comedy "Kidnapped Girl" staged in 1983 at the Azerbaijan State Musical Comedy Theater named after Sh. Gurbanov. The second stage play is based on the libretto of Isi Malikzadeh "Let's be relatives!" is a musical comedy.

Music written for theater and drama performances occupies an important place in the creativity of many composers. It should be noted that N.Mammadov and R.Mirishli wrote music for a large number of drama performances staged in several cities of the republic – Baku, Nakhchivan, Sumgait, Agdam and other theaters. Music written for the stage of local theaters occupies a special place in the work of composers working in Nakhchivan. The music written for the performances of the Nakhchivan Musical Drama Theater named after Jalil Mammadguluzadeh, Nakhchivan State Puppet Theater and other theaters is noteworthy. Among them, we can mention the activities of Shamseddin Gasimov, Rashid Mammadov, Yashar Khalilov, and Kamal Ahmadov in this field.

Symphony and other genres of symphonic music were represented by the works of N.Mammadov, R.Mirishli, Y.Khalilov, J.Allahverdiyev and V.Allahverdiyev. The symphony genre is important in N.Mammadov's work, the composer is the author of seven symphonies. Of these, the Fourth Symphony is called "The Sound of My Heart" and is dedicated to the memory of Huseyn Javid, dated 1984 (performed in 2000). The seventh symphony was created in 1995 (performed in 1998) and is dedicated to the Khojaly tragedy.

Among R.Mirishli's symphony and symphonic music genre works the Symphony for string orchestra, "Martyrs" symphony, "Thoughts of the Motherland" and "Youth" symphonic poems, Concerto for symphony orchestra with tar, three Overtures, etc. can be mentioned.

The symphonic music field of Y.Khalilov's creativity was represented by Symphony, Symphonietta, "Symphony-Karbala", "4 fragments" (from the ballet "Ashabi-Kahf") and instrumental concerts (piano, tar concerts).

Examples of symphonies and symphonic music in the works of K.Ahmadov, the symphonic poem "Javid", the "Khojaly" symphony, the symphonic plates "Jangi", "Journey", concerts for symphony orchestra with strings, piano and orchestra, "Gamigaya" symphony for chamber orchestra, "Symfonyetta", "Requiem – Suite", "Dedication", "Nocturne", "Ashigsayagi", "Nakhchivan Plates" can be mentioned. K.Ahmadov's "Gamigaya" symphony is dedicated to the historical place, known as one of the first settlements in Azerbaijan since ancient times, located in Ordubad district of Nakhchivan.

The symphony and symphonic music genre were represented by a number of works in the creative activity of J.Allahverdiyev. He composed 3 symphonies for large symphony orchestra. Also, he is the author of "Azerbaijan" symphony (1999), "Misri" for chamber orchestra (2002), symphonic poem "Pages", "Fantasia" (2008), based on the themes of F.Amirov, "Landscape" symphonic board, for piano and chamber orchestra "Sea and Sky" and "Sevajam" boards (2010), etc.

Also, in V.Allahverdiyev's creativity, we can mention works written in symphony and symphonic music genres. Among these are the Symphony dedicated to Atatürk (1995), the symphonic poem "The Way of Life" (1996), "Türkü" for percussion and chamber orchestra (2004), 2 compositions for Kamancha and chamber orchestra – "Those roads", "Where are you going" (2006), music for string orchestra (dedicated to Teymur Goychayev, 2007) occupy an important place in the composer's creativity.

R.Mirishli is one of the successful composers in the field of symphonic music. The symphonic poem "Azerbaijan" (1990), Symphony No. 1 (1991), symphonic poem "Genesis" (1997), Poem for symphonic orchestra "Khojali – 613" (2012) are notable works in his creativity.

We should also mention the examples of the instrumental concert genre in the creativity of Nakhchivan composers. Concerts written for a symphony orchestra with various musical instruments – European and folk instruments - have entered the repertoire of the performers. At the same time, we can show the tar concerts, piano concerts of N.Mammadov, R.Mirishli, Y.Khalilov, J.Allahverdiyev, etc.

Works for the orchestra of folk instruments occupy a special place in the creativity of Nakhchivan composers.

N.Mammadov composed three suites (first suite – 1957, second suite – 1961, third suite – 1965), "Symfoniyyetta" (1972) and "Zarbi-mugham" suite (1978) for the orchestra of folk instruments.

R.Mirishli paid a lot of attention to the genre of concert and suite for the orchestra of folk instruments, and his interesting works with colorful themes in these genres entered the musical treasury. R.Mirishli's Concerto for the orchestra of folk instruments is the first work written in this genre.

Among the composers who lived and created in Nakhchivan, Rashid Mammadov, Mammad Alekbarov, Shamseddin Gasimov, Yashar Khalilov, Kamal Ahmadov, Agida Alekbarova and others have a special place in the works for orchestra of folk instruments.

In the creativity of Nakhchivan composers, we should especially mention works written in cantata, oratorio and other vocal-

instrumental genres. Some of them are intended for soloists, choir and symphony orchestra, and some are intended for soloists, choir and orchestra of folk instruments. In particular, many works are related to the subject of Azerbaijan, Nakhchivan, as well as the name of the great leader Heydar Aliyev.

N.Mammadov's vocal-instrumental suites "Nakhchivan" (lyrics by I.Safarli), "Chanlibel Castle on Araz usta" (lyrics by H.Razi), "My Flourishing Nakhchivan" (lyrics by R.Mukhtar) can be mentioned.

Among R.Mirishli's works written in the vocal-instrumental genre, we can show the cantatas "My Azerbaijan", "You are a land higher than high", "Native Land", "Land of Fires", chamber "Heart that burns like a torch", four suites for choir and symphony orchestra.

Among the vocal-symphonic works of Y.Khalilov are "Requiem", "Hymn of Heydar" dedicated to the great leader Heydar Aliyev, "Wreath of Salvation" in memory of outstanding scientist Yusif Mammadaliyev, "My native land Nakhchivan", "My Azerbaijan" etc. stand out for its interesting features. Many of K.Ahmadov's vocal-instrumental works were designed for the orchestra of folk instruments. Among them, we should mention the works written for soloists and orchestra of folk instruments, such as "Heydar peak of life", "It's a homeland", "Victory song".

Large-scale vocal-instrumental works are also reflected in the creativity of Jeyhun Allahverdiyev. Of these, the cantata "You are my eternal love" for choir and symphony orchestra (lyrics: Maya Heydargizi), "National Anthem" for choir and symphony orchestra should be mentioned.

Among the vocal-instrumental works of V.Allahverdiyev, "I am Azerbaijan land" (2005) for choir and orchestra of folk instruments, to the words of Z. Yagub, was performed for the first time by the choir and orchestra of folk instruments of the Nakhchivan State Philharmonic, under the conductorship of the author. V.Allahverdiyev's elegy "Sensizlik" for mezzo-soprano and chamber orchestra to the words of M. Heydargizi is dedicated to Heydar Aliyev, the national leader of the Republic of Azerbaijan. The first performance of the piece was performed in 2010 in Baku, in the Concert Hall of the French Embassy, under the direction of

conductor Teymur Goychayev, with the participation of the Azerbaijan State Chamber Orchestra named after Gara Garayev and the soloist Fidan Hacıyeva.

In the creativity of Nakhchivan composers, the camera-instrumental field is particularly important. N.Mammadov's work for organ "Mugham and reng" stands out among the works of Azerbaijani composers written for organ instruments due to its unique qualities. Among the chamber-instrumental works of Y.Khalilov are the piece "Momina Khatin" for violin and piano, "Capriccio-Ordubad" for percussion and piano, two pieces for piano and chamber orchestra, "Autumn Sky" dedicated to Dmitri Shostakovich, in memory of Gara Garayev "Star of Dan", "Hasrat" preludes in memory of Vagif Mustafazade, etc. Among the chamber-instrumental works of K. Ahmadov, "Prelude and Fugue" for piano, "Variations", Sonata for strings and piano, Quartet for string instruments can be mentioned. Among the chamber-instrumental works of Shamseddin Gasimov, play for violin and piano (1990), "Thinking play" for piano (1991), and "Memory" play for piano (1992) are noteworthy works and are performed by performers in concert programs in Nakhchivan.

Many genres of chamber-instrumental music were addressed in the creativity of Nakhchivan composers, and this field was represented by interesting works. Vocal music genres - songs, romances and choruses occupy a special place in the creativity of Nakhchivan composers. Thus, with the development of composer creativity in Nakhchivan, almost all musical genres have found their embodiment. Works written in all these genres play a major role in the enrichment of Azerbaijani musical culture and the development of Nakhchivan musical life [32].

**In the Conclusion section of the thesis the research is concluded.**

Concluding our research on the development of Nakhchivan music-performance art in XX-XXI centuries, we present our results.

The culture of Nakhchivan, as a part of Azerbaijan, has attracted attention with its unique qualities from ancient times to our days, and the material and spiritual wealth created in Nakhchivan has enriched the cultural heritage of Azerbaijan. When talking about the

stages of the cultural history of Azerbaijan, we should also mention the role of Nakhchivan here. Noting the special role of Ancient and Medieval culture in the development stages of history, we must say that from the point of view of research, each stage is distinguished by its development qualities and its own material and moral wealth.

The 20th century itself is divided into several historical periods. It should be noted that at the beginning of the 20th century, Azerbaijan, as a province of the Russian Empire, was under the rule and influence of Russian tsarism. Later, in 1918-1920, the Republic of Azerbaijan became the first democratic republic in the East. During the Soviet period from 1920 to 1991, it formed a society based on its political and ideological principles. From 1991 to the present day, we should note the development stages of the period of independence of Azerbaijan, which we are living in, including the first decades of the 21st century. All these, as the stages of the history of the XX-XXI centuries, left a deep mark on the people's life, outlook, and art, and were reflected in artistic creativity. In all these stages, prominent state and cultural figures of the Nakhchivan region played an important role, and the people of Nakhchivan contributed to the development of the history and art of Azerbaijan [1].

In the dissertation, it was suggested that classifications are an important issue in the scientific study of Nakhchivan's music-performance art, and field, type, and subject aspects of performance were taken into account in the classifications.

In the field classification of Nakhchivan's music-performance art: I. Nakhchivan's music-folklore performance; II. Mugham performance of Nakhchivan; III. Nakhchivan's ashug performance; IV. Religious-ceremonial performance in Nakhchivan; V. Festival performance in Nakhchivan; VI. The art of modern music-performance of Nakhchivan finds its reflection.

Social and public fields of performing art are also included in the classification: I. Village-music performance in Nakhchivan; II. City music performance in Nakhchivan.

Another classification of the art of music-performance in Nakhchivan was made in terms of the subject of performance: I. Instrumental performance in Nakhchivan; II. Vocal performance in

Nakhchivan; III. Vocal-instrumental performance in Nakhchivan. Each of these areas is divided into its own types [2].

One branch of Nakhchivan's music-performance traditions is related to musical folklore. The musical folklore of Nakhchivan, which belongs to unique regional local traditions, attracts attention due to its genre characteristics, means of expression and performance qualities. From this point of view, a more in-depth investigation of the unique genre characteristics of such examples as "Hakhishta" and "Gulümeý", which are widespread in the tradition of Nakhchivan folklore performance, is a necessary issue.

The study of Yalli dances, which have a special place in Nakhchivan folklore, is one of the important issues facing ethnomusicology. The historical roots of Yalli are related to the ceremonial culture of Azerbaijan, which opens the way for deep research in various directions - mythology, worldview, ethno-cultural system, musical thinking and performance. Especially the performance aspect of yalli dances requires complex approach and research in interaction with their musical content.

Examining the history of the development of ashug art in Nakhchivan, we must note that this art has existed in Nakhchivan since ancient times. The names of places and people appearing in "Kitabi – Dede Gorgud" reveal the connection of those sagas with Nakhchivan, and also make sure that the events in the saga took place directly in Nakhchivan. A mutual comparative study of the content of the epic from various aspects – historical, geographical, literary, linguistic, musicological can make it possible to reveal the roots of the ancient minstrel tunes in the ashug creation. The study of the creativity of master ashugs who lived and created in Nakhchivan is put forward as the subject of special studies, opening the way to the study of the rich musical and literary heritage created in this environment. In the territory of Nakhchivan, oral traditional music art is spread at different levels. Ashug art is more widespread in regions such as Sharur, Shahbuz, Julfa, and in the cities of Nakhchivan and Ordubad, there was a great interest in mugham trios and singing. Dozens of musical works created in this land and

glorifying Nakhchivan have gone through the filter of time and have not lost their freshness even today.

Among the main factors that ensure the development of mugham performance in the 20th century in the Nakhchivan Autonomous Republic it is necessary to note the survival and continuation of folk music, poetry-mugham connections, religious music, ashug music and mugham art from the past as a cultural heritage in the 20th century, creation of musical drama theater, active theater life, the use of mughams, percussion-mughams, folk songs and dances accompanied by tar, kamancha, balaban, accordion, drum instruments in performances, concerts of folk music performers between the parts of performances and the development of concert life.

Composers who created works in European music genres live in Nakhchivan since the beginning of the 20th century. Their musical works are performed in art schools, conservatories, and philharmonic orchestras. The creative traditions of these composers continue. The creativity of Nakhchivan composers develops in close contact with music collectives operating in the autonomous republic. From this point of view, the development of vocal and instrumental music genres in the composer's work is closely related to the achievements of chamber orchestra, orchestra of folk instruments, as well as music performance.

Thus, Nakhchivan, as a land with ancient history and culture, has a special role and place in the formation and development of Azerbaijani culture. In the context of the development of Azerbaijani culture, the study of the main directions of the musical life of Nakhchivan is of great importance. Studying the musical culture of the regions of Azerbaijan separately and finally summarizing the obtained results on one level as the constituent parts of Azerbaijani music serves to reveal the roots of national music and present the all-Azerbaijani culture in the form of unity [34].



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

1. Əsgərov, A.Ə. Naxçıvan musiqi ifaçılıq sənətinin sistemləşdirilməsi və təsnifi // – Bakı: Musiqi Dünyası, – 2014, № 4 (61). – s.16-18. [Elektron resurs]. URL: [http://www.musigi-dunya.az/archive/4\\_61.htm](http://www.musigi-dunya.az/archive/4_61.htm)
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