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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**STYLE CHARACTERISTICS OF WRITTEN WORKS FOR
WIND INSTRUMENTS BY AZERBAIJAN COMPOSERS**

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GENERAL CHARACTERISTICS OF THE WORK

The relevance and scientific development of the research.

The introduction of musical instruments of European origin into the professional musical culture of Azerbaijan determines the creation of a number of works in this field. Thus, the formation of wind instruments in the 20th century was related to the development processes in this field and directly penetrated the composer's creativity. Interest in teaching wind instruments in Azerbaijani music is formed during the development of professional music. Although the number of national performers in this field was limited in the first periods, after a certain period of time, the revival in this field began to be noticed. At the same time, the use of wind instruments in any work led to the independent writing of these style works in the next stages. From this point of view, a gradual development in the establishment of wind instruments in the professional music culture of Azerbaijan is noticeable. This, in turn, logically determined the relevance of the emergence of various genre examples in the field of wind instruments, which differ in the richness of their image and content.

The formation of performance on wind instruments, in turn, creates certain directions of interest in this field in the composer's creativity. Thus, the high professional level of performers in the field of wind instruments leads to the creation of complete works with various genres and complex technical capabilities. Also, these works, which stimulate the development of performing arts, are relevant as an indicator of the development in this direction in terms of the demonstration of artistic and technical features.

The development path of the group of wind instruments in the 20th century naturally leads to the maturation of the professional level in this field. It is known that at the beginning of the 20th century, the great genius Uzeyir Hajibeyli understood the importance of teaching wind instruments and tried to increase interest in this field. As a result of this, in the 1930s, U.Hajibeyli managed to create a department for wind instruments at the conservatory, which is a higher music center. The formation of performing arts was important

as one of the conditions of interest in this field in the composer's creativity. At the same time, the improvement of the teaching process of wind instruments showed an approach as relevant as the creation of composer's works.

The intensity of the complex development process for wind instruments, its gradual formation, the emergence of excellent performers as a successful result of the teaching process, and the investigation of the application of the composer's creativity to this field determine the relevance of the research topic. The fact that the performance of wind instruments depends to a certain extent on the composer's creativity also necessitates the creation of a number of works in this field.

It is known that although the study of certain fields is predominant in Azerbaijani musicology, the field of wind instruments has been somewhat neglected. Researching the teaching of wind instruments from a historical point of view, analyzing and uncovering the composer's works, as well as the study of various genre-oriented works are among the features that make the researched topic relevant. From this point of view, the researched topic is devoted to an important field such as the study of stylistic features of works written for wind instruments in the creativity of Azerbaijani composers.

It is known that there is a similarity between wind instruments of European origin and national wind instruments. In the context of East-West music, the investigation of such characteristics and the determination of relationships lead to the monitoring of important processes during the study of the topic.

In the creativity of Azerbaijani composers, the creation of works written for wind instruments in various genres covers a big stage. In addition to creating a wealth of repertoire for wind instruments, those works are also important in terms of the development of improved stylistic features in this field, and the study of this determines the relevance of the topic.

In the research process, the genre orientation of the works written for wind instruments by Azerbaijani composers, the clarification of the innovations brought to this field, and their alignment with the

development directions of modern music are brought into consideration. From this point of view, the fact that the works included in the research cover the creativity of Azerbaijani composers of all periods determines the relevance of the gradual study of this field. Based on this, it is important from the point of view of actuality to reveal the stylistic features of the works written for wind instruments by Azerbaijani composers in a scientific and research work.

In modern musicology, researching certain fields in terms of genre and style is important as one of the actual issues. From this point of view, it is commendable to analyze works covering various fields in the composer's creativity. Thus, issues such as the study of specific qualities and certain regularities of works written for wind instruments by Azerbaijani composers have been highlighted in a number of scientific and theoretical works.

It should also be noted that although the field of wind instruments was involved in research within the framework of the research of various instruments, the study of the works created in the composer's creativity was neglected, and this determines the relevance of the presented topic.

Within the framework of the study of national instruments in Azerbaijani musicology, the national wind instruments were investigated in the research works of musicologist scientist Saadat Abdullayeva^{1,2}.

The research of Azerbaijani wind instruments is of leading importance in the scientific activity of musicologist scientist Abbasgulu Najafzadeh^{3,4,5}.

Comprehensive studies in the field of wind instruments are highlighted in the scientific-theoretical works of the talented flute

¹ Abdullayeva, S.A. Azərbaycan folklorunda çalğı alətləri (tarixi-orqanoloji tədqiqat) / S.A.Abdullayeva. – Bakı: Adiloğlu, – 2007. – 216 s.

² Abdullayeva, S.A. Azərbaycan xalq çalğı alətləri (tarixi-orqanoloji tədqiqat) / S.A.Abdullayeva. – Bakı: Adiloğlu, – 2002. – 454 s.

³ Nəcəfzadə, A.İ. Azərbaycan nəfəs alətləri. Orqanoloji-tarixi tədqiqat: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2006. – 26 s.

⁴ Nəcəfzadə, A.İ. Etnoorqanologiya / A.İ.Nəcəfzadə. – Bakı: Ecoprint, – 2016. – 304 s.

⁵ Nəcəfzadə, A.İ. İdiophonlu çalğı alətlərinin Azərbaycan örnəkləri, mənşəyi və yeni təsnifatı: / sənətsünaslıq üzrə elmlər doktoru dis. / – Bakı, 2012. – 300 s.

player Alakbar Iskanderov. Throughout his career, A. Iskanderov, who studied the characteristics of the flute within the framework of wind instruments, in his monograph “Флейта в творчестве азербайджанских композиторов” (“The Flute Instrument in the Creativity of Azerbaijani Composers”)⁶ highlighted the works written for the flute by Azerbaijani composers, and in his research work “Стилевые и исполнительские особенности произведений для флейты” (“Stylistic and performance characteristics of works written for flute”)⁷ he studied the works written for flute from the point of view of performance.

Oboe player Azer Abdullayev’s scientific-theoretical work entitled “Avropa nəfəs alətlərində ifaçılıq tarixi” (“History of performance in European wind instruments”)⁸ examines the performance characteristics of wind instruments and provides information about well-known flute players.

The scientific-methodical activity of Elkhan Babayev, a musicologist, scientist and talented performer, related to wind and percussion instruments is particularly important, and his scientific researches are included in the sources cited in the dissertation^{9,10}.

Prominent composer Firangiz Alizade, while studying¹¹ the orchestral style of works of Azerbaijani composers, also paid attention to the field of wind instruments.

Zumrud Dadashzadeh, a musicologist scholar, has examined certain works written for wind instruments by talented composers

⁶ Искендеров, А.М. Флейта в творчестве азербайджанских композиторов / А.М.Искендеров. – Баку: Ишыг, – 1975, – 100 с.

⁷Искендеров, А.М. Стилевые и исполнительские особенности произведений для флейты / А.М.Искендеров. – Баку: Адилоглы, – 2002, – 194 с.

⁸ Абдуллаев, А.Д. Очерк истории исполнительства на духовых инструментах европейского типа / А.Д.Абдуллаев. – Баку: Адилоглы, – 2003. – 204 с.

⁹ Babayev, E.Ə. Konservatorianın ifaçılıq fakültəsinin qiyabi şöbəsində klarnet aləti üzrə təhsil alan tələbələr üçün metodik göstərişlər // – Bakı: AzıNEFTExİM, – 1984. – 26 s.

¹⁰ Babayev, E.Ə. Musiqi tədris edən ali məktəblər üçün nəfəs və zərb alətləri ixtisas siniflərinin proqramı / – Bakı: Azərbaycan Dövlət Konservatoriyası, – 1994. – 23 s.

¹¹ Ализаде, Ф.А. Оркестровая стилистика в произведениях азербайджанских композиторов. Методологическая разработка по курсу «История оркестровых стилей» // Ф.А.Ализаде. – Баку: Язычы, – 1987. – 41 с.

Javanshir Guliyev¹² and Elnara Dadashova¹³ and highlighted their characteristic features.

In the scientific articles^{14, 15} of Yusif Akhundzade, a well-known performer in the field of wind instruments, historical researches in the field of wind instruments attract attention.

In Muzaffar Aghamalizade's methodical materials on wind instruments, Tofiq Bakikhanov¹⁶ and Ogtay Zulfugarov's¹⁷ concertos for flute and orchestra were examined.

In Rufat Akhundzadeh's researches, the history¹⁸ and performance characteristics of the trumpet instrument played by him were discussed and the transfers¹⁹ of foreign composers for this instrument were taken into account.

Wind instrument player Yashar Garayusifli talked about composer Aziz Azizli's works written for wind instruments in his textbook²⁰.

¹² Dadaşzadə, Z.A. C.Quliyevin total musiqi axtarışlarında // – Bakı: Musiqi dünyası, – 2001. №1-2, – s. 87-91.

¹³ Dadaşzadə, Z.A. Elnarə Dadaşova / Z.A.Dadaşzadə. – Bakı: Şərq-Qərb, – 2015. – 32 s.

¹⁴ Axundzadə, Y.Y. Azərbaycanda hərbi orkestr xidmətinin tarixçəsi // Bakı: Musiqi dünyası, – 1999. № 1, – s. 72-75.

¹⁵ Axundzadə, Y.Y. Yaradıcılıq (Fleytaçı Ə.İsgəndərov haqqında) // Bakı: Musiqi dünyası, – 2001. № 3-4 (9), – s. 215-216.

¹⁶ Ağamalızadə, M.S. Oqtay Zülfüqarovun fleyta və orkestr üçün konserti. Metodik tövsiyələr / M.S.Ağamalızadə. – Bakı: Ü.Hacıbəyli adına Bakı Musiqi Akademiyası, – 2009. – 36 s.

¹⁷ Ağamalızadə, M.S. Tofiq Bakıxanovun fleyta və kamera orkestri üçün 2 saylı konsertinin interpretasiya xüsusiyyətlərinə dair. Metodik tövsiyələr / M.S.Ağamalızadə. – Bakı: Ü.Hacıbəyli adına Bakı Musiqi Akademiyası, – 2005. – 34 s.

¹⁸ Axundzadə, R.Y. Üzeyir Hacıbəyli adına Bakı Musiqi Akademiyasının trompet sinfinin tarixi. Dərs vəsaiti / R.Axundzadə. – Bakı: Mütərcim, – 2014. – 96 s.

¹⁹ Axundzadə, R.Y. Trompet alətinin yaranma tarixi, quruluşu və ifaçılıq xüsusiyyətlərinə dair. Xarici ölkə bəstəkarlarının əsərlərindən ibarət trompet və fortepiano üçün köçürmələr. Dərs vəsaiti / R.Axundzadə. – Bakı: Mütərcim, – 2021. – 84 s.

²⁰ Qarayusifli, Y.Q. Azərbaycan musiqisində trompet və simfonik orkestr üçün konsert janrının yaradıcısı bəstəkar və ifaçı Əziz Əzizli. Dərs vəsaiti / Y.Qarayusifli. – Bakı: CBS, – 2011. – 40 s.

Quartets written for wind instruments were analyzed in the scientific work²¹ of researcher Yavar Neymatli.

Researcher Nargiz Aliyeva's scientific articles covered Khayyam Mirzazade²² and Elnara Dadashova's²³ works written for wind instruments.

In the field of works and transpositions for wind instruments a genius composer Fikret Amirov^{24, 25}, as well as A.Iskanderov^{26, 27, 28, 29}, A.Rzayev³⁰, V.Anashkin³¹, M.Aghamalizade^{32, 33}, Y.Garayusifli³⁴, A.Garayusifli³⁵, T.Hajiyev³⁶, Y.Imanov³⁷,

²¹ Neymətli, Y.S. Azərbaycan bəstəkarlarının yaradıcılığında kvartet janrının inkişafı və ifaçılıq problemləri: / sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2013. – 158 s.

²² Əliyeva, N.C. Xəyyam Mirzəzadənin taxta-nəfəs alətləri üçün yazdığı “Sektet” əsərinin üslub xüsusiyyətləri // – Bakı: Musiqi dünyası, – 2016. № 1(66), – s. 107-111.

²³ Əliyeva, N.C. Elnarə Dadaşovanın “Səda” əsərinin milli üslubunun təzahür prinsipləri // – Bakı: Konservatoriya, – 2018. № 1, – s. 35-39.

²⁴ Əmirov, F.C. Aşıqsayağı. Fleyta (qoboy yaxud klarnet) ilə fortepiano üçün [Notlar]: / F.C.Əmirov. – Bakı: Azərbaycan Dövlət Musiqi Nəşriyyatı, – 1952. – 13 s.

²⁵ Əmirov, F.C. Truba ilə fortepiano üçün köçürmələr. [Notlar]: / F.C.Əmirov. – Bakı: Mütərcim, – 2011. – 34 s.

²⁶ İskəndərov, Ə.M., Novruzov, M. Fleyta və fortepiano üçün köçürmələr / Ə.İsgəndərov, M.Novruzov. – Bakı: Azərnəşr, – 1960. – 57 s.

²⁷ İskəndərov, Ə.M. Pyeslər. Fleyta və fortepiano üçün [Notlar]: / – Bakı: Azərnəşr, – c.1. – 1961. – 14 s.

²⁸ İskəndərov, Ə.M. Pyeslər. Fleyta və fortepiano üçün [Notlar]: / – Bakı: Azərnəşr, – c.2. – 1962. – 10 s.

²⁹ İskəndərov, Ə.M. Pyeslər məcmuəsi. Fleyta və fortepiano üçün [Notlar]: / – Bakı: Azərnəşr, – c.2. – 1959. – 41 s.

³⁰ Rzayev, A.H. Pyes. Valtorna (yaxud trombon) ilə fortepiano üçün [Notlar]: / – Bakı: Azərnəşr, – 1955. – 4 s

³¹ Anaşkin, V. Trubada çalmaq üçün ibtidai tədris kitabı [Notlar]: / – Bakı: Azərnəşr, – 1966. – 122 s.

³² Ağamalızadə, M.S. Azərbaycan bəstəkarlarının simfonik əsərlərindən orkestr çətinlikləri (fleyta üçün) [Notlar]: / – Bakı: Adiloğlu, – 2010. – 46 s.

³³ Ağamalızadə, M.S. Azərbaycan bəstəkarlarının simfonik əsərlərindən orkestr çətinlikləri (qoboy üçün) [Notlar]: / – Bakı: Adiloğlu, – 2010. – 56 s.

³⁴ Qarayusifli, Y.Q. Azərbaycan bəstəkarlarının əsərlərindən ibarət truba və fortepiano üçün işlənən köçürmələr [Notlar]: / – Bakı: Ü.Hacıbəyli adına Bakı Musiqi Akademiyası, – 2008. – 28 s.

R.Ahmadov³⁸, H.Huseynov³⁹, M.Novruzov^{40, 41}, F.Mammadov⁴², Y.Akhundzade⁴³, Sh.Samadov⁴⁴, N. Karimov⁴⁵ and others' activities should be noted.

In addition to the listed sources, research works of Russian musicologists were also used and referred to those sources. Thus, the scientific approaches of prominent scientists such as N.A.Rimsky-Korsakov⁴⁶, D.R.Rogal-Levitsky⁴⁷, V.I.Kojukhar⁴⁸, S.Y.Levin⁴⁹ were taken as the basis of the work.

³⁵ Qarayusifli, Ə.Y. Azərbaycan bəstəkarlarının klarnet və fortepiano üçün əsərləri [Notlar]: / – Bakı: İşıq, – 2014. – 15 s.

³⁶ Hacıyev, T.M. Azərbaycan bəstəkarlarının pyesləri. Fleyta və fortepiano üçün köçürmələr. Metodik vəsait [Notlar]: / – Bakı: Azər nəşr, – 1970. – 19 s.

³⁷ İmanov, Y.Ə. Nəfəs və zərb alətləri üçün ansambl və pyeslər məcmuəsi / Y.Ə.İmanov. – Bakı: – Mars-Print, – 2006. – 103 s.

³⁸ Əhmədov, R. Klarnet və fortepiano üçün köçürmələr (Ü.Hacıbəyli, F.Əmirov, T.Quliyev) [Notlar]: / – Bakı: “Orxan” Nəşriyyat və Poliqrafiya müəssisəsi, – 2015. – 24 s.

³⁹ Hüseynov, H. Azərbaycan bəstəkarlarının əsərlərindən ibarət truba və fortepiano üçün işlənən köçürmələr. Dərs vəsaiti [Notlar]: / – Bakı: Adiloğlu, – 2008. – 32 s.

⁴⁰ Novruzov, M.S. Klarnet məktəbi iki sistem üçün / M.S.Novruzov. – Bakı: Ü.Hacıbəyli adına Bakı Musiqi Akademiyası, – 2010. – 71 s.

⁴¹ Novruzov, M.S. Klarnet məktəbi (II nəşr) / M.S.Novruzov. – Bakı: İnkişaf MMC, – 2008. – 76 s.

⁴² Məmmədov, F.Q. Klarnet üçün işləmə və köçürmələr / F.Q.Məmmədov. – Bakı: İnkişaf MMC, – 2008. – 76 s.

⁴³ Axundzadə, R.Y. Azərbaycan bəstəkarlarının əsərləri. Truba və fortepiano üçün işlənməsi və köçürülməsi. [Notlar]: / – Bakı: Hərbi, – 2010. – 80 s.

⁴⁴ Səmədov, Ş.L. Klarnet üçün orkestr çətinlikləri. Azərbaycan bəstəkarlarının opera və simfonik əsərlərindən hissələr / Ş.L.Səmədov. – Bakı: Ü.Hacıbəyli adına Bakı Musiqi Akademiyası, – 2011. – 75 s.

⁴⁵ Kərimov, N. Azərbaycan bəstəkarlarının əsərlərindən parçalar nəfəs alətləri orkestri üçün [Notlar]: / – Bakı: İşıq, – 1995. – 127 s.

⁴⁶ Римский-Корсаков, Н.А. Основы оркестровки / Н.А.Римский-Корсаков. – Москва: Гос.Муз.Изд., – т.1. – 1946. – 122 с.

⁴⁷ Рогаль-Левицкий, Д.Р. Современный оркестр / Д.Р.Рогаль-Левицкий. – Москва: Гос.Муз.Изд., – т.1. – 1953. – 481 с., – т. 2. – 1953. – 447 с., – т.3. – 1956. – 356 с., – т.4. – 1956. – 315 с.

⁴⁸ Кожухарь, В.И. Инструментоведение. Симфонический и духовые оркестры. Учебное пособие / В.И.Кожухарь. – Москва: Планета музыки, – 2009. – 320 с.

The object and subject of the research. The object of the research is the creation and development of the group of wind instruments in the professional music of Azerbaijan, and its use in the composer's creativity, and the subject is the determination of the stylistic features of the works written for wind instruments.

The purpose and objectives of the research. The main goal of the dissertation work is to investigate the works written for wind instruments in the creativity of Azerbaijani composers and to determine the stylistic features. Based on the purpose of the research work, the following tasks were set:

- To investigate the history of the development of wind instruments of European origin in professional music of Azerbaijan;
- To illuminate on the creation of the department of wind instruments and the educational system in this direction;
- To consider the use of wind instruments in the works of Azerbaijani composers;
- To determine the genre characteristics of works written for wind instruments;
- In the context of East-West music, to explain the characteristic features of ensemble, solo, chamber-instrumental, series and concert works written for wind instruments while involving them in historical and theoretical analysis;
- Clarify the enrichment of wind musical instruments with the features of national music at the level of content, music and harmonic language;
- To illuminate on the importance of wind musical instruments in the formation and development of the national performance culture;
- Based on the analysis, to determine the stylistic features of works written for wind instruments by Azerbaijani composers.

The research methods. Historical, theoretical and comparative analysis methods were used in the research work by conducting systematic research. The ensemble, solo, series and concert works written for wind instruments by Azerbaijani composers were studied

⁴⁹ Левин, С.Я. Духовые инструменты в истории музыки / С.Я.Левин. – Ленинград: Музыка, – 1983. – 190 с.

in detail in the dissertation. Proceeding from this, the history of the formation of the wind instrument education system in Azerbaijan was reviewed. The works involved in the analysis in the research work were examined in terms of form-structure, musical and harmonic language, texture, means of musical expression and other characteristics. During the study of the topic, it was based on the principles of scientific-theoretical and historical research of musicology. From prominent Azerbaijan musicologists U.A.Hajibeyli⁵⁰, A.B.Badalbeyli⁵¹, E.A.Abasova⁵², S.A.Abdullayeva⁵³, G.A.Abdullazade⁵⁴, S.C.Gasimova⁵⁵, F.Sh.Aliyeva⁵⁶, Sh.H.Hasanova⁵⁷, U.I.Imanova⁵⁸ and G.R.Mahmudova's⁵⁹ scientific-theoretical studies were used in various directions in the research work. Also, A.M.Iskanderov, Y.Y.Akhundzade, E.A.Babayev, M.S.Aghamalizade, Y.G.Garayusifli, A.C.Abdullayev, R.Y.Akhundzade, among the performing experts in the field of wind instruments, D.M.Rogal-Levitsky, V.I.Kojukhar, S.Y.Levin from foreign musicologists and others' scientific-research works in this field form the methodological basis of the research.

⁵⁰ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apostrof, – 2010. – 152 s.

⁵¹ Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Şərq-Qərb, – 2017. – 472 s.

⁵² Абасова, Э.А. Композиторы Азербайджана // – Москва: Музыкальная жизнь, – 1961. № 5, – 46-49 с.

⁵³ Abdullayeva, S.A. Azərbaycan xalq çalğı alətləri (tarixi-orqanoloji tədqiqat) / S.A.Abdullayeva. – Bakı: Adilöglü, – 2002. – 454 s.

⁵⁴ Abdullazadə, G.A. Qədim və orta əsrlərin musiqi mədəniyyəti. Şərq və Qərb kontekstində / G.A.Abdullazadə. – Bakı: Şərq-Qərb, – 2009. – 272 s.

⁵⁵ Qasımova, S.C. Fikrət Əmirov / S.C.Qasımova, Z.K.Abdullayeva. – Bakı: Nağil evi, – 2004. – 210 s.

⁵⁶ Əliyeva, F.Ş. Azərbaycan bəstəkarlarının yaradıcılığında üslub xüsusiyyətləri / F.Ş.Əliyeva. – Bakı: Elm və həyat, – 1996. – 118 s.

⁵⁷ Həsənova, Ş.H. Musa Mirzəyev / Ş.Həsənova. – Bakı: Apostrof, – 2008. – 117 s.

⁵⁸ Иманова, У.И. Классицизм XX века и музыка Кара Караева: / автореферат дис. доктора философии по искусствоведению. / – Ташкент, 1990. – 28 с.

⁵⁹ Махмудова, Г.Р. Остинатность в музыке устной традиции Азербайджана / Г.Р.Махмудова. – Баку: Адильоглу, – 2001. – 151 с.

During the study, the analyzes given in the works were based on the scientific approaches of L.A.Mazel ⁶⁰, I.A.Sposobin ⁶¹, S.S.Skrebkov ⁶², V.A.Tsurkerman ⁶³, S.I.Kogoutek ⁶⁴ and other musicologists during the study of form and structure, melodic and harmonic language, stylistic features and other theoretical aspects.

The reasoned opinions and considerations of musicologists determined the methodological basis of the research work and stipulated the systematic fulfillment of the requirements.

Main clauses defended. The main propositions presented in the research work are as follows:

- The emergence of a new direction in the music education system with the introduction of wind instruments of European origin into Azerbaijani music;

- Representation of works written for wind instruments in the creativity of Azerbaijani composers at the level of ensemble, solo, chamber-instrumental, series and concert genres;

- In addition to the composer's works, creation of a wealth of repertoire by works and transfers for wind instruments in this field;

- Treating works written for wind instruments in the context of East-West music;

- Determining whether Azerbaijani composers' works for wind instruments are based on folk creativity, mugham intonations, ashik music and the use of characteristic features of national music;

- Discovery of innovations at the level of content, harmonic and musical language of works written for wind instruments;

⁶⁰ Mazel, L.A. Musiqi əsərlərinin quruluşu / L.A.Mazel. – Bakı: Maarif, – 1988. – s. 462.

⁶¹ Способин, И.В. Музыкальная форма / И.В.Способин. – Москва: Музыка, – 1970. – 191 с.

⁶² Скребков, С.С. Анализ музыкальных произведений / С.С.Скребков. – Москва: Музгиз, – 2019. – 302 с.

⁶³ Цуккерман, В.А. Музыкальные жанры и основы музыкальных форм / В.А.Цуккерман. – Москва: Музыка, – 1964. – 278 с.

⁶⁴ Когоутек, Ц.И. Техника композиции в музыке XX века / Ц.И.Когоутек – Москва: Музыка, – 1976. – 294 с.

- Illumination of stylistic features of Azerbaijani composers in this field as a result of researching the works for wind instruments included in the analysis.

The scientific novelty of the research. For the first time, the introduction of wind musical instruments of European origin into Azerbaijani culture, the creation of the education system in this field, and the works of representatives of the national composition school were studied in detail in the research work. The provisions obtained during the processing of the topic determine the scientific innovations of the research:

- For the first time, the application and development of wind instruments of European origin in professional music of Azerbaijan is comprehensively investigated and illuminated from a historical-theoretical point of view;

- For the first time, a large part of works written for wind instruments in the creativity of Azerbaijani composers is revealed and involved in research;

- Works written for wind instruments in Azerbaijani music are classified and analyzed in two groups, small (ensemble and solo) and large (series and concert);

- Works written for wind instruments in national music – “Pyeslər” (“Plays”) series for flute (oboe or clarinet) and piano by F.Amirov; “Yaz nəğməsi” (“Spring song”) and “Sonatina-fantaziya” (“Sonatina-fantasia”) by Ashraf Abbasov for flute and piano; “Poema-noktürn” (“Poema-nocturne”) play for trumpet and orchestra by Musa Mirzayev; Nazim Aliverdibeyov’s “Elegiya” (“Elegy”) for flute and piano; Khayyam Mirzazade’s “Metamorphose” (“Metamorphose”) for recorder and guitar, “Capriccio” play for solo clarinet, quartet for two trumpets, horn and trombone, “Klassik üslubda sektet” (“Sextet in classical style”) for woodwind instruments; Elnara Dadashova’s “Diptix” (“Diptych”) for national wind instruments, “Səda” (“Sada”) play for two flutes and piano, play for tuba and piano, “Şənlik nəğməsi” (“Song of Celebration”), “Torağayın nəğməsi” (“Song of Toragai”) for wind quintet; Ogtay Zulfugarov’s concerto for flute and orchestra; “Ümid adası” (“Island of Hope”) symphonic engravings for flute and orchestra by Jahangir Zulfugarov; İlham Azmanlı’s “Bachiana-

Bakvana” series for clarinet and piano is analyzed in detail within the scope of the research;

- On the basis of the works included in the analysis, it was determined that in the works written for wind instruments by Azerbaijani composers, innovation is noticeable in the content, harmonic and musical language, metro-rhythmic structure;

- In the course of the research, the manifestation of characteristics characteristic of national music in the works of European-origin wind instruments of Azerbaijani composers is revealed and thoroughly investigated;

- In the works written for wind instruments, the features of folk creativity, especially mugham intonations, rhythmic figures characteristic of ashig music, elements of folk songs are used, and the works analyzed in the study are approached from this aspect;

- In the course of research, works created in the context of two different ways of thinking - Eastern and Western music are discovered, in which the application of national wind instruments and musical features is evaluated as the integration of Azerbaijani professional music into the world culture. This approach was studied for the first time at the level of a scientific-research work;

- As a result of the detailed examination of the samples included in the analysis, the stylistic features of the works written for wind instruments by Azerbaijani composers are determined.

It should be noted that modern Azerbaijani composers and performers call the trumpet instrument *trompet*, so this instrument was used in both spellings in the dissertation.

The theoretical and practical significance of the research is that the results of the research illuminated an identification of stylistic features of works written for wind instruments by Azerbaijani composers. Analyzing the works covering various genre areas determines the creation of a number of future studies in this direction. The fact that the topic of the research meets the requirements of modern musicology and the conclusions determined during the analysis can be a useful source in this type of scientific-research works. The results of the research can be used as a tool in the teaching of “History of Music”,

“Analysis of Musical Works”, “Music Theory”, “Musical instruments” and wind instruments at various levels of music education.

Approbation and application. The main provisions and results of the research work are reflected in the articles and theses published in national and international scientific conferences, in periodical scientific publications included in the international summarizing and indexing systems.

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

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The dissertation consists of an introduction, three chapters, seven paragraphs, a conclusion, a list of used literature and appendices. Regarding the volume of the structural sections of the dissertation, the introduction is 12 pages (18 955 characters), Chapter I is 43 pages (82 859 characters), Chapter II is 53 pages (88 048 characters), Chapter III is 37 pages (67 201 characters), and the conclusion is 6 pages (9 930 characters) consists. The total volume of the research work consists of 150 pages and 266 993 characters, excluding the list of used literature and appendices.

THE MAIN CONTENT OF THE DISSERTATION

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

Chapter I of the dissertation is entitled “Application and development of wind instruments in the creativity of Azerbaijani composers” and consists of three paragraphs. **1.1. in the paragraph “Emergence and development stages of professional music education on wind instruments”** it is discussed about the teaching of wind instruments at the professional level in Azerbaijan. In the 1900s,

in the private school of A.N.Yermolayeva in Baku, wind instruments were taught along with other instruments. After the establishment of the Azerbaijan State Conservatory in 1921, great attention was paid to wind instruments in teaching. For this purpose, specialists were invited and in the first period for wind instruments teachers such as S.I.Berolsky (horn), H.Madatov (flute), G.K.Popovitsky and V.A.Knyazkov (oboe), I.A.Fedorovich (clarinet), A.P.Kolpinski (trumpet), F.V.Chernykh (bassoon), S.S.Bulatov (trombone) worked in the conservatory. U.Hajibeyli attached great importance to the training of national personnel in the conservatory. It should also be noted that the first professional composer of Azerbaijan, A.Zeynalli and S.Hajibeyov studied wind instruments and graduated from A.Kolpinski's trumpet class. Towards the end of the 1930s, the department of wind instruments was created at the conservatory, and G.K.Popovitsky was appointed its head, and A.K.Aliyev (trombone) and I.P.Konoplyov (flute) began teaching. V.A.Knyazkov, Honored art worker, should be mentioned among the founders of the department.

The rise in the work of the wind instruments department begins in the 1950s. In the 1960s, the activity of the department was organized in several directions. Thus, works are being carried out on the transfer and working of the works of Azerbaijani composers for wind instruments, the teaching repertoire is being expanded, special importance is attached to conducting scientific-methodical works and researches in the field of performance. In those years, the first students of the Azerbaijan State Conservatory began to work as teachers at the department. Flutist A.Iskanderov, who started working as a teacher at the department since 1951, is engaged in scientific research work as well as pedagogical activity. M.Aghamalizade, People's Artist, Professor Y.Akhundzade played an important role in the activity of the department.

G.K.Popovitsky and V.A.Knyazkov played an important role in the formation of the oboe class. In 1921-33, G.K.Popovitsky headed the department of wind instruments. In 1965-1992, the director of the department was the talented oboist A.Abdullayev. In addition to teaching, he formed a creative attitude in the scientific-

methodical field. In 1992-2003, the department of wind instruments was headed by professor, doctor of art studies E.Babayev. In 1992, the initiator of holding the first competition named after Fikret Amirov on wind instruments was E.Babayev.

The foundation of playing the clarinet was laid in the 1930s. A graduate of the Riga Music School, S.V.Kuznetsov worked as a clarinet teacher until 1949.

F.V.Chernykh was the first to teach the art of playing the bassoon at the conservatory. A.K.Mahammadov is the author of the first textbook in the field of playing wind instruments in Azerbaijan.

A.P.Kolpinski, who was invited to Baku by U.Hajibeyli, laid the foundations of the trumpet specialty at the conservatory. In 1933-1943, professor S.I.Berolski, who headed the department, was the first horn player in the department to be awarded the title of Honored Artist. The opening of the trombone class is connected with the name of S.S.Bulatov.

Trumpets such as R.Rasulov, H.Huseynov, Y.Garayusifli, H.Abasgulyev studied in the class of E. Efendiyev, who worked as a teacher of the trumpet and chamber ensemble class.

Currently, in recent decades, F.Mammadov, R.Akhundzade and other performers have been working in the field of scientific research in the wind and percussion department of BMA.

1.2. It is called “The importance of working and transfers written for wind instruments in determining the pedagogical repertoire”. This paragraph provides information on workings and transfers written for wind instruments in different years. The increase in interest in teaching wind instruments raises the issue of repertoire selection. In addition to works composed only for wind instruments, there is a need to work and make transfers based on the works of Azerbaijani composers representing various genres. In such working and transfers, new potential possibilities of any wind instrument are manifested on the basis of small and large-scale works. At the same time, it is envisaged to increase the technical capabilities of the performer and acquire a number of performance skills in working and transferring. Here, the high professionalism, pedagogical experience, artistic taste and creative approach of the authors of the transfer and

workings play an important role. In addition to the sound feature of the works, the image-emotional content is also preserved in the transfer and processing. Due to the presence of individual performance characteristics and capabilities of each instrument, it is possible that there will be some changes in the texture during the transfer. In most cases, especially in symphonic music samples, it is possible to meet the minimal technical performance characteristics of the wind instrument transferred compared to the original piece. Sometimes, on the contrary, for example, when transcribing a vocal work, in addition to changing the register, innovations can also be brought to dynamic shades. Working and transfers were prepared and detailed in the dissertation by V.Anashkin, T.Shahverdiyev, A.Iskanderov, M.Novruzov, A.Hajiyev, R.Ahmadov, R.Rasulov, Y.Imanov, F.Mammadov, R.Akhundzade, H.Huseynov and other performers in different years.

1.3. It is called “Genre diversity in works written for wind instruments by Azerbaijani composers”. First of all, this paragraph talks about skillfully using the timbre possibilities of wind instruments in the works of U.Hajibeyli, G.Garayev, F.Amirov, J.Hajiyev, Niyazi and S.Hajibeyov covering various genres. Then the works of Azerbaijani composers written for wind instruments and covering various genres are reviewed.

In the 1950s, preference was given to composing small pieces, with the exception of “Konsertino” (“Concertino”) for flute and orchestra by A.Malikov. In the 1960s, works written for wind instruments were in the minority, and mostly small miniature pieces were written. Since the 1970s, interest in the field of wind instruments is increasing.

In A.Alizade’s works such as “Kənd süitəsi” (“Village Suite”), “Şirvan lövhələri” (“Shirvan Boards”), “Abşeron lövhələri” (“Absheron Boards”) are used the timbre characteristics of woodwind instruments.

X.Mirzazade wrote sextet for woodwind instruments, “Xalq mahnısı” (“Folk song”) for oboe and piano, “Beş pyes” (“Five plays”) for wind instruments, “Memory”, solo sonata for bass

clarinet, play “Monoloq” (“Monologue”) for solo oboe, the play “Capriccio” for solo clarinet and other works in different years.

M.Mirzayev’s work “Poema-noktürn” (“Poem-nocturne”) for trumpet and orchestra (1982) is remarkable in terms of expression of the performance characteristics of the wind instrument.

In F.Alizade’s many compositions reflecting modernity have used the possibilities of wind instruments. In this regard, the composer used clarinet, viola and two percussion instruments in “Kvartet-Poema” (“Quartet-Poem”) (1983), and flute along with soprano and piano (piano, vibraphone, celesta) in the vocal series “Yapon poeziyasından” (“From Japanese poetry”) (according to I.Takuboku’s words).

T.Bakıxanov, as the author of numerous works for wind instruments, preferred the concert genre.

Starting from the 1980s and 1990s, interest in the field of wind instruments is increasing. In those years, it is possible to mention A.Dadashov, J.Guliyev, R.Hasanova, E.Dadashova, S.Farajov, F.Garayev, I.Hajibeyov, C.Zulfugarov, H.Adigozelzadeh, V.Allahverdiyev, I.Abdullayev, I.Azmanli and other composers.

Chapter II of the dissertation is called “Characteristics of small works written for wind instruments in Azerbaijani music” and consists of two paragraphs. 2.1. It is called “Features of approach to wind instruments in small-scale ensemble and solo Works” and includes F.Amirov’s “Pyeslər” (“Plays”) series, A.Abbasov’s “Yaz nəğməsi” (“Spring song”) and “Sonatina-fantaziya” (“Sonatina-fantasy”), N.Aliverdibeyov’s “Elegiya” (“Elegy”), Kh.Mirzazade’s “Metamorphose”, “Diptix” (“Diptych”) by E.Dadashova, “Səda” (“Sada”) for two flutes and piano, a piece for tuba and piano, “Capriccio” by Kh.Mirzazade for solo clarinet were analyzed.

F. Amirov’s “Pyeslər” (“Plays”) series includes six plays, each with a program. Although the plays are performed independently, they are related to each other. The image of the homeland and its native nature, lyrical feelings and excitement, which are typical for the programmatic content of the composer’s works, have been infused into the programmatic content of this series. At the same

time, the programming, characteristics of the miniature genre and the image-emotional content of his series of works such as “12 miniatür” (“12 miniatures”) and “Uşaq lövhələri” (“Children’s boards”) for the piano were continued in the “Plays” he wrote for wind instruments.

A.Abbasov’s “Yaz nəğməsi” (“Spring song”) for flute and piano, despite its small volume, has a very fluid and moving melodic structure and skillfully expresses the performance characteristics of the flute instrument. Another piece written by the composer for flute and piano - “Sonatina-fantaziya” (“Sonatina-fantasia”) is based on the play “Yaz nəğməsi” (“Spring song”). By naming the work “Sonatina-fantaziya” (“Sonatina-fantasia”), the composer reflects both the sonata-likeness and freedom in its structural features.

N.Alivərdibəyov’s piece “Elegiya” (“Elegy”) for flute and piano has a sad, thoughtful and lyrical character, and the regularities of mugham development are noticeable in the work. The interesting feature of the work, which has a simple two-part structure, is that it consists of a free-style introduction and a large coda written in the style of mugham improvisation.

In “Metamorphose” written for wind instruments by Kh.Mirzazade, he harmonized the block flute and the guitar, which have different timbre possibilities, and created an unusual timbre sound. The work is written in the form of variations and consists of six variations that are compact, exhausted in terms of form.

“Diptix” (“Diptych”) by E.Dadashova was written for balaban, trumpet, pipe, ney and chamber orchestra. Here, two plays (“Lay-lay” and “Şənlik” (“Shenlik”)) sound like a continuation of each other. The piece “Səda” (“Sada”) for two flutes and piano is based on the composer’s vocal work “Sənə düşüb meyilim” (“I fall to you”) and each flute has an independent theme. The composer’s play for tuba and piano consists of two numbers that sound “attacca” one after the other: “Xoral” (“Choral”) and “Lay-lay”.

“Capriccio” written for solo clarinet by Kh.Mirzazade is a play with free expression style and improvisational features. In this work, based on the technical capabilities of modern Western writing style, Kh.Mirzazade applied the expressiveness of moment feature of the national mugham art.

2.2. It is called “The manifestation of modernity within the framework of nationality in chamber-instrumental Works”. In this paragraph, Kh.Mirzazade’s quartet for brass instruments and sextet for woodwind instruments, several plays for wind instrument quintet by E.Dadashova, including the quintet “Torağayın nəğməsi” (“Song of Toraghai”) and “Şənlik nəğməsi” (“Song of Joy”) are included in the analysis.

Kh.Mirzazade’s quartet for brass instruments is designed for two trumpets, horn and trombone. The originality of the quartet written in the form of an unprocessed sonata lies in the fact that the hardness and sharpness of the theme is created not only with the help of intonation, but also with the sounding of the brass band. The composer, who created the original composition of the quartet, managed to achieve diversity of image and development methods, richness of timbre within a compact form. His “Klassik üslubda sekstet” (“Sextet in classical style”) for woodwinds is a suite that reflects the stylistic features of the classicism period. The composer maintains this in the tonality and intonation characteristics as well as in the structure of the parts.

In E.Dadashova’s “Torağayın nəğməsi” (“Song of Toraghai”) written for wind instrument quintet, a melodic line reminiscent of the image is developed until the end of the play. This play, which is structured in two periods, has a peculiarly slow and restrained character. His other piece for wind instruments quintet is in C dur. Although the play is small, it has a very laconic and clear form. Here, the main leading function is assigned to the horn instrument. The composer’s quintet “Şənlik nəğməsi” (“Song of Joy”) is in a complex period form, where the change of key is dominant.

Chapter III of the dissertation is entitled “The large-scale works written for wind instruments by Azerbaijani composers in the context of East-West music” and consists of two paragraphs.

3.1. In the paragraph called “The style of expression of the timbre shades of wind instruments in works written for orchestra”, O.Zulfugarov’s concerto for flute and orchestra and M.Mirzayev’s “Poema-nokturn” (“Poema-nocturne”) for trumpet and orchestra were analyzed.

O.Zulfugarov's concerto for flute and orchestra consists of three parts and the composition of the orchestra is triple. The concert written in G dur attracts attention with its songfulness, and O.Zulfugarov preserves the intonations characteristic of his style. The soft, pure intonations characteristic of the composer's music continue as a leading line in the concert. In this piece, the shape, harmonic transitions, and tonal plan are very clearly measured by the composer, bringing it close to the classical style. This is evidenced by the fact that two parts of the concert (the first and third parts) were written in sonata form. In the finale of the work, the themes from the previous parts are presented in full and in the form of episodes, creating a connection between the parts and giving a general exhaustion to the whole series.

M.Mirzayev's "Poema-noktürn" ("Poema-nocturne") for trumpet and orchestra has music related to exciting emotions and the palette of timbres diversity attracts attention. The orchestration of the piece is rich and full. Since the trumpet is given as a solo instrument, it is not used in the symphony orchestra. It should be noted about the stylistic features of the work written in one-part form that the syncopated rhythm, melismas, the repeated use of the augmented sextal tonic triad, at the same time the enrichment of the harmonic language through the alteration of the subdominant colors, the sequential sequence of auxiliary septachords and other such aspects make the play different and shades of pop symphony orchestra are created.

3.2. It is called "The embodiment of East-West synthesis through wind instruments in a large series of works written in the modern era". In this paragraph, J.Zulfugarov's "Ümid adası" ("Island of Hope") symphonic engravings and I.Azmanli's piece "Bachiana-Bakuana" written for clarinet and piano are examined.

J.Zulfugarov's "Ümid adası" ("Island of Hope") symphonic engravings are small in size and each of the six engravings carries a specific image. The solo of the bass clarinet creates a transition by combining the first engraving in the solo flute part with the second engraving. The second engraving is based on the intonation of this passage. The genre of the third engraving is waltz, and the fourth

engraving is close to the genre of elegy. The fifth genre is close to the fourth in terms of image. The last engraving is reminiscent of the saraband genre and seems to play the role of a postlude to the series. Although the engravings contrast with each other, there are also some that are close to each other in terms of image and genre (the fourth and fifth engravings).

“Bachiana-Bakuana” written for clarinet and piano by I.Azmanli is a series of seven parts. There is a certain connection between prelude and fugue in the work written as a result of the influence of I.S.Bach. The basis of the sequence is prelude, fugue and finally postlude. At the same time, the connection with P.Hindemith’s series is noticeable. Thus, the interludes that replace the prelude genre among the 12 fugues in P.Hindemith’s “Ludus tonalis” are related to each other. Here is the prelude at the beginning and the postlude at the end.

The peculiarity of the prelude “Zərbi muğam” (“Zarbi mugham”) (C dur) that opens the series is that it has an accompanying character. In the tripartite fugue, there is no passage of the theme in the clarinet part, and the theme is heard only in the piano part. The third number is a prelude (c moll) called “Aşıqsayağı” (“Ashigsayagi”) and the “Misri” ashig air is used here. After the third number, again as usual, the author connects the last sound “g” with a frulato to the fugue, which is the fourth number. This fugue is also in C. The fugue, number four, is four with sounds. Here, three voices are assigned to the piano and one voice to the clarinet. The fifth number is called “Rəqs” (“Dance”). It is based on the prelude in G dur from the first volume of I.S.Bach’s “Yaxşı temperasiyalı klavir” (“The Well-Tempered Piano”). With the sound of “g” in Fermato as “attacca”, the clarinet gets a transition to the fugue to the next - the sixth number. The difference here from other fugues is that, if in the fugues presented at the beginning, the theme begins with the piano part, in the fugue number six, the theme begins with the clarinet. The last number of the series is Postlude. Its basis is the interaction of Bach’s D minor “Tokkata” (“Toccata”) for organ with the “Bayatı-Şiraz” (“Bayati-Shiraz”) mugham, which reflects the world of lyrical poetic images. The author kept the D moll

toccata, which sounds in the piano part, as it is. In the clarinet part, he used the “Maya” branch and the “Gərdaniyyə” (“Gardaniyya”) corner of the “Bayatı-Şiraz” (“Bayati-Shiraz”) mugham.

In the **conclusion** section the study is summarized and is reflected the conclusions. Thus, the following features were determined in the works written for wind instruments by Azerbaijani composers:

1. Programmatic content forms the basis of all works, regardless of genre or form. More nature (F.Amirov “Pyelər” (“Plays”), A.Abbasov “Yaz nəğməsi” (“Summer song”), E.Dadashova “Torağayın nəğməsi” (“Song of Toraghai”), lyrical-elegiac (N.Aliverdibeyov “Elegiya” (“Elegy”)), related to modern times (Kh.Mirzazade “Metamorphose”) and similar topics are expressed in the image-emotional content of the works.

2. In many works, more preference was given to the flute instrument. This is not accidental. Thus, the closeness of the flute with the pipe, which is a national musical instrument, in terms of timbre, determined the use of this instrument.

3. Image-emotional closeness is noticeable more than the intonation relationship in the works written in series form. The features of Azerbaijani folk art, the development regularities of mugham are directly reflected in a series of works.

4. The characteristics of folk songs form the basis of the melodic language in many works (For example, the intonation characteristics of folk songs are evident in N.Aliverdibeyov's work “Elegiya” (“Elegy”), while E.Dadashova's tuba and piano work “Qaçaq Nəbi” (“Gachaq Nabi”) is based on the folk song).

5. The classical form occupies the main place in the structure of the works. Even in works painted with images of modernity, the framework of classical traditions is noticeable.

6. Although the flute instrument was preferred in the works written in the early years (1930-40s), in the following years, the synthesis of instruments with different timbres is evident (found in the works of M.Mirzayev, Kh.Mirzazade, E.Dadashova, I.Azmanli and other composers is coming.)

7. The synthesis of Eastern and Western music is noticeable in the formation of the musical language and harmonic features of the works. The characteristics of national music, attachment to folk creativity, mutual relations in terms of image and idea content form the main line of development of the works written for wind instruments (in E.Dadashova's "Diptix" ("Diptych"), the combination of national wind instruments with the characteristics of western music increased the timbre variety).

8. The characteristics of national music have been reconciled with the tuba instrument, which is rarely used among wind instruments (E.Dadashova, who used this instrument for the first time, managed to combine the characteristics of national music with the performance capabilities of a European instrument).

The following conclusions were reached in the direction of determining the stylistic features of Azerbaijani composers in the works written for wind instruments:

1. The formation of the educational system for wind instruments directed Azerbaijani composers to this field;

2. The works written for wind instruments in the works of Azerbaijani composers are diverse in terms of genre and are classified as ensemble, solo, chamber-instrumental, series and concert genres;

3. Among the wind instruments in Azerbaijani music, works written for flute, clarinet and oboe prevail, and this is due to the fact that the performance of these instruments has become more widespread;

4. In addition to the composer's works, numerous translations and works have been created in this area, which take on the main burden of the pedagogical teaching repertoire;

5. The fusion of Eastern and Western musical thinking, noticeable in the works written for wind instruments, can be evaluated as the main factor determining the works of Azerbaijani composers;

6. The proximity of timbre relations between national and European wind instruments in the analyzed works is directly important in determining the image-emotional content of the works

and is evaluated as a manifestation of European traditions within the framework of nationality;

7. The works written for wind instruments in Azerbaijani music have mainly received innovations at the level of content, harmonic and musical language.

As a result of our analysis, in the process of determining the stylistic features of the works written for wind instruments by Azerbaijani composers, on the basis of the fusion of national and European instruments, the enrichment and renewal of the musical language and the continuity of the process are the main factors determining those works. The works written for wind instruments (regardless of the acoustic innovations in their composition) are, in turn, their living in modern times.

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

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