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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

CHARACTERISTICS OF ORNAMENTATION IN WESTERN EUROPEAN AND AZERBAIJANI PIANO MUSIC

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GENERAL CHARACTERISTIC OF THE WORK

The relevance and scientific development of the research. Azerbaijan has a rich history and traditions in music culture. In the modern era, Azerbaijani traditional music and composer creativity are recognized worldwide and attract significant interest. Alongside several distinctive features in Azerbaijani music, ornamentation holds an important place. Specifically, in mugham, which is a part of the oral tradition of professional music, ornamentation is an essential component. It is not coincidental that the “art of ornamentation” is among the carriers of our nation's historical-cultural memory and the bearers of its national and spiritual values, reflecting our people's worldview philosophy to the world. In this regard, the exploration of ornamentation in Azerbaijani piano music, which emerged at the intersection of Eastern and Western music cultures, is a significant and current topic in scientific research.

Ornamentation is one of the fundamental expression tools in music. In both Western European and Azerbaijani piano cultures, ornamentation plays a crucial role as an enriching element in the structure of musical works. It includes classical and complex ornamentation, unnotated embellishments like melismas in the musical text, and more. Melismas are essential for the diverse musical cultures of the world; they are constantly evolving and highlight distinctive individual traits specific to certain peoples. They manifest distinctly in piano compositions, underscoring their importance as a significant expressive tool. The study of these motifs is highly significant, underpinned by factors that emphasize the relevance of the topic.

It is possible to follow the ornamentation in the music of any nation. Here, it is important that ornamentation reflects the stylistic characteristics of the culture to which it belongs. The piano culture formed on the basis of the national music of Azerbaijan, which is a part of the Eastern culture, is also a part of the world music. Ornamentation, an integral part of it, is also a significant area in studying the synthesis of East-West cultural traditions. The basis of this synthesis is notated and marked with symbols ornamentation.

Analyzing it based on examples allows for identifying both similarities and differences in terms of mode, intonation, and the twelve-tone equal temperament. Comparative determination of the characteristics of ornamentation in both distinct cultures also underscores the relevance of the topic.

The study of ornamentation encompasses its historical, theoretical, and interpretative aspects. The art of interpreting ornamentation indicated by symbols particularly conditions the study of composer writing techniques during the Baroque era. Ornamentation has undergone a long developmental path from 17th-century Western European keyboard music to contemporary Azerbaijani piano music. The creative works of various composers demonstrate that both Western European and Azerbaijani piano music share similar and distinctive features in ornamentation. Exploring these aspects underscores the relevance of a dissertation.

Scientific studies tracing the history of ornamentation in Azerbaijani piano music are not commonly encountered, and this issue has not been extensively researched as a broad and comprehensive scientific investigation. The mentioned topic has been touched upon during the analysis of various works within different monographs. It is possible to show the scientific works of T.M.Seidov^{1,2} and L.S.Rzayeva³, who are researchers of Azerbaijani piano music, in the relevant monographs. All these points highlight the necessity of researching ornamentation in Azerbaijani piano music.

In the history of Azerbaijani musicology, ornamentation first found its scholarly expression in the works of Uzeyir Hajibeyli's academic articles and in S.A.Rustamov's "Tar School"⁴ manual.

¹ Seyidov, T.M. XX əsrin Azərbaycan fortepiano mədəniyyəti: Pedaqogika, ifaçılıq və bəstəkarlıq yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

² Сеидов, Т.М. Развитие жанров Азербайджанской фортепианной музыки / Т.М.Сеидов. – Баку: Шур, – 1991. – 308 с.

³ Рзаева, Л.С. Современная фортепианная музыка Азербайджана (проблемы творчества и исполнительства): / автореферат дисс. канд. иск. / – Ленинград, 1990. – 17 с.

⁴ Rüstəmov, S.Ə. Tar məktəbi / S.Ə.Rüstəmov. – Bakı: Azərnəşr-musiqi sektoru, – 1935. – 119 s.

Uzeyir Hajibeyli also briefly discussed ornamentation in his book “The Fundamentals of Azerbaijani Folk Music”⁵. The issue of ornamentation in the context of mugham themes was first illuminated in N.A.Aliyeva's article⁶. Here, the role of ornamentation in the structure of mugham dastgah was analyzed. In Azerbaijani musicology, ornamentation has primarily been studied within the context of folk music by scholars such as R.F.Zohrabov⁷, R.A.Mammadova^{8,9,10}, A.Z.Mammadova¹¹, E.A.Babayev¹², A.N.Guliyev¹³, G.B.Shamilli¹⁴, V.N.Yunusova¹⁵, I.V.Pazicheva¹⁶,

⁵ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apostof, – 2010. – s. 126-127.

⁶ Алиева, Н.А. Музыкальная орнаментика в становлении мугамного тематизма // Сборник материалов Международного музыковедческого симпозиума «Профессиональная музыка устной традиции народов Ближнего Востока, Среднего Востока и современность», ред. сост. Д.А.Рашидова, отв. ред. Ю.В.Келдыш, Ф.М.Кароматов, – Самарканд: 3-6 октября, – 1978, – с. 111-113.

⁷ Зохранов, Р.Ф. Азербайджанская профессиональная музыка устной традиции: мугамы-дастгах и зерби-мугамы / Р.Ф.Зохранов. – Баку: Марс-Принт, – 2010. – 458 с.

⁸ Sarabski, R. Azərbaycan incəsənətində yaradıcılığın ornamentli təbiəti // – Bakı: Qobustan: incəsənət toplusu, – 1975. № 2 (75), – s. 83-84.

⁹ Мамедова, Р.А. Об орнаментальной природе творчества в искусстве азербайджанского ковра и мугама // Тезисы материалов Международного симпозиума по искусству восточных ковров, – Баку: 5-10 сентябрь, – 1983, – с. 94-95.

¹⁰ Мамедова, Р.А. О едином функциональном содержании азербайджанского искусства // – Баку: Harmony: международный музыкальный культурологический журнал, – 2009, № 8. УРЛ: <http://harmony.musigidunya.az/rus/archivereader.asp?s=1&txid=363>

¹¹ Мамедова, А.З. Музыкальные миниатюры Азербайджана (народные песни – основные особенности строения) / А.З.Мамедова. – Баку: Элм, –1990. – 128 с.

¹² Babayev, E.Ə. Azərbaycan muğam dəstgahlarında ritmintonasiya problemləri / E.Ə.Babayev. – Bakı: Ergün, – 1996. – 125 s.

¹³ Гулиев, А.Н. Принципы контрастности в музыкальной драматургии азербайджанского мугама / А.Н.Гулиев. – Баку: Шарг-Гарб, – 2009. – 136 с.

¹⁴ Шамилли, Г.Б. Философия Музыка. Теория и практика искусства таqam. Отв. ред. тома И.К.Кузнецов / Г.Б.Шамилли. – Москва: Садрa, – 2020. – 552 с.

¹⁵ Юнусова, В.Н. Творческий процесс в классической музыке Востока: / автореферат дисс. канд. иск. / – Москва, 1995. – 37 с.

¹⁶ Пазычева, И.В. Вариантность в Азербайджанской музыке / И.В.Пазычева. – Баку: Элм и тахсил, – 2015. – 375 с.

A.E.Rahimova¹⁷, N.K.Mustafayev¹⁸ and others. In addition, in the teaching material designed by N.O.Abaskuliyeva for students of the piano faculty, clarity has been brought to some types of melismas in Western European music, examples have been provided for their performance, and sections related to melismas in Baroque period instructions have been briefly presented¹⁹.

In Western European piano music, there are numerous studies, monographs, and articles related to the ornamentation. These works analyze not only piano specifically but also ornamentation in music in general. Among them, notable books include those by Adolf Beyschlag²⁰, Edward Dannreuther^{21,22}, Henry Alfred Harding²³, Frederick Neumann²⁴, Arthur Louis Russell²⁵, Heinrich Ehrlich²⁶, John Petrie Dunn²⁷ and others. Additionally, articles by Jacob

¹⁷ Rəhimova, A.E. Şifahi ənənəli Azərbaycan musiqisinin janrlararası və bədii əlaqələri: / sənətşünaslıq üzrə elmlər doktoru dis. avtoreferatı. / – Bakı: 2014. – 45 s.

¹⁸ Mustafayev, N.K. Azərbaycan xalq rəqslərində melizmlər (melodik bəzəklər) // – Bakı: Mütasir mədəniyyətşünaslıq, – 2013. № 4 (6), – s. 59-62.

¹⁹ Абаскулиева, Н.О. О некоторых проблемах исполнения мелизмов в фортепианных произведениях / Н.О.Абаскулиева. – Баку, 2010. – 84 с.

²⁰ Бейшлаг, А. Орнаментика в музыке / А.Бейшлаг. – Москва: Музыка, – 1978. – 320 с.

²¹ Dannreuther, E. Musical Ornamentation. Part I / E.Dannreuther. – London; New York: Novello, Ewer and Co, – 1893. – 240 p.

²² Dannreuther, E. Musical Ornamentation. Part II / E.Dannreuther. – London; New York: Novello, Ewer and Co, – 1893. – 185 p.

²³ Harding, H.A. Musical Ornaments, simply explained with numerous examples from the works of J.S. Bach, Handel, Clementi, Czerny, Haydn, Mozart, Beethoven, Mendelssohn, Chopin, Schumann and Grieg / H.A.Harding. – London: Weekes and Co, – 1898. – 37 p.

²⁴ Neumann, F. Ornamentation in Baroque Music and Post-Baroque Music: with Special Emphasis on J.S.Bach / F.Neumann. – New York: Princtone University Press, – 1978. – 630 p.

²⁵ Russell, A.L. The Embellishments of Music: A Study of the Entire Range of Musical Ornaments from the Time of John Sebastian Bach / A.L.Russell. – New Jersey: Berthold tours, esq., – 1894. – 66 p.

²⁶ Ehrlich, H. The Ornamentation in Beethoven's piano-forte works / H.Ehrlich. – Leipzig; New York: Steingraber Verlag; E. Schubert & Co., – 1898. – 12 p.

²⁷ Dunn, J.P. Ornamentation in the works of Frederick Chopin / J.P.Dunn. – London: Novello, – 1921. – 75 p.

Gran²⁸, Charles Rosen²⁹, Walter Emery³⁰, John Alexander Fuller Maitland³¹, and Roger Wibberley³² are also noteworthy contributions to this field of study.

However, despite the scientific works of European and Azerbaijani scholars, the presented dissertation is the first to explore the characteristics of ornamentation, the study of simple and complex ornaments, in the history of Western European and Azerbaijani piano cultures.

Object and subject of the research. The object of the research is the art of piano music, while the subject is the characteristics of ornamentation in the piano music of Western European and Azerbaijani composers.

The purpose and objectives of the research. The main objective of the research is to trace the characteristics of ornamentation in Western European and Azerbaijani piano music, as well as to determine the primary and secondary roles of simple and complex ornamentation in the musical texts of Western European and Azerbaijani composers' piano music as a general trend. This has facilitated to solve of the following tasks:

- To investigate the principles of formation and structure of ornamentation in Western European piano music;
- To trace of ornamentation in Western European piano music across Baroque, Classical, Romantic, Impressionist periods, and the creativity of contemporary composers in music through examples;
- To analyze ornamentation in the piano music of Azerbaijani composers;

²⁸ Gran, J. Ornamental and Motivic Integration in Chopin's Op. 9 Nocturnes // – Indiana: Indiana Theory Review, – 2017. Vol. 34. № 1-2, – pp. 23-49.

²⁹ Rosen, Ch. Ornament and Structure in Beethoven // – London: The Musical Times, – 1970. Vol. 111. № 1534, – pp. 1198-1199+1201.

³⁰ Emery, W. Bach's ornaments // – London: The Musical Times, – 1948. Vol. 89. № 1259, – pp. 14-16.

³¹ Fuller Maitland, J.A. The Interpretation of Musical Ornaments // – London: The Musical Times, – 1911. Vol. 52. № 824, – pp. 647-651.

³² Wibberley, R. Ornamental Options? // – London: The Musical Times, – 1987. Vol. 128. № 1730, – p. 188.

- To examine the role of ornamentation in individual composer styles;
- To analyze ornaments in the creative works of Azerbaijani composers for piano within the context of modern writing techniques;
- To follow the methods of ornamentation in the piano music of Western European and Azerbaijani composers;
- To identify specific forms of ornamentation in Azerbaijani piano music;
- To analyze complex ornaments in the piano music of Azerbaijani composers.

The research methods. The dissertation relies on empirical and analytical methods to study ornamentation in Western European and Azerbaijani piano music. Systematic, historical, and comparative methods are employed to identify the characteristics of ornamentation and conduct analyses based on selected works.

The methodological basis of the research is formed by the scientific works of Azerbaijani and foreign musicologists. In this regard, we can refer to the fundamental work of U.Hajibeyli titled “The Fundamentals of Azerbaijani Folk Music”, as well as the works of M.J.Ismayilov³³, J.I.Hasanova³⁴, G.R.Mahmudova³⁵, F.Sh.Aliyeva³⁶, U.S.Aliyeva³⁷ and others. The dissertation refers to research conducted on the study of Azerbaijani piano music by scholars such as A.A.Zulfugarova³⁸, F.Z.Khalilova³⁹, T.M.Seidov,

³³ İsmayilov, M.C. Azərbaycan musiqisinin məqam və muğam nəzəriyyəsi. Dərs vəsaiti / M.C.İsmayilov. – Bakı: Bakı Musiqi Akademiyası, – 2016. – 224 s.

³⁴ Həsənova, C.İ. Azərbaycan musiqisinin məqamları. Dərs vəsaiti / C.İ.Həsənova. – Bakı: Elm və Təhsil, – 2012. – 232 s.

³⁵ Махмудова, Г.Р. Остинатность в музыке устной традиции Азербайджана / Г.Р.Махмудова. – Баку: Адильоглу, – 2001. – 151 с.

³⁶ Əliyeva, F.Ş. Musiqi tariximizin səhifələri / F.Ş.Əliyeva. – Bakı: Adiloğlu, – 2004. – 320 s.

³⁷ Əliyeva, Ü.S. Musiqi dilinin əsas elementləri. Metodiki vəsait / Ü.S.Əliyeva. – Bakı: Mütərcim, – 2008. – 55 s.

³⁸ Зулфугарова, А.А. Фортепьянное творчество азербайджанских композиторов: / автореферат дисс. канд. иск. / – Москва, 1954. – 12 с.

³⁹ Халилова,Ф.З. Очерки истории азербайджанской фортепианной культуры: / автореферат дисс. канд. иск. / – Баку, 1969. – 21 с.

L.S.Rzayeva, L.H.Abaskuliyeva⁴⁰, M.S.Sadigzadeh⁴¹, S.A.Mirzoyev⁴² and others.

In addition to Azerbaijani musicologists, reference has been made to the scientific works of foreign researchers. Among these, the works of Carl Philipp Emanuel Bach⁴³, Aldrich Putnam⁴⁴, Paul Henry Lang⁴⁵, George Buelow⁴⁶, Jack Boss⁴⁷, Lois İbsen al Faruqi⁴⁸, Alexander Alekseyev^{49,50}, Mikhail Druskin⁵¹, Isai Braudo⁵², Leonid

⁴⁰ Абаскулиева, Л.Г. Основные тенденции формирования и развития азербайджанской профессиональной фортепианной культуры: / автореферат дисс. канд. иск. / – Баку, 2005. – 28 с.

⁴¹ Садыгзаде, М.Н. Исполнительская интерпретация фортепианной музыки Азербайджанских композиторов в аспекте современной техники письма (1975-2000 гг.): / автореферат дис. доктора философии по искусствоведению / – Баку, 2010. – 30 с.

⁴² Mirzəyev, S.Ə. Fortepiano ədəbiyyatında müasir notasiya simvollarının şəhvi və ifaçılıq xüsusiyyətləri: / sənətşünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2015. – 24 s.

⁴³ Бах, К.Ф.Э. Опыт истинного искусства клавирной игры. Пер. и комментарий Е.Юшкевич / К.Ф.Э.Бах. – Санкт-Петербург: Early Music Publishing House, – 2006. – 169 с.

⁴⁴ Putnam, A. Bach's Technique of Transcription and Improvised Ornamentation // – New-York: The Musical Quarterly, – 1949. Vol. 35. № 1, – pp. 25-35.

⁴⁵ Lang, P.H. Musicology and Performance / P.H.Lang. – Yale: Yale University Press, – 1997. – 272 p.

⁴⁶ Buelow, G.J. A Study Baroque Performing Practice // – London: The Musical Times, – 1979. Vol. 120. № 1638, – pp. 625+638-639.

⁴⁷ Boss, J. Schoenberg on Ornamentation and Structural levels // – New-York: Journal of Music Theory, – 1994. Vol. 38. № 2, – pp. 187-216.

⁴⁸ al Faruqi, L.İ. Ornamentation in Arabian improvisational Music: A Study of interrelatedness in the Arts // – Berlin: The World of Music, – 1978. [Vol. 20. № 1-2](#), – pp. 17-32.

⁴⁹ Алексеев, А.Д. История фортепианного искусства. В 3 частях: учебник. Изд. 5-е. Ч. 1 и 2 / А.Д.Алексеев. – Санкт-Петербург [и др.]: Лань, Планета музыки, – 2019. – 415 с.

⁵⁰ Алексеев, А.Д. История фортепианного искусства. В 3 частях: учебник. Изд. 5-е. Ч. 3 / А.Д.Алексеев. – Санкт-Петербург [и др.]: Лань, Планета музыки, – 2019. – 284 с.

⁵¹ Друскин, М.С. Клавирная музыка. Испании, Англии, Нидерландов, Франции, Италии, Германии XVI-XVIII веков / М.С.Друскин. – Ленинград: Музгиз, – 1960. – 284 с.

⁵² Браудо, И.А. Об органной и клавирной музыке / И.А.Браудо. – Ленинград: Музыка, – 1976. – 152 с.

Royzman⁵³, Nikolai Kopchevsky⁵⁴, Leo Mazel⁵⁵, Sergei Skrebkov⁵⁶, Victor Tsukerman⁵⁷, Yuri Kholopov⁵⁸ and others works can be mentioned.

To achieve a more detailed analysis and study of melismatic elements in the piano music of Western European and Azerbaijani composers, materials from various libraries located in the USA and Western Europe, Salman Muntaz State Literature and Art Archive, Russian State Library, Library of Baku Music Academy named after Uzeyir Hajibeyli, and Azerbaijan National Library have been utilized.

The main provisions put into defense. The main provisions put forward in the research are as follows:

- Ornamentation is not only significant during the Baroque period but also serves as an important expressive tool throughout every stage of piano music;

- Developed ornamentation in Western European piano music has influenced the piano works of Azerbaijani composers;

- The reliance of Azerbaijani piano music on national modes has shaped the use of ornaments, interval formation, and “color”;

- Azerbaijani piano music features both simple and complex types of ornamentation;

- Azerbaijani composers have explored the concept of “melismatic chain theory” in their piano opuses;

⁵³ Ройзман, Л.И. Об исполнении украшений (мелизмов) в произведениях старинных композиторов (XVII первая половина XVIII столетия) // Очерки по методике игре на фортепиано: сб. ст. Под ред. А.Николаева. Вып. 2. – Москва: Музыка, – 1965. – с. 95-125.

⁵⁴ Копчевский, Н.А. Клавирная музыка: Вопросы исполнения / Н.А.Копчевский. – Москва: Музыка, – 1986. – 94 с.

⁵⁵ Мазель, Л.А. Строение музыкальных произведений / Л.А.Мазель. – Москва: Музыка, – 1986. – 528 с.

⁵⁶Скрбков, С.С. Художественные принципы музыкальных стилей / С.С.Скрбков. – Музыка, – 1973. – 446 с.

⁵⁷Цуккерман, В.А. Анализ музыкальных произведений. Часть 1 / В.А.Цуккерман. – Москва: Музыка, – 1988. – 173 с

⁵⁸Холопов, Ю.Н. Гармония: теоретический курс. Учебник / Ю.Н.Холопов. – Москва: Лань, – 2003. – 540 с.

- The most significant achievement of Azerbaijani composers in the field of ornamentation is complex ornamental formulas;
- Ornamentation plays a crucial role in individual composer styles.

The scientific novelty of the research. For the first time in the dissertation:

- Specific characteristics of ornamentation in Western European and Azerbaijani piano music have been explored in Azerbaijani music scholarship;

- The role of ornamentation in individual composer styles in Azerbaijani piano music has been determined;

- Manifestation ways of ornamentation in the works of Azerbaijani composers for piano have been revealed;

- Ornamentation in A.Zeynalli's Nine Fugues has been analyzed. Works by authors such as F.K.Karaev, R.T.Hasanova, Z.Y.Fakhradov, R.R.Khalilov, E.A.Mirzoyev, A.V.Gambarli, T.Ibisov, T.N.Gasimzade have been studied in terms of ornamentation within the context of modern writing techniques;

- Ornamentation tables have been determined based on Azerbaijani composers' piano works. The primary objective of their systematization has been to present the development path of ornaments in Azerbaijani piano music over a period of nearly a hundred years;

- Compilation of ornamentation tables based on books related to Western European piano music has been undertaken.

The theoretical and practical significance of the research. The theoretical findings obtained in the dissertation can be used in the scientific research conducted by many scholars on determining the peculiarities of ornamentation in Azerbaijani and Western European piano music. Additionally, the theoretical significance of the research lies in its potential application beyond piano performance, particularly in the study of “Melismas” within the “Specialty” subject taught in various disciplines. The materials of the dissertation also serve as useful theoretical sources in the Azerbaijani language for studying expressive means within the framework of the “Musical Form” course.

The practical significance of the research lies in its potential use as additional sources for teaching “History of Piano Performance”, “Music History” and similar subjects at higher and secondary specialized music schools. Additionally, the findings of the research can serve as supplementary materials for studying expressive means within various disciplines. Another important feature that structures the practical significance of the research is its role in providing certain indicators for performers regarding the execution of ornaments.

Approbation and application. The materials, arguments and scientific results of the research have been reflected in various international scholarly publications and indexing systems such as “Art Academy”, “Scientific News of Western Caspian University”, “World of Culture”, “Research”, “Conservatory”, “Musical World”, “Young Researcher”, “Music and Time”, “Musicology”, “Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art”, as well as in conferences like “Young Scientists' View: Current Issues in Art Studies”, “International Society for Music Education. 33rd World Conference”, doctoral and student participation in the All-Russian scientific-practical conference of “The Word of Young Scholars: Current Issues in Art Studies” and the XVII, XVIII and XXI International scientific-practical conferences on “Research Problems of the Music Culture of Turkic Peoples”, as well as “Doctoral students and young researchers XXIII Republican scientific conference” and “Contemporary Azerbaijani Composer and Time” Republic and International scientific conferences.

Name of the organization where the dissertation work was carried out. The dissertation was discussed at the Department of “Music History” of the Baku Music Academy.

The total volume of the thesis in characters, including the volume of the structural chapters of the thesis separately. The dissertation consists of an introduction, three chapters, nine paragraphs, conclusion, a bibliography and an appendix. The introduction spans 8 pages, totaling 12 359 signs; Chapter I comprises 56 pages, totaling 79 170 signs; Chapter II consists of 52 pages, totaling 81 440 signs; Chapter III encompasses 37 pages, totaling 54

359 signs and the conclusion section is 7 pages, comprising 11 677 signs. The overall volume of the dissertation, excluding the bibliography and appendix, is 162 pages and 241 183 signs.

THE MAIN CONTENT OF THE DISSERTATION

The introduction substantiates the relevance and the coverage level of the topic, identifies the scientific novelty of the thesis, the goals and objectives of the research, including methods applied in this regard, substantive items in the thesis and theoretical and practical significance of the research.

The I chapter of the dissertation is called “**Characteristics of Ornamentation in Western European Piano Music**”. This chapter consists of three paragraphs.

1.1. It is called “Formation Principles and structure of Ornamentation in Western European Piano Music”.

Ornamentation is not only one of the fundamental expressive tools in music but also a method of embellishing melody. Ornaments are additional notes or embellishments added to the musical text. In Western European piano music, ornamentation originated from vocal, organ, and lute music.

Ornamentation consists of two types: melismas and free ornamentation. Melismas are small melodic ornaments and are part of ornamentation. These include turns, mordents, acciaccatura, trills, etc. Free ornamentation includes improvised passages, tiratas, fiorituras, figurations, diminutions, etc⁵⁹.

Each ornament symbol has its measure, rhythm, length, and they are performed at a certain tempo⁶⁰. While melismas constitute simple ornament categories, combinations arising from simple ornament types are also found in piano music, where they execute complex ornament types.

⁵⁹ Энциклопедический музыкальный словарь / Отв. Ред. Г.В.Келдыш. Москва: Государственное научное издательство, – 1959. – с. 195.

⁶⁰ Haas, E.C. The Grammar of Ornament: Ornamentation & Embellishment in the Late Baroque / E.C.Haas. – Boston: Peacock Press, – 1998. – 30 p.

When discussing the stages of ornamentation in Western European music, American researcher Ernst Ferand divided it into five stages. The first two stages are related to the origins of ornamentation in piano music. The third stage covers the period from 1650 to 1750, encompassing the works of composers from Jacques Champion de Chambonnières to J.S.Bach. The fourth stage is related to the period from 1750 to 1820, where there is a tendency towards the fixation of ornaments primarily into the musical text. The next stage of ornamentation in Western European music covers the years 1820 to 1910, during which new approaches to ornamentation were observed. Considering Ernst Ferand's activity until the early 20th century, it is possible to consider the sixth and final stage as the incorporation of ornamentation in modern music. Here ornamentation becomes enriched further with new performance techniques and new graphic forms.

1.2. It is called “Manifestations of Ornamentation in the History of Keyboard Music of the Baroque Era”. Ornamentation plays an important role in English, French, German, and Italian clavier music.

The characteristics of ornamentation in the 17th and 18th centuries varied depending on the region, school, and even the instrument to which they belonged. The reason for this was primarily the lack of universally accepted rules regarding ornamentation in Western European music during the Baroque period. In addition to regional differences, the ornamentation system of one composer could differ from another. For this reason, composers wrote treatises or provided instructions for the performance of ornaments at the beginning of their works.

English keyboard art is one of the earliest established keyboard traditions in Europe. One of its main distinguishing features is its unique system of ornamentation signs. Among the most commonly encountered signs are ornaments consisting of one or two grace notes given in a downward or upward direction.

The French keyboard music ornamentation system holds a special place in Western European musical culture and played a significant role in the standardization of ornamentation systems

across Europe. The ornamentation table of J.Ch.Chambonnières' is the first ornamentation system in French keyboard music history. The ornamentation table provided by *Jean Henry d'Anglebert*, while more elaborate, also holds great importance in keyboard performance during the 17th and 18th centuries. The use of signs to indicate ornaments is a tradition that originated in French keyboard music.

The Italian keyboard school also boasts rich traditions. One of its most important characteristics during that period was the use of free ornamentation. While each composer in the French keyboard school had their own unique ornamentation system, this tradition is not as commonly found in Italian keyboard music.

When discussing German keyboard music of the Baroque period, Johann Sebastian Bach is foremost in memory. When it comes to German keyboard music of the Baroque era, Johann Sebastian Bach is remembered first and foremost. The composer's ornamentation table consists of 13 signs and was first provided at the beginning of a piece composed for his eldest son, Wilhelm Friedemann Bach, in 1720. The genius composer was influenced by the ornamentation systems of French composers, particularly the system of J.H.d'Anglebert. It is safe to assert that Johann Sebastian Bach's widely encountered ornamentation types in keyboard music played a definitive role akin to an encyclopedia of ornaments for Western European keyboard music.

One of the important researcher who made significant contributions to the study of ornamentation in Western European, especially in the music of J.S.Bach, was the Polish-American musicologist Frederick Neumann. His book "Ornamentation in Baroque Music and Post-Baroque Music: with Special Emphasis on J.S.Bach"⁶¹ is a valuable gift to the study of embellishments in Bach's music. Therefore, the glossary of ornamentation provided at the end of that book has been translated into Azerbaijani language.

⁶¹ Neumann, F. *Ornamentation in Baroque Music and Post-Baroque Music: with Special Emphasis on J.S.Bach* / F.Neumann. – New York: Princeton University Press, – 1978. – pp. 577-604.

1.3. It is called “Characteristics of Ornamentation in Classical, Romantic, Impressionist and 20th Century Piano Music”.

In the Classical era, standardization of ornaments, the creation of a common terminology, and the consolidation of various types of ornaments under one name are notable aspects of the ornamentation history in Western European piano music. Particularly when analyzing the piano works of Ludwig van Beethoven, it becomes possible to determine how ornaments expanded their functions.

During the Romantic era, ornamentation types significantly diversified within piano music, encompassing simple, complex-free ornamentation and various forms of embellishments. For instance, the expansion achieved through ornamentation in terms of registration can be observed more intensively in Romanticism compared to other periods. Examples include Franz Liszt's etudes “Chasse-neige”, “Mazeppa”, and other works. Frédéric Chopin, another representative of the Romantic era approached ornaments differently in his piano compositions; imagining his delicate, refined melodies without ornaments is difficult.

In the Impressionist era, ornamentation also plays a significant role, introducing new perspectives on melismatic rules within the framework of the era's principles. Here, ornamentation is a crucial component that enriches the palette of colors and details in texture. For example, Claude Debussy's “12 Etudes” series, particularly No. 8 (*Pour les agréments*), composed of various ornamentation types, reflects important aspects of ornamentation in this era.

In the 20th century's piano music, ornamentation reaches a new stage. Ornamentation in contemporary piano music involves not only the instrument's internal construction but also the placement of various objects on the strings and other such techniques. These kinds of ornamentations have been delineated in musical notation with new symbols. An example can be found in the George Crumb's “Makrokosmos” (Book I), where tremolos, glissandos, and other such ornamentation types are performed inside the piano using various techniques.

Henry Alfred Harding's "Musical Ornaments, simply explained with numerous examples from the works of J.S. Bach, Handel, Clementi, Czerny, Haydn, Mozart, Beethoven, Mendelssohn, Chopin, Schumann and Grieg"⁶² and C.P.E. Bach's section on ornaments in "Essay On The True Art of Playing Keyboard Instruments"⁶³ have also been translated into Azerbaijani language for more detailed study of ornaments in Western European music.

The II chapter of the dissertation is called "Historical Development Paths of Ornamentation in Azerbaijani Piano Music" and consists of three paragraphs.

2.1. It is called "The Development Characteristics of Ornamentation in Azerbaijani Composers' Piano Music", a historical panorama of ornamentations development has been created.

The piano, an instrument belonging to Western European culture, was quickly assimilated into Azerbaijani music and played a significant role in the development of ideas synthesizing Eastern and Western musical traditions.

The synthesis of melismas with Western European ornamentation laws in Azerbaijani piano music relates to the concept of 12-tone equal temperament of the piano instrument and Uzeyir Hajibeyli's modal theory.

In Azerbaijani composers' piano music, early examples of ornamentation can be found in A.Zeynalli's "Children's Suite", specifically in the number titled "Child and Ice". Here, the composer utilized a mordent symbol during the reprisal section when repeating the melody.

Uzeyir Hajibeyli's collection of pieces titled "Children's Album", various types of two-voiced mordents spanning intervals of minor and major seconds, minor thirds, fifths, and fourths can be encountered.

⁶² Harding, H.A. Musical Ornaments, simply explained with numerous examples from the works of J.S. Bach, Handel, Clementi, Czerny, Haydn, Mozart, Beethoven, Mendelssohn, Chopin, Schumann and Grieg / H.A.Harding. – London: Weekes and Co, – 1898. – 37 p.

⁶³ Бах, К.Ф.Э. Опыт истинного искусства клавишной игры. Пер. и комментарий Е.Юшкевич / К.Ф.Э.Бах. – Санкт-Петербург: Early Music Publishing House, – 2006. – с. 52-101.

One can observe examples of ornamentation in the works of Niyazi Tagizade-Hajibeyov as well. In his compositions from the 1920s, various types of acciaccaturas are encountered. Additionally, in the composer's "Etude", acciaccatura, arpeggios, and gruppetto are prominently used as expressive means.

In the 1930s, the piano compositions of M.Ahmadov, J.Hajiyev, T.Guliyev, A.Javid, S.Hajibeyov, A.Abbasov, S.Alasgarov, and others exhibit various combinations of ornamentation. In J.Hajiyev's "24 Preludes", the alternation of trills and acciaccaturas can be noted in the final number. A.Javid employed complex ornamentation in his work "9 Variations". On the other hand, T.Guliyev's "Variations" for piano blend simple melismas with Romantic and jazz harmony laws, transforming into the tools of his style.

If in the early periods of Azerbaijani piano music ornamentation manifested itself in simple forms, from the mid-20th century onwards, particularly in the works of Kara Karaev and Fikret Amirov, ornamentation became more sophisticated.

Azerbaijani piano music further enriched itself with various ornamental techniques in the compositions of composers such as A.Malikov, M.Mirzoyev, V.Adigozalov, A.Alizadeh, F.Karaev, A.Dadashev, J.Karaev, J.Guliev and others. Here, techniques such as arpeggio, fioritura, trill, glissando, and others are presented in diverse combinations. Composers express their attitudes towards ornamentation within the context of 20th-century musical traditions, incorporating ornaments based on new performance styles in their works. This includes trills and acciaccaturas performed on chords, glissandos presented in various forms, and tremolos executed on chords. These examples characterize the evolutionary path of ornamentation in Azerbaijani piano music over nearly a century.

At the same time, during the study of ornamentation in Azerbaijani piano music, the dissertation "Historical Essays of Azerbaijani Piano Culture"⁶⁴ by Farida Khalilova (1968), who was

⁶⁴ Фариды Халилова. Научные труды. Архивные материалы. Воспоминания / сост. Л.М.Мамедова, Г.М.Бекирова. – Баку: Мутаржим, – 2023. – 310 с.

one of the pioneering pianists-researchers of Azerbaijani piano music, was published.

2.2. It is called “Characteristics and Typology of ornamentation in defining individual composer styles”. When examining Azerbaijani composers' piano music, it is possible to determine the specific characteristics of ornamentation that express the distinctive features of their creativity. Among these composers, Kara Karaev, Fikret Amirov, and Vagif Mustafazadeh stand out particularly.

In K.Karaev's early piano compositions such as “Three-voice Fugue”, mordents and arpeggios marked only by signs can be found. In the composer's sonata (in A minor), these ornaments are used primarily in the second and partly in the third movements. In the second movement, acciaccaturas and mordents are employed to enhance the melodic intensity and are selected with precision.

If the ornaments in the early piano works of the eminent composer were presented in simple forms, in later years, especially in his “24 Preludes”, ornamentation reached its peak. For instance, his preludes in A minor, B minor, and E minor can exemplify this development. In K.Karaev's “24 Preludes” series, one of the numbers where free forms of ornamentation are used is the heroic-dramatic A major prelude.

When analyzing the ornamentation in some of the composer's piano works, it is possible to identify specific aspects that characterize his creativity: a) Ornamentation appears in two forms: melodies built on ornamentation and the use of melismas within the melody structure; b) Melodies incorporate fixed-note melismas given in sequences; c) Utilization of free ornamentation; d) The multifunctionality of ornamentation.

Fikret Amirov plays a significant role in reflecting national ornamentation in piano opuses. In his early piano works, such as the “Variations” series, alongside simple types of melismas (mordent, acciaccatura, arpeggio), he also used embellishments that became a characteristic feature of his piano music. For instance, in the middle section of the fourth variation, the ornamentation is based on a trill. The trill is first introduced with a prefixed note, and then completed

in the “cis¹” voice. This ornamentation pattern can also be observed in the composer's “12 Miniatures” and other works.

In Fikret Amirov's and E.Nazirova's Concerto for Piano and Symphony Orchestra based on Arabian themes, an ornamental episode from the first movement is the dance melody presented in the development section. Here, the melodic subject, consisting of four bar, is reprised with a fioritura on its second rendition.

In Fikret Amirov's music, ornamentation is a shining example of the synthesis of Western and Eastern influences. Specifically, influenced by the intonational characteristics of mugham, his compositions feature complex melismatic patterns such as trills, fioritura, tremolo, as well as short two and multi-voice acciaccaturas, among others. These intricate ornamentation models, created under the influence of mugham's intonational characteristics, continue to be utilized by representatives of the Azerbaijani compositional school to this day.

In the history of national music ornamentation, a new stage was marked by the creativity of Vagif Mustafazadeh, a pianist-improviser and composer. One of his famous compositions, “Bayati-Shiraz”, is characterized by basso ostinato variations. In this composition, the musician has adorned each part of the “es” step of Bayati-Shiraz mode with various melismas. The melody features ornaments such as trills, acciaccaturas, and mordent-like figures. Acciaccatura in different interval formations (fourth, fifth, and second intervals) are prominent in the piece. Mustafazadeh blends elements of mugham-style melodies with jazz melodic movements in his ornamentation. This approach to presenting melodies through ornaments can also be observed in his compositions like “Thought”, “Baku Nights”, and others.

2.3. It is called “Characteristics of Ornamentation in the Context of New Notation Techniques in the Piano Music of Contemporary Azerbaijani Composers”.

In modern piano music, one of the most significant advancements is the hybridization of the instrument. This means that during performance, not only the keys of the piano are used, but also the wooden and metal constructions of the instrument. In this regard,

Azerbaijani composers' piano works feature various types of ornaments performed on the keys and within the internal structure of the instrument.

In R.Hasanova's composition “Alla Meykhana”, various modern notation symbols can be found. The piece utilizes “chirp” and includes short two, three, and four-voice acciaccaturas in its score.

One of the compositions where ornamentation is presented as a voice effect is J.Guliev's “Seven Pieces” for prepared piano featuring mugham modal sequences with interludes. Here, the uniqueness of ornamentation is highlighted by performing the modal piece using traditional methods, yet incorporating rubber and metal screws into the piano's internal construction. This creates a specific ornamentation effect during performance.

In the creative works of contemporary Azerbaijani composers, there are piano compositions where ornamentation is performed within the piano's internal structure, and non-traditional symbols are used in the score. Examples of such ornamental formulas can be found in E.Mirzoyev's piano works.

In the context of modern musical notation techniques, examples of highlighted melismatic passages can be observed in the piano works of F.Karaev, Z.Fakhradov, later in T.İbishov, A.Gambarli and T.Gasimzada.

The III chapter of the dissertation – “**The Specific Characteristics of Ornamentation in Azerbaijani Composers' Piano Music**” – examines the ornamentation between Western Europe and Azerbaijani piano music. This chapter consists of three paragraphs.

3.1. It is called “The Classical Forms of Ornamentation in Azerbaijani Composers' Piano Music”, elucidates the principles of melisma formation in Western European and Azerbaijani piano music and provides a classification of simple melismas.

In the realm of musical ornamentation, it is possible to distinguish three lines in the example of Azerbaijani composers' piano music: 1) classical ornaments; 2) complex ornaments; and 3) melismatic chains technique – as the basis of the form.

In Azerbaijani piano music, as in Western European music, when we talk about simple ornaments, we refer to melismatic types such as trills, acciaccaturas, mordents, turns, arpeggios, and other similar ornaments, as well as tremolos, glissandos, various rhythmic and melodic figures that create ornamentation, and the complete or partial ornamental presentation of texture. All these elements are among the stylistic features that bring Azerbaijani piano music closer to Western European piano music.

Additionally, during the study of ornamentation in the dissertation, based on the scholarly works of Azerbaijani musicologists, various ornamentation terms used in Azerbaijani folk music have been compiled.

3.2. It is called “Complex Ornamental Types in Azerbaijani Composers Piano Music”. Here, complex ornamental types in Azerbaijani piano music are explored.

In the history of Azerbaijani piano music, one of the most significant achievements of our composers has been complex ornamentation. Certainly, complex ornamentation is also found in Western European music. However, one of the main reasons for the similarity and diversity in complex ornamentation between Western European and Azerbaijani piano music lies in the inherent structure of these complex formulas.

Complex ornaments are musical expressions based on their structure. Complex ornaments are composed of two or more types of melismatic figures. In this case, it can be noted that ornaments expand their function within the composition. Complex ornamentation types begin to function as thematic elements and approach transformative tools. Azerbaijani composers have created schemes in the composition of complex ornaments by utilizing Western European theories and the intonational characteristics of mugham. Generally, complex ornamentation types play a significant role in the synthesis of Western and Eastern musical cultures.

3.3. It is called “The technique of 'melismatic chains' in Azerbaijani composers' improvisational piano works”.

The technique of “melismatic chains” involves decorating long musical phrases continuously and seamlessly with various types of

ornaments. It found its expression in various forms in J.Hajiyev's "Ballad", Kh.Mirzazade's "Ohne", A.Alizade's "Dastan" and A.Azimov's "Four Preludes".

The **Conclusion** section of the dissertation draws the research to a close. The analyses conducted allow for the attainment of the following conclusions:

- Ornammentation has been of significant importance in various stages of Western European piano music history. It reflects the stylistic characteristics of the respective cultural periods it belongs to. This is evidenced across Baroque, Classicism, Romanticism, Impressionism and even contemporary periods of piano music;

- The roots of ornamentation in Azerbaijani piano music are based on our national music and contribute to the creation of ornamentation in piano music;

- Azerbaijani composers have passed through stages in piano compositions that include 1) classical ornaments, 2) complex structured ornamentation, and 3) the opportunity to fill forms with "melismatic chains" in their works;

- In Karaev's piano opuses, the ornamentation models indicate that the composer extensively utilized stylistic elements from classicism, romanticism, and Azerbaijani folk music;

- Fikret Amirov emerged as a prominent composer who played a significant role in incorporating national ornamentation into his piano opuses. In his creative work, he embraced many rules of mugham melodies through ornamentation;

- "Melismatic chains technique" has become symbolic of Vagif Mustafazade's creativity. In the composer's work, "melismatic threads" serve as formative tools;

- Contemporary Azerbaijani composers have been observed to innovate ornamentation in piano music through avant-garde compositional techniques. Elements of mugham are synthesized with sonorism, clusters, dodecaphony, collage, series, graphics, polymusic, pointillism, and other techniques. In this synthesis, Azerbaijani composers have boldly begun to incorporate new symbols and graphic shapes not only on the keys of the instrument but also within the

instrument's internal mechanisms — its symbols, as well as through various means in its metal and wooden constructions;

- Azerbaijani composers have meticulously considered and applied all classical melisms within the framework of maqam scales. In their piano works, the primary innovation in the direction of classical melism is the construction of bases on national modal scales;

- Complexly structured ornaments also appear as thematic elements. Often, complexly structured ornament types emerge as one of the characteristics of national schools;

- In Azerbaijani composers' improvisatory piano works, they use the technique of “melisma chains”. It is in these works that they boldly began to “transferred” the tendencies of mugham, ashig music, jazz, and avant-garde music. Here, “melisma chains” act as a prominent formative tool.

Thus, research into melismas within the context of piano compositions by Western European and Azerbaijani composers demonstrates that ornamentation culture continually integrates into new musical currents and evolves within the conditions of national musical cultures.

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

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