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## ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

### CHARACTERISTICS OF THE CHORAL WORKS OF MAMED GULIYEV

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## GENERAL CHARACTERISTICS OF THE DISSERTATION

### **Relevance and degree of scientific development of the topic.**

The oeuvre of Mamed Guliyev, a distinguished representative of the Azerbaijani compositional school, an Honored artist, and a gifted educator, holds exceptional significance in the evolution of our national culture. Anchored in the traditions of our professional compositional school, established by the illustrious Uzeyir Hajibeyli, Mamed Guliyev succeeded in encapsulating the embodiment of modernity within the confines of tradition in his works. Advancing along the path forged by his mentor, the eminent composer Gara Garayev, Mamed Guliyev adeptly showcased the pursuit of innovation grounded in national roots in his compositions.

The synthesis of artistic value and originality in the works of Mamed Guliyev exemplifies the unique style of the composer. M.Guliyev's adherence to both tradition and modernity, as well as the infusion of the folklore genre into his compositions, are hallmark features of his oeuvre. Possessing a philosophical outlook, the composer skillfully crafted nuanced meanings in his works, thereby enhancing the expressiveness of the musical language.

As a distinguished representative of Gara Garayev's school, Mamed Guliyev's mastery of symphonic thinking significantly influenced the genre orientation of his compositions. It is not by chance that the composer's varied approaches are manifested in both the thematic and genre diversity of his works. The broad genre spectrum of M.Guliyev's creativity not only underscores the uniqueness of his compositions but also highlights the significance of his contributions to Azerbaijani musical scholarship.

It is noteworthy to highlight the substantial impact of M.Guliyev's choral creativity in shaping the developmental trajectories of the Azerbaijani compositional school of the twentieth century, as well as in bridging national and European musical traditions and their manifestation across various genres. From this perspective, the characteristics of choral works, which are prominent in his oeuvre, underscore the significance of the composer's contributions and underscore the necessity of examining examples crafted in this domain.

In the choral compositions of M.Guliyev, the richness of the musical language is evident, as well as the distinct characteristics stemming from the composer's individual approach and style. These works showcase the diverse elements of the composer's prolific creativity. Spanning from ancient written literary examples of the Azerbaijani people to medieval classics, 20th-century literary romanticism, and the contemporary tragedies experienced by our people, various themes have been depicted, including the glorification of the labor of ordinary hardworking individuals, and their expression in his choral works. From this perspective, the examination of the distinctive features and unique qualities of M.Guliyev's compositions underscores the significance of this research.

The oeuvre of the composer seamlessly integrates non-national and national elements. Specifically, the incorporation of folklore and folk music intonations into works of diverse genres warrants examination from the perspectives of tradition and modernity. This convergence is manifested in the composer's operatic, symphonic, and choral compositions.

M.Guliyev, while adhering to classical traditions, embraced modernity and reflected in his work the characteristics stemming from a symphonic mindset. Consequently, each of his choral compositions is enriched with attributes unique to the composer's style, representing a novel discovery. A thorough examination and elucidation of these aspects is one of the primary factors that underscore the importance of this study.

The diverse facets of M.Guliyev's creativity have garnered attention from musicologists and researchers, who have explored them from various perspectives in scholarly and theoretical studies, analyzing and discussing them in numerous articles. These works primarily focus on the distinctive features of the composer's oeuvre, including his opera and symphonic compositions. However, his choral works, which form a significant part of M.Guliyev's repertoire, have not yet been the subject of specialized research. Given this, it is crucial to investigate the composer's works within this particular genre.

It is worth mentioning the role of the composer's son, psychologist Mehdi Guliyev, who facilitated access to the composer's personal archive for research purposes and assisted in identifying the

manuscripts of the works analyzed in this study<sup>1</sup>.

In a scholarly article dedicated to the symphonic work of M.Guliyev, E.Abasova analyzed the composer's Fifth Symphony<sup>2</sup>.

In the section of the book "History of Azerbaijani Music"<sup>3</sup> dedicated to the composer, K.Nasirova provided an overview of the life and work of M.Guliyev.

The features of the composer's creativity were noted in scientific and journalistic articles by S.Gasimova<sup>4</sup>, Z.Gafarova<sup>5</sup>, Z.Dadashzade<sup>6, 7, 8, 9, 10</sup>, L.Huseynova<sup>11</sup>, E.Dadashova<sup>12</sup>.

The themes of M.Guliyev's opera "Deceived Stars" are thoroughly interpreted in the articles by E.Babaev<sup>13</sup>, Y.Gabay<sup>14</sup>, and I.Maharramova<sup>15</sup>.

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<sup>1</sup> Məmməd Quliyevin şəxsi arxivi.

<sup>2</sup> Abasova, E.Ə. Məmməd Quliyevin Beşinci simfoniyası // – Bakı: Qobustan, – 1990. № 4, – s. 6-13.

<sup>3</sup> Nəsirova, K.Y. Məmməd Quliyev /– Bakı: Azərbaycan musiqi tarixi, Elm, – s.4. – 2019. – s. 625-667.

<sup>4</sup> Касимова, С.Д. Мамед Кулиев – Музыка республик Закавказья / С.Д.Касимова. – Тбилиси: Хеловнеба, – 1975. – с.164.

<sup>5</sup> Кафарова, З.Г. Искусство навсегда // Каспий. – 2018, 19 апреля. – с.4.

<sup>6</sup> Dadaşzadə, Z.A. Azərbaycan səslənən məkanında yeni musiqi // – Bakı: Musiqi dünyası, – 2001. № 3-4, – s. 122-131.

<sup>7</sup> Dadaşzadə, Z.A. Məmməd Quliyevin böyük musiqi aləmi // İmpuls. – 2001, 9 noyabr. – s. 4.

<sup>8</sup> Dadaşzadə, Z.A. Musiqinin sədiq cəngavəri // – Bakı: Qobustan, – 2011. № 2, – s. 11-16.

<sup>9</sup> Дадашзаде, З.А. Бесконечная любовь к музыке // Зеркало. – 2002, 28 сентября. – с. 11.

<sup>10</sup> Дадашзаде, З.А. Верный рыцарь музыки // Зеркало. – 2019, 7 мая. – с. 26. / [Электронный ресурс] / URL: <http://anl.az/download/meqale/zerkalo/2011/may/av88.htm>.

<sup>11</sup> Hüseynova, L.Ş. Çağırılara həy verək // Şərq. – 2011, 7 noyabr. – s. 24-25.

<sup>12</sup> Дадашева, Э.Р. Музыка, повествующая о мире // Каспий. – 2016, 21 сентября. – с. 3.

<sup>13</sup> Babayev, E.Ə. Aldanmış ulduzlar // Azərbaycan gəncləri. – 1977, 4 fevral. – s.4.

<sup>14</sup> Габай, Ю. Обманутые звезды // – Москва: Советская музыка, – 1978. № 8, – с. 55-58.

<sup>15</sup> Məhərrəmov, İ.E. Məmməd Quliyevin “Aldanmış ulduzlar” operasında janr sintezi və ifadə vasitələri axtarışları // – Naxçıvan: AMEA-nın Naxçıvan bölməsinin xəbərləri: İctimai və humanitar elmlər seriyası, – 2014. № 1, – s. 269-281. / [Elektron resurs] / URL: <http://ek.anl.az/lib/item?id=chamo:374700&theme=e-katalog>

In the research work of K.Khankishiyeva, the characteristics of the composer's symphonic thinking were explored<sup>16</sup>.

The monograph co-authored by M.Guliyev and L.Abdullayeva emphasizes the musical language and performance interpretation of the composer's piano works<sup>17</sup>.

The characteristic features of the composer's work over the years were discussed in articles by A.Karimli<sup>18</sup>,<sup>19</sup>, and K.Khumbatova<sup>20, 21</sup>.

Articles covering the life and work of M.Guliyev were published in the press by R.Abbasova<sup>22</sup>,<sup>23</sup>, G.Ismayilova<sup>24</sup>, L.Bayramova<sup>25</sup>, S.Guliyeva<sup>26</sup>, Kh.Guliyeva<sup>27</sup>,

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<sup>16</sup> Ханкишиева, К.Г. Особенности симфонического мышления Мамеда Кулиева: / дис. доктора философии по искусствоведению. / – Баку, 2013. –202 с.

<sup>17</sup> Кулиев, М.Г. Музыкальный язык и особенности исполнительской интерпретации «Альбома для фортепиано» Мамеда Кулиева / – М.Г.Кулиев, Л.Б.Абдуллаева. – Баку: Адилоглу, – 2014. – 97 с.

<sup>18</sup> Kərimli, A.K. Məmməd Quliyev haqqında // – Bakı: Musiqi dünyası, – 2001. №1-2 (7), – s. 84-86.

<sup>19</sup> Kərimli, A.K. Təkrarsız Məmməd Quliyev // – Bakı: Qobustan, – 1998. №1-2 (7), – s. 56-59.

<sup>20</sup> Hübətova, K.H. Nə yaxşı Azərbaycanda belə musiqini yaradanlar hələ var // – Bakı: Musiqi dünyası, – 2007. №3-4 (33), – s. 96.

<sup>21</sup> Гумбатова, К.Г. О некоторых особенностях творческого почерка Мамеда Кулиева / [Электронный ресурс] / URL: <http://harmony.musiqi-dunya.az/RUS/archivereader.asp?s=1&xtid=230>

<sup>22</sup> Аббасова, Р.Д. Вдохновение длиною в жизнь. К 80-летию композитора Мамеда Гулиева // Каспий. – 2017, 28 февраля. – с. 10-11. / [Электронный ресурс] / URL: <http://kaspiv.az/news.php?id=56093#.WLV4RVWLTIU>

<sup>23</sup> Аббасова, Р.Д. Жизнь и вечность композитора. К 75-летию со дня рождения Мамеда Кулиева // Зеркало. – 2011, 5 февраля. – с. 26. / [Электронный ресурс] / URL: <http://www.anl.az/down/meqale/zerkalo/2011/fevral/155155html>

<sup>24</sup> İsmayılova, G.H. Milli musiqi mədəniyyətimizin görkəmli nümayəndisini xatırlarkən. Məmməd Quliyev // 525-ci qəzet. – 2011, 12 may. – s.6. / [Elektron resurs] / URL: <http://anl.az/down/meqale/525/2011/may/cm27.htm>

<sup>25</sup> Байрамова, Л.В. Мир глазами композитора. // Каспий. – 2017, 29 декабря. – с.3.

<sup>26</sup> Кулиева, С.С. Музыка свыше, или откровение композитора // Каспий. – 2016. 11 мая, – с. 3.

<sup>27</sup> Quliyev, X.M. Ləyaqətli şagird // Bakı. – 1971, 30 iyun. – s. 6.

S.Farajov<sup>28, 29</sup>, M.Hajiyeva<sup>30</sup>, K.Mikeladze<sup>31</sup>.

Information about the life and work of Mamed Guliyev can be found on various internet resources, including the official website of the Union of Composers of Azerbaijan<sup>32</sup>, the website of the U. Hajibeyli Baku Music Academy<sup>33</sup>, the "About Azerbaijani Composers" page of the "World of Music" Magazine<sup>34</sup>, the "Electronic Music Encyclopedia"<sup>35</sup>, the "Encyclopedia of Mugham" electronic page<sup>36</sup>, the "Big Biographical Encyclopedia"<sup>37</sup>, the

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<sup>28</sup> Fərəcov, S.V. Bəstəkar-pedaqoq Məmməd Quliyevin xatirə gecəsi // Mədəniyyət. – 2017, 22 fevral. – s. 4. / [Elektron resurs] / URL: <http://medeniyyet.az/page/news/37902/Bestekarpedaqoq-Memmed-Quliyevin-xatire-gecesi.html>

<sup>29</sup> Fərəcov, S.V. Tar sevgisi onu bəstəkara çevirdi // Mədəniyyət. – 2016, 12 oktyabr, – s. 4. / [Elektron resurs] / URL: <http://medeniyyet.az/page/news/16206/-Tar-sevgisi-onu-bestekara-cevirdi.html?lang=ru>

<sup>30</sup> Hacıyeva, M.M. Mən musiqiçiyəm, sözdən çox, səs adamıyam” (Məşhurların xanımları) / M.Hacıyeva, F.Ağalar // 525-ci qəzet. – 2014, 14 may. – s.5. / [Elektron resurs] / URL: [https://525.az/site/?name=xeber&news\\_id=18757#gsc.tab=0](https://525.az/site/?name=xeber&news_id=18757#gsc.tab=0)

<sup>31</sup> Микеладзе, Г.О. Вечер памяти выдающегося композитора Мамеда Кулиева // News.az. – 2007, 12 мая / [Электронный ресурс] / URL: <http://www.1news.az/news/vecher-pamyati-vydayuschegosya-kompozitora-mamed-a-kulieva>

<sup>32</sup> Azərbaycan Bəstəkar İttifaqı / [Elektron resurs] / URL: [https://az.wikipedia.org/wiki/Az%C9%99rbaycan\\_B%C9%99st%C9%99karlar\\_%C4%B0ttifaq%C4%B1](https://az.wikipedia.org/wiki/Az%C9%99rbaycan_B%C9%99st%C9%99karlar_%C4%B0ttifaq%C4%B1)

<sup>33</sup> Ü.Hacıbəyli adına Bakı Musiqi Akademiyası. Bəstəkarlıq kafedrasının görkəmli xadimləri. Quliyev Məmməd Mehdi oğlu / [Elektron resurs] / URL: <http://musicacademy.edu.az/bestekar-gorkemli/378-mamed-quliyev.html>

<sup>34</sup> Quliyev, M.M. Vikipediya / [Elektron resurs] / URL: [https://az.wikipedia.org/wiki/M%C9%99mm%C9%99d\\_Quliyev\\_\(b%C9%99st%C9%99kar\)](https://az.wikipedia.org/wiki/M%C9%99mm%C9%99d_Quliyev_(b%C9%99st%C9%99kar))

<sup>35</sup> Кулиев Мамед Мехти оглы в энциклопедии музыки / [Электронный ресурс] / URL: <http://www.musenc.ru/html/k/kuliev.html>

<sup>36</sup> Mugam Ensiklopediyası. Quliyev Məmməd Mehdi oğlu / [Elektron resurs] / URL: [http://mugam.musigi-dunya.az/q/quliyev\\_memmed.html](http://mugam.musigi-dunya.az/q/quliyev_memmed.html)

<sup>37</sup> Большая биографическая энциклопедия. Кулиев. Мамед Мехти-оглы. / [Электронный ресурс] / URL: [http://dic.academic.ru/dic.nsf/enc\\_biography/66015/%D0%9A%D1%83%D0%BB%D0%B8%D0%B5%D0%B2](http://dic.academic.ru/dic.nsf/enc_biography/66015/%D0%9A%D1%83%D0%BB%D0%B8%D0%B5%D0%B2)

information site “Wikipedia”<sup>38</sup>, and video recordings of Mamed Guliyev's anniversary events<sup>39</sup>.

**Object and Subject of Research.** In the context of choral music of Azerbaijani composers, **the object** of the study is “the choral music of Azerbaijani composers”, while **the subject** of the research is “the determination of stylistic features of choral works that characterize the development of M. Guliyev's creative path, including the analysis of his choral works and the study of their features”.

**Goals and Objectives of the Research.** The main goal of the study is to comprehensively examine the stylistic features of M. Guliyev's choral creativity within the context of Azerbaijani music and identify their characteristic traits. Based on the purpose of the study, the following objectives are expected to be addressed:

- Acquaintance with the creation of choral works by Mamed Guliyev.

- Determination of the place of the choral work in the composer's oeuvre.

- Revelation of the genre diversity of large-scale choral works by M. Guliyev.

- Consideration of the stylistic features of the author's small choral works.

- Exploration of the reliance on folklore and folklore-national sources in M. Guliyev's choral work.

- Analysis of the composer's choral work, identifying features of form and musical language.

- Determination of the application of analysis methods (harmony, polyphony, form, timbre, etc.) in the choral works participating in the study, and identification of characteristic features in the composer's work.

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<sup>38</sup> Guliyev, M.M. Vikipediya / [Elektron resurs] / URL: [https://az.wikipedia.org/wiki/M%C9%99mm%C9%99d\\_Guliyev\\_\(b%C9%99st%C9%99kar\)](https://az.wikipedia.org/wiki/M%C9%99mm%C9%99d_Guliyev_(b%C9%99st%C9%99kar))

<sup>39</sup> Məmməd Guliyev – 80. / [Elektron resurs] / URL: <https://www.youtube.com/watch?v=nuBPRCU2ozM>



**Research methods.** The research work entailed a theoretical analysis and scientific examination of M. Guliyev's choral creativity utilizing a combination of scientific, theoretical, and historical methods. In the analysis of M. Guliyev's works, factors such as genre affiliation, structural features, the convergence of tradition and modernity, and the characteristic features of works composed for choir dictated the employment of theoretical-analytical analysis. The composer's works are scrutinized within the context of the development of Azerbaijani music. Additionally, the method of system analysis was applied to ascertain stylistic characteristics by analyzing the works included in the study.

The dissertation's methodological foundation was built upon the scientific works of Azerbaijani and Russian musicologists. The approaches for determining form-structure, genre, and style features in the scientific works of B.V.Asafiyev, S.S.Skrebkov, L.A.Mazel, Y.V.Nazaikinsky, V.N.Kholopova, and M.G.Aranovsky, as well as the principles of analysis, form the methodological basis of this research.

U.Hajibeyli's research on the foundations of folk music in Azerbaijani music science serves as the primary method for determining the basis of national roots in theoretical analysis. In formulating theoretical theories, the scientific research of Azerbaijani musicologists E.A.Abasova, G.A.Abdullazade, Z.Y.Safarova, I.M.Efendiyeva, S.Ch.Gasimova, F.Sh. Aliyeva, Sh.H.Gasanova, U.I.Imanova, E.R.Dadashova, Z.A.Dadashzade, and K.Y.Nasirova was utilized as the methodological basis of the dissertation.

**The Main Provisions of the Research.** The main provisions defended during the study are:

- In Mamed Guliyev's oeuvre, choral works are presented in both small and large forms.
- The richness of content in these works is demonstrated through their diversity in genre, form, and musical language.
- In his choral works, the composer utilizes features of national music, with a prominent place given to ancient ritual music, folk intonations, mugham improvisation, and the use of the dance genre.
- Mamed Guliyev's choral works are extensively analyzed from

the perspectives of genre, form-structure, meter-rhythmic foundation, and content, with their stylistic features being determined.

- Genre typology of a cappella choral works (a cappella).
- The embodiment of philosophical ideas in the Requiem genre.
- The unity of tradition and modernity in choral creativity.
- Characteristics of M.Guliyev's choral creativity within the context of the Azerbaijani school of composition.

### **The Scientific Novelty of the Research.**

The dissertation represents a pioneering study of numerous choral compositions from the personal archive of composer M. Guliyev, providing a comprehensive scientific and theoretical analysis. Works including “Şəbi-Hicran” (“Shabi-Hijran”), “Bahar bayramı” (“Spring Holiday”), “Nizami haqqında dastan” (“Epic of Nizami”), “Dağlar” (“Mountains”), “Dədə Qorqud diyarı Azərbaycan” (“Land of Dada-Gorgud – Azerbaijan”), “Günəçli dağlar haqqında hekayət” (“The Tale of the Sunny Mountains”), “Qəzəl” (“Ghazal”), “Poema – Rekviem” (“Requiem Poem”), “20 Yancar Şəhidlərinin xatirəsinə Rekviem” (“20th January Requiem in Memory of the Martyrs”), “Kənd kantatası” (“Village Cantata”), “Əməyin himni” və “Bizim dağlar” (“Hymn of Labor”, and “Our Mountains” ) were examined for the first time through a historical and theoretical lens. The analysis categorized these works into one-part, three-part, four-part, and seven-part compositions, highlighting the distinctive features of M.Guliyev's choral creativity. The dissertation also delved into Mamed Guliyev's engagement with contemporary trends within the context of his artistic tradition, focusing on his unique thematic choices, reliance on folklore, incorporation of mugham elements, and utilization of various choral techniques to convey figurative and emotional depth.

**Theoretical and Practical Significance of the Research.** The thorough examination of the composer's choral compositions necessitates an exploration of other facets of M.Guliyev's oeuvre. The findings regarding the stylistic attributes of his choral works not only contribute significantly to the scholarly discourse but also serve as a foundational influence on methodologies adopted in related research endeavors. This underscores the theoretical importance of

the study. Moreover, the outcomes and principles established in the dissertation are applicable to courses such as “History of Azerbaijani Music”, “Modern Music”, “Analysis of Musical Works”, and other subjects offered in higher and secondary specialized music institutions. This practical utility enhances the research's overall significance.

**The Research’s Validation and Application.** The primary findings and outcomes of the research have been disseminated through contemporary scientific publications indexed in the international bibliographic databases of Azerbaijan and several foreign nations, as well as through presentations at national and international conferences.

**Name of the institution where the dissertation work was completed.**

The dissertation was conducted at the Department of Music Theory of the Baku Music Academy named after Uzeyir Hajibeyli.

**The total length of the dissertation provided, including a breakdown indicating the length of each structural section.** The dissertation comprises an introduction, three chapters, seven paragraphs, a conclusion, a list of references, and appendices. In terms of length, the introduction spans 10 pages and 14,136 characters, Chapter I spans 18 pages and 32,581 characters, Chapter II spans 52 pages and 74,099 characters, Chapter III spans 45 pages and 69,916 characters, and the conclusion spans 7 pages and 11,045 characters. The total length of the research work is 130 səhifə və 207 371 characters, excluding the list of references and appendices.

## **MAIN CONTENT OF THE DISSERTATION**

**The introduction** of the dissertation provides a rationale for the relevance and current level of development of the topic, defines the object and subject of the study, outlines the goals and objectives, describes the methods employed, presents the main defended propositions, highlights the scientific novelty, and discusses the theoretical and practical significance of the research. Additionally,

the introduction discusses the validation and application of the research findings, and outlines the structure of the dissertation.

The first chapter of the dissertation is titled “Creativity of Mamed Guliyev in the context of Azerbaijani music” and is comprised of two paragraphs. The first paragraph, titled “Creative portrait of Mamed Guliyev”, examines the creative work of Mamed Guliyev (1936-2001), a renowned composer who emerged in Azerbaijani music during the 1960s. Guliyev, an Honored artist of the Republic, was known for his prolific creativity and distinctive artistic approach. Studying composition under the guidance of the renowned composer Gara Garayev, Guliyev was characterized as a daring experimenter with a rich creative imagination. Garayev's influence on Guliyev's thinking, creative path, and artistic direction was profound. Guliyev's string quartet, which was performed at the USSR Composers' Congress in 1969, along with subsequent compositions such as the cello concerto, the vocal and choral symphony “I am Azerbaijan”, and the nonet for wind and percussion instruments, showcased his innovative approach. The three-movement “Azerbaijan” symphony, featuring soloists and a choir, epitomized Guliyev's creative vision. In 1977, Guliyev achieved a significant milestone with the opera “Deceived Stars”, which revived the Novruz holiday on the Azerbaijani stage for the first time. This opera demonstrated Guliyev's commitment to folklore and the revival of folklore rituals, a theme that resonated in many of his later choral works, reflecting aspects of national rituals. Throughout his diverse creative output, Guliyev tackled contemporary themes and exhibited a strong sense of civic duty. This was evident in works such as the “Requiem” for soloist and choir dedicated to the martyrs of January 20, the “Symphony-Requiem” in memory of the Khojaly martyrs, “Sad Music” reflecting the tragedy of displaced people, and numerous other compositions. Guliyev's music often employed simple yet avant-garde means of expression, evident across various genres. His extensive instrumental works, particularly in symphonic music, reflect the evolution of Azerbaijani musical culture from the 1960s to the 1990s. Guliyev's compositions encompass a range of diverse images closely intertwined with contemporary life, vividly

portraying the events of his time. Central to Guliyev's work was the individualization of these images, portraying the essence of modern reality and capturing the spirit of the era.

**1.1 Paragraph, titled “Traditions and modernity in the work of Mamed Guliyev”**, explores the interplay of tradition and modernity in Guliyev's artistic creativity. Guliyev's works are characterized by a harmonious coexistence of tradition and modernity, viewed as complementary elements rather than conflicting forces. Tradition, viewed as a rich and multifaceted heritage, entails the preservation, transmission, and adaptation of valuable experiences to new realities. A key tradition inherited by Guliyev from his mentor Gara Garayev is the elevation of musical thinking to a new level, which serves as the foundation of Guliyev's modern musical language. Guliyev's modernity is characterized by its individuality, with each of his works embodying a unique concept and style. He approaches composition with a serious commitment, evident in the ideological depth, expressive techniques, and orchestration of his works. Even as he explores innovative orchestration and unconventional harmonies in choral compositions, Guliyev maintains a strict adherence to his artistic style. Examples include the distinctive use of solo oboe and harp against a backdrop of string instruments, as well as the ironic incorporation of rhythms reminiscent of the yalla dance in his cello concerto.

**The second chapter of the dissertation is titled “Genre diversity in small choral works of Mamed Guliyev”**. This chapter comprises three paragraphs.

**2.1. Paragraph titled “The unity of classical poetry and music in the choral work of M.Guliyev”**, examines Mamed Guliyev's romantic poems “Shabi-hijran” for choir and string orchestra, and “Ghazal” for voice and symphony orchestra, both based on the works of the renowned Azerbaijani poet Muhammad Fizuli from the 16th century. The genre of poetry in music is described as a large-scale, single-voice work reflecting romantic worldviews, where lyrical and epic elements are subordinate to the lyrical principle. Guliyev's poem “Shabi-hijran” is structured around Fuzuli's famous gazelle “Mani zhandan usandir”, utilizing seven

verses. The poem opens with a twelve-stanza elegiac introduction performed on stringed instruments, creating a majestic portrayal of the poet. Guliyev's melody captures the essence of the aruz meter and syllable weight, highlighting the mutual influence of these elements.

In Mamed Guliyev's works, there is also a focus on pieces for voice and orchestra, reflecting his interest in vocal music and Azerbaijani poetry. His work "Ghazal" for voice, string instruments, two flutes, and piano, based on the gazelle "Get" by Huseyn Javid, a significant figure in Azerbaijani literature, stands out for its unique style and approach. The composer organizes the seven verses of the gazelle according to the formal features of the work, with the verses following a tripartite form. The orchestral accompaniment is compact, emphasizing the vocal performance. The poetic text, poetics, and melody of the aruz-vesa (ramal behri) are deeply explored against the backdrop of the orchestra, predominantly featuring string instruments.

**2.2. Paragraph titled "Stylistic features of the composer's short cantatas and oratorios",** discusses M.Guliyev's cantata "Spring Holiday" and the oratorio "Dede Gorgud Diyar – Azerbaijan".

Mamed Guliyev's one-movement cantata "Spring Holiday", composed for soprano, mixed choir, and symphony orchestra, is based on the poetic text by Vidadi Pashayev. This work is notable for its distinctive composition and style within Guliyev's choral music repertoire. Despite its brevity, the cantata demonstrates a unique melodic style, intonation structure, and choral texture. Dedicated to Novruz, one of the oldest holidays in the eastern world, the cantata celebrates the arrival of spring and the awakening of nature, with a central theme revolving around the singing of wheat, symbolizing the holiday. The composer evokes the ancient Nauryz rite through the music of the ashiq, a unique aspect of Azerbaijan's cultural heritage, painting a vivid genre picture of folk life. The soloist, chorus, and orchestra each play a distinct role in this work, with the harp providing a harmonic ostinato in several episodes, adding a special flavor to the composition.

Mamed Guliyev's one-part oratorio "Dede Gorgud Diyar – Azerbaijan", from the later period of his career, is composed for solo

baritone, soprano, choir, and symphony orchestra, with lyrics by the national poet Fikret Goja. Premiered in February 2001 at a concert celebrating the composer's 65th anniversary, the oratorio, along with two other works, formed a triptych in performance. While the handwritten score of “Dede Gorgud Diyar – Azerbaijan” labels it as a one-movement oratorio, it is noted that the work was originally intended to be part of a triptych alongside the lyrical poem “Shabi-Hijran” and the “Requiem”, all based on the words of F.Goja. This triptych-like structure, despite lacking archival evidence, suggests a polygenre approach to the works, reflecting the trend of genre synthesis in both instrumental and vocal-instrumental music since the late 20th century.

**2.3. Paragraph titled “Manifestation of the author's nationality in a cappella choral works”,** analyzes M.Guliyev's compositions “The Epic of Nizami”, “Mountains”, and “The Tale of the Sunny Mountains”.

Mamed Guliyev's one-part work “The Epic of Nizami” (1986) is dedicated to the poetry of the renowned Azerbaijani poet Nizami Ganjavi and is designed for an a cappella choir. The work features poems by Alakbar Salakhzade that praise Nizami's poetry and creativity, rather than direct excerpts from Nizami's works. Written in a complex three-part form, the composition demonstrates the composer's ability to convey figurative and emotional content while considering the vocal capabilities of each choir part.

The composer's one-movement choral miniature “Mountains” (1986) is set to the poetry of the national poet Samad Vurgun. In this piece, Guliyev approaches the lyrical nuances of the poetic text with a sensibility akin to an oriental poet, imbuing the composition with national sentiment and harmony. Each of the four voices in the choir is characterized by its own timbre and coloring, reflecting the subtle shades of the poetic text. The melodic development in “Mountains” showcases Guliyev's unique minimalistic style, influenced by aspects of Ashig music, where melodies often return to the same pitch level, characteristic of Ashig music's melodic structure.

“The Tale of the Sunny Mountains”, set to the poetry of T. Mahmud, is a one-part choral work for a mixed choir without

accompaniment. This piece, centered on the theme of patriotism, combines an optimistic beginning, a sense of tragedy, and the triumph of nature. The work's nationality is primarily expressed through its texture and harmonic style, featuring subsonic polyphony reminiscent of vocal-instrumental mugham music. The harmonic structure includes chords with a second-quarter structure, more commonly found in love music, and incorporates the spinousness principle characteristic of Zarbi-Mughams. Vocal parts imitate the sounds of national instruments such as drums and saz, further enhancing the piece's national character.

Chapter III of the dissertation is titled **“Style features of large-scale choral works by Mamed Guliyev”**. This chapter comprises two paragraphs.

**3.1. Paragraph titled “Methods of using the requiem genre in the works of M. Guliyev”**, examines the composer's requiem poems “To the Lost” and “Requiem in Memory of the Martyrs of January 20”.

M. Guliyev's requiem poem “To the Lost” (1985) is composed for bass, mixed choir, and symphony orchestra. This three-part work, dedicated to the victims of a tragedy, is set to the words of Alekper Salahzadeh, a poet whose work Guliyev admired. Although the first movement is unnamed, the second movement is titled “Eternal Memory”, and the third is called “Hymn”. The concept of a “poem” in this context refers to a lyrical-epic literary description of emotions and events. The bass soloist plays a significant role in the first and third movements, while the second movement features only the mixed choir without instrumental accompaniment. The bass part is prominent throughout, with the choir divided into I and II voices in the a cappella second movement. The work ends in the key of C major, symbolizing the heroes' immortality. Guliyev's “Poem-Requiem” infuses the requiem genre with optimism and light, reflecting the composer's philosophy of life.

The “Requiem in Memory of the Martyrs of January 20” (1999) expresses Guliyev's reflections on the tragic events of January 20 in Azerbaijani history. Set to the words of poet Fikret Goca, the requiem was first performed in 2017. Guliyev emphasizes the female



voices of the choir, particularly the altos, to embody the sorrow and lament of mothers who have lost their children. This one-part requiem is structured in a simple three-part form, with the soloist (mezzo-soprano) and choir expressing sorrow and lamentation through limited melodic range and chromatic half-tones, intensifying the work's dramatic narrative.

**3.2. M.Guliyev's work is “Embodiment of the theme of nature in his large-scale cantatas and oratorios”.** This paragraph discusses the “Rural Cantata”, the cantata “Hymn of Labor”, and the oratorio “Our Mountains”.

The “Rural Cantata” is a three-part work for soloists, choir, and symphony orchestra, with a poetic text based on the works of Alekper Salahzadeh. Despite its title, the cantata glorifies the seasons, particularly spring, with a romantic description. It reflects on the connection between man and nature, emphasizing the unity between them. The orchestration in the cantata is not fully utilized, with a chamber and transparent sound in the first part, a choir-led second part with a full orchestra and percussion, and a more laconic orchestra in the third part.

The cantata “Hymn of Labor” consists of four parts for soprano, choir, and symphony orchestra, with a poetic text by Alakbar Salakhzade and Vidadi Pashayev. It celebrates human effort, with each part reflecting on different aspects of labor and seasons. The composition combines elements of modernity and nationality, with a moderate tempo throughout and a mix of lyrical and epic elements based on folk music.

The oratorio “Our Mountains” (1984) is a monumental work for soloist, mixed choir, and symphony orchestra, with a text by Huseyn Javid. It comprises seven movements, with each part named after the first lines of the poems used. The choir takes a leading role in most sections, except for the purely instrumental fourth movement and the soloist-orchestra Part VI, which lacks choir involvement. The orchestration is economical, mainly featuring woodwind and string instruments accompanying the vocalist.

**The main conclusions** of the study are summarized in the final part of the dissertation. It is highlighted that the examination of the

choral oeuvre of the renowned Azerbaijani composer, honored artist, and esteemed educator Mamed Mehdi oglu Guliyev, along with the identification of its stylistic features, is of significant relevance and importance. A thorough analysis of the works within this previously unexplored area of the composer's repertoire has unveiled numerous characteristics of Mamed Guliyev, enriching Azerbaijani musicological scholarship. The exploration of Mamed Guliyev's choral compositions also prompted an investigation into his unpublished works, which had not been previously analyzed. The study of these choral pieces has revealed several unique features and innovations within the composer's body of work.

One of the most significant aspects identified in M.Guliyev's choral works is the seamless fusion of tradition and modernity, showcasing the innovative nature of his compositions within the framework of tradition. This is exemplified by his adherence to traditional elements while simultaneously showcasing innovative approaches.

The analysis of M.Guliyev's choral works revealed their unique qualities in terms of content, imagery, musical-harmonic language, and form. The composer's choral works encompass one-part, three-part, and four-part compositions, which have been classified and grouped accordingly.

M.Guliyev's approach to choral music represents a new direction, characterized by the amalgamation of tradition, modernity, and national identity. The dissertation highlights the intonation, melodic structure, harmony, and rhythmic elements in the development of themes within M. Guliyev's choral compositions. These aspects are rooted in the uniqueness of individual and national traditional thinking, showcasing the composer's varied use of traditional music and his exploration of its deeper layers.

Furthermore, M.Guliyev's choral works reflect a profound commitment to folklore traditions and national musical intonations. This commitment is evident in his incorporation of folk art, love song intonations, and mugham rules into his compositions, particularly exemplified in works like the "Village Cantata", where he uniquely reflects the theme of nature.

In M.Guliyev's choral music, programming plays a significant role. His choral works encompass a wide range of themes, including adaptations of the ancient Azerbaijani epic “Kitabi-Dede Gorgud”, compositions inspired by the works of the renowned poet and thinker Nizami Ganjavi, settings of poetry by Fuzuli, and later, compositions influenced by the writings of Huseyn Javid, a prominent figure in Azerbaijani romantic literature of the 20th century.

M.Guliyev's compositions also celebrate themes of nature and the valorization of labor. His continuous quest for new themes has enriched his works with a diverse array of imagery.

A significant aspect of M.Guliyev's compositions is his deep-rooted connection to folklore traditions and national musical intonations. This characteristic is prominently displayed in his choral works, which echo the intonations of love ballads and the structures of mugam, blending them with various musical expressive elements.

The choral compositions of M.Guliyev exhibit a distinct national identity, as evidenced by the romantic poem “Shabi-Hijran” and the oratorio “Dede Gorgud Diyar – Azerbaijan” for baritone, soprano, choir, and symphony orchestra. The composer's oeuvre demonstrates an expansion of expressive techniques, grounded in the principles of Azerbaijani national music, the developmental characteristics of mugham, and the rich tapestry of folklore.

The choral oeuvre of the composer M.Guliyev prominently features an exploration of ancient ritual music and folklore traditions. His work is characterized by a straightforward melodic language, evident in compositions like the “Spring Holiday”, where the melody exhibits a limited range and variable development. Additionally, the poetic and melodic nuances of folk ritual songs are prominent in works such as the “Labor Hymn” cantata. The composer's genre pieces, reflective of folk life, are deeply rooted in the traditions of Nowruz and love music, as exemplified by the “Bahar Bayridan” cantata. A notable aspect of his compositions is the imitation of a trumpet, a principal national instrument in the Yalli and Dzhanghi dances, which evokes ancient ceremonial elements.

The choral compositions of M.Guliyev are distinguished by their poetic textuality, elements of shur mode, the transformation of

motifs in variously altered forms, characteristic consonances, syncopated rhythms, and chords with a fourth-fifth structure. These features are evident in works such as the “Spring Holiday” cantata, the epic “About Nizami”, and the *a cappella* choral pieces “Mountains”, and “Village Cantata”. Additionally, his choral miniatures, like the *a cappella* work “Mountains”, encapsulate the brevity typical of Ashig music. In crafting the choral texture, Guliyev incorporated polyphonic elements from folk songs and characteristics of instrumental music, particularly in love-themed compositions like the “Bahar Bayrami” cantata and the miniature “Mountains”.

The harmonic language of the composer is predominantly shaped by national elements. This is manifested through alternative harmonic progressions, as seen in “Shabi-hijran”, and ostinatos that are characteristic of percussive mugams, exemplified in “The Tale of the Sunny Mountains”. The style of these compositions is deeply influenced by mugam, and the simplicity of the harmonic language is derived from the thematic content of the works, such as in the “Village Cantata”.

The choral texture in the works of M.Guliyev is notably rich and diverse. The composer skillfully captures the characteristic features of Ashik music through the use of imitative elements and semitonal polyphony within the choral fabric. Each composition showcases Guliyev's polyphonic sensibility, employing various methods of polyphonic development. The choral poem “Shabi-Hijran” is particularly notable for its intricate polyphony of voice and rhythm.

Another distinctive aspect of Guliyev's choral creativity is his unique and economical use of orchestral instrument groups in a more compact composition. He adeptly conveys complete ideas through variations in motif processing, a technique commonly found in folk art. This approach allows for a rich expression of thematic material within a concise musical framework.

The choral compositions of M.Guliyev prominently feature an exploration of ancient ritual music and folklore traditions. His work is characterized by a straightforward melodic language, evident in compositions like the “Spring Holiday”, where the melody exhibits a limited range and variable development. Additionally, the poetic and

melodic nuances of folk ritual songs are prominent in works such as the “Labor Hymn” cantata. Guliyev also demonstrated a sensitive approach to oriental poetry, adapting the ghazal genre to the possibilities of choral music.

Through the study of Mamed Guliyev's choral creativity, the main directions for the formation of his stylistic aspects were identified. The analysis revealed that these works encapsulate the core potential of the composer's creativity. Attention was also given to the genre categories, highlighting Guliyev's symphonic thinking, his creation of an unusual orchestral flavor in choral works, and his economical use of instrumental timbres. It was established that M. Guliyev's compositions are grounded in the features of tradition, modernity, and nationality within the context of the Azerbaijani school of composition, showcasing his unique stylistic features. Consequently, the significance of the composer's contribution to the development of our national culture was affirmed.

#### **The list the scientific works published by the author based on the content of the dissertation:**

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