

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**NATIONAL STYLISTIC CHARACTERISTICS
OF SEVDA IBRAHIMOVA'S VOCAL WORKS**

Specialty: 6213.01 – Music Art

Field of science: Art study

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Baku – 2022

The work was performed at the Department of the History of Music at the Baku Music Academy named after Uzeyir Hajibeyli.

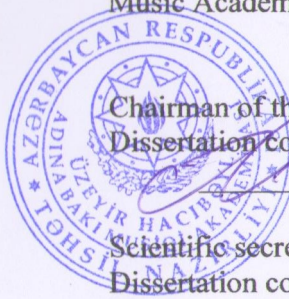
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GENERAL CHARACTERISTICS OF THE WORK

Relevance of the topic and level of coverage. The Azerbaijani people have a very ancient history. Over the centuries it has created a huge number of priceless works of art, as well as accumulated an impressive potential for further development in all cultural spheres. It is almost impossible to name an area of art in which Azerbaijani nation did not make its significant contribution. Works created by our people and its individual representatives became property of world culture.

With formation of national composer creativity at the beginning of XX century Azerbaijan became an important center of development of academic musical art. Genius of Uzeyir Hajibeyli revealed in his own composer works, in numerous scientific studies, showed to the world the new possible ways of development of classical music on the basis of musical traditions not only of Azerbaijani people, but also of all nations of The Caucasus, Near East and Central Asia.

For over a century the traditions established by the great U.Hajibeyli and creatively embraced by composers of the next generations allow the Azerbaijani nation to boldly assert itself in the world as a nation with rich traditions, including in the field of academic musical art. This is very important, because in the complex multilingual and multicultural world space, every nation enters into a dialogue with other nations, primarily through those works of culture and art that it has created. It is also important to understand that the purposeful study of outstanding works of national art by a scholarly mind will enable an even deeper understanding of the processes and phenomena that have taken place and are continuing to take place in the development of Azerbaijani art. On the other hand, this kind of research will strengthen the prestige of Azerbaijani art in the global public arena.

From this point of view, the deep and comprehensive study of works of art, created by Azerbaijani people, in particular, by Azerbaijani composers, was and remains one of the most urgent tasks facing our music science. Therefore, in our dissertation research we decided to study the vocal music of Sevda Ibrahimova, which is one

of the important spheres of her creative heritage. S.Ibrahimova, having bright talent of a composer, succeeded in creating her own music world. Creative personality of the composer is distinguished with special love and reverent attitude to folk music which she inherited from her prominent grandfather, an expert of mugham art, tar performer Gurban Primov, and also from Uzeyir Hajibeyli, in whose art tradition and innovations are ingeniously combined. Creative cooperation between two genius musicians G.Primov and U.Hajibeyli – the founder of national opera, is well known. G.Primov performed solo in “Leyli and Majnun”, the first opera in the East, created by U.Hajibeyli. There was creative unity between U.Hajibeyli and G.Primov, the grandfather of S.Ibrahimova. G.Primov trusted the youth and talent of U.Hajibeyli, and U.Hajibeyli, in turn, admired the art of G.Primov, highly valued his interpretations, which matched composer’s understanding and perception of the images of immortal tragedy by Fuzuli.

As mentioned above, in our dissertation study we referred to the study of vocal art of composer S.Ibrahimova. The relevance of this study is also determined by the fact that within the framework of this dissertation we focused not only on the study of stylistic features of Sevda Ibrahimova's chamber-vocal works, but also on the identifying the interconnection between composer’s vocal art and the national traditions.

People's Artist of the Republic of Azerbaijan, Professor Sevda Ibrahimova is one of the brightest and most important composers in contemporary national music art. Therefore, it is not by chance that Azerbaijani musicologists repeatedly addressed to the study of separate spheres of S.Ibrahimova's creativity. A book about the composer in Azerbaijani language was published by H.Yusifova – “Peculiarities of S.Ibrahimova's chamber instrumental works”¹. I.Efendiyeva devoted her brochure to the study of music for children by S.Ibrahimova – “Music for Children in the Work of Sevda Ibrahimova”².

¹ Yusifova, H.S. Sevda İbrahimovanın kamera-instrumental əsərlərinin ifaçılıq xüsusiyyətləri / H.S. Yusifova. – Bakı: ADPU, – 2014. – s. 176.

² Əfəndiyeva, İ.M. Sevda İbrahimovanın yaradıcılığında uşaq musiqisi / İ.M.Əfəndiyeva. – Bakı: Elm və təhsil, – 2002. – s. 67.

Another brochure was written by J.Hasanova, which gives general description of composer's works – “Sevda Ibrahimova”³. The analysis of S.Ibrahimova's piano music is performed in the book “Azerbaijani Piano Culture in XX century” by T.Seyidov⁴. The works of E.Abasova⁵ and R.Zokhrabov⁶ give general overview of composer's creative work in the context of the history of Azerbaijani music.

Certain aspects of Ibrahimova's compositional creativity have also been reflected in a number of works by national researchers^{7, 8, 9, 10, 11, 12, 13, 14}.

³ Həsənova, C.İ. Sevda İbrahimova / C.İ. Həsənova. – Bakı: Şərq-Qərb, – 2014. – s. 32.

⁴ Сеидов, Т.А. Азербайджанская фортепианная культура XX века: педагогика, исполнительство и композиторское творчество / Т.А.Сеидов. – Баку. – 2006. – с. 281.

⁵ Абасова, Э.А. Молодые композиторы Азербайджана / Э.А. Абасова. – Баку: Аз. из. дет. и юн. лит., – 1961. – с. 71.

⁶ Zöhrabov, R.F. Bəstəkarlarımız haqqında söz / R.F. Zöhrabov. – Bakı: Şur, – 1995. – s. 90.

⁷ Əhmədli, X.F. Azərbaycan musiqisində obrazlı sistemin öyrənilmə problemləri: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2007. – 27 s.

⁸ Qədimova, N.T. Azərbaycan bəstəkarlarının fortepiano əsərlərində lad, üslub, faktura və interpretasiya xüsusiyyətləri: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2007. – 25 s.

⁹ Mustafayeva, A.S. Bəstəkar Sevda İbrahimovanın yaradıcılığı (milli xüsusiyyətlər kontekstində): / sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2012. – 148 s.

¹⁰ Neymətli, Y.S. Azərbaycan bəstəkarlarının yaradıcılığında kvartet janrının inkişafı və ifaçılıq problemləri: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2013. – 32 s.

¹¹ Абаскулиева, Л.Г. Основные тенденции формирования и развития азербайджанской профессиональной фортепианной культуры: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2005. – 28 с.

¹² Ахмедова, М.Ф. Национальные истоки детских песен Азербайджанских композиторов: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2002. – 34 с.

¹³ Кулиева, Н.А. Роль и функции фортепианного ансамбля в музыкально-эстетическом воспитании учащихся детских музыкальных школ: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2007. – 28 с.

¹⁴ Сафарова, Г.Н.Формы методы использования национальной музыки в начальном фортепианном обучении детских музыкальных школ Азербайджана: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2003. – 22 с.

A number of scholarly studies have reviewed methodological recommendations in the field of the composer's piano work^{15, 16, 17, 18}.

It should also be noted that articles about S.İbrahimova were regularly published in newspapers and magazines throughout her career^{19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31}.

¹⁵ İbrahimova, S.M. Azərbaycan təranələri. Fortepiano fakultəsinin tələbələri üçün təcrübə kursu üzrə metodiki və praktiki tövsiyələr. / S.M.İbrahimova. – Bakı: APİ, –1986. – s. 56.

¹⁶ İbrahimova, S.M. Uşaq lövhələri. Fortepiano fakultəsinin tələbələri üçün pədaqoji təcrübə kursu üzrə metodiki və praktiki tövsiyələr / S.M.İbrahimova. – Bakı: İşıq, – 1988. – s. 32.

¹⁷ Алиева, С.Т. Фортепианный цикл «Настроения» С.Ибрагимовой / Методические рекомендации. – Баку: Азернешр, – 1988. – с. 29.

¹⁸ Мирзоева, А.Г. Этюды и упражнения ансамбли для начального обучения игре на фортепиано С.Ибрагимовой [Ноты]: – Баку: АЗНЕФТЕХИМа, – 1984. – с. 42.

¹⁹ Abasova, E.A. Azərbaycanın bəstəkar qadınları // – Bakı: Azərbaycan qadını, – 1967. №4, – s. 23-26.

²⁰ Bayramova, Z.R. Nənəmin nəğməli nağılları // – Bakı: Qobustan, – 2006. №4, – s. 17-19.

²¹ Əfəndiyeva, İ.M. Qara Qarayev məktəbinin davamçısı: Ü.Hacıbəyli adına Bakı Musiqi Akademiyasının professoru, bəstəkar Sevda Mirzə qızı İbrahimova haqqında // Respublika. – 2010, 8 iyul. – s. 7

²² Əliyeva, İ.A. Kökdən gələn istedad: // Azərbaycan. – 2014, 28 noyabr, – s. 6.

²³ Əliyeva, S.H. Bəstəkarın uğurları // – Bakı: Qobustan, – 1985. №4, – s. 65.

²⁴ Həsənova, C.İ. Qara Qarayevin portret cizgiləri // – Bakı: Musiqi Dünyası, – 2003. № 1-2(15), – s. 31-39.

²⁵ Həsənova, C.İ. Milli sənətin yüksəlişi yollarında // Respublika. – 2001, 30 mart. – s. 4.

²⁶ Xəlilzadə, F.F. Xalq musiqisinə və klassikaya bağlı lad // Azərbaycan. – 2007, 7 fevral. – s. 4.

²⁷ Quliyev, T.Ə. Səmmimilik // Ədəbiyyat və incəsənət. – 1984, 27 yanvar. – s. 5.

²⁸ Səfərova, Z.Y. Sevda İbrahimova haqqında düşündüklərim. Dəyərli bəstəkarımızın 70 illiyinə həsr olunan yaradıcılıq gecəsilə bağlı təəssüratlarım əsasında // 525-ci. – 2010, 27 fevral. – s. 19.

²⁹ Zöhrabov, R.F. Xatirə poeması // Ədəbiyyat və incəsənət. – 1982, 8 yanvar. – s. 4.

³⁰ Zöhrabov, R.F. Bəstəkar, pianoçu Sevda İbrahimova // – Bakı: Musiqi dünyası, – 2000. №1 (2), – s. 91-92.

³¹ Абдуллазаде, Г.А. Композитор, пианист, педагог // Бакинский рабочий. – 2000, 20 ноябрь, – с. 5.

The fourth volume of the book “History of Azerbaijani music”³² includes a chapter dedicated to the works of S.Ibrahimova, written by J.Hasanova. Monograph by M.Rzayeva “Specific features of Azerbaijani vocalizations”³³ is one of the recent publications about works by S.Ibrahimova.

Thus, till today chamber-vocal art of S.Ibrahimova was not a subject of special study and in general was not studied from scientific-theoretical point of view.

The Object and subject of the research. The object of the present study is individual vocal miniatures and vocal cycles, composed by S.Ibrahimova. The subject of the research is the national and stylistic peculiarities of Ibrahimova's vocal compositions.

The purpose and objectives of the research. The purpose of the presented research is to carry out an in-depth and comprehensive study of stylistic features of S.Ibrahimova's chamber-vocal works in the context of national traditions.

This goal determined the main tasks, the solution of which will contribute to the achievement of the intended goal.

The research objectives include:

- revealing the main thematic content of the composer's chamber-vocal lyrics;
- studying all palette of genre diversity of chamber-vocal works of S.Ibrahimova;
- revealing the peculiarities of dramaturgical development in the vocal miniatures by S.Ibrahimova;
- the analysis of separate elements of the musical language of the composer's chamber vocal compositions, first of all, the peculiarities of the melodic and harmonious development;
- the study of peculiarities of the structural organization of Ibrahimova's vocal miniatures;
- the study of each of the above-mentioned tasks in the context of the traditions of the national musical art.

³² Həsənova, C.İ. Sevdə İbrahimova / Azərbaycan musiqi tarixi [məqalələr toplusu]. – Bakı: Elm, – c.4. – 2019. – s. 777-799.

³³ Rzayeva, M.A. Azərbaycan vokalizlərinin səciyyəvi xüsusiyyətləri / M.A.Rzayeva. – Bakı: SkyE, – 2020. – 160 s.

Research methods. The methodological basis of the presented dissertation research is a comprehensive analysis aimed at studying all elements of the whole, their interaction and development. This approach is conditioned by the purpose and tasks which we have set for ourselves within the framework of this scientific work. At the same time, it should be noted that in the process of analyzing stylistic features of S.Ibrahimova's chamber-vocal works, and defining peculiarities of their structural organization, melodic and harmonious development, theoretical approach comes to the fore and the studies of leading domestic and foreign researchers are used as the methodological and terminological basis. At the same time, the genre basis of the composer's vocal miniatures and the identification of national sources in the composer's chamber-vocal works at different levels of research, including the historical approach, play an essential role.

The methodological basis of this dissertation research consists of the fundamental works of such scholars as U.Hajibeyli^{34,35}, M.J.Ismayilov³⁶, R.Zokhrabov^{37,38}, G.Abdullazade³⁹, I.Efendiyeva^{40,41}, Z.Safarova⁴²,

³⁴ Гаджибеков, У.А. О музыкальном искусстве Азербайджана / У.А.Гаджибеков. – Баку: Азернешр, – 1966. – 150 с.

³⁵ Гаджибеков, У.А. Основы азербайджанской народной музыки / У.А.Гаджибеков. – Баку: Изд-во АН Азерб. ССР, – 1945. – 112 с.

³⁶ İsmayilov, M.C. Azərbaycan xalq musiqisinin janrları / M.C.İsmayilov. – Bakı: İşiq, – 1984. – 100 s.

³⁷ Зохранов, Р.Ф. Азербайджанская профессиональная музыка устной традиции: мугамы-дастгах и зербы-мугамы / Р.Ф.Зохранов. – Баку: Марс-Принт, – 2010. – 458 с.

³⁸ Зохранов, Р.Ф. Азербайджанские теснифы / Р.Ф.Зохранов. – Москва: Советский композитор, – 1983. – 328 с.

³⁹ Abdullazadə, G.A. Qədim və orta əsrlərin musiqi mədəniyyəti. Şərq və Qərb kontekstində / G.A.Abdullazadə. – Bakı: Şərq-Qərb, – 2009. – 272 s.

⁴⁰ Əfəndiyeva, İ.M. Sevdə İbrahimovanın yaradıcılığında uşaq musiqisi / İ.M.Əfəndiyeva. – Bakı: Elm və təhsil, – 2002. – 67 s.

⁴¹ Эфендиева, И.М. Новое в Азербайджанской песне / И.М.Эфендиева. – Баку: Азернешр, – 1974. – 64 с.

⁴² Səfərova, Z.Y. Azərbaycanın musiqi elmi (XIII-XX əsrlər) / Z.Y.Səfərova. – Bakı: Elm, – 1998. – 583 s.

T.Mammadov⁴³, S.Kasimova⁴⁴, A.Taghizade⁴⁵, U.Imanova⁴⁶, Z.Gafarova⁴⁷, F.Aliyeva⁴⁸, G.Mahmudova⁴⁹, J.Mahmudova⁵⁰ and others. It should be noted that the author of this dissertation also relies on important scientific works of foreign scholars, such as L.Mazel⁵¹, V.Zuckerman⁵², B.Asafiev⁵³, M.Sposobin⁵⁴, Y.Tyulin⁵⁵ etc.

Key items of the dissertation:

- Ibrahimova's vocal art is an important page in Azerbaijani musical culture;

- The vocal heritage of Ibrahimova reflects the most important qualities of her creative work: genre and stylistic variety, reliance on features of national music of oral tradition;

⁴³ Мамедов, Т.А. Традиционные напевы азербайджанских ашыгов / Т.А.Мамедов. – Баку: Ишыг, – 1986. – 352 с.

⁴⁴ Касимова, С.Д. Азербайджанская советская музыкальная литература / Н.И.Багиров. – Баку: Маариф, – 1986. – 264 с.

⁴⁵ XX əsr Azərbaycan musiqisi. Məqalələr toplusu. / tərt. ed. A.Z.Tağızadə – Bakı: Elm və Təhsil, – 2011. – 372 s.

⁴⁶ Иманова, У.И. Классицизм XX века и музыка Кара Караева: / автореферат дис. доктора философии по искусствоведению. / – Ташкент, 1990. – 28 с.

⁴⁷ Qafarova, Z.N. Azərbaycan xor musiqisində muğam ənənələri // Azərbaycan milli musiqisinin tədqiqi problemləri elmi məqalələr toplusu / I buraxılış/. – Bakı: ADK, – 1992. – 368 s.

⁴⁸ Əliyeva, F.Ş. Azərbaycan bəstəkarlarının yaradıcılığında üslub xüsusiyyətləri / F.Ş.Əliyeva. – Bakı: Elm və həyat, – 1996. – 118 s.

⁴⁹ Махмудова, Г.Р. Генезис и эволюция оstinатности в азербайджанской музыке / Г.Р.Махмудова. – Баку: Нурлан, – 2006. – 434 с.

⁵⁰ Mahmudova, C.E. Mahninin qoşa qanadı-poeziya və musiqi / C.E.Mahmudova. – Bakı: Mars-print, – 2013. – 244 s.

⁵¹ Мазель, Л.А. О мелодии / Л.А.Мазель. – Москва: Гос. Муз.Изд., – 1952. – 95 с.

⁵² Цуккерман, В.А. Анализ музыкальных произведений / В.А.Цуккерман. – Москва: Музыка, – 1980. – 296 с.

⁵³ Асафьев, Б.В. Важнейшие пути развития русского романса / Б.В.Асафьев. – Москва: Academia, – 1930. – с. 9 - 24.

⁵⁴ Способин, И.В. Музыкальная форма / И.В.Способин. – Москва: Музыка, – 1984. – с. 262-292.

⁵⁵ Тюлин, Ю.Н. Строение музыкальной речи. / Ю.Н.Тюлин. – Л.: Музгиз, – 1969. – 173 с.

- Ibrahimova's vocal creative work displays interest in the development of lyrical and patriotic themes; there are separate miniatures and vocal cycles composed of songs, vocalizations and sonnets;

- In her vocal miniatures, the traditions of contemporary academic music are organically combined with the best traditions of Azerbaijani music;

- The integrity of Ibrahimova's vocal art is confirmed by the presence of imaginative and stylistic links in her vocal compositions of various periods.

The scientific novelty of the research. The works of S.Ibrahimova attracted attention of Azerbaijani musicologists and were reflected in some scientific works, but never before the vocal heritage of the composer was the subject of the special scientific research. Moreover, it is the first time when the composer's chamber-vocal works are analyzed from the viewpoint of their links with the traditions of national music. Therefore, the scientific novelty of this dissertation study lies in the fact that it is the first comprehensive analysis of chamber-vocal works by Ibrahimova, associated with the definition of stylistic features of vocal miniatures in the context of their connections with the national traditions.

In addition, the scientific novelty of this work also lies in the fact that the sheet music of the pieces that have never been published before is presented in the Appendix section of this dissertation for the first time ever. These notes were typed using special computer programs in order to be included in the thesis as research materials for a deeper coverage of the conclusions of the presented scientific work.

The theoretical and practical significance of the research. The theoretical significance of the dissertation lies in the fact that it is the first detailed study of chamber-vocal works by S.Ibrahimova, which allows to enrich the science of music with new material, dedicated to the study of one of the areas of a composer's work at the present stage.

The practical significance of this work lies in the possibility of using the results and conclusions of this work as material for further

scientific research, including the field of national compositional creativity. In addition, the provisions and conclusions of this work can be included in the courses on the theory and history of Azerbaijani composers, as well as practical examples in the course of “Analysis of Musical Works” in specialized secondary and higher educational institutions.

Approbation and application. The key results and items of the study were reflected in articles published in Azerbaijani, Russian periodicals, listed in the international summarization and indexing systems. Reports on the topic were heard at many scientific and theoretical conferences, as well as on TV programs.

It should also be emphasized that in order to popularize the chamber-vocal creativity of the composer S.Ibrahimova.

the author of this dissertation organized a concert on November 24, 2021 at the Chamber and Organ Music Hall of the Azerbaijan State Academic Philharmonic named after M.Magomayev. The program of the concert included the works by the composer, which became the material of this study.

The name of the organization where the dissertation work is carried out. The presented dissertation research was carried out at the department of “History of Music” of the Baku Music Academy named after U.Hajibeyli.

The total volume of the thesis in characters, including the volume of the structural chapters of the thesis separately. The thesis consists of an introduction, three chapters, six paragraphs (chapter I paragraph II consists of four sections), a conclusion, a list of literature and annexes. Introduction – 10 pages (13 899 characters), Chapter I – 41 pages (63 253 characters), Chapter II – 58 pages (80 524 characters), Chapter III – 57 pages (80 056 characters) and the conclusion – 8 pages (12 719 characters). The total volume of the research is 173 pages and 250 451 characters, excluding the list of used literature and annexes.

THE MAIN CONTENT OF THE THESIS

The introduction substantiates the relevance and the degree of development of the topic, reveals its scientific novelty, defines the goals and objectives of the study, indicates the methods used in the study, the main provisions put forward for protection, theoretical and practical significance of the study, approbation and structure of the thesis.

Chapter I “General characteristics of Sevda Ibrahimova's chamber-vocal art” consists of two paragraphs.

In paragraph 1.1. **“The main features of chamber-vocal compositions by S.Ibrahimova: genre features of vocal miniatures”**, the subject of the studies is the genre basis and thematic content of chamber-vocal works of S. Ibrahimova, being one of the favorite genres in the work the composer are interpreted very broadly and variously.

Vocal lyricism, which plays an important role in the creative heritage of the famous composer Sevda Ibrahimova, is defined not only and not so much by the quantitative aspect of her chamber-vocal compositions, but also by the brightness of her individual compositional solutions in the interpretation of genres, forms and means of expression in vocal music. At the same time, in each of these components that make up a capaciously complete vocal composition of Ibrahimova, one almost always feel the author's aspiration to organic synthesis of innovatory approach and deep relationship with classical and national traditions.

Speaking of Ibrahimova's vocal work, first of all, its continuity should be noted, as in the field of chamber-vocal lyricism the composer relies on the best traditions of chamber-vocal works of Azerbaijani composers.

Being one of the outstanding representatives of the school of Gara Garayev, in her creative work S.Ibrahimova turned to all genres of music, creating beautiful and original pieces. For many years the language of music of S.Ibrahimova's vocal creative work takes a special place in the treasury of wonderful achievements of our national music culture. In total S.Ibrahimova has composed about

four dozen of vocal miniatures for voice and piano accompaniment. The composer's chamber-vocal lyrics also include 12 vocal miniatures with extended performing line-up.

The diversity of S.Ibrahimova's chamber-vocal works manifests itself in many characteristics, one of which is the line-up of performers of vocal miniatures. From this point of view, it is interesting that many of her vocal compositions with wider number of performers are dedicated to the memory of individual personalities. Uzeyir Hajibeyli, Gurban Primov and Gultekin Asgarova were the ones whose memory was immortalized by S.Ibrahimova in her opuses.

A significant place in the creative heritage of the composer among the chamber vocal works belongs to the vocal cycles. S.Ibrahimova is the author of five vocal cycles for voice and piano: "Deniz, goy, mehebbet" ("Sea, sky, love", words by Nabi Hazri), "Lirik miniaturler" ("Lyrical miniatures", words by Nigar Rafibeyli), "Yeddi sonet" ("Seven sonnets", verses by Adil Babayev, 1981), "Dord vokaliz" ("Four vocalizes", 1972) and "İki vokaliz" ("Two vocalizes", 1974).

The cycle "Eziziyem" ("Dear one") for mixed a Capella choir to the words from folk bayati, which was created by composer in 1986, is a separate cycle in the list of S.Ibrahimova's vocal cycles.

Vocal lyrics are the field of innovative approach for many Azerbaijani composers. S.Ibrahimova picks up the tradition in creation of genre of vocal ghazals, which was established by great U.Hajibeyli, and creates her own vocal ghazals. The composer used the works of genius poets Nizami and Fuzuli as a poetic base. A total of two vocal ghazals were written by the composer to the words of Nizami. These are "Tez gel" ("Come back soon") and "Seninledir canım benim" ("My soul is with you"). Also, S.Ibrahimova wrote two vocal ghazals to the words of Fuzuli – "Yukselir goylere bil ahifeganım benim" ("You know that my soul's cry rises to the skies") and "Zulfun gemile oldu konul mubtala sene" ("You know that the nest of the bird of the heart is among your tangled braids").

She continued tradition of innovation in interpretation of vocal genres and turned to genre of sonnet which formed a basis for her

song “Seven sonnets” to poetry of Adil Babayev in 1981. Thus, through her creative activity she continues the national tradition of musical interpretation and embodiment of traditional forms of classic poetry.

Lyrical sphere of imagery embraces another interesting part of her chamber-vocal heritage in terms of genre, i.e., vocal compositions. S.Ibrahimova created two vocal cycles that are based on vocalizing genre. These are vocal cycles “Four Vocalizes” (1972) and “Two Vocalizes” (1974).

In addition to the lyrical figurative sphere, one of the most important figurative spheres in Ibrahimova's chamber vocal works is the patriotic theme. A century has passed since the foundation of the first independent state in the history of our Motherland, and we can proudly say that today our country is a truly independent democratic state. During this century, our homeland has gone through many ordeals. Each trial gave birth to new heroes, who sacrificed the dearest thing in the world – their own lives – for the sake of their native land without fear of grief or suffering. It is very important that future generations remember and honor the memory of these heroes. One of the tops of the vocal music of S.Ibrahimova should be considered cantata “Veten shehidleri” (“Martyrs of the Homeland”), dedicated to the memory of martyrs on January 20, written by the composer in 1990.

This theme, in the composer's own words, has always had a special and very personal meaning. For example, such vocal miniatures as “Vetenin husnu” (“Beauty of the Motherland”), “Veten torpagi” (“Motherland”), “Veten desin” (“Speak out, Motherland”) and “Azerbaijanım” (“My Azerbaijan”) can be named. Among the vocal miniatures written by the composer for voice and extended accompaniment, the theme of homeland and generally patriotic themes characterize such works, as “Ebedi yurdum” (“My forever home”) and “Bir diyarın eshigine” (“To the love for the land”) vocal miniatures.

Another approach to the interpretation of patriotic subjects is expressed through the personification of this subject in specific people, through the prism of heroism of individual representatives of

the Azerbaijani people. The vocal miniature “Gultekin”(words by A.Gurbani) is one of the brightest examples.

In the paragraph 1.2. **“Peculiarities of dramaturgical development of S.Ibrahimova's vocal miniatures”** the author investigates the problems of dramaturgy of melodic development in vocal miniatures on the basis of detailed analysis. In our opinion, the sphere of dramaturgical development can be considered one of the most interesting and important areas of musicological research from the point of view of a deeper and more reliable disclosure of the artistic image of any musical work. And this statement fully applies to the study of the composer's chamber-vocal works.

While analyzing the drama of melodic development in S.Ibrahimova's vocal miniatures, the author reveals two most important features: firstly, it is the central role of expressive capabilities of melody, primarily of melodic part as one of the main carriers of art content of vocal compositions in the whole drama of a work. Secondly, as analysis shows, in terms of the form of dramaturgy the composer has certain preferences in his vocal miniatures. This is expressed in particular prevalence of a certain type of dramaturgical development in S.Ibrahimova's chamber-vocal works.

The dramaturgy of any piece is determined by the line of its dynamic development. In this matter, one of the most essential is the place of culmination in the development of a music piece. From this point of view, in her vocal miniatures, S.Ibrahimova demonstrates a tendency towards two types of dramaturgies. The first – the most common – is associated with the location of the climax at the end of the development of the work, sometimes at the very end. The other – less common – is characterized by the location of the climax in the central part of the work. One of the most demonstrative examples of melodic development with the culmination point in the conclusion is the song “Vetenin husnu” (1996), written to the words of the composer's beloved father Mirza Ibrahimov, who was the People's writer, playwright, public figure and made a huge contribution to the literature of Azerbaijan. She dedicated this song to his memory. Another significant example is the vocal miniature “Veten desin”

(words by Mammad Araz, 1997). The song “Azərbaycanım”, written by the composer also to the words of poet Mammad Araz in 1998 is very close in character of its development to the previous example. It is not difficult to notice that all three examples given above belong to the same genre group of vocal miniatures, namely to the songs of patriotic character.

One can suppose that this type of dramaturgical development best suits the disclosure of the general patriotic theme and the main image of these miniatures – the image of the Motherland. The pretentious-sublime tone to which the miniatures conclude, thanks to this type of development, is intended to intensify those emotions and feelings that are awakened in a person by his sincere love for their native land, their heroes, memory and history.

Lyrical songs “Gozlerem seni” (“I will wait for you”), “Konlum seni unutmaz” (“My heart won’t forget you”) also exemplify this development.

Among the vocal miniatures with extended composition, works with a culmination zone at the end also make up the vast majority – “Nece sevmeyim seni” (“How can I not I love you”), “Sevirem” (“I love you”).

One of the main means of implementing the climax at the final stage of development of vocal miniatures in the works of S.Ibrahimova is the achievement of the main melodic vertex.

Sometimes the culmination zone in the development of the intonational content of the melody can be expressed differently. For example, the character of intonation development is changed (“Gorush hesreti” – “I am longing to see you”). One of the favorite ways of underlining and at the same time strengthening the dynamics in melodic development for the composer is harmony aspect, or rather certain changes in harmony development (“Gozlerem seni”). Change of rhythmical development is also an important way of underlining the culmination in melodic line development in vocal miniatures for S.Ibrahimova. Most often in the moment of culmination, the composer uses the method of stopping the rhythmic pulse by means of fermata (“Yolu chetin, amalı parlag” – “The road is hard, the aim is bright”, “Nece sevmeyim seni”).

In her songs S.Ibrahimova applies another type of dramaturgy, in which the climax, expressed in the vocal top part of the soloist, is located in the central part of the miniature. As examples here, two of the composer's vocal miniatures, written to the words of Nizami, are “Seninledir canım benim” and “Tez gel”.

Sometimes, in songs with polytonal development the composer chooses the dramaturgy and related melodic development characterized by the presence of several, usually two climactic zones (“Aglar” – “Cryer”).

Chapter II of the dissertation is titled “Peculiarities of melodic and harmonious development of Sevda Ibrahimova's vocal miniatures and vocal cycles in the context of relations with national musical traditions”. This chapter consists of two paragraphs. This part of the study is dedicated to the melodic language and harmony basis of the composer's vocal miniatures.

Paragraph 2.1. **“Melodic language of Ibrahimova's vocal miniatures in the context of genre specificity and national stylistic peculiarities”** consists of four sections, each of which is dedicated to the definition of specific melodic features of individual vocal miniatures and each vocal cycle of the composer.

While analyzing the melodic language of the composer's vocal miniatures by S.Ibrahimova, we focused our attention on three fundamental aspects, in our opinion. The first is a question of general line of melodic development. The second is the reflection of features of the poetic text in the work's vocal part. The third is the problem of composer's intonation vocabulary and its link to the national traditions of oral music art. In the area of the first problem we were able to identify the following characteristic features. As it appears, very often a general line of melodic development in S.Ibrahimova's songs, or (which is rarer) its separate part, organizes a kind of melodic wave. Moreover, the analysis shows that this principle of melodic line organization does not contradict any type of dramaturgy of the composer's songs.

From the standpoint of the second aspect, we were able to determine how delicately and carefully the composer of S.Ibrahimova treats the rhythmic character of the poetic basis of his

songs, its phraseological structure. All subtleties and nuances of poetry the composer seeks to preserve as much as possible in the intonational and phraseological development of the melody of her vocal works.

Exploring in detail the third aspect, namely determining features of composer Ibrahimova's melodic language in the context of its connection with national musical traditions, we were able to identify some of its most characteristic intonations.

One of the most typical and even basic intonations in S.Ibrahimova's melodic vocabulary is the chant. Sequence becomes an important feature of Ibrahimova's melodic language in her vocal miniatures, which directly links the composer's creative work with national music of oral tradition. No less important in the composer's intonational vocabulary is variation, which also connects the composer's work with stylistic peculiarities of national music of oral tradition.

Thus, it is evident that one of the important means of implementing the continuity of S.Ibrahimova's vocal art with Azerbaijani traditional music is the inclusion of intonation techniques, which are most typical of Azerbaijani traditional music, into the composer's intonation vocabulary.

The section 2.1.1. **“Melodic language of vocal cycles in the vocalize”** studies stylistics of melodic language in the genre of vocalize, which is used by S.Ibrahimova in two small cycles “Four vocalizes” and “Two vocalizes”. In this genre Ibrahimova managed to demonstrate a broad palette of artistic images, which are mainly expressed through rich and diverse means of melodic language.

In section 2.1.2. **“Melodic language of vocal cycle “Daniz, goy, mehebbet” (“Sea, sky, love”)** a detailed analysis clearly **demonstrated** many stylistic features of melody in this cycle. Among them is the predominance of operatic intonations in the development of the melodic line, as well as the large role of variant transformation principles in the development of the melodic line. Both of these features enable us to highlight the connection between the composer's melodic language and national musical traditions. Moreover, in general logic of development of miniatures, one can

repeatedly observe melodic wave which is so characteristic of Ibrahimova's melodic style.

Section 2.1.3. **“The melodic language of the vocal cycle “Lirik miniaturler” (“Lyrical miniatures”)**” reveals the composer's individual approach to the issue of interaction between melody and text. The detailed analysis allowed us to single out two of the most important aspects in the vocal melody of the cycle. One of them concerns the principles of the structural organization of the melodic line and its close relationship with the textual basis. The other aspect is connected to the study of the intonational basis of the melodic language, demonstrating features typical of the composer's creative handwriting.

Section 2.1.4. **“Melodic Language of S.Ibrahimova's vocal series of “Yeddi sonnet” (“Seven Sonnets”)**”, devoted to the analysis of sonnets in the cycle, demonstrated not only the presence of certain features of musical development, but also their connection with genre features of the poetic sonnet.

Turning to the characteristics of stylistic properties of Ibrahimova's sonnets, it should be primarily noted that here the composer demonstrates maximum attention to the content of the poetic text and strives to reflect in music not only the general nature of the content, but also most subtly and flexibly convey the expressiveness of a single phrase in each intonation. This is why the melody of the analyzed cycle has so many features of declamatory and recitative expressiveness, which in no way negates the presence of song and cantiliana elements in the melodic style of the works.

Paragraph 2.2. **“Features of the mode and key development of vocal miniatures by S. Ibrahimova”** studies the relationship between harmony development of the composer's vocal compositions and the national harmony character. Composer S.Ibrahimova's style organically combines classical traditions, some leading tendencies of contemporary academic music as well as Azerbaijani national traditions, and fully characterizes the essence of the composer's intonation and harmony language. Whichever miniature of vocal cycles of S.Ibrahimova we address, in each of them, to a greater or lesser degree, intonations of national harmony are perceptible. For

the composer, it is the harmony that is one of the important means of constructing the line of dramatic development. A change in scale or key is a vivid indicator of the change in dramatic tension, in the direction of strengthening or weakening. The harmonious and intonational national character of Ibrahimova's musical language manifests itself in the whole palette of techniques and ways of implementation.

This is absolute following of all criteria of any particular Azerbaijani harmony within one work, and the change of harmony basis in different fragments of miniature development, and transitions from one harmony to another within one and the same episode, and finally, a new view on traditional Azerbaijani harmonies based on the rethinking of their intonational component.

Chapter III, “Principles of shaping in the vocal works of Sevda Ibrahimova”, consists of two paragraphs. The last part of the paper studies the peculiarities of formation in the vocal miniatures and vocal cycles by S.Ibrahimova.

Paragraph 3.1. **“Formation of vocal miniatures and the cycle “Eziziyem” (“Dear one”)**” for mixed a capella choir by S.Ibrahimova in the context of national stylistic features shows that in this matter the author prefers to remain faithful to the classical tradition and rely on time-tested forms and structures. The cycle “Eziziyem” written in 1986 to the words of five bayati, is in many ways different from other chamber-vocal compositions by the composer. “Eziziyem” is the only vocal cycle not for soloist but for choir, it is the only cycle to be performed unaccompanied, a capella, and also the only one using traditional bayati words. The latter fact also determines the considerable difference between this cycle and others in terms of its genre affiliation.

The final paragraph 3.2. is called **“Structural organization of vocal cycles and also vocal miniatures with extended performers by S.Ibrahimova”**. It is dedicated to the question of structural organization of full vocal cycles and their miniatures, as well as vocal miniatures with extended group of performers. All five vocal cycles created by S.Ibrahimova are characterized by small scale: from two miniatures in the mini-cycle “Two Vocalizes” to seven

miniatures in the cycle “Seven Sonnets”. The structural organization of the individual miniatures is characterized by great diversity. Alongside classical structures and derivative forms transformed by the composer, there is also a structure with an end-to-end development. This paragraph also defines the main characteristics of formation and structural organization which distinguish the vocal miniatures with extended performance composition. First and foremost, there is an emphatically individual approach to the embodiment of the main artistic image, which is expressed in many characteristics.

The variety of themes and images embodied in these works is reflected in an equal variety of forms and structures of vocal miniatures. At the same time, always the genre of a work, its artistic image serves as the main reason for the composer to address this or another structure.

The conclusion of the dissertation research on study of stylistic peculiarities of S.Ibrahimova's chamber vocal compositions, as well as the determination of national character of the composer's music and development of national musical traditions in her creative work reflect the results and conclusions.

Vocal miniature, which is rather widely represented in the composer's creative work, is interpreted by Ibrahimova in many ways, which is reflected in its many characteristics. The largest part of Ibrahimova's heritage in the field of vocal-camera lyrics consists of one-part vocal miniatures performed by duet or extended group. At the same time, a significant place in the composer's works is occupied by vocal cycles with genre and stylistic type of association.

In solving the task of disclosing the main thematic content of Ibrahimova's chamber-vocal lyrics we have been able to determine that lyrical works reflecting a rich and diverse palette of artistic images, with miniatures of lyrical-love content play the leading role among composer's vocal miniatures and vocal cycles. It is well known that in both folk music and the works of Azerbaijani composers the lyric-love theme is the most common in chamber vocal lyric compositions. From this point of view, Ibrahimova's chamber-vocal works constitute an organic part of general

development of Azerbaijani composer's work, which reflects, as well a characteristic image sphere.

No less important in S.Ibrahimova's chamber-poetry is patriotic theme which is interpreted by the composer in two ways: as a generalized image of the Motherland and feelings and thoughts of people concerning their native country, and through the prism of heroism of individual representatives of the Azerbaijani people. It should be noted that this tradition of glorifying the feats of national heroes has a long history in the works of Azerbaijani folk art.

The study of genre diversity of Ibrahimova's vocal works demonstrated that apart from purely traditional musical genres, the composer turned to compositions untypical for folk art genres, which were reflected in her creative work. From a genre point of view, vocal compositions constitute an interesting part of Ibrahimova's chamber-vocal heritage. Besides, the composer often turns to music interpretation and embodiment of established forms of classic and popular poetry, continuing the tradition established by great U.Hajibeyli. S.Ibrahimova has four vocal ghazals, and also the cycle of "Seven Sonnets". The cycle "Eziziyem" for mixed a capella choir to words of five folk bayati is an example of S.Ibrahimova's turning to folk poetry.

As one of the important tasks in achieving the purpose of the study, we identified the features of dramaturgical development of S.Ibrahimova's vocal miniatures. In the process of analysis, we were able to identify the leading principles of dramaturgical development and come to the conclusion that melody is the main means of organizing the integral dramaturgy of the work in the chamber-vocal works of Ibrahimova.

A central place in this research work was taken by an in-depth analysis of separate elements of musical language, particularly melody and harmony development. The composer's melodic language is distinguished by prevailing intonations, which are typical of the melodies of national works of oral tradition. For the composer, these intonations become a vocabulary that she uses in all her chamber-vocal works, regardless of form, genre or figurative content. Moreover, for Ibrahimova these intonations are the basis for creation

of complex contemporary melodic language. It should be noted that the composer's vocal miniatures are characterized by sensitivity and careful attitude of the composer to the poetic basis of her works.

The analysis of the harmony development of S.Ibrahimova's vocal miniatures demonstrates the presence of a change in the harmony base in many of her works; in this connection we have identified some regularities. Moreover, the peculiarities of harmonious development demonstrate a deep relation between the composer's musical language and intonational peculiarities of national harmonies.

In studying the peculiarities of the structural organization of the miniatures, we discovered that in the overwhelming majority of cases the composer relied upon classical structures, whose interpretation was always individual for each work and always determined by the imagistic content of the work. In this case, the most widespread structures is the verse/chorus form, a close to it two-part form and the verse form. There are also three-part structures, the period form and individual structures with an end-to-end development.

As can be seen from the above conclusions, practically every aspect of S.Ibrahimova's chamber vocal works that we have studied reveals strong links between the composer and the national traditional music and work of a composer. In general, chamber-vocal works of S.Ibrahimova are a valuable contribution to the development of national composer creativity, which is determined by the author's strong reliance on national musical traditions, her knowledge of classical musical traditions and ability to interpret these traditions in accordance with the idea of the work, as well as many innovative findings of the author.

The main content of the dissertation have been reflected in the following works:

1. Керимова-Закария, А.Э. «4 вокализа» С.Ибрагимовой в контексте жанра // – Вакı: Elmi əsərlər, – 2018. № 25, – s. 129-135.

2. Керимова-Закария, А.Э. «Семь сонетов» Севды Ибрагимовой // – Вакı: Musiqi dünyası, – 2018. № 2/75, – s. 20-23.

3. Керимова-Закария, А.Э. Взаимодействие мелодии и словесный основы в песнях вокального цикла «Лирические миниатюры» С.Ибрагимовой // – Bakı: Musiqi dünyası, – 2018. № 4/77, – s.78-81.

4. Керимова-Закария, А.Э. Особенности структурной организации вокальных миниатюр цикла “Dəniz, göy, məhəbbət” Севды Ибрагимовой // – Bakı: Konservatoriya, – 2018. № 2 (40), – s.63-69.

5. Керимова-Закария, А.Э. Цикл «Азизиём» (Əziziyəm) для смешанного хора а capella С.Ибрагимовой // – Bakı: Mədəniyyət.az, – 2018. Noyabr-dekabr (322), – s. 115-117.

6. Керимова-Закария, А.Э. Интонационно-ладовые особенности вокальных циклов С.Ибрагимовой / Стратегии устойчивого развития мировой науки: материалы II международной научной конференции, – Москва: Евразийское научное объединение, часть 8, – 30-31 мая, – 2019, – с. 534-536.

7. Керимова-Закария, А.Э. Тема патриотизма в вокальном творчестве С.Ибрагимовой на примере песни «Гюльтекин» // Müasir Azərbaycan bəstəkarı və zaman. Doktorant və gənc tədqiqatçıların Respublika elmi konfransının materialları və elmi məqalələr toplusu, – Bakı: Mütərcim, – 11-12 aprel, – 2019, – s. 112-117.

8. Керимова-Закария, А.Э. Национальная характерность в интонационном словаре вокальных произведений Севды Ибрагимовой // Müsiquşünaslığın aktual problemləri mövzusunda Respublika elmi konfransının materialları, – Bakı: Ü.Nacibəyli adına VMA, – 4-5 dekabr, – 2019, – s. 81-87.

9. Керимова-Закария, А.Э. Жанровая основа, тематическое содержание и мелодический язык вокальных миниатюр с расширенным составом исполнителей С.Ибрагимовой // – Москва: Музыка и время, – 2021. №3, – с. 52-56.

10. Керимова-Закария, А.Э. Драматургия развития вокальных миниатюр С.Ибрагимовой с расположением кульминационной точки в заключении развития произведения // – Bakı: Axtarışlar, – 2021. №2 (40), – s.191-197.

The defense will be held on 22 February 2022 at 14:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ 1014, Baku, Sh.Badalbeyli street 98.

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

Electronic version of the dissertation and its abstract are available on the official website of the Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses on 21 January 2022.

Signed for print: 17.01.2022

Paper format: 60x84 1/16

Volume: 39 612 signs

Number of hard copies: 20