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ABSTRACT

of the dissertation for degree of Doctor of Philosophy

**VOCAL-INSTRUMENTAL GENRE IN CREATIVITY OF
COMPOSER ZULFUGAR HAJIBAYOV**

Speciality: 6213.01 – Music art

Field of science: Art study

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Baku – 2024

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

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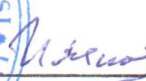
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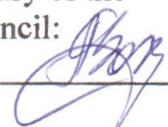
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GENERAL CHARACTERISTICS OF THE WORK

The relevance and scientific development of the research.

The work of the famous Azerbaijani composer Zulfugar Abdulhuseyn Hajibeyov (1884-1950) is one of the most interesting pages in the history of national professional music. In the first decades of the 20th century, along with Uzeyir Hajibeyli and Muslim Magomayev, also Zulfugar Hajibeyov was closely involved in the creation of the national musical theater and played an important role in the development of opera and musical comedy genres. Zulfugar Hajibeyov, who laid the foundations of our national musical theater with the mugham opera “Aşiq Qərib” (“Ashiq Garib”) (1916), as well as the musical comedies “Əlli yaşında Cavan” (“A Young in Fifty year old”) (1909), “Evliykən Subay” (“Single while married”) (1911), following the path of the genius Uzeyir Hajibeyli, closely followed the musical culture of his time is one of the artists who are connected.

Today, there is a great need for a comprehensive and deeper study of the creativity of the composers who laid the foundation of our national professional music in an era when the musical culture of Azerbaijan is recognized at the world level, and the interest in Eastern culture is increasing. It is very important to study the work of Zulfugar Hajibeyov, who played an important role in the formation of Azerbaijani musical theater and was the organizer and direct participant of many educational initiatives in the republic, from the point of view of musicology. One of the concerns in national musicology is that Zulfugar Hajibeyov's creativity has been somewhat overshadowed. It should also be noted that there was interest in Zulfugar Hajibeyov's creativity in certain periods in national musicology. At the same time, today there is a great need for the detailed illumination of the overshadowed aspects of the composer's creativity. Because Zulfugar Hajibeyov's creativity has many unexplored areas. While researching the materials in the archives of the Institute of Manuscripts named after M.Fuzuli, we became closely interested in the archives of Zulfugar Hajibeyov and came across the manuscripts of a number of his unfinished operas, as well as those that were not staged even though they were fully

finished. At the same time, we reviewed the manuscripts of many of the composer's songs in the archive. The study of these obtained materials has great relevance. It is very important for musicology to research and study the composer's operas and songs, which are not familiar to musicians, and to clarify some aspects of his style from a historical point of view, on the basis of specific manuscript materials. During the research, the analysis of the environment surrounding Zulfugar Hajibeyov from a certain angle, the analysis related to the creativity of other composers, the connection with the characteristics of the period are among the issues of great interest.

As we mentioned, Zulfugar Hajibeyov's creativity, especially his opera "Aşıq Qərib" ("Ashiq Garib"), as well as musical comedies attracted researchers at certain times. The composer's life and creativity, musical stage works are reflected in the book "Z.Hajibeyov"¹ dedicated to the creativity of Zulfugar Hajibeyli by musicologist J.Jabrayilbeyli. Back in the 60s of the last century, the musicologist L.Zulfugarova appeared with an interesting scientific article on the composer's musical comedies in the "Scientific news"² of the ADK named after U.Hajibeyov.

Publicist-style articles were published in the periodical press about each subsequent structure of the composer's stage works.

Musicologist J.Jabrayilbeyli performed a valuable report about Zulfugar Hajibeyov's mugham opera "Aşıq Qərib" ("Ashiq Garib") at the "World of Mugham" International Scientific Symposium held in Baku in 2009³. In this scientific report, the musical-dramaturgical and stylistic features of the opera "Aşıq Qərib" ("Ashiq Garib"), choral scenes, and the application issues of mugham are comprehensively illuminated. All these mentioned literatures have been a great support to us during the research. At the same time, in

¹ Cəbrayılbəyli, C.M. Zülfüqar Hacıbəyov/ C.M.Cəbrayılbəyli. – Bakı: İşıq, – 1985. – 104 s.

² Зулфугарова, Л. Музыкальные комедии Зулфугара Гаджибекова // – Баку: Ученые записки Аз. Гос. Консерватории им. Уз.Гаджибекова, – 1966. №2/4, – с. 3-20.

³ Cəbrayılbəyli, C.M Zülfüqar Hacıbəyovun "Aşıq Qərib" muğam operası // "Muğam aləmi" Beynəlxalq Elmi simpoziumun materialları, – Bakı: Şərq-Qərb, – 18-20 mart, – 2009, – s. 93-96.

the studies of musicologists E.Abasova⁴, L.Karagicheva⁵, and G.Vazirova⁶ on mugham operas, there are a number of considerations about the opera “Aşıq Qərib” (“Ashiq Garib”).

While following the materials from a historical point of view, we have applied to the archival materials in the book “Uzeyir Hajibeyov – the chronicle of his life and creativity”⁷ by the journalist Gulam Mammadli and the materials in the books⁸ of A.Sarabsky about the creation and development of the Azerbaijani musical theater.

It should also be noted that in the Azerbaijani music literature and music history textbooks intended for different stages of music education, the topics on the life and work of Zulfugar Hajibeyov are given very little and in the form of brief information. We hope that the life and work of the composer will be illuminated in a wide and detailed manner in the publication and subsequent editing of these textbooks, as well as in new textbooks^{9, 10, 11}.

Chapter I of the current research work is called “An overview of the musical life of Azerbaijan at the end of the 19th century – the beginning of the 20th century”. There are a number of materials on this topic in the researches of U.Hajibeyli¹²,¹³

⁴ Абасова, Э.А. Оперы и музыкальные комедии Узеира Гаджибекова / Э.А.Абасова. – Баку: АН Азерб. ССР, – 1961. – 192 стр.

⁵ Карагичева, Л.Б. Мугамная опера Азербайджана // – Москва: Советская музыка, – 1988. №12, – с. 86-93.

⁶ Везирова, Г.Х. Мугамные оперы: История и современное состояние жанра / Г.Х.Везирова. – Баку: Элм, – 2005. – 140 с.

⁷ Мəmmədli, Q.M. Üzeyir Hacıbəyov. Nəyat və yaradıcılığının salnaməsi / Q.M.Məmmədli. – Bakı: Yazıçı, – 1984. – 462 s.

⁸ Сарабский, А.Г. Возникновение и развитие Азербайджанского музыкального театра (до 1917 г.) / А.Г.Сарабский. – Баку: Изд.АН Аз. ССР, – 1968. – 273 с.

⁹ Qasımova, S.C. Azərbaycan sovet musiqi ədəbiyyatı / S.C.Qasımova, N.N.Vağrov. – Bakı: Maarif, – c.1. – 1984. – 221 s.

¹⁰ Зейдман, Б.И. Опера и балет в Азербайджане // – Баку: Азербайджанская музыка, Ишыг, – 1961. – с. 151-194.

¹¹ История Азербайджанской музыки / Под. ред. С.Ф. Дашдамировой. – Баку: Maarif, – 1992. – 302 с.

¹² Hacıbəyli, Ü.Ə. Əsərləri: [3 cildə] / Ü.Ə.Hacıbəyli. – Bakı: Azərb. SSR EA, – c.1. – 1964. – 318 s.

¹³ Hacıbəyov, Ü.Ə. Azərbaycan musiqi həyatına bir nəzər / Seçilmiş əsərləri. / Ü.Ə.Hacıbəyov. – Bakı: Azərbaycan SSR EA Nəşriyyatı, – c.2. –1965. – s. 215-225.

E.Abasova¹⁴, G.Abdullazade¹⁵, F.Shushinski¹⁶, M.Dilbazov¹⁷, F.Aliyeva^{18,19}, I.Kocherli²⁰ and N.Ismayilzade²¹.

Of course, these materials, in addition to playing the role of an important base for the work, gave a certain direction.

Our main goal in the dissertation is the study of “Üç aşiq” (“Three Lovers”) preserved in the personal archive of Z.Hajibeyov, “Nüşabə” (“Nushaba”) opera in the house-museum named after A.Shaig and a number of mass songs of the composer.

The object and subject of the research. The object of the research is the vocal-instrumental creativity of Zulfugar Hajibeyov, and the subject is the investigation of his opera, musical comedy and songs. These mentioned works have not been developed or studied in any literature.

The purpose and objectives of the research. The main purpose of the research is to study and investigate a number of works of the composer that have not been published, in addition to the works that have been shown on the stage.

Based on the purpose of the research work, the following tasks were set:

- Discovering the idea and artistic content, a number of features of the musical style in the analyzed works;

¹⁴ Абасова, Э.А. Очерки музыкального искусства Советского Азербайджана (1920-1956) / Э.А. Абасова, Касимов К.А. – Баку: ЭЛМ, – 1970. – 178 с.

¹⁵ Abdullazadə, G.A. Üzeyir bəydən bizə miras – bizdən Üzeyir bəyə hədiyyə // – Bakı: Musiqi dünyası, – 2005. № 3-4 (25), – s. 18-20.

¹⁶ Şuşinski, F.H. Azərbaycan xalq musiqiçiləri / F.H.Şuşinski. – Bakı: Yazıçı, – 1985. – 478 s.

¹⁷ Дилбазова, М.Х. Из музыкального прошлого Баку / Х.М.Дилбазова. – Баку: Ишыг, – 1985. – 136 с.

¹⁸ Əliyeva, F.Ş. XX əsr Azərbaycan musiqi mədəniyyətinin qaynaqları: [3 cildə] / F.Ş.Əliyeva. – Bakı: Nurlan, – c.1. – 2005. – 362 s.

¹⁹ Əliyeva, F.Ş. XX əsrin I yarısının tarixi inkişaf kontekstində Azərbaycan musiqi mədəniyyəti: sənətsünaslıq üzrə elmlər doktoru dis. avtoreferatı. / – Bakı, 2008. – 46 s.

²⁰ Köçərli, İ.T. Zülfüqar Hacıbəyov və Azərbaycan musiqi folkloru / İ.T.Köçərli. – Bakı: ADMİU mətbəəsi, – 2019. – 125 s.

²¹ İsmayılzadə, N.C. Köhnə Bakının müsəlman gecələri // – Bakı: Musiqi dünyası, – 2005. № 3-4 (25), – s. 83-86.

- Uncovering a number of facts about the period of creation of the works, the date of their creation based on archival materials;
- Investigating and uncovering the reasons why the composer's works preserved in manuscript form were not published on the basis of historical documents.

The research methods. The study of Z.Hajibeyov's reviewed works in the dissertation refers to the historical and methodological parameters. The principle of historical approach to the composer's creativity is one of the important methods. The analyzed works were applied according to the principle of historicity in order to reveal the historical development of important genres in different periods starting from the beginning of the 20th century. Theoretical and comparative analysis methods were used while investigating the uniqueness of the composer's works. The scientific-theoretical concepts developed in the researches of Azerbaijani and foreign musicologists form the methodological basis of the dissertation work.

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

- The importance of Zulfugar Hajibeyov's vocal-instrumental creativity in the development of Azerbaijani musical culture;
- Basing Z.Hajibeyov's voluminous vocal legacy on national musical traditions and stylistic diversity;
- A detailed examination of the variety of themes and genres, opera, musical comedy and songs of Z.Hajibeyov's vocal-instrumental works;
- Studying the activities of Z.Hajibeyov as a folklorist and determining his role in the direction of researching national music;
- Revealing of Z.Hajibeyov's vocal-instrumental works in manuscript form;
- Merging organically the characteristics of Azerbaijani national music with the musical traditions of professional composition in Z.Hajibeyov's vocal-instrumental works;
- Reflection of Z.Hajibeyov's unique compositional handwriting in his works.

The scientific novelty of the research. The scientific novelty of the dissertation is determined by its perspective. The topic of the

research is “vocal-instrumental genre in creativity of composer Zulfugar Hajibeyov”, which includes his mass songs, his activities as a folklorist, musical comedies, and unstaged operas. The concept of “vocal-instrumental creativity” is applied here not specifically, but in a generalized way.

As the manuscripts of the composer`s choral works were not preserved, they were not included in the analysis. Mainly musical-theatre genres that were not staged were covered and they were attributed to the composer`s vocal-instrumental creativity. Because these works are not performed, they can be studied as examples of vocal-instrumental music. Also, the opera genre generally belongs to the field of large vocal-instrumental musical forms, along with the cantata and oratorio genres.

The main scientific novelty of the work is that, based on the manuscript samples, Zulfugar Hajibeyov`s unpublished “Üç aşiq” (“Three Lovers”) opera (in its entirety), “Nüşabə” (“Nushaba”) opera, which has a few notation examples and a concrete libretto, and mass songs, as well as folklore samples collected and set to music, are analyzed. In our national musicology, there is no detailed scientific-research work that illuminates these listed works in detail. In our opinion, this issue has been partially clarified in the current research work.

The following propositions put forward as a result of the analysis can be considered scientific innovations of the dissertation:

- Use of Zulfugar Hajibeyov`s existing works in manuscript form in the analysis process;
- Researching the period in which the analyzed works were created against the background of the general development picture of Azerbaijani professional music;
- Revealing a number of features specific to the composer`s musical style in the process of analyzing Zulfugar Hajibeyov`s existing works in manuscript form;
- Determination of the role and importance of the analyzed works in certain stages of the development of professional music of Azerbaijan.

The theoretical and practical significance of the research.

The dissertation covers certain stages of Azerbaijani music history and can serve as a scientific source for new researches in this direction. From this point of view, the main provisions and results of the dissertation can find its application in the teaching of subjects related to musicology and cultural studies at Baku Music Academy named after U.Hajibeyli, Azerbaijan State University of Culture and Arts, Azerbaijan National Conservatory.

It is possible to use the main aspects touched upon and the obtained results during the analysis, the information and materials reflected in the dissertation as a source in a number of new scientific studies in the future.

Historical, analytical and comparative methods were used in the research work. The methodological bases of the work are the research works of scientists dealing with the problems of opera, musical comedy, song, folklore studies.

In the analysis of Zulfugar Hajibeyov's creativity, first of all we have benefited from the scientific-theoretical provisions and articles of Uzeyir Hajibeyli, the composer's brother and comrade-in-arms, the founder of the Azerbaijani school of composition.

We are based on the interesting researches of musicologists E.Abasova²², G.Gasimov²³, L.Karagicheva²⁴, Kh.Malikov²⁵, S.Gasimova²⁶, G.Vazirova²⁷ on the opera genre in Azerbaijan, and

²² Абасова, Э.А. Оперы и музыкальные комедии Узеира Гаджибекова / Э.А.Абасова. – Баку: АН Азерб. ССР, – 1961. – 192 стр.

²³ Касимов, К.С. Зарождение и развитие Азербайджанского музыкального театра / К.С.Касимов. – Баку: Изд-во АН Азерб.ССР, – т. 3. – 1950. – с.158-193.

²⁴ Карагичева, Л.Б. Мугамная опера Азербайджана // – Москва: Советская музыка, – 1988. №12, – с. 86-93.

²⁵ Меликов, Х.Г. Особенности стиля и драматургия музыкальных комедии Узеира Гаджибекова / Х.Г.Меликов. – Баку: Азмузгиз, – 1963. – 156 с.

²⁶ Касимова, С.Д. Из истории Азербайджанской оперы и балета (1908-1988) / С.Д.Касимова. – Баку: Адильоглы, – 2006. – 231 с.

²⁷ Везирова, Г.Х. Мугам как фактор национального своеобразия азербайджанской оперы: / дис. доктора философии по искусствоведению. / – Баку, 1996. – 106 с.

the opinions of F.Aliyeva²⁸ who is one of the productive researchers of the history of the development of Azerbaijani music, which are illuminated in the historical direction in her scientific works.

The interesting ideas and detailed analyzes of J.Jabrayilbeyli, one of the first researchers of Zulfugar Hajibeyov's creative heritage, played a certain role in the creation of the current research work.²⁹

Approbation and application. The main results and provisions of the research work are reflected in the articles published in the periodical scientific publications included in the international summarizing and indexing systems. Reports on the topic were heard at scientific-theoretical conferences.

The name of the institution where the dissertation work was performed. The dissertation was fulfilled at the "History of Music" department of the Baku Music Academy named after U.Hajibeyli.

The total volume of the dissertation is marked with a separate volume of the structural sections of the dissertation. The dissertation consists of an introduction, four chapters, eight paragraphs, a conclusion and a list of used literature. Regarding the volume of the structural sections of the dissertation, the introduction is 9 pages (13,083 characters), Chapter I is 26 pages (45 982 characters), Chapter II is 56 pages (79 417 characters), Chapter III is 25 pages (30 685 characters), Chapter IV is 35 pages (45 713 characters), and the conclusion is 4 pages (7 238 characters) consists. The total volume of the research work consists of 155 pages and 222 118 characters, excluding the list of used literature.

THE MAIN CONTENT OF THE DISSERTATION

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

²⁸ Əliyeva, F.Ş. Musiqi tariximizin səhifələri / F.Ş.Əliyeva. – Bakı: Adiloğlu, – 2003. – 281 s.

²⁹ Cəbrayılbəyli C.M. Zülfüqar Hacıbəyov/ C.Cəbrayılbəyli. – Bakı: İşıq, – 1985. – 104 s.

Chapter I of the dissertation is called “An overview of the musical life of Azerbaijan at the end of the 19th and the beginning of the 20th century”. Although we do not have many materials related to this period, the memories, thoughts, and manuscripts of the progressive people who lived and created during that period are a great support for us. In the research work, information was provided about the musical assemblies that function in large cities in the formation and development of the art of singing and mugham. In these assemblies poets, singers, singers and music lovers gathered and regularly discussed issues related to art, literature, music, mugham performance traditions, and these young performers mastered the intricacies of mugham art and gave their wonderful contribution to the music culture. In the second half of the 19th century “Beytüs-Səfa” (“Beytus-Safa”) led by Seyyid Azim Shirvani in Shamakhi, “Məclisi-üns” (“Majlisi-uns”) of Khurshud Banu Natavan in Shusha, “Məclisi-fəramuşan” (“Majlisi-faramushan”) of Mir Mohsen Nawvab and musical assemblies led by Mashadi Malik Mansurov left a great mark in the memory of history.

In a very important historical section of the development of Azerbaijani musical culture, along with musical gatherings, the theoretical study of mugham art was of great importance too. “Vüzühul-Ərqam” (“Vuzuhul-Argam”) (1884), a treatise intended for students and performers of mugham art by Mir Mohsen Nawvab Karabakhi (1833-1918), a very encyclopedic personality, became an example for every musician.

At the end of the 19th and the beginning of the 20th century, the musical gatherings played an important role as art centers in the development of mugham art and were of great importance in the musical life of Azerbaijan.

At the beginning of the 20th century, the art of singing became more widespread. Singers such as Jabbar Garyagdioglu, Hamid Malibeyli, Zabul Gasim, Shakili Alasgar, Islam Abdullayev, Seyid Shushinski perform at festivals and holidays. Instrumental mugham performance begins to develop due to the activities of musicians who accompany mugham performers. The tarzan and kamancha player accompanying the singer is called the “musical ensemble”. In

connection with the development of the art of singing, tar and kamancha instruments are improved.

Towards the end of the 19th century, the art of singing left the framework of parties, parties and weddings and opened its way to theaters and concert halls. Singing groups are already starting to perform at theater intermissions. Such performances are organized for the first time in Tiflis and Shusha. It should also be noted that the Azerbaijani drama theater played an important role in laying the foundations of the musical theater in general. In the theatrical productions prepared by both amateur and professional actors, a large place was devoted to music. Gradually, musical performances began to be shown in theaters. According to M.Dilbazova's research from the periodical press documents of that time, information can be obtained from *"the November and December issues of the newspapers "Петербургский листок" ("Petersburg pages") and "The Caucasus" about the performance of one such musical performance in 1895."*³⁰ It is known from researches related to the history of music that the first musical performance was shown on the stage in 1897 in the city of Shusha. It was a play called "Məcnun Leylinin məzarı üstündə" ("Majnun is on the grave of Leyli") based on Fuzuli's poem, initiated and directed by Abdurrahim Bey Hagverdiyev, a prominent writer of Azerbaijan. This performance had a great impact on the young Uzeyir Hajibeyli, and later played a major role in the creation of the first national opera "Leyli və Məcnun" ("Leyli and Majnun").³¹

The role of the city of Shusha in the musical life of Azerbaijan and the development of musical culture at the end of the 19th century and the beginning of the 20th century is undeniable. The first Eastern concert in Azerbaijan was organized in Shusha in Khandamirov's theater under the leadership of Abdurrahim Bey Hagverdiev in 1901. On January 11, 1902, an eastern music concert was held in Baku for

³⁰ Дилбазова, М.Х. Из музыкального прошлого Баку / Х.М.Дилбазова. – Баку: Ишыг, – 1985. – 136 с.

³¹ Абасова, Э.А. Уzeyir Гаджибеков - путь жизни и творчества / Э.А.Абасова. – Баку: ЭЛМ, – 1985. – 200 с.

the first time. On January 27, 1903, the second Eastern concert took place in Haji Zeynalabdin Taghiyev's theater.

The geography of Eastern concerts expanded and began to exceed the borders of Azerbaijan. In 1912, Jabbar Garyagdioglu decided to organize an eastern concert in Moscow together with his friends, while returning from the event of the company that transferred folk songs and mughams. Kechachi Mahammad, Mashadi Mammad Farzaliyev, Gurban Pirimov perform at this concert.

Along with Eastern concerts and Eastern music nights, the Muslim nights held in Baku at the beginning of the 20th century also left a big mark on the musical life of Azerbaijan too. This event was held by "Nəşr-Maarif" ("Nashr-Maarif") and "Nicat" ("Nicat") charitable societies and had a charitable purpose. At the end of the 19th century, in the musical life of Azerbaijan, religious performances – shabihs also played a certain role in the creation of musical theater. Such performances related to the days of mourning in the Muslim calendar had theatrical elements. Combining Eastern and Western traditions, the city of Baku was one of the main musical centers of Azerbaijan in the late 19th and early 20th centuries. All musical-organizational and educational activities in the musical life of Azerbaijan took place in Baku.

At the beginning of the 20th century, Azerbaijan enters a new stage of its historical development. Changes in public and economic life, the beginning of the national liberation movement became a stimulus for the development of culture. These events created a basis for the creation of the national composition school and the first national opera. Prominent luminaries of the Azerbaijani drama theater – H.Arablinski, H.Sarabski, J.Zeynalov, M.Aliyev, S.Ruhulla, in addition to being drama actors, also worked as singers. Educational organizations also played a certain role in the creation and development of musical theater in Azerbaijan. One of such educational organizations was "Nicat" ("Nicat") society, established in 1906. The head of this society was H.Sarabski, H.Arablinski, M.Aliyev, J.Zeynalov, H.Zardabi, S.Ruhulla, composers U.Hajibeyli and Z.Hajibeyov.

U.Hajibeyli's opera "Leyli və Məcnun" ("Leyli and Majnun") (1908), the first opera of the Muslim East, laid the foundation for the

public-economic rise of the Azerbaijani national composition school. As a result of the maturation of national consciousness, the changes in the musical life of Azerbaijan created a basis for the creation of the opera genre. In the first decade of the beginning of the 20th century, stage works that could be performed alongside these two operas by U.Hajibeyli could be Z.Hajibeyov's "Aşıq Qərib" ("Ashiq Garib") (1916) and M.Magomayev's "Şah İsmayıl" ("Shah Ismayıl") (1916).

Although the first national operas were mainly performed by drama actors, they were well versed in the intricacies of musical art, that is, mainly mugham. At the same time, the first performances on the stage of Azerbaijan were performed by male singers. Gradually, women began to be attracted to the scene. In the development of musical theater at the beginning of the 20th century, "Z. and U.Hajibeyov brothers' management" created in 1916 also played a big role.

Thus, when we take a detailed look at the musical life of Azerbaijan at the end of the 19th - beginning of the 20th century, we can note two main tendencies. First, during this period, the ground was created for laying the foundation of the art of composition in Azerbaijan. Second, in the early decades of the 20th century, the foundation of the composition school was laid in Azerbaijan by U.Hajibeyli. M.Magomayev and Z.Hajibeyov, along with U.Hajibeyli, worked in this field in the creation of this school, which first found its rise in the art of musical theater, and managed to bring Azerbaijani culture to the broad path of European professional music. The creativity of these three composers at the beginning of the 20th century constitutes an important stage in the musical culture of Azerbaijan.

Chapter II is called "Opera creativity of Zulfugar Hajibeyov". This chapter consists of 3 paragraphs.

2.1. It is called "Ashiq Garib" opera. Z.Hajibeyov played an important role in the creation of the first professional musical forms on the basis of national folklore. Like U.Hajibeyli and M.Magomayev's first musical stage works, his stage works were the first examples of modern professional composer creativity in

Azerbaijan too. In these works, an initiative was taken to create a synthesis of folklore forms and examples of European music genres.

In 1915, Z.Hajibeyov composed the opera “Aşıq Qərib” (“Ashiq Gharib”), which occupies an important place in his work. The libretto of the opera, which consists of 4 acts and 8 scenes, is written by the composer himself. The libretto is based on the plot of the love saga, popular throughout Transcaucasia.

The opera “Aşıq Qərib” (“Ashiq Gharib”) is inextricably linked with the traditions of U.Hajibeyli's opera “Əsli və Kərəm” (“Asli and Karam”). Love lyrics, the struggle for pure and eternal love unite these two operas.

Before the permission document came from the censor, the local Baku press had already published the news about Z.Hajibeyov's completion of the “new Muslim opera” and performing vigorous exercises. On May 13, 1916, a few days before the premiere of the opera at H.Z.Taghiyev theater, the “Kaspi” newspaper reported about the opera that the major part of the opera was composed of folk motifs, as well as the author's own compositions. The plot is taken from folk tales.³² In this news, it was added by recalling the day of the premiere of the new opera: *“The strongest forces of the Muslim page are participating in this opera. A large mixed choir of men and women will perform about 20 original and folk motifs. H.Sarabski and A.Aghdamski will perform in the main roles. New decorations have been prepared for the play.”*³³

It should also be noted that we analyzed the opera based on the piano (manuscript) we obtained from the composer's personal collection in the archives of the Institute of Manuscripts named after M.Fuzuli.³⁴ This copy is very extensive.

“Aşıq Qərib” (“Ashiq Gharib”) is a mugham opera. As in most mugham operas, the main characteristics of the heroes are revealed in

³² Z.Насибəyovun “Aşıq Qərib” operası // “Kaspi” qəzeti. – 1916, 13 may. – s. 4.

³³ Сарабский, А.Г. Возникновение и развитие Азербайджанского музыкального театра (до 1917 г.) / А.Г.Сарабский. – Баку: Изд.АН Аз. ССР, – 1968. – 273 с.

³⁴ Насибəyov, З.Ə. “Aşıq Qərib” operası (Azərbaycan dilində əlyazması). [Notlar]: // M.Füzuli adına Əlyazmalar İnstitutu, Fond № 29, arxiv № 50, qovluq № 7 (48), iş № 27673, s.v. № 1, vərəq – 195.

mughams. The main character in the opera is *ashiq*. As it is known, percussive mughams are closely related to love music. The consistent use of percussive mughams in Garib's part highlights its amorous origin. In the opera "*Aşıq Qərib*" ("*Ashiq Gharib*"), the large space in the vocal part of the characters typical of "*Şur*" ("*Shur*"), "*Segah*" ("*Segah*"), "*Şüşətər*" ("*Shustar*"), "*Bayatı-Şiraz*" ("*Bayati-Shiraz*") mughams is closely related to the image-emotional content of these characters. At the beginning of the opera, there are mughams with an optimistic spirit, and mughams with a lyrical-elegiac spirit are given in the parting scenes.

In addition to mughams, the composer also used quotations from a number of folk songs in the opera. From act II, in the song "*Mənim öz yarım bax*" ("*Look at my own half*") performed by *Ashiq Vali* in honor of the dancer Kara girl in Mahmud's tea house in Tiflis, from act III, the girls' choir "*Yaz açılıb, novruz olub*" ("*Spring has opened, nowruz has arrived*"), from act III, "*Bizim yerdə ördək olar, qaz olar*" ("*There will be ducks, there will be geese in our place*") performed by Aghca girl with the choir in song II, in the same act, in the women's choir performed by Garib's messengers – "*Allahın əmrilə gəlmişik, xacə*" ("*We have come by God's command, khaja*") can be shown.

It is interesting that the composer does not characterize Shahvalad, a negative character with a mugham. Mughams are mainly served at *Ashiq Gharib* and *Shahsanem*'s party. Mugham improvisations consist of a kind of vocal storytelling character.

A more interesting feature of the choruses in the opera "*Aşıq Qərib*" ("*Ashiq Gharib*") is that the choruses enter into a dialogue with the main character. This is a unique musical dramaturgical concept of opera. It should be noted that there is no separate aria or ensemble scene for the main characters in the opera. The composition is based on the epic, prose (spoken dialogues) and music (verse) alternate as in the epic. Therefore, choirs play the role of commentators in musical drama. Women's choruses in opera are double-voiced, and mixed choruses are three-voiced. Choruses are mostly in simple two-part form and remind of lyrical classifications. In general, women's choirs dominate in opera.

U.Hajibeyli's mugham operas were more lyrical tragedies. Z.Hajibeyov's opera "Aşıq Qərib" ("Ashiq Gharib") is completed with an optimistic ending. Along with the plot of the epic, some features of the fairy tale genre are also evident here. The introduction of the character of Dervish, which is typical for Azerbaijani fairy tales, in the first act, his mugham solo, confirms this once again. The events in the opera develop slowly, which is due to the characteristics of the fairy tale genre.

2.2. It is called the opera "Three Lovers". Zulfugar Hajibeyov, one of the founders of our national musical theater, has a creative path spanning half a century, where unknown pages still remain unopened. One of these unknown pages is the composer's fairy-tale opera "Üç aşiq" ("Three Lovers").

According to the information provided by musicologist J.Jabrayilbeyli about Z.Hajibeyov, the opera "Üç aşiq" ("Three Lovers") was not staged before the revolution and during the Soviet period.³⁵

In the biography of Z.Hajibeyov, obtained from the archives of the Institute of Manuscripts named after M.Fuzuli, we find an interesting statement about the opera "Üç aşiq" ("Three Lovers") along with a number of facts about the composer's life and work. Here, Z.Hajibeyov gives information about writing an opera in 1919 based on the plot of the folk legend "Üç aşiq" ("Three Lovers"). The composer even notes that he has reworked the opera, and although it is a majority on the Russian stage, there is no opera of this type on the Azerbaijani stage.

Of course, it was very difficult for Z.Hajibeyov's opera to be created at a time when there were intense discussions about the opera genre in Azerbaijan. It should also be noted that "Üç aşiq" ("Three Lovers"), which is chronologically separated from the composer's mugham opera "Aşıq Qərib" ("Ashiq Gharib") by a very short period of time, was supposed to be an opera based on a purely European-style fairy tale plot. In the 1920s, completely different subjects were required. From today's perspective, the plot of the opera "Üç aşiq"

³⁵ Cəbrayılbəyli, C.M. Zülfüqar Hacıbəyov/ C.M.Cəbrayılbəyli. – Bakı: İşıq, – 1985. – 104 s

(“Three Lovers”) shows some simplicity and naivety. The libretto also has its own flaws. Certain shortcomings are clearly noticeable when working on the piano in the dramaturgy of the work, the musical style of the opera, the characteristics of the characters. This is also natural. After U.Hajibeyli’s, M.Magomayev’s mugham operas, as well as Z.Hajibeyov’s own “Aşıq Qərib” (“Ashiq Gharib”) opera, it was very difficult to suddenly create a European-style opera, and the “Üç aşıq” (“Three Lovers”) opera was a kind of experiment.

The opera “Üç aşıq” (“Three Lovers”) is different from mugham operas, where the character of the characters is given in solo performances. We would also like to make a brief statement about the connection between the opera and the fairy tale plot. Here, rather than a fairy tale, it is closer to a legend, a narrative.

While researching the opera “Üç aşıq” (“Three Lovers”), we managed to discover a number of features in this work. It should also be noted that the composer tried to create typical, characteristic images of Azerbaijani fairy tales here, and revived the aspects typical of folk tales. The character of the main characters in the opera is mainly revealed in recitative-declamation style ariozos. Many of the speeches are in couplet form. The chorus plays the role of a commentator on the scenes, commenting on what is happening on the stage. This feature comes from mugham operas. At some moments, the chorus continues the mood of a certain character and shares his pain. For example: at the beginning of the opera, the chorus continues the feelings and emotions of the Vizier, who is looking for a cure for the girl’s pain. Sometimes the choir acts as a consultant. Note that, in general, the function of the chorus in this opera can be compared with the role of the chorus in ancient tragedy.

In the opera, the composer resorted to improvisational style in some vocal parts. Almost every image in the work is given an instrumental introduction, and these compact boards create a certain emotional atmosphere.

In addition to all these listed features, Z.Hajibeyov’s opera “Üç aşıq” (“Three Lovers”) provides an opportunity to obtain certain information about the composer’s style, handwriting and creative tendencies. The opera does not have exhausted vocal numbers,

widely developed arias, or portrait characteristics of heroes. The vocal parts of a number of participants are very similar in terms of musical style (melodic, rhythmic features, harmonic language). In this opera, we don't find convex and bright character traits. Instrumental episodes are mainly given with an overture and an introduction to the picture in each act, with a series of dances. Some choirs are static in nature. The choral scenes in the opera “Üç aşiq” (“Three Lovers”) are mainly homophonic-harmonic, continuing the style of the opera “Aşiq Qərib” (“Ashiq Garib”). In some choral scenes, the closeness to the choirs in U.Hajibeyli's musical comedy “O olmasın, bu olsun” (“Let it be, let it be”) is evident. In the solo vocal numbers, the closeness of intonation to the performances of Asker and Gulchohra from the musical comedy “Arşın mal alan” (“Arshin mal alan”) is noticeable. We should note that when we consider the libretto of the opera “Üç aşiq” (“Three Lovers”), it is observed that it was written more in the spirit of a musical play. The tragic fate of the main characters is somehow reminiscent of U.Hajibeyli's mugham operas. Unlike Z.Hajibeyov's opera “Aşiq Qərib” (“Ashiq Garib”), which has an optimistic ending, this opera ends with a tragedy.

2.3. It is called “Nushaba” opera. While researching the archive of Z.Hajibeyov, we come across the opera “Nüşabə” (“Nushaba”) among the manuscripts of the composer's hitherto unknown and unfinished works. A certain distance separates “Nüşabə” (“Nushaba”) from the composer's opera “Three Lovers”. It is possible to get some ideas about the opera “Nüşabə” (“Nushaba”), which was written long after the opera “Üç aşiq” (“Three Lovers”), by taking a look at the scattered materials around the history of its creation and gathering them. We should note that the following materials were obtained from the archives of the Institute of Manuscripts named after M.Fuzuli regarding the sheet music of the opera “Nüşabə” (“Nushaba”):³⁶

³⁶ Hacıbəyov, Z.Ə. “Nüşabə” operasından parçalar (Azərbaycan dilində). [Notlar]: // M.Füzuli adına Əlyazmalar İnstitutu, Fond №29, arxiv № 50, qovluq № 8 (50), iş № 27675, s.v.№ 7, vərəq – 41.

1. The dance from act III – this score – has been noted in the manuscript, as well as a number of folk instruments.

2. Dance from act III – this score is designed for symphony orchestra. In this version, the thematic material of the above dance has slightly been reduced and changed.

3. A highly developed scene from an unknown act of the opera. In this scene, Ikhtiyar, Nushaba and the choir perform. The speeches of the characters are structured in the form of small arias and dialogues. First, performances by small soloists are given, along with choral cues, and at the end Nushaba performs with the choir.

It should also be noted that according to the information obtained from the biography of Z.Hajibeyov, A.Shaig started working on the libretto before the opera “Nüşabə” (“Nushaba”). A.Shaig wrote the verse drama “Nüşabə” (“Nushaba”) based on N.Ganjavi’s poem “İsgəndərnamə” (“Iskandernamə”) (5 acts, 12 pictures) in 1945. Z.Hajibeyov’s biography written in 1941 already mentions that the composer started working on an opera based on A.Shaig’s libretto. According to the information given in the document in the Fund of the Institute of Manuscripts named after M.Füzuli, we find a record of the play “Nüşabə” (“Nushaba”) (author A.Shaig) consisting of 92 pages.³⁷

Chapter III is called “Zulfugar Hajibeyov’s musical comedies” and consists of 2 paragraphs.

3.1. It is called the musical comedy “A Young in Fifty year old”. The characters in the musical comedy “Əlli yaşında Cavan” (“A Young in Fifty year old”), comic situations, the development of events with ridiculous misunderstandings, roguery and trickery, juxtaposition of the images of stupid masters with intelligent servants - all these features are typical for opera-buffa.

In the musical comedy “Əlli yaşında Cavan” (“A Young in Fifty year old”), the main place is spoken episodes, musical numbers are a minority. The piano has 17 musical numbers, of which seven numbers are allocated to the first movement, four to the second, and

³⁷ Şaiq, A. “Nüşabə” pyesi (Azərbaycan dilində, makina çapı) // M.Füzuli adına Əlyazmalar İnstitutu, Fond № 29, arxiv № 50, qovluq № 1 (10), iş № 27635, s.v. № 67, vərəq – 92.

six to the third. Musical numbers conclude the dialogue scene within each act. A symphonic introduction is given at the beginning of each act and is necessarily completed by a musical episode.

Unlike U.Hajibeyli's musical comedy "Ər və arvad" ("Husband and Wife"), there are no completely different musical portraits in Z.Hajibeyov's musical comedy "Əlli yaşında Cavan" ("A Young in Fifty year old"). Speeches of the characters here usually begin with the speech of one character, and the other continues it in own speech. Thus, many of these speeches take the form of an ensemble-dialogue. Choral scenes are almost exclusively given in the final scenes of the operetta. The operetta was written for a double composition of a symphony orchestra. Our national dances, in general, widely used elements of folk music. It consists of 3 acts and 17 musical numbers.

In the musical comedy "Əlli yaşında Cavan" ("A Young in Fifty year old"), there is almost no place for solo performances of the characters. This is the main aspect that distinguishes the musical comedy "Əlli yaşında Cavan" ("A Young in Fifty year old") from the musical comedies of U.Hajibeyli. The only solo performance is Gulu's song (№5 on score and piano). In the first act of the work, Gulu declares his love to Gulnaz. His feelings are revealed in just a kidding soulful tune.

In the musical comedy, the performances of the orchestra are also given a certain place. The work begins with an overture in the tonality of G major. Introduction to act II – cheerful, carefree character, it is a kind of lyrical comic march. (№8 on score and Piano) This introduction builds on the development with the variant method of the starting motif. The latter, the introduction to Act III, is very elaborate, (№11 on score and piano) consists of two sections. Its first section is reminiscent of a mugham improvisation, it is in the shushtar style.

Finally, we would like to give brief information about Z.Hajibeyov's musical comedy "Varlı" ("Rich") or "On bir yaşlı arvad" ("Eleven-Year-Old Wife").

On May 30, 1911, Z.Hajibeyov's second operetta was staged at the Georgian Noble Theater in Tiflis and became a great success. The operetta was staged by the author himself.

Unfortunately, since the operetta's libretto and piano have not survived, it is impossible to get information about the work. It is said that the musical comedy "Varlı" ("Rich") criticized the miserable and stupid life of a rich person, his ridiculous attitude towards his wife and all women in general. The confiscation of this play by the local police after the re-performance on the Tiflis stage is reported in Z.Hajibeyov's biography written on April 17, 1941, kept in his personal archive.

3.2. It is called "Single while Married" musical comedy. The stage fate of Z.Hajibeyov's musical comedy "Evliykən Subay" ("Single while Married") is very unique. This work, which is the third musical comedy of the young composer Z.Hajibeyov, was first reported to be staged in Tiflis on March 11, 1912, according to the information received from the "The Caucasus" newspaper dated March 10, 1912. Exactly one year later, on February 13, 1913, the work was performed on the stage of H.Z.Taghiyev Theater in Baku.

This operetta was performed on the stage of the Azerbaijani theater only until the 40s of the 20th century. It was mainly shown in 1932 and 1941 at the Azerbaijan State Theater of Musical Comedy. The musical comedy "Evliykən Subay" ("Single while Married"), which criticizes the obsolescence of its time and the flaws in everyday life, is a musical stage work created under the influence of the traditions of U.Hajibeyli's "Ər və arvad" ("Husband and Wife") and "O olmasın, bu olsun" ("Let it be, let it be") musical comedies. Both plays begin with the main character's story about his fate. The finale of both operettas is similar. So, in the end, the main character is revealed, which also happens in these chorus scenes.

The musical comedy "Evliykən Subay" ("Single while Married") and Z.Hajibeyov's musical comedy "Əlli yaşında Cavan" ("A Young in Fifty year old") have a number of common features in terms of musical content. The musical forms and compositions of these two works are almost identical.

The content of the work is somewhat reminiscent of U.Hajibeyli's musical comedy "O olmasın, bu olsun" ("Let it be, let it be"). The image of the Karbala Haji is reminiscent of Mashadi Ibad. Like Mashadi Ibad, Karbalay Haji is also a trader in the market,

a typical image. In the comedy, Karbalay`s greed, avarice, old-fashionedness, and being shown as a backward character are typical. Although women`s lawlessness is not fully revealed here, polygamy is sharply criticized. The problem of women and men having the same, equal rights is touched upon.

Chapter IV is called “Zulfugar Hajibeyov`s vocal and instrumental music” and consists of 3 paragraphs.

4.1. It is called “Zulfugar Hajibeyov`s song creation”. The application of the song genre by professional composers in Azerbaijan coincides with the end of the 20s and the beginning of the 30s of the 20th century. In these years, the first examples of mass songs appear. “Komsomolçu qız” (“Komsomol girl”), “Süvarilər mahnısı” (“Song of cavalries”), “Qızıl əsgər mahnısı” (“Song of the Golden soldier”), “Kolxoz çöllərində” (“In Kolkhoz deserts”), “Mazut” (“Fuel oil”), “Qara gözlər” (“Black eyes”) by U.Hajibeyli, “Neft” (“Oil”), “Tarla” (“Field”), “Bahar” (“Spring”) by M.Magomayev, as well as it is also necessary to mention the examples created by Z.Hajibeyov, a follower of these traditions, in this genre. We have obtained a number of valuable information from the archives about the songs of Z.Hajibeyov, which have not yet found their detailed analysis in the scientific literature and are in the form of manuscripts. Thus, the composer`s personal archive kept in the Institute of Manuscripts named after M.Fuzuli preserves his songs composed of 5 series of notebooks written in a patriotic spirit. Each series of notebooks has its own name and several songs are collected in them.

Notebook I – “Döyüş marşı” (“Battle March”), Notebook II – “Ümidini üzmə məndən” (“Don't Lose Your Hope in Me”), Notebook III – “Azərbaycan diviziyasının Qızıl Əsgərlərinə həsr olunmuş marş və nəğmələr” (“March and Songs Dedicated to the Golden Soldiers of the Azerbaijan Division”), Notebook IV – “İsmayılın nəğməsi” (“İsmail's Song”), Notebook V – “Vətən ordusu” (“The Homeland Army”), “Mən ağlaram, gülər o” (“I cry, he laughs”).

4.2 It is called “Zulfugar Hajibeyov as a folklorist”. In this paragraph it is mentioned that U.Hajibeyli and M.Magomayev`s collection “Azerbaijani Turkish folk songs” published in 1927 laid the foundation of musical folklore studies in Azerbaijan.

This first example of Azerbaijani musical folklore consisted of 33 songs, the author of 2 songs was U.Hajibeyli himself. 19 songs in the collection were presented by Jabbar Garyagdioglu, and the remaining songs were presented by Zulfugar Hajibeyov. Some songs were kept in one-voice expression, and some were processed and harmonized by U.Hajibeyli and M.Magomayev. In the works, the unique features of each song are preserved, the special features of the chord, melodic and rhythmic aspects are taken into account.

The “Azerbaijani Turkish folk songs” collection, which is the only and great monument of the eternal musical culture of the beginning of the 20th century, confirmed certain issues related to the solution of the problem of polyphony in national music. 22 of the 33 songs included in the collection are performed with piano accompaniment. The piano accompaniments (piano works) of these songs are technically, melodically, and harmonically very perfect.

We should note that this first copy of the collection is kept at the Institute of Manuscripts named after M.Fuzuli of the Azerbaijan National Academy of Sciences.³⁸ In this copy, the names of the songs are written in three languages (in Turkish, Russian and German).

The collection was reprinted in 1985 in connection with the 100th anniversary of U.Hajibeyli. In the second edition, compared to the first edition, clarifications were made, the Turkish words in the text were translated into Azerbaijani. In the first edition, only the first paragraph of the lyrics of songs was written below the sheet music. This was due to the preparation of the collection as a collection of both vocal and instrumental nature.

4.3. It is called “Zulfugar Hajibeyov`s instrumental music”. In this paragraph, among the works of the composer preserved as personal archive in the Azerbaijan State Institute of Manuscripts named after M.Fuzuli and listed as a result of these studies, we came across the work “Cəngi” (“Cangi”), which expresses a fighter, a hero, a knightly spirit,

³⁸ Hacıbəyov, Z.Ə. “Azərbaycan türk el nəğmələri” / Z.Ə.Hacıbəyov, Ü.Ə.Hacıbəyli, M.M.Mağomayev / (Azərbaycan dilində, çap və əlyazma) [Notlar]: // M.Füzuli adına Əlyazmalar İnstitutu, Fond № 29, arxiv № 50, qovluq № 5 (45), iş № 27669, s.v. № 5, vərəq – 1.

as if a call to battle. Z.Hajibeyov's work "Cəngi" ("Cangi") gives ample space to the dotted rhythm characteristic of the march. As the name of the work suggests, the main theme is very patriotic. The presented piece of music is played in the full composition of the orchestra of folk instruments. The auxiliary theme is continued in the "solo" performance of the balaban. "Coda" is delivered to the listener by introducing the main theme. The composition of the orchestra consists of tar, kamanches, balabans, clarinet and tambourine.

In 2005, Niyazi's "Collection of Plays" was published by the Ministry of Culture of the Republic of Azerbaijan, the Museum of Musical Culture of Azerbaijan, Niyazi's apartment museum. Among the plays in this collection, 3 fragments from the movie "Almaz" ("Diamond") are presented. The lyrical melody is reminiscent of a slow-paced female dance. This fragment is heard in the film in the shot (starting from 9.01 – 10 in the film) where Almaz brings a loom for women to the village. Fragment II – Moderato is presented with very intense and dramatic colors. (starts at 54.20 in the movie). The dramatic timbre of the copper wind instruments brings dark colors to the most dramaturgically tense scene of the film – the climax. A strong unison adds to the drama. The majestic intonations of the "Çahargah" ("Chahargah") scene seem to emphasize the struggle and determination of Almaz, the main character who is fighting against the masses. Fragment III – Allegretto is a playful, cheerful melody, based on the variation of the motifs of the folk song "Səhər-səhər yaz çağı" ("Morning-morning spring time") (starts from 23.00-25.00 in the film).

In general, the film "Almaz" ("Diamond") is silent, and the poetics of that genre is evident here. The film opens with a nature scene of a mountain village, and the music here is pastoral in nature, matching the landscape. The musical examples in the film are mainly Bayati-Kurdish, Chahargah, percussion mugam Karabakh shikaste in the musical language of the heroes, as well as the folk song "Üçtelli Durna" ("Three billed Crane") and the dance "Qaytağı" ("Gaytaghi") composed by the composer himself.

In our opinion, both composers worked in their direction when writing music. The development of folk melodies corresponds to Z.

Hajibeyov`s writing manner, and the general orchestration is more in line with Niyazi`s handwriting.

As it is known, Jafar Jabbarli wrote the drama “Almaz” (“Diamond”) in 1931 and the work was successfully staged. The script of the film was also written by the playwright himself. The cast of the film was chosen very interestingly. The role of Almaz was played by Izzet Orujova, known from the movie “Sevil” (“Sevil”). R.Tahmasib, A.Alekbarov, I.Hidayatzade, A.Gamarlinski were cast in the roles. The Good role was played by H.Gurbanova. The performer of the role of Fatmanisa and this negative character was Panfiliya Tanailaidi. The directors of the film were A.Guliyev and G.Braginski.

In the conclusion of the research work, it is emphasized that the creativity of Zulfugar Hajibeyov covers a period from the first decades, when the foundation of Azerbaijani professional music was laid in the first half of the 20th century, to the middle of the century. Along with the first mugham operas and musical comedies of Uzeyir Hajibeyli, the works of Zulfugar Hajibeyov also played an important role in the development of Azerbaijani musical theater. Zulfugar Hajibeyov created a completely different new type of mugham opera - lyrical fairy tale mugham opera. In the opera “Aşıq Qərib” (“Ashiq Garib”), which has an epic dramaturgy of a figurative nature, vocal-instrumental mughams are organically adapted to traditional opera numbers, giving the main characteristics of the heroes.

After a detailed study of Zulfugar Hajibeyov`s opera and musical comedies, songs, works of folklore examples, we can come to the following conclusions:

- Along with Uzeyir Hajibeyli and Muslim Magomayev, Zulfugar Hajibeyov laid the foundation of professional music of Azerbaijan;

- Zulfugar Hajibeyov made great contributions to the musical culture of Azerbaijan with his operas and musical comedies, songs and folklore works;

- The composer continued the traditions of Uzeyir Hajibeyli in his large-scale stage works;

- Zulfugar Hajibeyov's comprehensive creativity is a certain milestone in our national music art, and it requires to be studied and investigated from other angles based on archival materials;

- Zulfugar Hajibeyov's archive, a number of documents and materials prove his wide and colorful creative plans. From this point of view, a more detailed review of the composer's creative heritage creates opportunities for the expansion of ideas in the science of musicology about the initial stage of the development of professional music of Azerbaijan.

Our research on all these obtained archival materials once again confirms the great services of Zulfugar Hajibeyov, along with Uzeyir Hajibeyli and Muslim Magomayev, in the creation of professional music of Azerbaijan. It was Zulfugar Hajibeyov who, along with those who laid the foundations of professional music in Azerbaijan at the beginning of the 20th century, was able to leave a certain mark on a very important stage of our musical culture at the cost of great effort.

The main results of the dissertation work are published in the following scientific articles:

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The defense will be held on 29 March 2024 at 14:00 at the meeting of the Dissertation Council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ 1014, Baku, Shamsi Badalbeyli str. 98.

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

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

Abstract was sent to the required addresses on 29 February 2024.

Signed for print: 23.02.2024

Paper format: 60x84 1/16

Volume: 42496 characters

Number of hard copies: 20