

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE PROBLEM OF INTERPRETATION IN THE PERFORMING ACTIVITY OF AZERBAIJANI JAZZ PIANISTS

Specialty: 6213.01 – Music Art

Field of Science: Art Study

Applicant: **Jamila Tahir Amirova**

Baku – 2024

Dissertation work was performed at the department of "History of Music" of Baku Music Academy named after Uzeyir Hajibeyli.

Scientific supervisor: Doctor of Philosophy in Art Study,
Associate Professor
Turan Vasim Mammadaliyeva

Official opponents: Doctor of Science, Associate professor
Inara Eldar Maharramova

Doctor of Philosophy in Art Studies,
Associate Professor
Ulker Kamal Talibzadeh

Doctor of Philosophy in Art Studies,
Associate Professor
Jamila Basharat Mirzayeva

Dissertation Council FD 2.36 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan, operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Chairman of the

Dissertation council:

Doctor of Philosophy in Art Study,
Professor


Ulviyya Ismayil İmanova

Scientific Secretary

of the Dissertation Council:

Doctor of Science, Associate Professor


Leyla Ramiz Zohrabova

Chairperson of the
scientific seminar:

Doctor of Science, Associate Professor


Aytaj Elkhan Rahimova

GENERAL CHARACTERISTIC OF THE WORK

The relevance and scientific development of the research.

Azerbaijani jazz culture is a part of the world musical heritage. The relevance of the study of numerous issues of domestic jazz art in the XXI century is due to the multidimensional nature of jazz directions in the country. Thus, a range of issues related to the understanding and perception of performing art and issues of interpretation of the domestic jazz heritage is formed. In the early twentieth century, they penetrated into the environment of Azerbaijani musicians and contributed to the birth of new national jazz styles, which are now known under the names of “Tofiq Guliyev's jazz”, “Garayev's” sympho-jazz, “jazz-mugam” of Vagif Mustafazade, folklore jazz of Rafiq Babayev, to which many phenomena of modern jazz culture of Azerbaijan are adjoined.

Interpretation issues are always relevant, as they are devoted to the study of the pianist's art in the process of performance. As for the issues of studying jazz interpretations, they are doubly complex and relevant, as they are simultaneously connected with several processes, such as live improvisation and arrangement.

Interpretations of a composer's notated jazz piano piece by a jazz pianist and a member of the academic school of pianism are always different. The skills of general classical interpretation are formed over years, by familiarizing and reading musical notation texts. And in the world of jazz music, the musical text appears half a century after the creation of jazz music. At the same time, interpretation lives on in the form of audio or video material. The birth of such a feature in the history of interpretation is directly related to the recording industry of the twentieth century.

The principles of reading musical text for an academic pianist and a jazz pianist are also different. A representative of the academic school of pianism reads a jazz text through the accumulated experience of reading musical composer texts from the baroque, classicism, romanticism, impressionism, and modern times. As for the jazz performer, in the same piece, the jazz performer “seeks” the life of improvisation, the genre rhythm of some jazz movement, and

devotes the whole process of interpretation to the art of achieving swing. For example, in a homophone-harmonic texture, the academic pianist emphasizes the melody, while the jazz pianist brings to the fore the rhythms of the accompaniment chords, and in the melody looks for a grid of rhythm-formula accents and many other elements of the language. For the jazz pianist-composer, the process of interpretation begins with live music-making on stage or with audio material, as a creative process of creating a piece right on stage.

Thus, the relevance of the topic “The problem of interpretation in the performing activity of Azerbaijani jazz pianists” lies in the invariable vitality of the issues of interpretation, as well as the revival of world interest in the work of modern Azerbaijani jazz pianists, among whom we will name Sh.Novrasli, E.Afrasiyab, I.Sarabski, E.Asadli and many other modern performers.

It is also important to mention other weighty factors that determine the relevance of the chosen topic. Here we should emphasize three main stages in the history of the formation of domestic jazz culture.

1) In the early 20s of the XX century, jazz culture brought to Baku by the first touring Soviet pop-jazz orchestras, such as the Jazz Orchestra under the direction of Alexander Tsfasman, “Thea-Jazz” of Leonid Utesov, Yakov Skomorovsky, Georgi Lansberg's orchestra directly influenced the formation of the first pop-jazz musicians of Azerbaijan. Thus, jazz history has formed its own leaders, such as Tofiq Guliyev, Rauf Hajiyev and Tofiq Ahmadov. It was their work, that laid the foundation for the creation of a unique synthesis of Azerbaijani music and jazz aesthetics. They, in turn, formed the first musical and expressive system of national jazz and pop music, as well as the first attempts at musical improvisation techniques in performance and in the creation of national jazz standards.

2) Over the century, jazz ideas in Azerbaijan have grown to form their own jazz styles, led by the direction of ethno-jazz in its branching into two main currents – in the style trend of “jazz-mugham” of Vagif Mustafazadeh and folk-jazz of Rafiq Babayev. The search for a national model and the development of musical and thematic ideas, which forms the basis of the creativity of the

subsequent generation, further aggravates the study of such a component as interpretation.

3) Turning to the relevance of the selected topic in the study of jazz culture, it is also necessary to mention the current stage of formation of such a musical and stylistic layer as “Azerbaijani jazz”, which in the post-Soviet decade has managed to join the world jazz scene. Here it is necessary to emphasize the special urgency in the organization of jazz industry, in the revival of jazz education and jazz life in the country. Let's start with the creation of jazz clubs such as “Caravan”, Baku Jazz Center, creation of production agency “Premier Limited Art Management”, which has great merit in holding and organizing concerts, annual jazz festivals and evenings with the participation of world jazz stars. The process of collaboration of different jazz cultures started a new stage of jazz life in Azerbaijan, especially in Baku, where, since 2000s, an attempt to create the foundation of jazz education was started with the initiative and support of Baku Jazz Center and Baku Music Academy named after U.Hajibeyli.

The international musical “dialog” of Azerbaijani pianists, their cooperation with foreign colleagues expanded the creative laboratory of performers, and shaped the emergence of a new performing wave from the mid-1990s to the beginning of the 21st century. The appearance on the world stage of the names of such pianists as Aziza Mustafazadeh, Salman Gambarov in the 1990s, a decade later Shahin Novrasli, Emil Afrasiyab Mammadov, Isfar Sarabsky, their participation and nominations in such prestigious world jazz events, such as the Montreux Festival Jazz Piano Competition (2009), International Jazz Day (2012), Morgenland Festival (2013) contributed to the wider knowledge and rise of Azerbaijani jazz.

4) Finally, the issue of jazz interpretation studies is directly related to the issues of jazz education. The opening of jazz faculty in higher music institutions in Azerbaijan is a consequence of the popularity and relevance of jazz music in the country. In Baku Music Academy named after U.Hajibeyli and Azerbaijan National Conservatory for students of specialty “pop performance and popular

music”, as well as “jazz performance” disciplines were introduced: “Jazz harmony”, ‘History and theory of pop and jazz music’.

The popularity of jazz music in the Soviet Union led to the creation of the Soviet jazz school of pianism. The music of “new” content attracted the attention of many academic musicians, who set out to master and study the peculiarities of its various styles. Soviet jazz pianism soon produced its own pleiad of performers, including Oleg Lundstrem, Nikolai Levinovsky, Vagif Mustafazadeh, Uno Naissoo, Leonid Chizhik, Vagif Sadikhov, Igor Bril, Mikhail Okun, Petras Vishniauskas, Lembit Saarsalu and many others.

The emergence of the Soviet jazz school formed a new direction in musical science as well. To the study of jazz art directly, its history and theoretical foundations the classics of jazz musicology include the works of such prominent Russian scientists as V.J.Konen,¹ V.B.Feiertag,² A.N.Batashev,³ L.B.Pereverzev,⁴ A.E.Petrov,⁵ D.P.Ukhov, E.S.Barban,⁶ Y.G.Kinus,⁷ K.V.Moshkov⁸ and others.

In the development of this new problem, the immediate task began with the study of Russian performance musicology. Among the scientists who have created scientific literature in the direction of the theory of interpretations in the field of classical piano performing

¹ Конен, В.Дж. Пути Американской музыки / В. Дж.Конен. – Москва: Музыка, – 1977. – 446 с

² Фейртаг, В.Б. Джаз. Энциклопедический словарь / В.Б.Фейртаг. – Санкт-Петербург: Скифия, – 2008. – 696 с.

³ Баташёв, А.Н. Советский джаз / А.Н.Баташёв. – Москва: Музыка, – 1972. – 175 с.

⁴ Переверзев, Л.Б. Приношение Эллингтону и другие тексты о джазе / Л.Б.Переверзев – Санкт-Петербург: Планета Музыки, – 2011.– 512 с.

⁵ Петров, А.Е. Джазовые силуэты / А.Е.Петров. – Москва: Музыка, – 1996.– 238 с.

⁶ Барбан, Е.С. Чёрная музыка, белая свобода. Музыка и восприятие авангардного джаза / Е.С.Барбан. – Санкт-Петербург: Композитор, 2007. -56 с.

⁷ Кинус, Ю.Г. Джаз: Истоки и развитие / Ю.Г.Кинус. – Ростов–на–Дону: Феникс, – 2011. – 491 с.

⁸ Мошков, К.В. Индустрия джаза в Америке. XXI век. – 2-е изд., испр. и доп. / К.В.Мошков. – Санкт-Петербург: Лань, Планета Музыка, – 2013. – 640 с.

art it is necessary to name A.D.Alekseev,⁹ Y.I.Milstein,¹⁰ G.M.Kogan,¹¹ J.K.Hoffman.¹²

Undoubtedly, the research of Soviet scholars in the direction of jazz studies was based on the fundamental works of American, European and African-American scholars of the early twentieth century. The works of J.Collier,¹³ W.Sargent,¹⁴ J.E.Berendt,¹⁵ F.Starr,¹⁶ G.Giddins¹⁷ and many others are considered classics of jazz musicology. In the works of these scholars, jazz is considered as a fusion of African-American and European traditions, they also crystallized the methodology of studying jazz styles.

The Azerbaijani branch of jazz performance, which was formed almost simultaneously and in the general historical and cultural conditions of the USSR, did not immediately attract attention as an object of research.

Due to historical prerequisites, the first attempts to study individual elements of jazz or indirect coverage of jazz culture itself in Azerbaijani musicology were reflected in the monographs of the following authors: L.V.Karagicheva,¹⁸ Z.T.Abdullayeva,¹⁹

⁹ Алексеев, А.Д. История фортепианного искусства. Ч. I и II. – 2-е изд., доп. / А.Д.Алексеев. – Москва: Музыка, – 1988. – 415 с.

¹⁰ Мильштейн, Я.И. Вопросы теории и истории исполнительства: Сборник статей / Я.И.Мильштейн. – Москва: Советский композитор, – 1983. – 262 с.

¹¹ Коган, Г.М. Работа пианиста / Г.М.Коган. – Москва: Классика – XXI, – 2004. – 204 с.

¹² Гофман, Й.К. Фортепианная игра. Ответы на вопросы о фортепианной игре / Й.К.Гофман. – Москва: Классика – XXI, – 2007. – 190 с.

¹³ Коллиер, Д.Л. Становление джаза. Популярный исторический очерк / Д.Л.Коллиер. – Москва: Радуга, – 1984. – 392 с.

¹⁴ Сарджент, У. Джаз: генезис, музыкальный язык, эстетика / У. Сарджент. – Москва: Музыка, – 1987. – 296 с.

¹⁵ Berendt, J.E. The Jazz Book: From Ragtime to the 21st Century / J.E.Berendt, G.Huesmann; – New York: Lawrence Hill Book, – 2009. – 819 p.

¹⁶ Starr, F. Red and Hot: The Fate of Jazz in the Soviet Union / F.Starr. –New York: Oxford: Oxford University Press, – 1983. – 368 p.

¹⁷ Giddins, G. Visions of Jazz / G.Giddins. – Oxford: Oxford University Press, 1st edition, – 2000. – 704 p.

¹⁸ Карагичева, Л.В. Кара Караев / Л.В.Карагичева. – Москва: Советский композитор, – 1960. – 300 с.

I.M.Efendiyeva,²⁰ R.F.Zohrabov,²¹ E.A.Mirzoyeva,²²
R.Y.Farhadov,²³ N.I.Huseynova,²⁴ T.V.Mammadaliyeva,²⁵
A.N.Huseynova,²⁶ F.R.Babayeva and other musicologists were directly engaged in the study of individual problems of Azerbaijani jazz, its historical formation, certain theoretical problems and the formation of local jazz culture.

Speaking about the first attempts to study jazz as a performing culture, it is necessary to dwell on the fundamental works in this field. T.A.Seyidov, an outstanding scholar, professor, founder of the U.Hajibeyli school-studio at the BMA, made a grandiose contribution to the history of the study of the piano art of Azerbaijan and, in particular, to the study of the issues of interpretation of piano music of Azerbaijani composers in various genres.

The following works are of great interest in the study of the art of interpretations of Azerbaijani pianists: Z.A.Adigozalzadeh's performance notes in the preface to the edition of "12 Miniatures" by F.Amirov, M.N.Sadigzadeh's dissertation on "Performing interpretation of piano music of Azerbaijani composers in the aspect of modern writing technique" (1975-2000),²⁷ "The problem of articulation in piano performing art at the modern stage" by

¹⁹ Abdullayeva, Z.T. Ecazkar sənətkar / Z.T. Abdullayeva. – Bakı: ÇİNAR-ÇAP, – 2007. – 202 s.

²⁰ Эфендиева, И.М. Азербайджанская советская песня / И.М. Эфендиева. – Баку: Язычы, –1981. – 150 с.

²¹ Zöhrabov, R.F. Rauf Hacıyev / R.F.Zöhrabov. – Bakı: Şur, – 1993. – 24 s.

²² Мирзоева, Э.А. Рауф Гаджиев / Э.А.Мирзоева. – Москва: Советский композитор, – 1988. – 109 с.

²³ Фархадов, Р.Я. Вагиф Мустафазаде / Р.Я.Фархадов. – Баку: Язычы, – 1986. – 84 с.

²⁴ Гусейнова, Н.И. Джаз в Азербайджане XX век / Н.И.Гусейнова. – Баку: Максофсет, – 2020. – 175 с.

²⁵ Мамедалиева Т.В. Azərbaycanda bəstəkarlarının yaradıcılığında caz harmoniyası: / Авт. дис. докт. филос.по искусств. / – Баку, 2007. – 24 с.

²⁶ Huseynova, A.N. Music of Azerbaijan. From mugham to opera / A.N.Huseynova. – Indiana: Indiana University Press, – 2016. – 360 p.

²⁷ Садыгзаде, М.Н. Исполнительская интерпретация фортепианной музыки Азербайджанских композиторов в аспекте современной техники письма (1975-2000 гг.): / Авт. дис. докт. филос. по искусств. / – Баку, 2010. – 25 с.

N.L.Kengerli-Najafova,²⁸ “The problem of author's text in the performance practice of modern Azerbaijani pianists” by H.N.Rzayeva,²⁹ “The principle of continuity in Azerbaijani piano-performing art” by A.A.Maharramova.³⁰ The works of L.S.Rzayeva³¹ – the first researcher of the problem of piano art, history and theory of jazz pianism – are favorably distinguished.

She also owns the term “oriental” or “Azerbaijani folk pianism”, by which she means the performance of folk music, mughams, tasnifs and rengs on instruments of European tradition (piano, clarinet, mandolin, accordion, guitar).

Among modern musicologists, specially engaged in the development of jazz problems we can mention: R.Y.Farhadov – researcher of the works of V.Mustafazade and R.Babayev), T.V.Mammadaliyeva – researcher of theoretical problems of jazz music of Azerbaijan. It is also necessary to emphasize the role of journalists-publicists who professionally reviewed jazz music in the country. Among them we should mention Rovshan Sananoglu (Mustafayev) – the first jazz critic of the post-Soviet time, whose reviews, feedback and articles were published in such authoritative magazines and websites as jazz.ru, allaboutjazz.com, as well as Abulfat Adhem-zadeh, Azer Javad Aliyev, published in the press in and outside the country.

In addition, additional sources for this study were Internet sites devoted to V.Mustafazade, T.Guliyev (editor T.Mammadov), Internet editions “Jazz-square”, Internet site jazz.ru.

²⁸ Кенгерли-Наджафова Н.Л. Проблема артикуляции в фортепианно-исполнительском искусстве на современном этапе: / Авт. дис. докт. филос. по искусств. / – Баку, 2021. – 27 с.

²⁹ Рзаева Х.Н. Проблема авторского текста в исполнительской практике современных азербайджанских пианистов: / Авт.дис.докт.филос. по искусств./ – Баку, 2007. – 27 с.

³⁰ Маггерарова А.А Принцип преемственности в азербайджанском фортепианно-исполнительском искусстве: / Авт. дис. докт. филос. по искусств. / – Баку, 2008. – 26 с.

³¹ Рзаева, Л.С. Азербайджанский народный пианизм: [Электронный ресурс] / Международный музыкальный журнал Harmony. – Баку, 2010, Выпуск №9. [URL:http://harmony.musigidunya.az/Rus/archivereader.asp?s=12054&txid=433](http://harmony.musigidunya.az/Rus/archivereader.asp?s=12054&txid=433)

Object and subject of the study. The object of the study is the problem of interpretation of the national piano jazz repertoire. The subject of the study is the analysis of performing activity of prominent Azerbaijani pianists in the direction of piano jazz repertoire. Based on this, the subject of the study also includes the collection and analysis of audio and video recordings. The works of V.Mustafazadeh and A.Mustafazadeh used in the thesis are published material.

The research material was collected and analyzed by the researcher by means of listening to audio and video recordings of performers, analyzing the sheet music of improvisations of Azerbaijani pianists. The extensive performing material is the factual basis of the thesis.

In part, the musical material used as the factual basis for the study was created using artificial intelligence (AI). Therefore, the works by V.Mustafazade and A.Mustafazadeh used in the dissertation were already published material. However, jazz compositions by R.Babaev, S.Gambarov, E.I.Mammadov, Sh.Novrasli, and I.Sarabsky were analyzed and recorded on websites (<https://klang.io/piano2notes/>), (<http://www.mysheetmusictranscriptions.com>), subsequently edited by experts in the field.

Aim and objectives of the study. The aim of the study is to investigate the problem of interpretation as a process of working with jazz repertoire in the performance activity of Azerbaijani pianists.

In order to achieve the mentioned goal, the following tasks were set and solved:

1. Determination of criteria in the theory of interpretation of jazz repertoire by a representative of strictly academic pianistic school and a representative of pure jazz pianism.

2. To build a performance analysis of piano works with jazz elements on the basis of the performance activity of classical pianists of Azerbaijan.

3. To study the problem of interpretation on the example of performing activity of jazz pianists of Azerbaijan of the Soviet period (1930-1990): V.Mustafazade and R.Babayev.

4. To reveal the compositional features of author's jazz compositions of composers-interpreters-pianists, arrangers-interpreters-pianists of the post-Soviet period (1990-2008) on the example of V.Sadikhov, A.Mustafazadeh, S.Gambarov.

5. To reveal compositional features of author's jazz compositions of composers-interpreter-pianists, arrangers-interpreter-pianists of the modern period (2009-2021) on the example of the works of E.I.Mammadov, Sh.Novrasli, I.Sarabsky.

Research methods. In solving the tasks on the fulfillment of the theme of this dissertation the co-researcher relied on the leading principles of methods of musicology of Russian and foreign jazz researchers. When analyzing jazz interpretations on the method of holistic analysis, also emphasized the method of analysis and synthesis when working on the sections of the chapters. The comparative-historical method has been most actively used in analyzing the compositions. The empirical method has been utilized in working on the collection of musical and scientific materials on the topic. This includes work on creating musical notation texts of jazz compositions using artificial intelligence (AI) software and the thesis author's skills in organizing musical notation texts. One of the leading methods in the study of interpretation styles (works) of jazz pianists in Azerbaijan in the writing of this thesis was the method of performance analysis.

Based on all the above methods, the work on researching the jazz history of pianism in Azerbaijan from 1941 to the present day was carried out. It included the study of scientific literature and publicistic, newspaper, magazine materials published in the past, as well as viewing and analyzing documentaries, video concerts and individual performances of jazz pianists-improvisers and academic musicians on CD-albums and video hosting channel YouTube.

The main provisions and put forward for defense. The main points put forward in the research paper are as follows:

- The jazz pianist represents an example of a multi-disciplinary musician in the history of piano performance. The importance of the performer's function in the process of interpretation should be especially emphasized, which also includes the significance of

shaping the manner of performance, image construction, and various modes of sound production.

- Interpretation in jazz performance is associated with "live" performance, which explains the multifunctional role of the pianist as an improviser and performer in one person.

- Historical prerequisites for the formation of the main ways of jazz pianism development were most clearly manifested in the works of pianists of the Soviet and post-Soviet period of V. Sadikhov, V. Mustafazadeh and R.Babayev.

- In the work of modern jazz pianists the process of their interaction with avant-garde styles of jazz, as well as the continuity with the traditions of classical pianism can be traced.

The scientific novelty of the research. For the first time within the framework of this study, a comparison of interpretations of jazz repertoire of Azerbaijani musicians by pianists of academic upbringing and jazz pianists is given. Also, the criterion of presence and absence of musical text for the process of any interpretation is explained here for the first time. The compositions of such composers and pianists as V.Mustafazadeh and R.Babayev are subjected to purposeful performance analysis, where the characteristic features of the author's style of each of them are revealed. On the example of representatives of modern piano jazz – A.Mustafazadeh, S.Gambarov, I.Sarabski, E.Ibrahim, Sh.Novrasli, continuity in preserving the traditions of Azerbaijani jazz is shown.

Theoretical and practical significance of the study. This work attracts attention from two perspectives: from the perspective of the art of interpretation of the Azerbaijani pianist in work on jazz repertoire and from the position of revealing a broad panorama of jazz pianism in Azerbaijan. In view of this, the main provisions of this dissertation appear to be new and valuable for the use of a number of subjects for students of pop and jazz performance within such courses as “History and Theory of Pop Music and Jazz”, “Fundamentals of Jazz Performance” and “History of Piano Art”. Many of the ideas that emerged in the different processes of this study may prove useful for further pursuits of scholarly figures in the field of studying the issues of jazz pianism in Azerbaijan.

Approbation and application. The main provisions of the work were discussed at national and international conferences: “Rock culture and jazz: traditions, modernity, prospects” in Chelyabinsk (Russia), at the conference ISME (Turkish sessions) in 2018 in Baku, at the conference of Doctoral students and young researchers in 2016, at the conference “Türk Cümhuriyyəti - 100”, at the conference “Musiqişünaslığın Aktual Problemləri” in Baku (Azerbaijan). Also, the main results of the research were presented in scientific articles. Among them we can mention: “Music and Time” (Russia, Moscow), “Musiqi Dünyası”, “Konservatoriya”, “Axtarışlar”.

Name of the institution at which the dissertation research was carried out. The dissertation was carried out at the “History of Music” department of Baku Music Academy named after Uzeyir Hajibeyli.

The volume of structural sections of the dissertation and the total volume of the work in characters. The dissertation consists of an introduction, two chapters, four paragraphs, a conclusion, a list of used literature and an appendix. The appendices include notes. The structural size of the sections of the thesis consists of: Introduction 11 pages (17.077 characters), Chapter I 78 pages (97.705 characters), Chapter II 72 pages (92.194 characters), and Conclusion 11 pages (17.304 characters). Excluding the list of references used and appendices the thesis consists of 172 pages (224.280 characters).

MAIN CONTENT OF THE THESIS

In the **introduction**, the relevance of the topic and the degree of its scientific development, the object and subject of the study, the aim and objectives of the study, the methods of research, the main provisions of the defense, scientific novelty, theoretical and practical significance of the study are substantiated.

The first chapter “The problem of interpretation in Azerbaijani piano performance of the XX century” consists of two paragraphs. The **first paragraph of the first chapter** is called

“Performing analysis of piano works with jazz elements on the basis of performing activity of classical pianists of Azerbaijan”.

In the first half of the twentieth century, all the most important symbols of jazz music penetrated into the environment of Azerbaijani pianists. From the 40s to 70s of the twentieth century, three directions of jazz pianism were formed in the Azerbaijani musical culture: 1) classical pianist, performing exactly a specific genre or other jazz musical text 2) arranger-pianist-jazzman, creating arrangements and transcriptions on popular themes 3) jazz pianist-improviser-composer, author of his own compositions.

The problem of studying jazz models of interpretation, both worldwide and in the art of jazz pianists of Azerbaijan is intertwined with the following phenomena:

- 1) reflects the work with accurate musical text
- 2) demonstrates the process of interpretation intertwined with the birth of processing or transcription
- 3) interpretation born with the authorial composition of the jazz pianist and composer

Classical jazz note opuses are included in the repertoire of many prominent academic pianists of Azerbaijan. Here we can name works by Gara Garayev, Tofiq Guliyev, Rauf Hajiyev, Vagif Mustafazadeh and Aziza Mustafazadeh.

When characterizing T.Guliyev's piano works, one cannot but note the vivid expression of several interrelated compositional layers, namely national intonation, Russian and European song classical traditions and Soviet song with features of modern African-American pop music. And jazz direction in his musical works is the brightest means of expression. Among the most important jazz ideas of T.Guliyev's style we should emphasize the technique of “walking accents”, jazz tonics, ellipses, juxtapositions, parallel consonances, genre rhythms, bebop tempos.

Songfulness, in particular the melody of romances, has penetrated into all of T.Guliyev's piano opuses, starting with his **“Variations” for piano (1952)**. The study provides a **performance analysis of two outstanding performances of the cycle:**

interpreted by pianists Nelly Mammadova (recorded in 1953) and Adile Aliyeva (recorded in 2013).

In the merged cycle around the beautiful, expressive and melodious theme, ten variations are combined, each representing a specific genre line. Here one encounters images of romantic lyricism (No. 1,2), scherzo character (No. 4), in the spirit of ballet adagios (No. 5), solemn hymns (No. 6,10), impromptus (No. 4,7), dynamic toccatas (No. 8,9) and elegies (No. 3). In the stylistics of the lyric and melodic variations one can clearly hear intonation features of Russian romances, and often even elements from the romance samples of Russian classics – Glinka, Tchaikovsky, Rimsky-Korsakov, Rachmaninoff, Chopin, intonations of Tchaikovsky and partly elements of Russian orientalists.

Pianist Nelly Mammadova's performance of the Variations can be called an interpretation. The unique mood of each variation, its primarily figurative kinship with the theme, is emphasized in each miniature. The voicings are beautifully played, in each of which the pianist finds the mystery and colors of the songs of the East and West, united in a single genre line. In addition to the finely worked out filigree of various textures, the main pianistic strength of N. Mamedova is the finely worked out, deeply felt phrasing, voice leading, in which the accents of each subvocal melody are skillfully placed. In the open-worked subvocal texture, almost every vocalization becomes a separate voice leading the development of the theme. As for those miniatures of the cycle in which it is required to show dynamics and technique, this is performed strictly in subordination to the figurative content and architecturally constructed dramaturgy. In the agogic deviations, the pianist does not proceed from feelings; emotional content never takes center stage. In the matter of the embodiment of a given image in N.Mammadova's performance, one can feel the understanding of the author's artistic concept.

A simple uncomplicated theme of variations sounds touching and heartfelt in A.Aliyeva's performance. The poetry of the image and its embodiment fully reveal the melodic beauty and singsongy sound, and the relief of melodic lines conveys the smallest sound

shades. In the matter of embodiment of the given image in A.Aliyeva's performance one can feel understanding of the author's artistic concept in combination with her pianistic abilities. She combines the melody of Azerbaijani melody and traditions of the academic school. Sound palette in her performance reveals different sides of intra-intonation layers of Azerbaijani lado-harmony, lively and bright in content musical pictures are fully subordinated to the general expressive-musical idea and appear in synthetic connection.

From the side of academic traditions, brightness of thinking, integrity of form in conveying the dramaturgy of the thematic plan can be traced, her performance is characterized by soft and graceful sound production, she brings to the forefront the polyphonic component of the sound fabric, where she conveys graceful melodic bends.

In the history of classical pianism, G.Garayev's work represents a combination of the national school of composition and modern music of the 20th century. His melodies are a synthesis of innovative findings and trends of various styles, which influenced the composer's creative laboratory. The complexity of his style is a combination of national folklore, which is felt in the images, intonations and the novelty of the structure of theme development. However, this does not exclude foreign folklore, which Garayev actively used in his work. His gaze was directed towards the search for new expressive means, which naturally brought new sources into his harmonic language. His appeal to Spanish, American and African culture enriched and filled the composer's music with bright, colorful rhythms that were very organically woven into the musical formulas of the academic tradition.

Performance analysis of G.Garayev's Prelude No. 23 F-dur interpreted by People's Artist of Azerbaijan, professor pianist F.Badalbeyli. In interpreting the musical material F.Badalbeyli synthesizes stylistic features of jazz aesthetics with academic traditions of world pianism. In the facets of wandering accents and clear rhythm of the Garayev's text, F.Badalbeyli demonstrates the conditions of polyphony, patterns of national melismatics and humorous genre rhythms of cakewalk. Through these elements the

complex multiple work of the interpreter with the embodiment of the vividness of the polymetro beat of this Garayev text is formed. The main condition to achieve swing, drive, of course, is strictness in the fulfillment of all the author's walking accents.

Performance analysis of the piece “Sketch” by G.Garayev interpreted by pianist Ulviyya Hajibeyova.

The composition was written by G.Garayev for a dramatic performance of Alexis Parnis's “The Island of Aphrodite”. In the modern interpretation of the fragment in piano presentation, some pianists emphasize the jazz context of the piece, which reflects the traditions of the 1960s. The style and character of the piece is very reminiscent of the most vivid and touching compositions: D.Brubeck (“Thank you”), B.Evans (“Waltz for Debby”).

U.Hajibeyova, a representative of the modern Azerbaijani pianistic school, conveys the fluidity of melodic and harmonic lines and reveals the generalized romantic framework of the work. Thus, in U.Hajibeyova's interpretation, the idea of homophonic-harmonic structure of lines in the development is in the foreground. She emphasizes in Garayev's pianistic jazz precisely the melody and beauty of harmonies and the smooth variability of ellipses. There are also common jazz components in “Sketch”. These are the absolute pulse of quarter notes in the basses, the ternary rhythm in the rhythm melody.

Performance analysis of V.Mustafazadeh's piano concerto with orchestra interpreted by pianist Farhad Badalbeyli. In Azerbaijani piano performance the genre of concerto in jazz art is presented in the works of V.Mustafazade. This work is unique for today, as in it jazz aesthetics and oriental colors in their refraction with academic traditions have found their most successful embodiment, which is clearly seen through the connection with modern trends of the XX century.

The totality of the author's idea and creative talent of F.Badalbeyli is manifested not only in the “transmission” of Mustafazadeh's creative self, but also in the manner and style of performance. He emphasizes the “oriental” coloring, synthesizing it with the traditions of academic pianism. In addition, the image

interpreted by F.Badalbeyli also preserves the dramaturgical principle of Mustafazade's narrative in its dialectical connection with the principles of the Romantic school of pianism. Thus, from Chopin - a colorful lyrical image, from Liszt - large-scale thinking and concert realization of musical thought.

Performance analysis of “Rhapsody in Blue” by G.Gershwin interpreted by pianist Murad Adigozalzadeh. According to the composer's idea, the five musical themes reflect various jazz styles and writing techniques of the 20-30s of the XX century. Taking into account the stylistic diversity of the themes, during the analysis the performer is required to be able to unite the musical thought of the composer into a single system of expressive means in order to create a clear dramaturgical line of the narrative. Adigozalzadeh absolutely accurately recreates the necessary artistic image within the framework of the set task.

Identifying the technical aspects of the performance one can note the “velvet” sound, clear articulation of wide harmonic passages. In terms of figurative means Adigozalzadeh manages to “find” the necessary expressive intonations to accurately “transmit” jazz traditions and American urban music culture of the XX century.

Taking into account the peculiarities of the syncopated metrical system so natural for jazz culture, within the framework of the interpretation of the musical text Adigozalzadeh tries to preserve the inner pulse and creative breath without improvisational transformations of the rhythmic pattern.

The second paragraph of the first chapter is entitled “The art of interpretation of jazz pianists of Azerbaijan of the Soviet period (1930-1990) V.Mustafazade, R.Babayev”

The direction of Azerbaijani jazz of the Soviet period covers the 30-90s of the twentieth century. In the early 20s of the XX century, the first cultural prerequisites for the formation of jazz traditions in Baku were concert evenings of pop orchestras of B.Rensky, L.Utosov, G.Lansberg, A.Tsfasman, where popular melodies from famous american and soviet movies, operettas and musicals were performed.

It was during this period that the first amateur jazz orchestras were formed, performing hits of foreign and Soviet music before movie sessions. Baku began to show interest in the art of jazz.

Advanced musicians-professionals of Azerbaijan participated in the creation of jazz orchestras in Azerbaijan. Thus, the name of young composer and pianist Tofiq Guliyev, along with conductor Niyazi Taghi-zade Hajibeyov in the history of Azerbaijan with the creation of the first Azerbaijani state pop-jazz orchestra in 1941.

On the example of creativity of such musicians as V.Mustafazadeh (Mart, Fantaziya, Qara qaşın vəsməsi) and R.Babayev (Portret, Mister Miles, 10/8, Cuba-my love) the characterization of the concept of “jazz interpretation” is shown. It is presented in the analysis of all types of jazz piano compositions (jazz transcription, jazz processing, jazz arrangement, jazz author's composition) in the art of Soviet Azerbaijani jazz.

The **second chapter – “The problem of interpretation in Azerbaijani jazz piano performance of the post-Soviet period late XX-early XXI century”** consists of two paragraphs.

The first paragraph is called **“Questions of interpretation in the works of Azerbaijani jazz pianists of the post-Soviet period (1990-2008) V.Sadikhov, A.Mustafazadeh, S.Gambarov”**

In Azerbaijan of the post-Soviet period the attention of young people to jazz increased and led to the opening of jazz club “Caravan” named after V.Mustafazadeh. On April 8-14, 2002 **I Caspian Jazz & Blues Festival** was held with the support of non-profit organization **“American Voices”**. The festival featured interpretations by pianists S.Gambarov, A.Figarova, R.Agababaev, the trio of M. Del Ferro, trumpeter M.Eick, saxophonists V.Englert, F.Fifield and guitarist T.Thielemans.

Already in 2003, the Baku Jazz Center was opened, which existed until 2015. It revived the tradition of jazz festivals. Thus, in 2004-2007s, within the framework of jazz festivals held in Azerbaijan, along with many stars of world jazz, many prominent figures of Azerbaijani jazz performed, performances of such masters as Joe Zawinul, Herbie Hancock, Toots Telemans, Al Jerro, Aziza Mustafazade. Bill Cobham, Vagif Sadikhov, Jamil Amirov, Salman

Gambarov, Emil, Ibrahim, Emil Afrasiyab, Shain Nowrasli, Isfar Sarabski, and many others.³²

Vagif Sadikhov is a representative of the older generation of Soviet and Azerbaijani jazz musicians. His performance is characterized by a bright and melodically rich compositional structure, filigree and elegance of melodic pattern. His interpretations reveal the style of a romantic improviser.

As samples we can note his arrangements of Azerbaijani melodies “Küçələrə su səpmişəm”, “Sarı Gəlin”, “Oxuma gözəl” **from the album “Caspian Groove”**. Here the texture is collected from many melodic lines, which enrich the sound with new figurative content, and directed to the expressiveness of the lyrical image. V.Sadykhov's manner of performance is comparable to the style of such jazz pianists as E.Garner, A.Jamal and T.Flanagan. Also his playing in the principles of material development resembles the manner of improvisational works of B.Evans, C.Coria.

Among the representatives of modern jazz pianism, **Aziza Mustafazadeh's** work combines features of modal jazz, based on elements of Azerbaijani folk music with the fusion-jazz style. On the example of compositions “Boomerang”, “Melancholic Princess”, “Mozart Jazz Ballade” it is possible to reveal the distinctive features of her style. In terms of its aesthetic nature, A.Mustafazadeh's work is characterized by bright expressive means, textural diversity, clear and consistent concept of melodic material development, with full control over the sensual system.

In terms of style, it can be noted that in addition to the European reinterpretation of Azerbaijani traditions, in the classical academic tradition she leads the stylistic baton from her father V.Mustafazadeh, close to the works of F.Chopin, S.Prokofiev, F.List, A.Scriabin, and in terms of ideological and figurative content can be found parallels with Chick Coria, Ursula Dudziak, Herbie Hancock and others.

³² Сананоглу, Р. (Мустафаев) Этюд в тонах национального триколора. Джан Азербайджан, Джаз Азербайджан // – Баку: IRS / Наследие, – 2006. № 22, – с.44–46. URL: <https://www.irs-az.com/pdf/090621205448.pdf>

On the example of the “Lieder Leaders” project, **S.Gambarov's** work presents samples of synthesis of classical traditions of jazz and ethno-music. S.Gambarov, being a musician in two hypostases – a professional avant-garde composer of Ismail Hajibeyov's traditions, and as a jazzman – a continuer of R.Babayev's experimental line, combines in his work the principles of mainstream, post-bop, fusion jazz with the principles of modern avant-garde styles and techniques of avant-garde composition. In his work with form, sound production, principles of jazz presentation, he relies on the styles of pianism of H.Hancock, K.Jarrett, partly Gonzalo Rubalcaba and C.Coria. In addition, we can mention the folklore of different countries of the world, the composer's music of different countries of the world, the technique of composer's writing of the twentieth century, and, naturally, the study of jazz standards of all directions.

The **second paragraph** is entitled “**Questions of interpretation in the works of Azerbaijani jazz pianists of new generation (2009-2021) E.I.Mammadov, Sh.Novrasli, I.Sarabski**”

From the beginning of the XXI century to the present day, new trends in the development of Azerbaijani jazz culture are being formed. This time can be called the “third branch” of Azerbaijani jazz. It is marked, first of all, by the appearance of a new generation of jazz pianists-improvisers (E.I.Mammadov, I.Sarabski, Sh.Novrasli). This generation began to create large-scale compositions with the prevalence of compositional effects of hot-jazz direction. It was the representatives of the “third branch” of Azerbaijani jazz who began to present their works not only in the framework of jazz festivals, jazz competitions, but also in the format of extensive foreign touring solo concerts.

Emil Ibrahim Mammadov (1973-2011) is a talented and bright pianist of the third branch of Azerbaijani jazz. Among the distinctive features of his pianism is the singsong in the disclosure of all kinds of textures and softness of touch (touché), which was maintained with absolute clarity and classicism of forms. On the example of his compositions: “Old Boulevard”, “Zibeyda” it should be noted lyricism and subtle sense of classical styles and genres of

jazz, which are the basis of his pianistic talent. The defining features of his pianistic style include a strict and “seasoned” manner of performance, a predilection for neutral expressive colors and timbre shades of sound in conjunction with a clear metrical pulsation against the background of the presentation of an expressive melodic pattern. In his manner of performance and style of presentation of musical material, E. Ibrahim revealed the ideas typical of pianists of the cool-jazz era. In other words, he can be called a continuator of the traditions of B.Evans, M.Petrucciani, K.Jarrett, M.Camilo and others.

Characterizing the work of pianist **Shahin Novrasli** one can note how actively he combines domestic musical traditions with the styles of world jazz. His style is an eclectic combination of traditions of Azerbaijani jazz school and modern jazz styles of fusion, cool, modern. His compositions (Prelude in E-minor, Song of Ashug) are characterized by bright harmonic language and artistic and figurative means of expression, which makes them distinctive and original. He expands the melodic possibilities of the piano texture with bright and original compositional solutions, is able to “open” the imaginative sphere of compositions, to find new timbral sounds and shades in the already known jazz standard. Distinctive features of his performance are beautiful and singsongy texture, colorfulness and brightness of the musical fabric.

A successful representative of modern Azerbaijani jazz is pianist **Isfar Sarabski**. On the example of such compositions as “Déjà vu”, “Swan Lake”, “G-man” he shows perfect mastery of all compositional techniques of jazz styles and, at the same time, his playing style characterizes him as a continuer of the traditions of the past and an innovator in jazz pianism.

Mastering perfectly the art of expressive sound and artistic courage, he is able to reveal the inner content of a jazz standard and create a “convex” artistic image. Using the right timbre colors, I. Sarabski “fills” the sound palette with various sound combinations, subtly “feels” and reproduces them, applying various techniques of modern avant-garde and electronic music.

Analyzing Sarabski's style and manner of performance one can distinguish the distinctive features of his pianism – the plasticity of

pianistic texture, vivid imagery, the ability to reveal the melodic framework of a melody. The use of various gradations of sound, the ability to combine the sound features of the timbre of different groups of instruments, achieving the necessary intonation colors of sound, which distinguishes him among modern pianists.

In conclusion summarizing all the above-mentioned conclusions, we can draw the main conclusion of the whole study.

1. The jazz pianist can be classified as: classical pianist, performer of musical text; arranger-pianist-jazzman, working in the genres of jazz transcription, jazz arrangement, jazz processing; jazz pianist-improviser-composer, author of his own compositions.

2. The process of jazz pianists' interpretations involves understanding a musical text that can be written down in sheet music, and often, it is presented as an audio premiere. In view of this, for the first time within jazz pianism the existence of three directions of interpretations is indicated: interpretation according to the musical text (in this case the monofunctional role of the pianist is possible); interpretation intertwined with the birth of processing or transcription (in this case the multifunctional activity of the pianist is revealed), interpretation born with the author's composition of the pianist-jazzman-composer.

3. Interpretation in the world of jazz performance art is the first author's playing. Thus, a jazzman-performer performs two functions at once: improviser and interpreter. One person performs two functions at once - the function of the creator (composer) and the function of the reader of the work. Such multifunctionality is the basis of the art of jazz interpretation, but it should be taken into account that the premiere of an author's performance by a jazz pianist is unrecorded music, so the interpretation of classical music and the interpretation of a jazz composition have different origins.

4. For the first time the term "interpretation" in the direction of jazz music is deciphered. In jazz performance, the term interpretation denotes two phenomena at once: a) it is the premiere of a jazz opus and c) it is the actual analysis of all components of the musical language of the composition.

5. A significant wave in relation to the development of jazz pianism in Azerbaijan began in the 90s of the twentieth century, where the innovators of Soviet Azerbaijani jazz – R.Babayev, V.Sadikhov and the new school of Azerbaijani jazz, which was actively represented by Jamil Amirov, Aziza Mustafazadeh, Salman Gambarov continued their work. They began to develop simultaneously mixed models of interpretations of Azerbaijani jazz in the tendencies of progressive-jazz direction.

6. The third branch of Azerbaijani jazz, which began with jazz albums of the 90s of the twentieth century and is still expanding, is called the direction of Azerbaijani avant-garde jazz. Bright representatives of this direction: E.I.Mammadov, Sh.Novrasli, I.Sarabski. This direction is famous for the fact that the interpretations of these musicians absorb the tendencies of almost all reforms of the jazz world of the twentieth century.

In Azerbaijan, jazz piano performance has an advantage over all other genres and spheres, which lies in the integration of traditions of various schools of classical pianism and jazz performance, which due to historical and cultural factors, as well as its genre specificity was studied in interaction.

As a result of this unique unity, both jazz piano performance and one of its valuable artistic categories, “interpretation”, which is one of the priority qualities and categories in Azerbaijani piano performance of both jazz and academic styles, were formed in the 20th century in a sufficiently large historical interval.

The following publications have been published on the subject of the thesis:

1. Амирова, Д.Т. Интерпретация в джазе // – Баку. Konservatoriya. – 2015. №2(28), – с.83-89.
2. Əmirova, С.Т.Саз musiqisində improvizasiyanın inkişafı // – Баку. Musiqi Dünyası. – 2016. №4 (69), – s.45-47.
3. Амирова, Д.Т. Некоторые особенности интерпретации в композициях Вагифа Мустафазаде // Рок-культура и джаз:

- традиции, современность, перспективы, – Челябинск: ЮУрГГИИ им. П.И. Чайковского, – 18 мая, – 2016, – с.76-81.
4. Амирова, Д.Т. Вопросы интерпретации в исполнительской практике джазовых и классических музыкантов // Doktorantların və Gənc Tədqiqatçıların Respublika Elmi Konfransının Materialları. II cild, – Баку: ADSNU nəşriyyatı, – 24-25 мая, – 2016, – с. 487-489.
 5. Амирова, Д.Т. Эволюция интерпретации в джазовой истории Азербайджана // ISME 33rd World Conference of International Society for Music Education, – Баку, – 15-20 июля, – 2018, – с.72-76.
 6. Амирова, Д.Т. Творческие поиски азербайджанских джазовых музыкантов в начале XXI века // – Баку. Актуальные проблемы музыкальной науки, культуры и образования. – 2019. №2 (7), – с. 92-98.
 7. Амирова, Д.Т. Понятие интерпретации на примере творчества джазовых пианистов Азербайджана // Musiqişünaslığın Aktual problemləri, – Баку, – 4-5 декабря, – 2019, – с. 167-171.
 8. Əmirova, S.T. Postsovet məkanında Azərbaycan caz sənətində əsas üslub təmayülləri // – Bakı. Musiqi Dünyası. – 2020. 4/85, – s. 93-96.
 9. Амирова, Д.Т. Основные этапы развития интерпретации в джазовом исполнительстве Азербайджана // – Москва: Музыка и Время, – 2021. №10, – с. 12-16.
 10. Əmirova, S.T. Xarici pianoçuların yaradıcılığının caz klasikasının təfsiri ilə bağlı bəzi məsələlər // – Bakı. Konservatoriya. – 2021. №2 (51), – с. 51-62.
 11. Амирова, Д.Т. Вопросы интерпретации в творчестве Азизы Мустафазаде // – Нахичевань. Axtarışlar. – 2022. №1(16), – с. 160-164.
 12. Амирова, Д.Т. Проблема интерпретации в современном джазовом искусстве Востока (на примере сравнительного анализа композиций Фазиль Сая и Исфара Сарабского) // Türk Cümhuriyyəti – 100 Beynəlxalq elmi-praktiki konfransı. – Баку. Mütərcim, – 26-27 октября, – 2023, – с. 27-31.

13. Амирова, Д.Т. Единство традиций классической и джазовой музыки в азербайджанском музыкальном искусстве (1960-2000-е годы) // Материалы 3-й Международной научно-практической конференции “Диалог музыкальных культур Востока и Запада”. – Баку. Mütərcim, – 14-15 декабря, – 2023, – с. 66-71.



The defense will be held on 14 December 2024 at 14⁰⁰ at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ 1014, Baku city, Sh.Badalbeyli str.98

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

Electronic version of the thesis is available on the official website of Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses on 27 November 2024.

Signed for print: 22.11.2024
Paper format: 60x84 1/16

Volume: 41580 characters

Number of hard copies: 20