

# REPUBLIC OF AZERBAIJAN

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## ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

### THE MAIN DIRECTIONS OF CREATIVITY OF THE COMPOSER SIYAVUSH KARIMI

Speciality: 6213.01 – Music art

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Applicant: **Aynura Vagif Mammadova**

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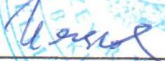
Scientific supervisor: Doctor of Philosophy on Art Study, Professor  
**Akif Nusrat Guliyev**


Official opponents: Doctor of Science, Professor  
**Naila Rasim Rahimbayli**

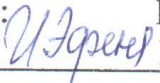
Doctor of Philosophy on Art Study,  
Associate Professor  
**Elmira Panah Panahova**

Doctor of Philosophy on Art Study,  
Associate Professor  
**Aytan Rauf Babayeva**

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 U.Hajibeyli.

Chairman of the  
Dissertation council:  Doctor of Philosophy on Art Study,  
Professor  
**Ulviyya Ismayil Imanova**

Scientific secretary of the  
Dissertation council:  Doctor of Science, Associate Professor  
**Leyla Ramiz Zohrabova**

Chairman of the  
Scientific seminar:  Doctor of Science, professor  
**Imruz Mammad Sadikh Afandiyeva**

## GENERAL CHARACTERISTIC OF THE WORK

**Relevance and processing degree of the topic.** It is one of the important tasks of musicology to determine the place and role of each creative artist in the national musical culture. From this point of view, the study of the multifaceted and creative activity of Siyavush Karimi (1954), People's Artist of Azerbaijan, professor, public figure, educator, artist with the Order of Glory, is very important. So, we are witnessing that he brings high-level, serious responsibility, deep knowledge, and skills in the work he does, whether it is performance, composition, scientific-pedagogical, or music-social potential.

S.Karimi is the author of many musical works. His lyrical songs made him known to a wide audience, he is also famous as a composer and a beautiful and mysterious arranger of folk songs. Siyavush Karimi composed music for theater performances, movies, and documentaries on various topics thanks to the cooperation with the outstanding directors, playwrights, and screenwriters of his time. He has composed music for more than ten plays for the theater, and he has written music for about a number of features, documentary, and animated films in the field of cinema. Each of his works was chosen for its high artistic and dramaturgical integrity and became a valuable contribution to modern Azerbaijani musical culture. All this determines the relevance of approaching his composition creativity from a scientific aspect.

It doesn't matter if he works in every field of musical creativity – such as composition, pedagogy, or performance, the only source on which Siyavush Karim is based is folk creativity. Loyalty to national roots is the foundation of his support. The uniqueness of the musical language of the works composed by him is formed by a new interpretation, taking advantage of the rich traditions of the national musical culture. In the study of the creative directions of S.Karimi, who is known as a musician inclined to modernity, the interaction, and synthesis of cultures, it is necessary to justify his connection with national sources, and at the same time, the organic assimilation of modern musical experience.

Since S.Karimi is a professional 'tar' player, he is also known

as a tireless promoter and researcher of folk music, mughams, and folk musical instruments. His activity in this field should be specially mentioned. Thus, he actively participated in the improvement and restoration of a number of our national musical instruments, co-authored the preparation of a textbook on ‘saz’ musical instruments for the first time in the republic, and regularly appeared in the press with a large number of scientific and journalistic articles covering various issues related to music art and music education. It shows the thoughts of Siyavush Karimi on a number of current problems facing national music science and education.

S.Karimi started his career as a performer. He attended the school of famous Azerbaijani artist, people's artist of the USSR Rashid Behbudov, studied at his Song Theater, worked together with such a popular artist as people's artist of the Republic of Azerbaijan Polad Bulbul oğlu, and worked for a long time with prominent pianist People's artist Rafiq Babayev. Such creative relations confirm the professionalism of S.Karimi's great experience and skill in the field of Azerbaijani pop music as a performer.

With his performance and arrangements, S.Karimi brought new shades to our pop music and enriched it with beautiful colors. This is confirmed by the performance of the artist in the “Ashiglar” and “Cangi” ensembles. In his art, compositional ability and performance ability have organically reconciled and found an interesting solution. Both types of activities were combined with his creativity and developed in parallel.

S.Karimi is an artist who is always in search. His leadership of a number of interesting international projects is a clear example of this. These projects dedicated to the expansion of musical relations between Azerbaijan-Norway in 1997 and Azerbaijan-Southern America in 2002 are important steps towards the integration of Azerbaijani music into the world. It is no coincidence that such original projects have been covered in detail in the local and foreign press, which have caused wide resonance<sup>1,2,3,4,5,6</sup>.

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<sup>1</sup> Hacı, Ü.T. Azərbaycan-Norveç musiqi əlaqələri: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2016. – 26 s.

<sup>2</sup> Ömərov, V. Azərbaycan-Norveç mədəni əlaqələri // Səs. – 2013, 13 sentyabr. – s. 15

As can be seen, S.Karimi is a well-known musician, like many prominent representatives of Azerbaijani musical culture, both in our country and far away from it. However, it is a pity that the creative activity of such a talented musician, composer, pedagogue, and public figure, who has a special role in the improvement, and promotion of Azerbaijani music and our national musical instruments, has not been investigated at a serious scientific level, his works have not been analyzed, and his multifaceted heritage has not been studied. The need for complex scientific-theoretical development of his creativity has long arisen. In this regard, in order to determine the role and importance of S.Karimi in the musical culture of Azerbaijan, a wide and multifaceted study of his creativity is extremely important.

Information about S.Karimi is partially reflected in scientific journals and encyclopedias, articles published in the republican periodical press<sup>7,8,9,10</sup>.

Among them, A.Guliyev's "Artist with inexhaustible energy"<sup>11</sup> dedicated to the life and work of S. Karimi in the "Conservatoriya" magazine, J.Gulamova's collection "Musical traditions in the

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<sup>3</sup> Azərbaycan - Norveç musiqisinin sintezi. / Mədəniyyət qəzeti. – 2 iyul, 2010. [Elektron resurs] / URL:

<https://medeniyyet.az/page/news/13309/AzərbaycanNorveç-musiqisinin%20sintezi>

<sup>4</sup> Azərbaycan və Latın Amerika musiqiçiləri bir səhnədə. / Lent.az saytı. 27 yanvar, 2011. [Elektron resurs] / URL: <https://m.lent.az/news/54477>

<sup>5</sup> Den 16.SKRUK-plata kan verte den siste// Sunnmorsposten Tysdag. – 1998, 4 august. – p. 4

<sup>6</sup> SKRUK vender blikket austover // Sunnmorsposten. Trisdag. – 1997, 8 april. – p. 9

<sup>7</sup> Энциклопедия азербайджанского мугама / автор и состав. С.Агаева. – Баку: Шаг-Гарб, – 2012. – с. 131-132

<sup>8</sup> Abdulləliyev, A.Ə. Ömür nəğməsi // – Bakı: Konservatoriya, – 2009. № 3-4 may-iyun, iyul-avqust, – s. 7-19

<sup>9</sup> Əhmədova, G. İlk dəfə "Saz məktəbi" adlı dərslik işıq üzü görüb. / TrendLife – 12 iyun, 2008: [Elektron resurs] / URL: <https://az.trend.az/azerbaijan/society/1222050.html>

<sup>10</sup> Əmirli, Ə. Bütün deyilənlərə rəğmən və ya Ağa Məhəmməd şah Qacar: [Elektron resurs] / URL: <https://www.azadliq.org/a/24922994.html>

<sup>11</sup> Quliyev, A.N. Tükənməz enerjili sənətkar // – Bakı: Konservatoriya, – 2019. № 4 (46), – s. 5-8

globalized world” from Azerbaijan-Norway and Azerbaijan-Latin America cultural relations, as the head of these musical projects. We can mention S.Karimi’s articles entitled “Multicultural projects of Siyavush Karimi”<sup>12</sup>, which talk about the special role of S. Karimi in the expansion of these relations.

The mentioned aspects highlight the relevance of the topic we are addressing once again and emphasize the need for an in-depth study of creativity of the musician.

**Object and subject of research.** The object of the research is the work of the outstanding artist S.Karimi. Its subject is the determination of the stylistic characteristics of the songs composed by S.Karimi as a composer, the music he wrote for theater performances, and the study of his activities in the scientific and pedagogical direction, especially in the field of improving national instruments.

**Goals and objectives of research.** The main goal of the research is to determine the main directions of Siyavush Karim's creative activity. Based on this, the following tasks are set in the dissertation and it is considered necessary to solve them:

1. Showing the role of the cultural environment in which Siyavush Karimi lived and created in the formation of a talented musician, public figure and educator;
2. Determination of the main directions of creative activity and the study of each of them separately;
3. To select and analyze the main branches of S.Karimi's compositional creativity – his songs and the music he composed for theater performances;
4. To promote his main achievements in the field of scientific and pedagogical activity, to appreciate his work as a folklorist-organologist;
5. To analyze all creative activities of the artist in the context of national music culture from a scientific and theoretical point of view;

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<sup>12</sup> Qulamova, J.E. Siyavuş Kəriminin multikultural layihələri // Qloballaşan dünyanın musiqi ənənələri. I Beynəlxalq elmi–praktik konfrans, – Bakı: – 26-27 oktyabr, – 2017, – s. 254-259

6. To reveal the main features and style lines of creativity;

7. Based on the study of the material presented in the dissertation, it consists of expanding the ideas and scientific knowledge about the artist's creative activity, etc.

**Research methods.** In the dissertation, the creative activity of Siyavush Karimi, the main directions of his creativity are viewed as a whole, and a complex approach method was used. It is possible to study the artist's creative activity by applying historical, analytical, and comparative analysis methods. Through these methods, there are ample opportunities to study more the compositional, arranging, scientific-researcher and pedagogical-enlightenment aspects of S. Karimi's creativity. Thus, the theoretical analysis methods accepted in musicology are used to analyze the musical language of his works. In particular, during the analysis of the composer's songs and music written for theater performances, the scientific statements of musicologists specialized in this field were taken as the main source. Of these, first of all, U.A.Hajibeyli<sup>13</sup>, Bulbul<sup>14</sup>, A.B.Badalbeyli<sup>15</sup>, M.C.Ismailov<sup>16</sup>, R.F.Zohrabov<sup>17</sup>, E.A.Babayev<sup>18</sup>, I.M.Afandiyeva<sup>19</sup>, T.A.Mammadov<sup>20</sup>, F.Sh.Aliyeva<sup>21</sup>, C.E.Mahmudova<sup>22</sup>, C.I.Hasanova<sup>23</sup>, the scientific works of others have been referred to.

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<sup>13</sup> Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apastrof, – 2010. – 176 s.

<sup>14</sup> Bülbül. Seçilmiş məqalə və məruzələri / Bülbül. – Bakı: AEA-nın nəşri, – 1968. – 138 s.

<sup>15</sup> Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Şərq-Qərb, – 2017. – 472 s.

<sup>16</sup> İsmayılov, M.C. Azərbaycan xalq musiqisinin janrları: Yenidən işlənmiş və tamamlanmış nəşr / M.C.İsmayılov. – Bakı: Işıq, – 1984. – 100 s.

<sup>17</sup> Zöhrabov, R.F. Azərbaycan muğamları / R.F.Zöhrabov. – Bakı: Təhsil, – 2013. – 336 s.

<sup>18</sup> Babayev, E.Ə. Azərbaycan muğamlarının nəzəri əsasları. Dərslük. / E.Ə. Babayev. – Bakı, MTM İnnovation MMC, – 2018. – 368 s.

<sup>19</sup> Əfəndiyeva, İ.M. Axtarış yollarının bəhrəsi / İ.M.Əfəndiyeva. – Bakı: Zərdabi LTD MMC, – 2014. – 524 s

<sup>20</sup> Məmmədov, T.A. Azərbaycan xalq-professional musiqisi: aşiq sənəti. Dərslük. / T.A.Məmmədov. – Bakı: Şur, – 2002. – 96 s.

<sup>21</sup> Əliyeva, F.Ş. Azərbaycan musiqisində üslub axtarışları / F.Ş.Əliyeva. – Bakı: Elm, – 1996. – 118 s.

At the same time, Russian researchers B.V.Asafev<sup>24</sup>, G.L.Golovinskiy<sup>25</sup>, L.A.Mazel<sup>26</sup>, and I.I.Zemtsovsky<sup>27</sup>, the results of their research were also taken into account.

During the theoretical research, audio and video recordings of the composer's songs and note examples of arrangements by various singers were used for comparative analysis.

**The main provisions of the defense.** In the dissertation, from the point of view of the study of Siyavush Karimi's creativity, the main directions were put forward:

- Monitoring the main directions of Siyavush Karimi's creative activity;
- coverage of S. Karimi's scientific-research works;
- Determining the stylistic features of the composer's songs;
- The discovery of uniqueness in the arrangement of S.Karimi's compositional and folk song works;
- Determining the dramaturgical features of the music written by the composer for theater performances.

**The scientific novelty of the research.** The scientific novelty of the study is that for the first time in Azerbaijani musicology, various areas of Siyavush Karimi's creative activity were determined at the dissertation level, each of them was thoroughly investigated, and his services in modern Azerbaijani musical culture were evaluated.

In the dissertation, for the first time, we determined the main aspects of S.Karimi's creative activity, and made a theoretical analysis

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<sup>22</sup> Mahmudova, С.Е. Azərbaycan bəstəkar mahnılarında poeziya ilə musiqi / С.Е.Маһмудова. – Bakı: Mars, – 2009. – 253 s.

<sup>23</sup> Həsənova, С.İ. Azərbaycan bəstəkarlarının əsərlərində milli ladların təzahürü. Dərslik. / С.İ.Нəsəнова. – Bakı: Mars-Print, – 2004. – 136 s.

<sup>24</sup> Асафьев, Б.В. Музыкальная форма как процесс / Б.В.Асафьев. – Ленинград: Музыка, – 1971. – 376 с.

<sup>25</sup> Головинский, Г.Л. Композитор и фольклор: Из опыта мастеров XIX–XX веков / Г.Л.Головинский. – Москва: Музыка, – 1981. – 279 с.

<sup>26</sup> Мазель, Л.А. Строение музыкальных произведений / Л.А.Мазель. – Москва: Музыка, – 1979. – 536 с.

<sup>27</sup> Земцовский, И.И. Фольклор и композитор. Теоретические этюды о русской советской музыке / И.И.Земцовский. – Ленинград-Москва: Советский композитор, – 1978. – 174 с.



of his works as a composer, including songs and theater music, especially the music he wrote for the plays “Hamlet”, “Shah Qajar” and “Almaz”, his scientific-practical activity was highlighted, his achievements as an organologist in improving national musical instruments and obtaining a higher sound effect were mentioned. In the dissertation, for the first time, Siyavush Karimi’s performance and arranging activities were also studied, and the works of folk and composer songs were analyzed separately. The issues mentioned in the conducted scientific research determine the scientific novelty of the research, as it is performed for the first time in national musicology.

**The theoretical and practical significance of the research.**

From the material of the research, its main provisions and the general results obtained, in the future scientific-research works, special courses in higher and secondary specialized music schools, including “Azerbaijani music history”, “Creativity of Azerbaijani composers”, “Problems of national music”, etc. can be used in teaching subjects.

**Approbation and application.** The main results of the research are reflected in periodical scientific publications and scientific conference materials included in the international summarizing and indexing systems of countries such as Azerbaijan and Turkiye.

**Name of the organization where the dissertation work is carried out.** The dissertation was completed at the “History and Theory of Music” department of the Azerbaijan National Conservatory.

**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 references.

As for the volume of structural sections of the dissertation, the introduction is 6 pages (10 576 characters), Chapter I 44 pages (84 696 characters), Chapter II 55 pages (76 537 characters), Chapter III 23 pages (33 256 characters), and the result 4 pages (6357 characters). The total volume of the research consists of 132 pages and 211 422 characters, excluding references and appendices.

## MAIN CONTENT OF THE DISSERTATION

The Introductory part of the thesis justifies the relevance and degree of functioning of the content, its scientific novelty is disclosed, the goals and objectives of the research, including the methods applied in the scientific research, the main propositions defended, and the theoretical and practical importance of the research are determined.

The first chapter of the dissertation is entitled **“A look at the professional creative activity of Siyavush Karimi”**.

This chapter consists of two paragraphs.

The first paragraph is called **“The life and creative way of Siyavush Karimi”**. Here, several directions of professional activity in his creative biography are determined: performance, composition, scientific-pedagogical activity, etc. There is a connection, even an inseparable unity, between these directions. Each of them has its own path of development, facts, importance, but together they form a life-creative biography.

In this paragraph, the main goal is to investigate the compositional creativity that characterizes S.Karimi as a professional musician. His compositional creativity, which began in the 1990s, is marked as a new and bright stage in his artistic biography. S.Karimi’s compositional creativity was formed as a product of his great talent, rich creative experience, and inner spiritual need.

Here the biography of S.Karimi, the period in which he lived, grew up, and studied is given ample space.

It is shown that the great role of the State Song Theater, where he started to work, the world-famous singer Rashid Behbudov, including Rafiq Babayev, played a big role in his gaining experience in the field of pop music, learning the style of performance typical of pop music, and showing a serious interest in pop music.

After the State Song Theater, the work in the “Ashiglar” vocal-instrumental ensemble group created by the outstanding artist Polad Bulbuloglu is marked as an important stage in S.Karimi’s performance biography. Constant rehearsals of new songs, synthesis of national and jazz-pop styles, making arrangements, giving

continuous concerts played an important role in the development of S.Karimi as a professional musician. After that, his work in the pop-symphonic orchestra of Azerbaijan Television and Radio became a bright and important page on the way to the top. Finally, the close artistic friendship with Rafiq Babayev, the composer and jazzman, favorite of millions, who played an important role in the history of folk artist, pop and jazz performance brought S.Karimi's creativity to another new stage. It was the folklore-jazz ensemble "Cangi" (1991).

"Ashiglar" and "Cangi" groups played a major role in the formation of modern Ethno jazz culture and performance in Azerbaijan, as they preferred the national ground, the synthesis of jazz harmony and rhythms with national roots in their work methods. S.Karimi directly participated in this work and made his worthy contribution to the renewal and development processes. The experience he gained in these collectives had a significant impact on his compositional creativity.

Here, S.Karimi's compositional activity is evaluated in two aspects: 1. performer-composer; 2. composer-performer. The first aspect chronologically expresses the life-creative biography of S.Karimi. That is, it shows that his compositional activity was shaped by his creative-performing nature and experience. The second aspect gives reason to present the composer S.Karimi as a professional musician who can perform both his own works and the works of other composers on the concert stage, in front of the listening audience.

S.Karimi's professional composing activity has developed in three directions: 1. Compositions and arrangements in the song genre; 2. Theater music; 3. Film music.

Another direction in S.Karimi's compositional activity is closely related to theater art. He has achieved many successes in the field of theater music in recent years. S.Karimi's cooperation with the Azerbaijan State Academic Drama Theater has always been successful. He is masterly able to express and describe the events on the stage, the fate and psychological portraits of the characters, the author's artistic intention, and the idea of the work as a whole with musical language.

S.Karimi's theater music includes works by various authors, dramas written in various genres and styles. These works are as follows: William Shakespeare. "Hamlet" (creative director Azer Pasha Nematov, first performance 07.12.2002) Mirza Fatali Akhundzade. "Serguzashti-vaziri-khani-Lankaran" (creative director V.Ibrahimoglu, director T.Mustafayev, first performance 19.03.2011); Jafar Jabbarli. "Almaz" (author, production director and artist of the play Azer Pasha Nematov, first performance 21.01.2017); Hussein Javid. "Afet" (creative director Mehriban Alekbarzade); Arthur Miller. "Korpuden manzara" (creative director Marahim Farzalibayov, first performance 23.10.2007); Elchin. "Pocht shobesinde khayal" (creative director Mehriban Alekbarzade, first performance 2001); Ali Amirli. "Shah Qajar" (creative director Azer Pasha Nematov, first performance 13.07.2013); Ali Amirli. "Mesenat" (creative director Bahram Osmanov, first performance 2015-2016 theater season); Huseynbala Mirelamov. "Khajalet" (creative director Bahram Osmanov, first performance 16.06.2016); Tuncer Cucenoglu "Uchgun" (creative director Bahram Osmanov, first performance 08.12.2007); Ali Amirli "Ah bu uzun sevda yolu" (creative director Azer Pasha Nematov, first performance 30.06.2018); Yuri Polyakov "Sinif ushaqlari" (creative director Azer Pasha Nematov, first performance 25.05.2018); Jalil Mammadguluzade "Dali yigincagi" (creative director Bahram Osmanov, first performance 2019); J.Jabbarli "Yashar" (creative director Mehman Fatullayev, Emil Askerov, first performance 30.11.2019).

It should be noted that for the music he wrote for the play "Hamlet", S.Karimi was awarded the "Gızıl dervish" national award in 2003.

Cinematography also occupies an important place in S.Karimi's creativity as a composer. His interest in cinematography as a composer is based on the "film studio pages" of his biography. The film music written by the composer covered films of various genres and content: documentaries, feature films; tragic, lyrical, psychological films; historical, patriotic, love, humorous films, etc. The number of films for which the composer wrote music is about thirty. Among them: "Garavelli" (1989), "Garavelli-2" (1992),

“Chalishan adam” (1996), “Son doyush” (1996), “Sarı galin” (1998), “Haydar Aliyev” (1999-2013, 9 series), “Girov” (2005), “Alvida, canub sheheri” (2006), “Kabusun gozuyle” (2010), “İlahi mekhluq” (2011), “Dervishin geydleri” (2013).

S.Karimi’s musical projects, which are the result of the unity of his performance and compositional creativity, are also of scientific interest as a subject of special research. These projects have played a major role in the worldwide recognition of our musical culture, the synthesis of the musical pearls of our nation with the music of other nations, and the actualization of new and interesting ideas in music performance. First of all, the Azerbaijan-Norway music project realized in 1997 and Azerbaijan-South America took place in 2002 under his leadership are noted. S.Karimi, who arranged Azerbaijani folk songs for Norway’s famous “SKRUK” choir, deeply studied the unique performance style and traditions of this collective, and successfully made the project come true.

In the following years, it became possible to implement the “Salam-Hola” project jointly prepared by Azerbaijani and Latin American musicians. The main Azergoal in the preparation of all these projects was, on the one hand, the further expansion of inter-country and inter-civilizational musical-cultural relations, and on the other hand, the introduction and promotion of Azerbaijani music in the world music space.

The second paragraph of the chapter is called “**Scientific-research works of S.Karimi**”.

Professor S.Karimi made important contributions to the development of national music science and education with his rich, valuable scientific and pedagogical activities.

The “Saz school” textbook stands at the peak of the scientific and pedagogical achievements of the outstanding artist and educator. This textbook is S.Rustamov’s “Tar School” for teaching Azerbaijani “tar”, S.Abdulalimov’s “Balaban School” for teaching “Balaban”, R.Mirishli’s “Kamancha School”, T.Aliyeva’s teaching of the “qanun” instrument continues the main and valuable goals of the “Qanun School” textbooks. Due to its scientific-methodical level, composition, and content, “Saz School” stands in a row with

textbooks that play a major role in the teaching of folk instruments in our republic and creates a rich pedagogical experience base in music education for decades.

The co-authors of this textbook are Professor A.Guliyev, head of the “History and Theory of Music” department of AMC, Honored Art Worker, Doctor of Philosophy in Art Studies, and Ashiq M.Aliyev, Associate Professor of AMC, Doctor of Philosophy in Art Studies. The scientific editor of the textbook is Ashiq, Honored Art Worker, Doctor of Art Studies, Professor T.Mammadov, the reviewers are prominent scientists and experienced educators – Professors V.Abdulgasimov, M.Karimov, M.Gasimli, and composer J.Guliyev. By the time this textbook was prepared, a wide folklore expedition had been conducted, and the experience of master artists (Shaadat Gulmammadov, Murad Niyazli, Ahmad Sadakhli, Isfandiyar Rustamov, Adalat Nasibov, Mais Mammadov, Yanvar Badalov, Dehgan and Hasan Iskandariyya) was widely used.

On the initiative of our respected professor T. Mammadov an electronic textbook with the same name was created based on the “Saz School” textbook.

Another important direction of Professor S.Karimi’s scientific-pedagogical activity is writing and publishing our folk songs. Folk songs written by him were published in “Önder” publishing house in 2005 as a collection of two volumes.

S.Karimi did not agree with the notation of some folk songs included in the previous compilations, so he listened to them again, made scientific edits on the previous notation, wrote the notation again and included it in his collection. The full text of some songs has been restored and edited.

In this compilation “Sarı galin”, which was written for the first time. As is known, this ancient folk song of ours was not included in the song collections published in the 20th century. S.Karimi put down the ancient folk song for the first time and included it in volume I.

One of the main directions of S.Karimi’s research is the improvement of ancient musical instruments on a scientific and practical basis. For this purpose, he appointed engineer-designer

Mammadali Mammadov as the head of the scientific laboratory “Improvement of National Musical Instruments” established at the ANC. S.Karimi conducted laboratory experiments and research on the theoretical indicators of the performance capabilities of our national musical instruments, calculating them with mathematical methods, and further increasing these capabilities through exact sciences, and obtained a number of interesting results with co-authors. Scientific and practical innovations in this field and their successful results were reflected in scientific journals and articles published in the press, scientific conference reports, which he co-authored.

Among these articles, he wrote together with M.Mammadov, the director of the scientific laboratory “Improving National Musical Instruments” established at the Azerbaijan National Conservatory, and “Rules for the use of technical sciences in the improvement of national instruments”<sup>28</sup>, which is of programmatic importance for the improvement of our national instruments, Professor M.Mammadov and a prominent tar player and pedagogue, “Improving the sound effect by making constructive changes in the tar sink”<sup>29</sup> written together with people’s artist, professor A.Abdullayev, as well as the scientific explanation of the experiments carried out in the articles “Improving the sound effect in the kamancha”<sup>30</sup> written together with M.Mammadov and the well-known kamancha teacher and performer, people’s artist F.Dadashov.

The articles written by S.Karimi about significant events in the cultural life of the country also attract attention due to their relevance. Among them, the significance of the mugham competition held at the 1st International Music Festival “World of Mugham” in 2009 based on the project of the Heydar Aliyev Foundation was fully expressed in the article “Celebration of Mugham”<sup>31</sup>. In this article,

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<sup>28</sup> Kərimi, S.Ə., Məmmədov, M. Musiqi alətlərimizin təkmilləşdirilməsində texniki elmlərdən istifadə qaydaları // – Bakı: Konservatoriya, – 2014. № 2 (24). – s. 12-18

<sup>29</sup> Kərimi, S.Ə., Abdullayev, A., Məmmədov, M. Tar çanağında konstruktiv dəyişikliklər etməklə səs effektinin yaxşılaşdırılması // – Bakı: Konservatoriya, – 2014. № 3 (17). – s. 62-65

<sup>30</sup> Kərimi, S.Ə., Dadaşov, F., Məmmədov, M. Kamançada səs effektinin yaxşılaşdırılması // – Bakı: Konservatoriya, – 2014. № 4 (18). – s. 78-81

<sup>31</sup> Kərimi, S.Ə. Muğamın təntənəsi // – Bakı: Konservatoriya, – 2009. № 2. – s. 3-8

S.Karimi praised the role of the festival and the competition in the promotion of mugham art, the development of performance and the formation of new talented young people, calling it a “historical event”.

S.Karimi regularly publishes interesting articles focusing on issues that never lose their relevance. For example, his article “Music and poetry”<sup>32</sup>, summarizes the main aspects and issues of the artistic relations of music and poetry, while his article “Gramophone shafts – our sound memory”<sup>33</sup> is dedicated to a very relevant topic that seriously concerns our musical community, every citizen: the cosmic harmony of musical sounds, human. The article “Symbolism of Musical Sounds”<sup>34</sup>, which talks about the connection with harmony, mythological consciousness, mysticism and colors, is one of S.Karimi’s scientific articles that are received with interest.

In the era of globalization, the preservation of national musical traditions and their transmission to future generations is always on S.Karimi’s mind. Thanks to his initiative and organization, the article “We must introduce our national musical instruments to the world”<sup>35</sup> presented by S.Karimi at the International scientific symposium held at the Azerbaijan National Conservatory in 2017 and dedicated to this very problem, also contributed to the national musical values, the protection of these rich and valuable values and their proper promotion in the world.

Chapter II of the dissertation is called “**Vocal creativity of Siyavush Kerimi**”. This chapter consists of two paragraphs. The first paragraph is called “**Style features of songs composed by S.Karimi**”.

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<sup>32</sup> Kərim, S.Ə. Musiqi və poeziya // – Bakı: Konservatoriya, – 2009. № 3-4. – s. 3-6

<sup>33</sup> Kərim, S.Ə. Qrammofon valları – səs yaddaşımız // – Bakı: Konservatoriya, – 2010. № 1. – s. 6-9

<sup>34</sup> Kərim, S.Ə. Musiqi səslərinin simvolikası // – Bakı: Konservatoriya, – 2010. № 2. – s. 3-5

<sup>35</sup> Kərim, S.Ə. Musiqi alətlərimizi dünyaya tanıtmalıyıq // Azərbaycan milli musiqi alətlərinin patentlə mühafizəsi: Respublika elmi-praktik konfransın materialları. – Bakı: Patent və Əmtəə Nişanları Mərkəzi – 2017. – s. 31-34



Siyavush Karimi's creativity was closely related to the activities of Rashid Behbudov's musical theater, "Ashiglar" and "Cangi" variety collectives, which operated in the second half of the 20th century. It was in the context of the high professionalism of these pop collectives that the stylistic features of his pop performance were formed, which in turn influenced the composer's song creation.

Growing up on the rich traditions of Azerbaijani pop music, S.Karimi's songs are distinguished by the beauty and richness of his means of expression, professionalism, connection to national music sources, lyrical imagery, and melodic uniqueness, and constitute a special stage in the development of Azerbaijani pop music. It can be said that the song genre was a real "creative laboratory", an important testing ground in the formation of his compositional style.

His songs attract attention not only by the breadth of their figurative content, but also by achieving a synthesis of various means of expression – folk and modern mass song genres and song culture. Here, original musical compositions are created as a result of the interaction of content and various musical-expressive aspects.

The stylistic components of his music are clearly reflected in the songs of S.Karimi: the principles of folk song development; development of professional lyrical singing; synthesis of national and modern pop song intonation (ethnojazz tendency), etc. In his song creation, it is almost a professional manifestation of the synthesis of Azerbaijani pop music, musical folklore with the intonation values of modern foreign pop, jazz and rock music.

Siyavush Karimi composed his songs to the words of contemporary Azerbaijani poets (R.Reza, J.Novruz, I.Dadashov, S.Haggi, N.Hajizade, etc.). His songs can be divided into several groups according to the topic:

1. Love theme ("Omrumun istayi", "Sani royalarda akhtarajagam", "Sensizlemishem", "Sensizlik akhrisi", "Gel, gel, gel, gozelim" etc.)

2. Patriotic theme ("Karabakh", "Shusham benim", "Ana torpag", "Dinle dunya", "Fekhr edir oglunla" etc.)

3. Various topics (“Otushur zaman”, “İller”, “Tazadlar”, “Mocuzeler adasi”, “Bayram akhshami” və s.

4. Hymns (“Ushaq himni”, “Azerbaycan Universitetinin himni”, “Azerbaycan Milli Dram Teatrının himni” etc.)

Most of the lyrical songs show the intonation similarity of motifs corresponding to a single image-emotional harmony. For example, more songs based on shushtar (“Gel, gel, gel, gozelim” to the words of S.Haggi, “Omrumun istayi” and “Sensizlemishem” to the words of I.Dadashov, “Sensizlik akhrısı” to the words of I.Dadashov, “Gecikmiş mehebbet” to the words of J.Novruz, etc.) can be clearly seen in the example. It is known that shustar is a mugam that evokes a gloomy, sad mood in the Azerbaijani mode system. The choice of this mode for the intonation basis of the songs is completely consistent with their figurative-emotional content. The composer’s lyrical songs are almost gentle, slow-tempo, which are the aspects arising from their character, the world of images.

The connection between lyrical songs and the genre of folk lyrical songs is clearly manifested in their intonation structure: in the arrangement of the melodic line, the movement of the melodic turns from the peak to the bottom, in the reading and referring to the supporting stages, in the application of the principle of sequence development, in the use of character cadence turns arising from the mode intonation, etc.

The texture of the accompaniment also plays an important role in the musical-thematic organization of the songs. Thus, it is precisely the arrangement of the accompaniment with expressive, memorable means that affects the perception of the image and artistic idea. The individual style of the composer is more prominent in the use of texture, which is an important means of expression in both thematic and form organization of songs. Being loyal to a certain type of texture (ostinat background, polyphony resulting from the interweaving of polyphonic sounds, unison performance, wide range of registers, etc.) is an indicator of the main image of the song can be observed both in his folk song compositions and in his own creative songs.

The intros of the songs are particularly noteworthy. Here, the composer arouses interest every time with his new invention. In the introductions, the composer's arranging skills also shine through. Each song stands out with a different, unique intro, texture and arrangement.

Often the thematic material of the intro themes forms the basis of the entire song. So, it is from his intonations that the theme of the vocal part reveals. This gives entirety and completeness to the whole work. The theme of the introduction is often repeated in the vocal part, or in a modified form.

In the accompaniment, the harmony of stylistic layers that carry a certain meaning: jazz, rock and national – the beginning (for example, in the song “Omrurun isteyi”, along with modern means of expression, the mugham performance of the kamancha's part is included) forms different and contrasting lines. This is more evident in the composer's instrumental arrangements.

The metrorhythm of the songs is distinguished by its uniqueness. Here you can find rich and colorful rhythmic formulas. In particular, in the introductory parts of the songs, the composer chooses rhythmic options that match the character and spirit of each song. Here, we meet both playful and temperamental (for example, “Sensizlemishem”), improvisational, free-style (“Omrurun isteyi”), as well as a polyrhythmic structure combining various rhythmic lines, etc.

The rhythmic formulas used by S.Karimi in his songs are closely related to national sources. He especially emphasizes the national uniqueness of his songs by using different variants of 6/8 metrorhythmic formulas. As is known, the very bright and colorful rhythm formula and its various variants are one of the characteristic musical elements of Azerbaijani folk music. In addition, syncopated rhythm is also widely used in songs.

The exact rhythm of the poetic verses plays an important role in the melody of the songs. The composer is sensitive to the rhythm of the poem, the rhythm of the words, and in organizing the melodic structure, he pays attention to the rhythmic accents of the poem and observes their correct placement in musical phrases.

Thus, from the conducted analysis, we can come to the conclusion that the songs of Siyavush Karimi have skillfully used the possibilities of music and artistic words, which are remembered and high artistic qualities.

The second paragraph of the second chapter is called **“Working of composer and folk songs in the work of S.Karimi”**.

In the works of S.Karimi, both the uniqueness of the composer’s creativity, the synthesis of folk song and mass song culture tradition play an important role. In this work, the primary task is the preservation of the national identity aimed at the broad masses of the people.

His previous experience in the field of folk song development played a major role in the development of his composer’s songs. Let’s show the main aspects in the development of the composer’s song: 1. The mastering of all levels of the musical language of the song – mode, intonation, metrorhythm; 2. It is the perception and reworking of the content side of the song; 3. The preservation of the basis of the genre

In order to confirm what has been said, the dissertation refers to S.Rustamov’s “Getma” and J.Jahangirov’s “Alagoz”. both are united by a lyrical mood. This aspect is very typical for S.Karimi’s work in general. In addition, in the songs “Getma” and “Alagoz” the exact melodic quotation of the original source and important parameters – mode, rhythm, form are kept; the figurative content of the songs is preserved, but variant variation occurs. The lyrics of the song express its world of lyrical images based on folk songs through the musical language composed in the spirit of a folk song. This aspect has a serious impact on the reflection of national identity in the song.

S.Karimi performs the accompanying part according to his individual style in the performance of J.Jahangirov’s song “Alagoz”, which is distinguished by its lyrical character. Without working deeply into the melodic, mode, metrorhythm, form parameters of the song, he only adds some innovations to the accompanying texture and presents his unique interpretation.

In the dissertation, a comparative analysis of the song works with the originals is carried out. In S.Karimi's song creations, one can feel his great respect and respect for the work of each composer and his style. He is far from the desire to "disfigure" the songs, to make them unrecognizable, to "disfigure" the songs, which we often find in modern pop music, and to "introduce" foreign elements that do not correspond to the people's musical thinking.

Performances of folk songs are the most interesting creative method that fully reflects the "dialogue" between the composer and folklore. His arrangements of the folk songs "Lachin", "Gubanın akh almasi", "Kuchelere su sepmishem", "Girdim yarın bakhchasına", "Ele deme zalim yar", "Gara teller", "Dilberim", "Sari gelin" are simple and the same. At the time, it attracted attention with its originality.

In S.Karimi's work, the attitude towards the folk song is manifested in several aspects. Thus, the artist works in several directions in order to preserve the folk song culture: 1. Performing the songs in their traditional oral form in his own interpretation to pass them down to the new generation. 2. Notation of the originals of folk songs. 3. Notation of the songs based on the artistic means collected in them.

S.Karimi's transformation of folk songs into a pop genre is done by adding modern intonation and rhythms to them. Attention is paid to these aspects in the interaction of his folk song works with national sources and pop performance: 1. The exact quotation of the folk song is kept; 2. The main figurative content and features of the folk song are protected; 3. In addition to all these, the folk song is subjected to the pop performance traditions.

A homophonic-harmonic texture is used in the works. The leading melodic line of the vocal part is accompanied by the piano. However, in this texture, the composer also uses polyphonic elements, such as bourdon, imitation, and undertone polyphony, which are typical for the traditional polyphony of folk songs.

In the vocal part, the unique national shades of the folk song are preserved. However, the traditional style of singer's singing in folk songs is adapted to the requirements of pop vocal technique in these works.

A simple homophone-harmonic texture is observed in the piano accompaniment. The composer includes tonality-functional chords based on the features of the mode, melody, intonation, rhythm, cadence of the folk song in the right-hand part, sometimes a monophonic melody coinciding with the vocal part, sometimes imitation and other polyphonic elements. At the same time, in the left hand we hear the reference stages belonging to the mode of the folk song, as well as the tonality steps as a bourdon or chord sound.

Thus, S.Karimi's folk song works reflect the composer's individual style, artistic imagination, professional attitude to national music, his multifaceted compositional experience and are of great interest as a research object for musicology.

Chapter III of the dissertation is entitled **“Dramaturgical characteristics of the theater music of Siyavush Karimi”**. This chapter is organized into three paragraphs. The first paragraph of the chapter is called **“The musical characterization of the main character in the drama “Hamlet”**”.

S.Karimi contributed to the development of modern Azerbaijani theater art with the music he wrote for many theater performances. His activity in this field began in the early 2000s. For the first time in 2002, the play “Hamlet” by the brilliant English playwright V.Shakespeare was successfully staged at the Azerbaijan State Academic National Drama Theater.

Many prominent composers in the history of world music composed music for V.Shakespeare's drama “Hamlet”: F.Liszt, H.Berlioz, A.Varlamov, P.I.Tchaikovsky, S.Prokofiev, D.Shostakovich, for the first time in Azerbaijan G. Garayev (1970) applied. Only after 30 years, “Hamlet” is given a new life on the stage of the ASANDT the direction of director Azer Pasha Nemet. This time, the new interpretation of the artist N.Beykishiyev and the composer S.Karimi, together with the director, helps to look at the work from a different perspective.

The music written by the composer for the play managed to convey the spirit of Shakespeare, the feelings of his heroes in their “own language”. His great mastery lies in his use of non-national musical material as “his own”. Thus, the composer chooses all the

details of English folk dance music and skillfully applies them in his compositions. For example, the wavy movement of the melody with a dotted rhythm on the rhythmic ostinate background in the accompaniment revives the rhythmic image of ancient dances. In the performance as a whole, the music acts as an image along with the participants.

Thus, the music written by S.Karimi for the play “Hamlet” is simple, concrete, and clear in form. This is confirmed by the evaluation of the composer’s work by the great leader Heydar Aliev, who participated in the first premiere of the play: “there is a very beautiful musical accompaniment. Siyavush Karimi is a very unusual, modern composer” – his words stimulated S.Karimi’s later achievements in the field of theater music. It was the deep experience gathered in the play “Hamlet” that became the basis for his further work in this field.

The second paragraph of the chapter is called “**The dramaturgical importance of music in the drama “Shah Qajar”**”. Siyavush Karimi’s successful collaboration with director Azer Pasha Nemetov continued with the music he wrote for the historical tragedy “Shah Qajar”, which was prepared for the play based on Ali Amirli’s script in 2013.

The music written by S.Karimi for such a dramatic-psychological performance is, first of all, illustrative in nature, which is one of the important functions of music composed for theater performances. It is the illustrative music that helps the viewer to fully understand the stage event, to deepen and expand the impressions that appear here.

The three musical numbers written by the composer for the performance – Prologue, Epilogue and “Ushaglig khatireleri” are closely related to each other due to their intonation contents. The main reason for the emergence of this relationship is the basis of the mode. It should be noted that all musical pieces are based on the intonations of the shur. The basis of music samples on a single, unified point – council, serves to give the main image characteristics of the main character – Qajar.

There is another theme related to the characterization of the main character in the play, which is related to Gajar's childhood memories. This musical example has a multifaceted function in the play: 1. It revives the childhood memories of the main character; 2. Creates the mood of stage events; 3. Creates an impression of events that are invisible to the viewer.

In general, the music written by S.Karimi for the play "Qajar" keeps the psychological-dramatic development at a high point of excitement and serves both to reveal the psychological world of the image and to create dramaturgical emotional completeness as a whole.

The third paragraph of the chapter is devoted to **"The analysis of the musical characteristics of characters in the drama "Almaz"**.

The music written for the theatrical performance of the play "Almaz" by the famous Azerbaijani playwright J.Jabbarli is one of the compositions written by Siyavush Karimi for the works performed on the stage of the National Drama Theater. It is known that this famous play has been performed many times on the stage of the ASANDT in different eras and by different directors. After a 60-year break, in 2017, the ASANDT returned to this production. The new stage version of the play presented by the theater in this last production was prepared by Honored Art Worker A.Amirli based on the scientific advice of Academician N.Jafarov, the founding director and artist of that play was A.P.Nematov, and the composer was S.Karimi.

The music written by Siyavush Karimi for the play "Almaz" is also closely related to national sources. The music of the play is mainly lyrical and dramatic in nature. Here, the main character's inner world, brave, strong-willed character is highlighted through lyrical expression. It is the introduction of the play that demonstrates this emotional sphere. In the introduction, it can be said that the main figurative-emotional content of the play is reflected.

Other examples of music composed by S.Karimi for the play are lyrical-elegy and lyrical dreamy. These musical numbers fully reflect Almaz's intense emotional and psychological moments, his deep thoughts when he is alone, and his complex inner state. One of



the other lyrical musical pages of the play is a musical episode reflecting the dream world of a delicate and delicate character. The core of this number is Almaz's bright dreams about the happy future of the people and the rise of the state of well-being.

As a whole, the music composed by Siyavush Karimi for the play "Almaz" continues the musical traditions written for theater performances by the classics of the Azerbaijani school of composition, attracts attention with its national color and unique beautiful melodic language, and has a significant impact on the adequate understanding of the main idea and content of the play.

In the Conclusion section of the dissertation, the main directions of S.Karimi's creative activity are clearly defined and his role in the musical culture of Azerbaijan is justified.

The features of the artist's individual style are defined in his song creation and music written for theater performances, which constitute the main line of the artist's compositional activity.

It is clear from the analysis that S.Karimi's works are distinguished by their clear and understandable musical language. The composer's deep and perfect knowledge of folk music and mughams allows him to skillfully use the features of the national musical language.

The range of themes and images of Siyavush Karimi's works determines the stylistic features of his music. He prefers more lyrics. The sphere of lyrical images determines the deep psychologism and humanism of musical expression in the composer's works, especially in his songs. The foundation of this is closely related to the lyrical imagery of Azerbaijani folk music and folk songs. It is the priority of lyrical imagery that determines the composer's individual style.

In the dissertation, we selected specific aspects for the music-theoretical analysis of S.Karimi's works:

1. Here, first of all, the characteristics of the melodic beginning attract attention. In the works of S.Karimi, the melodic beginning shows itself brilliantly. This is closely related to the uniqueness of the national mode structure. Thus, the intonation content of formula-cadences expressing the main thematic load of each moment is reflected in the melodies. In the melodic content of his works, the

connection with the character and intonation content of Azerbaijani music is evident.

2. Development principles are one of the main aspects of theoretical analysis of works. Based on these principles, an independent format of the works is formed.

3. The musical material of S.Karimi's works is distinguished by the limitation and minimalism of the means of expression. The thematic material in his works often consists of short, but very expressive and bright intonation-motifs. Development methods of compact, minimal means of expression are also relevant. These are: variation, repetition, linear development of material, melodic beginning, ostinato, keeping the same situation for a long time, fluidity of form organization, etc. The process of opening the form is going on within the selected limited means of expression. The compactness of the means of expression affects the simplicity of the texture. Thus, the opening of the main thematic material often takes place over an ostinato background.

The expressive elements of the thematic material of the composer's works remain unchanged in the process of development and are always well-known. The intonation basis of thematism is distinguished by its stability and uniformity.

All these features are also manifested in S.Karimi's works of folk and composer songs as an arranger. In this field, both the uniqueness of his individual compositional creativity and his attempt to preserve the classic and traditional models of the mass genre are displayed. Here, the innovation of the composer manifests itself in the deepening of the connection with the pop genre in the works of the song (both folk and composer), and in obtaining a modern-sounding intonation.

In the dissertation, another direction of S.Karimi's creativity – his activity as a folklorist-organologist – is highlighted. It is revealed that his research and development works in this field are directly related to the scientific-practical process. In this work, Siyavush Karimi's activity as a specialist who closely participates in the improvement and restoration of national musical instruments, as well as directly leading this process, is especially evaluated. His personal

experience and scientific-theoretical knowledge are fully reflected in this field.

As one of the effective and important results of S.Karimi's scientific-pedagogical activity, the "Saz school" textbook prepared with his participation is illustrated to play an essential role in the implementation of musical instrument teaching for the first time. Thus, the training and teaching of various playing habits applied in the textbook serve the development of saz performance in the modern era. The creation of such a fundamental textbook is considered a significant event in the national music education system of Azerbaijan.

**The autor's following works were published according to the content of the dissertation:**

1. Quliyev, A.N. Məmmədova, A.V. Bəstəkar Siyavuş Kəriminin yaradıcılığında xalq mahnı işləmələrinə dair // Qloballaşan dünyada musiqi ənənələri. I Beynəlxalq elmi-praktik konfrans. – Bakı: – 26-27 oktyabr, – 2017, – s. 259-263
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