

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**NEW FOLKLORE WAVE IN AZERBAIJANI MUSIC AT THE
TURN OF THE XX-XXI CENTURIES
(BASED ON THE WORKS OF JAVANSHIRA GULIYEV)**

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GENERAL CHARACTERISTICS OF THE DISSERTATION

The relevance and the degree of development of the research. Javanshir Guliyev is a prominent representative of the Azerbaijani school of composition. His work, which has continued with remarkable works since the 1970s, is significant not only in terms of reflecting the composer's personal fate, but also in terms of reflecting events taking place on a national scale. A comprehensive review of the composer's work, which organically combines 20th-century musical innovations with elements of folk music, clarifies his position in the national musical landscape.

Observation of neo-folklore trends against the background of global processes, as well as innovations in Azerbaijani music, creates the opportunity to identify the position of national music in the modern musical landscape, which ensures the relevance of the dissertation topic. J.Guliyev, whose work in Azerbaijani music was formed in the 70s, is a composer who clearly demonstrates manifestations of neo-folklorism and the new folklore wave, and also reflects the specific features of modern professional music.

The worldview and artistic and aesthetic views of J.Guliyev, formed at the junction of the Western and Eastern worlds, can also be used to demonstrate the uniqueness of folklore, since they reflect the aesthetics and general trends of the time. An important characteristic of J.Guliyev as a composer is his interest in folk music, his ability to study it professionally, and his desire to preserve all of its unique characteristics while not tearing it away from its environment, while adapting it to the demands of modern times. The ideas of the Motherland, people, freedom, Turkic-Turanism and the ways of reflection in music are one of the current problems of national musicology.

The work of J.Guliyev is periodically covered in studies that reflect the appearance of the era. While still young, J. Guliyev was already in the spotlight as a promising member of Azerbaijani composers. In her research essays¹, N.Gasimova noted the special place of J.Guliyev among young composers. Discussing modern

¹ Касимова, Н.К. На меридианах творчества. – Баку: Гянджлик, – 1984, – 128 с.

trends in Azerbaijani music of the 20th century, F.Aliyeva² drew attention to the composer's work. A.Huseynova³, who follows Azerbaijani music from mugham to opera, devoted a place to the composer in her research and discussed his neo-folklorist position from the perspective of modern music. Researcher Z.Dadashzade, who constantly followed his work as a composer, analyzed the published works in the preface to J.Guliyev's two-volume collection "Divan"⁴, and in an interview with the composer, she highlighted individual aspects of his work. In addition, Z.Dadashzade published these materials in the multi-volume "History of Azerbaijani Music"⁵ and periodically covers the composer's work in his scientific articles⁶. J.Makhmudova⁷, analyzing the song genre in the works of Azerbaijani composers from the point of view of text and music, drew attention to the famous songs of J.Guliyev. Composer Kh.Zeynalova⁸ devoted a section to the analysis of J.Guliyev's

² Əliyeva, F.Ş. Azərbaycan musiqisində üslub axtarırları. – Bakı: Elm və həyat, – 1996, – 120 s.; Əliyeva, F.Ş. XX əsr Azərbaycan musiqisi. Tarix və zamanla üz-üzə. – Bakı: Elm, – 2007. – 314 s.; Əliyeva, F.Ş. XX əsrin II yarısında Azərbaycan musiqisinin yeni inkişaf yolları. Dərs vəsaiti. – Bakı: Elm, – 2012. – 208 s.

³ Huseynova, A.N. Music of Azerbaijan: From mugham to opera. / A.N. Huseynova, – USA: Indiana University Press. – 2016. – 360 p.

⁴ Quliyev, C.R. Divan I. Əsərlər toplusu. [Partitura + CD]: (Ön söz Z.Axundova-Dadaşzadənin). – Bakı: Renessans-A Nəşriyyat evi, – 2018. – 376 s.; Quliyev, C.R. Divan II. Əsərlər toplusu. [Partitura + CD]: (Ön söz Z.Axundova-Dadaşzadənin). – Bakı: Renessans-A Nəşriyyat evi, – 2018. – 280 s.

⁵ Dadaşzadə, Z.A. Cavanşir Quliyev /Azərbaycan musiqi tarixi. 5 cildə, V c. XVII fəsil. – Bakı: Elm, – 2020. – s.447-480

⁶ Dadaşzadə, Z.A. Bura Vətəndi. // Xalq, 1991, 8 noyabr.; Dadaşzadə, Z.A. Bu dünyanın insanları bizi yada salacaq /C.Quliyev haqqında. // Qobustan, №3, – 1998. – s. 59-64.; Dadaşzadə, Z.A. Cavanşir Quliyevin total musiqi axtarırları // Musiqi dünyası, – Bakı: – 2001, 1-2(7), – s.87-91.

⁷ Mahmudova, C.E. Azərbaycan bəstəkar mahnılarında poeziya ilə musiqi. (Monoqrafiya) Elmi red. R.Zöhrabov. – Bakı: Mars Print NPF, – 2009, – 209 s.; Mahmudova, C.E. Cavanşir Quliyevin mahnılarında poetik mətnlə musiqinin qarşılıqlı əlaqələri // Musiqi dünyası, – Bakı: № 3-4 (21) – 2004 – s.81-87.

⁸ Zeynalova, K. Untersuchungen zur aserbaidshanischen Musikkultur im 20. Jahrhundert: Die aserbaidshanische Musikkultur im 20. Jahrhundert und ihre Rezeption westlicher Musik (= Reihe 536. Europäische Hochschulschriften Musikwissenschaft - Band 272). Frankfurt am Main, Peter Lang GmbH, – 2013. – s.284-302

"Caravan" trio in her dissertation she defended in Germany. In terms of performance, piano works were analyzed to varying degrees in the methodological manuals of T.Seyidov⁹, pianist S.Mirzoyev¹⁰, and violinist L.Huseynova¹¹ analyzed the sonata for saz and violin. A.Mammadova's¹² dissertation on "Orchestration in Azerbaijani Symphonic Music of the 60s-80s" analyzed J.Guliyev's Overture for Zurna and Symphony Orchestra. The composer's early works were examined in G.Ismayilova's¹³ diploma thesis. S.Gasimova¹⁴ devoted space to the composer's biography and provided an analysis of several of his most famous songs in her diploma thesis "Some stylistic features of Azerbaijani pop songs". However, to this day there is no monograph that fully covers the composer's work, even on the eve of his 75th anniversary.

The object and subject of the research. The object of the presented research is the work of J.Guliyev. The dissertation analyzes, schematizes, and systematizes almost all of the composer's works in accordance with the author's intentions.

The subject of the research is the discovery of neofolklore tendencies in his work. J.Guliyev's work is examined comparatively with folk music genres using avant-garde music analysis methods,

⁹ Seyidov, T.M. Azərbaycan fortepiano musiqisində janrların inkişafı. – Bakı: Şur, – 1992. – 302 s.; Seyidov, T.M. XX əsrin Azərbaycan fortepiano mədəniyyəti: pedaqogika, ifaçılıq və bəstəkarlıq yaradıcılığı. – Bakı: Təhsil, – 2016. – 336 s.; Сеидов, Т.А. Развитие жанров азербайджанской фортепианной музыки. – Баку: Шур, – 1992. – 308 s.; Сеидов, Т.А. Азербайджанская фортепианная культура XX века: педагогика, исполнительство и композиторское творчество. – Баку: Азернешр, – 2006. – 272 с.

¹⁰ Mirzəyev, S.Ə. Azərbaycan musiqisi kontekstində müasir fortepiano notasiya simvolları. – Bakı: Qanun, – 2019. – 184 s.

¹¹ Hüseynova, L.V. Cavanşir Quliyevin skripka və saz üçün Sonatası. Ali və orta ixtisas musiqi məktəblərinin müəllim və tələbələri üçün nəzərdə tutulmuş metodiki tövsiyələr. – Bakı: RSXM, – 2009. – 16 s.

¹² Мамедова, А.Р. Оркестровое письмо азербайджанских композиторов в симфонической музыке 60-80-х годов / Автореферат диссертации на соискание ученой степени доктора философии. – Баку: – 2010. – 30 с.

¹³ İsmayilova, G.R. С. Quliyevin yaradıcılığının bəzi üslub xüsusiyyətləri. Diplom işi. Azərbaycan Dövlət Konservatoriyası. – Bakı: – 1993, – 135 s.

¹⁴ Касумова, С.А. Некоторые особенности Азербайджанской эстрадной песни. Дипломная работа. БМА им. Уз.Гаджибейли. – Баку: – 1996. – 82 с.

-serving the purpose of revealing the composer's conceptual sphere based on the ideas of Turkic.

The goals and objectives of the research. The presentation of the work of J.Guliyev against a broad historical background and in the flow of world musical culture, as well as the identification of the unique stylistic features of the composer based on folklore, determined the following research objectives:

1. To explore ways of solving the problem of folklore and composer against the background of dominant trends in music of the XX-XXI centuries;
2. To analyze the phenomenon of neofolklore, the “new wave of folklore”, against the background of the general picture of folklorism;
3. To provide a brief summary of Azerbaijani neofolklore, including J.Guliyev's artistic pursuits;
4. To reveal the unique aspects of both traditional, professional and authentic genres of folk music that appear in J.Guliyev's works;
5. To study the specific aspects of the conceptual sphere of Turkic, which occupies an important place in the composer's work.

Research methods. The purpose of the study - a parallel study of folk music and the goal of linking the achievements of modern music with the development of folk music - determine the need to analyze the dissertation not on the basis of a single methodology, but with the use of a different methodological approach to each chapter. Because the various methods and techniques used in the study of folk music can reveal remarkable moments both in the work of composers and in the development of folk music. In this regard, historical analytical, empirical, syntactic, and semantic analysis methods were used in the study.

The materials for the dissertation included the composer's published and unpublished scores, as well as archival materials. Theoretical scientific works on cultural studies, philosophy and art history related to the research topic constitute the sources on which the research is based.

As a methodological basis, the work of a number of scholars

has been involved in the joint study of Azerbaijani composers and national music. When studying the work of J.Guliyev from the point of view of contemporary music, the analytical method of such scientists as Y.Kholopov ¹⁵, V.Kholopova ¹⁶, A.Sokolov ¹⁷, Y.Dubines ¹⁸, S.Kohoutek ¹⁹, V.Tsenova ²⁰, M.Vysotskaya ²¹,

¹⁵ Холопов, Ю.Н. Симметричные лады в теоретических системах Яворского и Мессиаана / «Музыка и современность». – М.: Музыка, – 1971. – с. 247-293; Холопов, Ю.Н. Микро и последствия // Музыкальное образование в контексте культуры. Науч. труды РАМ им. Гнесиных. – М.: – 2000, – с. 27-38; Холопов, Ю.Н. Вклад Кейджа в музыкальное мышление XX века // Джон Кейдж. К 90- летию со дня рождения: Матер. науч. конф. Редколлегия: Ю.Н. Холопов, В.С.Ценова, М.В.Переверзева // Науч. тр. Москов. Гос. Консерватории им. П.И.Чайковского. Сб.46. – М.: – 2004. – с. 79-90; Холопов, Ю.Н. Лады Шостаковича. Структура и систематика // Идеи Холопова в XXI веке. Сб. статей. Редактор-составитель Т.С. Кюрегян. – М.: Музиздат, – 2008. – с. 290-307.

¹⁶ Холопова, В.Н. Вопросы ритма в творчестве композиторов первой половины XX века / В.Н.Холопова. – М.: Музыка, – 1971. – 301 с.; Холопова, В.Н. Формы музыкальных произведений. Учебное пособие. 2-е изд., испр. / В.Н.Холопова. – СПб.: Лань, – 2001, – 496 с.; Холопова, В.Н. София Губайдулина / В.Н.Холопова. – М.: Композитор, – 2008. – 400 с.: ил., нот. ISBN 5-85285-472-7.; Холопова, В.Н. Российская академическая музыка последней трети XX — начала XXI веков (жанры и стили) / В.Н.Холопова. – М.: – 2015. – 226 с.

¹⁷ Соколов, А.С. Введение в музыкальную композицию XX века: учеб. пособие по курсу «Анализ музыкальных произведений» для студ. высш. учеб. Заведений / А.С.Соколов. – М.: Гуманитар. изд. центр ВЛАДОС, – 2004. – 231 с. ил.: ноты. ISBN 5-691-01313-0.; Соколов, А.С. Музыкальная хронология XX века / Теория современной композиции: учебное пособие. – М.: Музыка, – 2005. – с. 14-22.

¹⁸ Дубинец, Е.А. Знаки звуков. О современной музыкальной нотации / Е.А.Дубинец. – Киев, Гамаюн, – 1999, – 314 с.

¹⁹ Когоутек, Ц. Техника композиции в музыке XX века / Ц. Когоутек. – М.: Музыка, – 1976, – 358 с.

²⁰ Теория современной композиции. Учебное пособие. Ответственный редактор Ценова В.С. - М.: Музыка, - 2005, - 624 с. ISBN: 5-7140-0309-8

²¹ Высоцкая, М.С. Между логикой и парадоксом: композитор Фарадж Караев. Монография / М.С. Высоцкая. - М.: Момент, - 2012, - 568 с. ISBN 978-5-9902821-1-7; Высоцкая, М.С., Григорьева Г.В. Музыка XX века: от авангарда к постмодерну: учебное пособие / М.С. Высоцкая, Г.В. Григорьева; МГК им. П.И. Чайковского. – М.: Московская консерватория, – 2011. – 440 с.

N.Harmoncourt²², A.Kuzmin²³, R.Reti²⁴, V.Rudnev²⁵, E.Denosov²⁶, G.Dmitriev²⁷, I.Barsova²⁸, T.Cherednichenko²⁹, M.Arkadyev³⁰, Ch.Peirs³¹, F.Garayev³².

The approach of composers who created the theoretical and research foundations of modern music, such as T.V.Adorno³³,

²² Арнонкур, Н. Музыка языком звуков. Путь к новому пониманию музыки (Musik als Klangrede: Wege zu einem neuen Musikverständnis. Salzburg, 1982); рус. перевод: – СПб.: – 2002. – 99 с.

²³ Кузьмин, А.Р. Нотация в музыке XX века: учеб.-метод. Пособие. Челябин. гос. акад. культуры и искусств. – Изд. 2. / А.Р.Кузьмин. – Челябинск, – 2010. – 100 с.

²⁴ Рети, Р. Тональность в современной музыке / Р.Рети. – Л.: Музыка, – 1968. – 132 с.; Réti, R. Tonality, atonality, pantonality: A study of some trends in twentieth century music. – London, – 1958; 2-е издание под названием: Tonality in modern music. New York, 1962 / Тональность в современной музыке. Рус. перевод Г. Орлова. / – Л.: Музыка, – 1968. – 132 с.

²⁵ Руднев, В.П., Энциклопедический словарь культуры XX века. Ключевые понятия и тексты / В.П.Руднев. – М., Аграф, – 2009. – 543 с.

²⁶ Денисов, А.В. Музыка XX века: А.Казелла, Дж.Малипьеро, Л.Даллапиккола и др. (Композиторы. Очерки жизни и творчества) / А.В.Денисов. – СПб.: Композитор, – 2006, – 112 с.; Денисов, Э.В. Ударные инструменты в современном оркестре / Э.В.Денисов. – М.: Советский композитор, – 1982. – 258 с.; Денисов, Э.В. Современная музыка и проблемы эволюции композиторской техники / Э.В.Денисов. – М.: Советский композитор, – 1986. – 207 с.

²⁷ Дмитриев, Г.П. Ударные инструменты: трактовка и современное состояние. 2-е изд. / Г.П.Дмитриев. – М.: Советский композитор, – 1991. – 145 с.

²⁸ Барсова, И.А. Контур столетия. Из истории русской музыки XX века / И.А.Барсова. — СПб.: Композитор, – 2007. – 240 с., нот, ил.

²⁹ Чередниченко, Т.В. Генезис интонации: новый подход (рец. на кн. Э.Е.Алексеева "Раннефольклорное интонирование")// Сов. музыка, 3/1987, – с.96-99; Чередниченко, Т.В. Музыкальный запас – 70-е Проблемы. Портреты. Случай / Т.В.Чередниченко. – М.: Новое литературное обозрение, – 2002. – 592 с.

³⁰ Аркадьев, М.А. Временные структуры новоевропейской музыки. / М.А. Аркадьев. – Москва: Библос, – 1993. – 170 с.

³¹ Пирс, Ч.С. Что такое знак? // Вестн. Томского гос. ун-та. Сер. Философия. Социология. Политология. – 2009. – № 3 (7). – с. 88-95.

³² Фарадж Караев. Лекция об инструментальном театре прочитана в московской консерватории [Electronic resource] / [URL:http://www.karaev.net/t_lecture_instrumentheater_r.html](http://www.karaev.net/t_lecture_instrumentheater_r.html)

³³ Адорно, Т.Л. Философия новой музыки. Пер. с нем. / Перевод Б. Скурадова. Вст. ст./ Т.Л.Адорно, К. Чухрукидзе. – М.: Логос, – 2001. – 352 с.

A.Schoenberg³⁴, O.Messiaen³⁵, A.Webern³⁶, J.Cage³⁷, A.Honegger³⁸, P.Hindemith³⁹, F.Pulenk⁴⁰, B.Bartok⁴¹, I.Xenakis⁴², A.Schnittke⁴³, S.Gubaidulina⁴⁴, V.Ekimovsky⁴⁵. In studying the folklore movement, references were made to christomathian scientific research I.Zemtsovsky⁴⁶, G.Golovinsky⁴⁷, N.Jossan⁴⁸,

³⁴ Шенберг, А.Ф.В. Стиль и мысль. Статьи и материалы. Составление, перевод и комментарии Н. Власовой и О. Лосевой / А.Ф.В. Шенберг, – Москва: Композитор, – 2006. – 528 с.

³⁵ Мессиаен, О. Техника моего музыкального языка / Пер. с франц. и коммент. М. Чебуркиной. Науч. редакция Ю. Холопова. – Москва: Греко-латинский кабинет Ю. А. Шичалина, – 1995. – 128 с.

³⁶ Веберн, А.К. Лекции о музыке. Избранные письма / Пер. с нем. В.Г. Шнитке. – Москва: Музыка, – 1975. – 143 с.

³⁷ Кейдж Дж. Тишина. Лекции и статьи. / Перевод с англ. Библиотека Московского Концептуализма Германа Титова, – Вологда, – 2012, – 385 с.

³⁸ Онеггер, А. О музыкальном искусстве / Пер. с фр., коммент. В. Н. Александровой, В. И. Быкова. – Л.: Музыка, 1979. – 264 с.

³⁹ Пауль Хиндемит: статьи и материалы / И. Прудникова, сост. – М.: Советский композитор, – 1979, – 422 с.; Hindemith, Paul. 1952. A Composer's World: Horizons and Limitations. Cambridge: Harvard University Press.

⁴⁰ Пуленк, Ф. Я и мои друзья / – Москва: Музыка, – 1977 г, – 158 с.

⁴¹ Барток, Б.В.Я. Зачем и как собирать народную музыку / Пер. с венгер., вступ. статья и примеч. С.И. Вайса / Б.В.Я. Барток. – Москва: Музгиз, – 1959. – 48 с.; Барток, Б.В.Я. О влиянии крестьянской музыки на музыку нашего времени / Бела Барток: сб. статей / Сост. Е.И. Чигарева. – Москва: Музыка, – 1977. – с. 245–249.

⁴² Ксенакис, Я. Беседы // Homo musicus: Альманах музыкальной психологии. – М.: – 1994. – с. 137–155.

⁴³ А.Г. Шнитке. Беседы, выступления, статьи / А. В. Ивашкин. Составление, беседы, интервью. вступит, статья, каталог сочинений, список статей и интервью, иллюстрации, – Москва: РИК . Культура. – 1994 г. – 322 с.

⁴⁴ Беседа с Софией Губайдулиной. О музыке и о себе «В знак дружбы». Беседу вела О. Бугрова // Музыкальная академия, – 1994. № 3. – с. 1-7.; Губайдулина, С.А. «Дано» и «задано» // Муз. Академия. – 1994. № 3. – с. 1-7

⁴⁵ Екимовский, В.А. Джаваншир Кулиев // Музыка в СССР, 1985, июль-сентябрь; Екимовский В.А. Автобиография / В.А.Екимовский, – Москва:, Музиздат, – 2008. – 480 с.; Екимовский В.А. Оливье Мессиаен. Жизнь и творчество / В.А. Екимовский, – М., Советский композитор, – 1987. – 304 с.

⁴⁶ Земцовский, И.И. Фольклор и композитор: теоретические этюды / И.И.Земцовский. – Л. – М.: Советский композитор, – 1978. – 176 с.; Земцовский, И.И. О современном фольклоре / Традиционный фольклор в современной художественной связи (фольклор и фольклоризм): сб. науч. тр. /

V.Medushevsky⁴⁹, V.Propp⁵⁰, L.Christiansen⁵¹ and others. When drawing parallels with national music and its various genres, the works of Azerbaijani musicologists were used as A.Eldarova⁵², T.Mammadov⁵³, K.Dadaszadeh⁵⁴, A.Guliyev⁵⁵, I.Imamverdiyev⁵⁶,

ЛГИТМиК; сост. И.И. Земцовский. – Л.: ЛГИТМИК, – 1984. – с. 4–15.; Земцовский, И.И. Текст – Культура – Человек: Опыт синтетической парадигмы // Музыкальная академия. – 1992. № 4. – с.3-6; Земцовский, И.И. Три кита музыки устной традиции // Традиционная культура. Поиски. Интерпретации. Материалы. Сб. статей по материалам конференции памяти Л.М.Ивлевой. – СПб., – 2006. – с. 6.; Земцовский, И.И., Кунанбаева А.Б. Номо Lyricus, или лирическая песня в этномузыковедческой стратиграфии «фольклорной культуры» (На подступах к монографии) // Классический фольклор сегодня: материалы конференции, посвященной 90-летию со дня рождения Бориса Николаевича Путилова, – Санкт-Петербург, 14-17 сентября 2009 г. / Рос. акад. наук, Ин-т рус. лит.; – 2011. – с. 199-249.

⁴⁷ Головинский, Г.Л. Композитор и фольклор: Из опыта мастеров XIX-XX веков. Очерки. / Г.Л.Головинский. – М.: Музыка, – 1981. – 278 с.

⁴⁸ Жоссан Н. Проблема претворения русских фольклорных жанров в сочинениях кантатно-ораториального типа (на материале отечественной музыки 60–80-х годов): Автореф. дис. ... канд. искусствоведения. – Москва: – 1998. – 28 с.

⁴⁹ Медушевский, В.В. Интонационная форма музыки / В.В.Медушевский. – М., – 1993. – 262 с.; Медушевский, В.В. Новое сакральное пространство или вечная юность традиции? Минимализм в его отношении к традиции // Новое сакральное пространство. Духовные традиции и современный культурный контекст: материалы науч. конф. Сб. 47. – М.: МГК им. П. И. Чайковского, – 2004. – с. 101-110.

⁵⁰ Пропп, В.Я. Фольклор и действительность / В.Я.Пропп. Избр.ст. – М.: Наука, – 1976. – 328 с.; Пропп, В.Я. Исторические корни волшебной сказки / В.Я.Пропп. — Л.: Изд-во ЛГУ, – 1986. – 364 с.

⁵¹ Христиансен, Л.Л. Из наблюдений над творчеством композиторов «новой фольклорной волны» // Проблемы музыкальной науки, Вып. 1. – 1972. – с. 198–218.

⁵² Эльдарова, Э.М. Некоторые вопросы ашугского искусства / Искусство Азербайджана, т 1, – Б., 1949. – с. 102-121.; Эльдарова, Э.М. Искусство ашыгов Азербайджана / Э.М.Эльдарова. – Баку: Ишыг, – 1984. – 117 с.

⁵³ Мамедов, Т. А. Традиционные напевы азербайджанских ашыгов / Т.А.Мамедов. – Баку: Ишыг, – 1988. – 350 с.; Məmmədov, T.A. Azərbaycan klassik aşıq havaları / Т.А.Мəmmədov. – Bakı: Əbilov və oğulları, – 2009. – 432 s.; Məmmədov, T.A. Azərbaycan aşıq yaradıcılığı. Ali musiqi məktəbləri üçün dərslik / Т.А.Мəmmədov. – Bakı: Apastrof, – 2011, – 648 s. illüstrasiyalarla + 2 CD

S.Farhadova⁵⁷, R.Mammadova⁵⁸, S.Bagirova⁵⁹, I.Kocharli⁶⁰,
L.Huseynova⁶¹, F.Khaliqzadeh⁶², E.Babayev⁶³, S.Abdullayeva⁶⁴,

⁵⁴ Dadaşzadə, K.H. Musiqi qorqudşünaslığına dair bəzi mülahizələr, yaxud qorqudşünaslığın “ağ ləkəsi” haqqında // Musiqi dünyası, – 1/1999, – s.39-41; Дадашзаде, К.Г. Знаковая система дастана / К.Г.Дадашзаде. – Баку: Нурлан, – 2004, – 292 с.; Дадаш-заде, К.Г. Восхождение (Узеир Гаджибейли и ашыгское искусство: интертекстуальный диалог) / К.Г.Дадашзаде. – Баку: Издательский Дом Şərq-Qərb, – 2014. – 232 с. ISBN 978-9952-489-47-7

⁵⁵ Гулиев, А.Н. Принципы контрастности в музыкальной драматургии азербайджанского мугама. / А.Н. Гулиев. – Баку, Şərq-Qərb, – 2009. – 136 с.

⁵⁶ İmamverdiyev, İ.C. İran türklərində aşıq toy mərasimləri /İlqar İmamverdiyev; Red.: M.Süleyman; Ön söz: B.Qurbanov. – Bakı: Nurlan, – 2006. – 94 s.

⁵⁷ Fərhadova, S.M. Azərbaycan muğam-dəstgahının tarixi kökləri / S.M.Fərhadova. – Bakı: Azərbaycan Respublikasının Prezidenti yanında Elmin İnkişafı Fondu, – 2018. – 200 s. ISBN: 978-9952-516-13-5

⁵⁸ Məmmədova, R.A. Musiqi türkologiyası / R.A.Məmmədova. – Bakı: Elm, – 2002. – 84 s.; Məmmədova, R.A. Musiqi türkologiyasının əsasları // Musiqi dünyası, – 2022, 1 (90) – s. 22-27.; Мамедова, Р.А. Азербайджанский мугам / Р.А.Мамедова. – Баку: Элм, – 2002, – 280 с.; Мамедова, Р.А. Об этноморфологическом анализе азербайджанской народной музыки. // Musiqi dünyası, 1 (58), – 2014. – s. 7056-7064.

⁵⁹ Багирова, С.Ю. Проблемы мугамного формообразования. /Автореф. ... дисс. канд. искусствоведения/ – Ташкент: – 1984. – 19 с.; Багирова, С.Ю. Азербайджанский мугам. Статьи, исследования, доклады. I Том / С.Ю.Багирова. – Баку: – 2007. – 289 с.; Bağırova, S.Y. Azərbaycan muğamı. Məqalələr, məruzələr, tədqiqatlar. II cild / S.Y.Bağırova. – Bakı: Elm, – 2007, – 152 s.

⁶⁰ Köçərli İ.T. Erkən folklor intonasiya edilmənin tipoloji əlamətləri // “Konservatoriya” jurnalı, – 2010-3(9), – s.118-124; Köçərli, İ.T. Ozan-aşıq sənətində teatr ünsürləri // Mədəniyyət dünyası: elmi-nəzəri məcmuə, XX buraxılış. – Bakı: Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, – 2010, – s.133–136; Köçərli İ.T. Aşıq sənəti: musiqili-poetik janrlar / İ.T.Köçərli. – Bakı: Apostrof, – 2010. – 218 s.; Köçərli İ.T. Aşıq sənəti: sinkretizm və sintez problemləri / İ.T.Köçərli – Bakı: Səda, – 2011. – 208 s.

⁶¹ Hüseynova, L.Ş. Azərbaycan Bəstəkarlar İttifaqı: böyük yolun tarixi (1934-2009) / L.Ş.Hüseynova. – Bakı: Nəşriyyat və Poliqrafiya Şirkəti MMC, – 2010. – 445 s.; Hüseynova, L.Ş. Musiqi türkologiyasının tədqiqat istiqamətləri və problemlərinə dair // "Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri" XVI Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: ADMİU, – 2017. – s.26-29.; Hüseynova, L.Ş. Məqam-muğam istilahlarının türkdilli xalqların musiqisində təzahür aspektləri // "Muğam aləmi" V Beynəlxalq elmi simpoziumun materialları, – Bakı, AMEA, 7-9 mart 2018. – s.209-216.

M.Karim⁶⁵, A.Najafzadeh⁶⁶, M.İsmayılov⁶⁷, R.Zöhrabov⁶⁸, J.Hasanova⁶⁹ etc. In studying archaic folklore, as well as composers'

⁶² Xalıqzadə, F.X. Üzeyir Hacıbəyli və folklor / F.X.Xalıqzadə. – Bakı, Şərq-Qərb Nəşriyyat Evi, – 2014, – 276 s.; Xalıqzadə, F.X. Musiqi türkologiyası: nailiyyətlər, perspektivlər // Türksöylü xalqların musiqi mədəniyyətinin tədqiqi problemləri. XV Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: – 2016. – s. 39-42; Xalıqzadə, F.X. Azərbaycan musiqisinin türkoloji kontekstdə tədqiqi haqqında // “Türksöylü xalqların musiqi mədəniyyətinin tədqiqi problemləri”, XVII Beynəlxalq elmi-praktiki konfransın materialları, – Bakı: – 2018. – s.210-213.

⁶³ Babayev, E.Ə. Şifahi ənənəli Azərbaycan musiqisində intonasiya problemləri / E.Ə.Babayev. – Bakı: Elm, – 1998. – 146 s.; Babayev, E.Ə. Azərbaycan muğam dəstgahlarında ritmintonasiya problemləri / E.Ə. Babayev. – Bakı, Ergun, – 1996, – 128 s.

⁶⁴ Abdullayeva, S.A. Azərbaycan xalq çalğı alətləri (musiqişünaslıq-orqanoloji tədqiqat) / S.A. Abdullayeva. – Bakı: Adiloğlu, – 2002, – 454 s.; Abdullayeva, S.A. Azərbaycan çalğı alətləri dünyanı valeh edir / S.A. Abdullayeva. – Bakı: Nurlar, – 2016, – 288 s.; Абдуллаева, С.А. Народный музыкальный инструментарий Азербайджана (музыкаведческое-органологическое исследование) / С.А.Абдуллаева. – Б.: Элм, – 2000, – 486 с. с илл.; Абдуллаева, С.А. Древние азербайджанские музыкальные инструменты // İRS, № 2 (62), – 2013, – с.34-40

⁶⁵ Kərimov, M.T. Azərbaycan musiqi alətləri. (Azərbaycan, ingilis və rus dillərində) / M.T.Kərimov. – Bakı: Yeni nəsil, – 2002. – 175 s.; Kərimov, M.T. Azərbaycanın qədim musiqi alətləri // Musiqi dünyası, – 1999, N1, – s.37-38

⁶⁶ Nəcəfzadə, A.İ. Çalğı alətlərimiz / A.İ.Nəcəfzadə. – Bakı: Min bir mahnı MMC, – 2004, – 128 s.; Nəcəfzadə, A.İ. Azərbaycan çalğı alətlərinin izahlı lüğəti. (Yenidən işlənmiş II nəşr) / A.İ.Nəcəfzadə. – Bakı: MBM, – 2004, – 224 s.; Nəcəfzadə, A.İ. Azərbaycan idiofonlu çalğı alətləri (Orqanoloji-tarixi tədqiqat) / A.İ.Nəcəfzadə. – Bakı: MBM, – 2010, – 280 s.; Nəcəfzadə, A.İ. Etnoorqanologiya. Musiqi təmayüllü ali məktəblər üçün dərslik / A.İ.Nəcəfzadə. – Bakı: Ecoprint, – 2016. – 304 s.; Nəcəfzadə, A.İ. “Kitabi-Dədə Qorqud” dastanında çalğı alətləri (tədqiqat və lüğət) / A.İ.Nəcəfzadə. – Bakı, Elm və təhsil, – 2017. – 264 s.; Nəcəfzadə, A.İ. Zurna türkçe konuşan halkların ortak müzik aletidir // ISME – 2018 Beynəlxalq musiqi təhsili cəmiyyəti 33-cü Dünya konfransı Türk dünyası oturumu, – Bakı: 15-20 iyul, – 2018, – s. 336-346.

⁶⁷ İsmayılov, M.C. Azərbaycan xalq musiqisinin janrları / M.C.İsmayılov. – Bakı, Mütərcim, – 2023, – 137 s.; İsmayılov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayılov. – Bakı: Elm, – 1991, – 120 s.

⁶⁸ Zöhrabov, R.F. Bəstəkarlarımızın portreti / R.F.Zöhrabov. – Bakı: Şur, – 1999, – 124 s.

⁶⁹ Həsənova, C.İ. Azərbaycan musiqisinin məqamları / C.İ.Həsənova. – Bakı: Elm və Təhsil, – 2012. – 323 s.

work, the methodology of E.Alekseev⁷⁰ and V.Martynov⁷¹ was used; in explaining the phenomenon of memory, the noospheric theory of V.Vernadsky⁷² was used; in drawing parallels with folk songs and dances, the Method of Form Analysis of L.Mazel and M.Zuckerman⁷³ was used; and in analyzing intonation, the theory of intonation of B.Asafiev⁷⁴ and G.Konson⁷⁵ was applied.

When studying the influence of poetic meters on music, simplified aruz by Sh.Adilli⁷⁶ were used, and when studying Turkic intonation, the method of applying the three-stage ancient Turkic

⁷⁰ Алексеев, Э.Е. Проблемы формирования лада (на материале якутской народной песни) / Э.Е.Алексеев. – М.: Музыка, – 1976. – 288 с.; Алексеев, Э.Е. Раннефольклорное интонирование. Звуковысотный аспект / Э.Е.Алексеев. – М.: Советский композитор, – 1986, – 240 с.; Алексеев, Э.Е. Фольклор в контексте современной культуры: рассуждения о судьбах народной песни / Э.Е.Алексеев. – М.: Сов. композитор, – 1988. – 237 с.; Алексеев, Э.Е. Фольклористическая нотация: этапы развития, состояние, перспективы // Музыкальная фольклористика: проблемы истории и методологии / Ред.-сост. Э.Е. Алексеев, Л.И. Левин. – М.: – 1990. м с. 147-161.

⁷¹ Мартынов, В.И. Конец времени композиторов / Послесл. Т.Чередниченко. – М.: Русский путь, – 2002. – 296 с. ISBN:5–85887–143–7

⁷² Вернадский, В.И. Научная мысль как планетное явление / В.И.Вернадский. – М.: Наука, – 1991. – 240 с.; Вернадский, В.И. Биосфера и ноосфера / В.И.Вернадский. – М.: Наука, – 1989. – 261 с.

⁷³ Мазель, Л.А., Цуккерман, В.А. Анализ музыкальных произведений элементы музыки и методика анализа малых форм / Л.А.Мазель, В.А.Цуккерман, – Москва, Музыка, – 1967, – 752 с.

⁷⁴ Асафьев, Б.В. Музыкальная форма как процесс: Книга вторая. Интонация / Б.В. Асафьев. Избранные труды. Т. V. – М.: Академия наук СССР, – 1971. – с.163-276.

⁷⁵ Консон, Г.Р. Целостный анализ в контексте научной методологии // Музыкальная академия, – 2010. № 2. – с.140-150.; Консон, Г.Р. Целостный анализ как универсальный метод научного познания музыкальных произведений (к постановке проблемы) [Electronic resource] // «Harmony» электронный журнал Выпуск №10/2011 [URL:http://harmony.musigidunya.az/RUS/reader.asp?s=1&txid=468](http://harmony.musigidunya.az/RUS/reader.asp?s=1&txid=468)

⁷⁶ Ədilli, Ş.K. Əruz vəzninin sadələşdirilmiş qəlibləri / Ş.K. Ədilli. – Bakı, Adiloğlu, – 2011. – 50 s.; Ədilli, Ş.K. Azərbaycan şeirində forma məsələləri / Ş.K. Ədilli. – Bakı: Elm və Təhsil, – 2014. – 144 s.

model of the world to music was used, the works of S.S.Ayazbekova⁷⁷, S.A.Ayazbek, S.I.Utegalieva⁷⁸ and others.

In addition, in her study, the author examines the method of cognitive analysis applied by A.Amrahova⁷⁹ to Azerbaijani composers. In the study, some modern scientific achievements were used as alternative ways of obtaining information, the theory of possible worlds (D.Lewis and G.Leibniz), the theory of prototypes (E.Rosch), the phenomenon of collective memory (E.Durkheim⁸⁰, M.Halbwegs⁸¹), the theory of community – topic and others.

Main clauses defended. The results obtained during the study are summarized and the following provisions are submitted for defense:

1. Within the framework of the stylistic freedom provided by contemporary music, J.Guliyev's choice of technical means always coincides with the methods existing in folk music. The real prototype of modernity living in folklore is the composer's

⁷⁷ Аязбекова, С.Ш. Картина мира этноса: Коркут-ата и философия музыки казахов: Монография / С.Ш.Аязбекова. – Изд. 2-ое. – Астана: – 2011. – 284 с.; Аязбекова, С.Ш., Аязбек С.А. Тюркская цивилизация: Теоретический и исторический аспект // Тюркский альманах, – Астана, – 2014, – с.172-195; Аязбекова, С.Ш. Тюрко-монгольская музыкальная общность в контексте номадической и тенгрианской цивилизаций // MONGOLICA – XX Сборник научных статей по монголоведению посвящен 200 -летию со дня основания Азиатского музея / Института восточных рукописей РАН – St.Petersburg – 2018. – с.42-52.

⁷⁸ Утегалиева, С.И. Звуковой мир музыки тюркских народов (на материале инструментальных традиций Центральной Азии) / Диссертация на соискание ученой степени доктора искусствоведения / – Москва: – 2016. – 528 с.

⁷⁹ Амрахова, А.А. Когнитивные аспекты интерпретации современной музыки (на примере творчества азербайджанских композиторов) / диссертация на соискание учёной степени доктора искусствоведения / – М.: – 2005. – 325 с.

⁸⁰ Дюркгейм, Д.Э. Педагогика и социология / Дюркгейм Э. Социология. Ее предмет, метод, предназначение / Пер. с фр. А.Б.Гофмана. – М.: Канон. – 1995. – с.244-264; Дюркгейм, Д.Э., Мосс М. О некоторых первобытных формах классификации. К исследованию коллективных представлений / Мосс М. Общества. Обмен. Личность: Труды по социальной антропологии. – М.: Восточная литература. –1996. – с.6-73.

⁸¹ Хальбвакс, М. Коллективная и историческая память / М.Хальбвакс // Неприкосновенный запас. – 2005. №2-3. – с. 8 - 27.

main area of interest. Not a single modern technical technique or style is used by J.Guliyev if it does not have an analogue in folk music.

2. The folk polystylistics created by J.Guliyev, that is, the juxtaposition of the stylistics of folk music genres within the framework of one work, is one of the main stylistic indicators.
3. The intention of the composer, whose creative vector is directed from the complex to the simple, to idealize folk musical forms, semantic content, methods of development, the specifics of poetic rhythms, national timbres, dance genres, the desire to achieve folk simplicity - these are the main goals of his neo-folklore-oriented creativity.
4. The erasure of existing boundaries between the musical forms of ashugs and the identification of genre features becomes a method capable of acquiring an international character and the opportunity to enrich European music with completely new qualities. The general variability of ashug music, consisting of fourth and second, its ability to avoid major-minor scale, the ability of dissonances to enrich the harmonic vertical, the unique sounds of ashug harmony, as well as the metro-rhythmic uniqueness of ashug music also seem to be solutions to some of the problems that modern music faces.
5. The composer can make a certain transformation of the intonational foundations of folk music and, breaking them down into as small parts as possible, reduces them to the level of an aphorism. These intonations are taken from different sources and are processed in a completely new way, that is, they are recontextualized in accordance with the composer's intention.
6. J.Guliyev's position on national musical instruments, based on national timbre dramaturgy, was expanded by including a group of national instruments in the symphony orchestra as a continuation of U.Hajibeyli's concept. Here are various solutions to the problems of sound tempering.
7. The idealization of the structure of folk songs and their use as a means of artistic expression to counteract the destructive tendencies arising under the influence of the era is one of the

important elements that make up the character of J.Guliyev as a composer.

8. The composer's desire to revive archaic sounds and return forgotten timbres from the historical past, relying on his personal memory, serves the idea of the Turkic revival. This system, while retaining its early quantitative-rhythmic, modal structure and not yet having lost its archaic intonation, is realized according to the three-level model of the ancient Turkic world.
9. The concept of Unified Mugham, proposed by J.Guliyev, promises to open up interesting paths that welcome the application of completely new, unused avant-garde methods for both national performance and composition. This professional path seems to be the expected way out on the path of rapprochement between the West and the East.

Scientific Novelty of the Research. The scientific novelty of the research lies in the comprehensive study of J.Guliyev's work within the framework of theoretical systems of modern music and folk art. The part of the dissertation devoted to contemporary music was also classified by world composers, and national schools were reflected in the tables. For the first time, all of J.Guliyev's works written in academic genres were included in the dissertation research. A large part of the composer's archive has been used, and his scientific and journalistic articles, interviews, videos, television programs, and notes have been collected and systematized. The Stories of writing and performing his works are collected and systematized in the form of a table. All aspects of the composer's creative personality are covered in sufficient detail, his work is analyzed, starting from student works and early works to the late period, which made it possible to identify the main idea of his work.

The possibilities provided by modern research methods are one of the main factors ensuring the comprehensiveness of the study. The use of ethnographic analysis methods, the method of studying archaic folklore, the method of analyzing avant-garde trends such as dodecaphony, sonorics, minimalism, aleatorics, instrumental theater, the use of a terminological base, as well as alternative methods of

obtaining information that form the basis of the theory of the noosphere, explaining the origin of the Turkic ideas, are subordinated to the discovery of the main goal of the composer's work.

For the first time in the composer's work, the fact of transformation of poetic forms into musical form is noted. In the dissertation, special attention is paid to the notographic methods of J.Guliyev, the types of cadences found in ashug music are highlighted, as well as the process of rethinking the performance techniques used in both vocal and instrumental mugham.

The application of the method of analysis of the three-level model of the ancient Turkic world to composers' creativity in the dissertation opens up promising paths in the formation of musical Turkology⁸² in Azerbaijani musicology.

Elements of the composer's personal musical vocabulary, obtained by the method of intonation analysis, allow us to draw certain conclusions in the direction of revealing proto-Turkic intonation. The author's attempt in the dissertation to create a personal intonation dictionary of the composer poses new challenges for domestic musicology. Because before a particular composer's individual intonation dictionary is created, separate intonation dictionaries of national music genres, mugham, ashug music, folk songs and dances, and archaic folklore⁸³ must be created so that scientific research can refer to these sources.

In conclusion, it should be noted that the discovery through observation of the composer's monogram, which is transformed in

⁸² Məmmədova, R.A. Musiqi türkologiyası / R.A.Məmmədova. – Bakı: Elm, – 2002. – 84 s.; Məmmədova, R.A. Musiqi türkologiyasının əsasları // Musiqi dünyası, – 2022, 1 (90) – s. 22-27.; Hüseynova, L.Ş. Musiqi türkologiyasının tədqiqat istiqamətləri və problemlərinə dair // "Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri" XVI Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: ADMİU, – 2017. – s. 26-29.; Xalqzadə, F.X. Musiqi türkologiyası: nailiyyətlər, perspektivlər // Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri. XV Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: – 2016. – s. 39-42;

⁸³ Manafova, G.R. Arxaik folklorun bəstəkar yaradıcılığında təzahür aspektləri: Cavanşir Quliyevin əsərləri nümunəsində // Konservatoriya, – Bakı: – 2020, 4. – s.17-40.

all of his works, contributes to the most complete disclosure of the cognitive content of J.Guliyev's work.

Theoretical and practical significance of research. The patterns we observe in folklore develop according to the same principle in the composer's work⁸⁴. Despite modern compositional techniques and other ways of thinking, these patterns are easier to trace and reveal in the work of a specific composer. If it is possible to characterize the discovered regularities, principles of development, intonation and rhythmic features, this would also open up wider opportunities for the study of folk music and the development of ethnomusicology. This statement, put forward as a hypothesis, that is, an attempt to study the patterns of national folklore genres through the composer's work, seems to be a very interesting and promising direction. For this type of research, it is also appropriate to choose the work of Javanshir Guliyev, in whose work neo-folklore aspects are more clearly traced. Because in the work of this composer, all genres of Azerbaijani music – folklore, traditional, professional – continue their unique life.

Since the study is the first major scientific study to fully cover the work of J.Guliyev, it also has bibliographical significance, presenting the composer's articles, books, notography, discography, and an extensive list of literature.

In this study, analyzed from the point of view of folklore and the composer, special attention is paid to the methods of notation of the object of study, leading to the problem of notation of national musical genres. Considering that the modern notation methods used by J.Guliyev are closer in sound to the original, that is, folk music, they can be used as an example when compiling notations for ethnographic material⁸⁵.

⁸⁴ Manafova, G.R. Folklor modellərinin bəstəkar yaradıcılığında ideal prototip qismində təbiiqinə dair (Cavanşir Quliyevin əsərlərinin nümunəsində) / Türksöylü xalqların musiqi mədəniyyətinin tədqiqi problemləri. XXI Beynəlxalq elmi – praktiki konfransın materialları. – Bakı: ADMİU-nun mətbəəsi, – 2022, – s.149-166

⁸⁵ Манаfoва, Г.Р. Композиторское творчество как дополнительный материал при изучении этнографических особенностей национальной музыки. (На примере произведений азербайджанского композитора Джаваншира Кулиева) // Сборник материалов Международной научно-практической конференции к

Since folklore and composers' studies are also an expected topic in Azerbaijani musicology, dissertations of this type are of some interest. However, the study of the mechanisms of composer's influence on folklore remains a relevant topic.

The materials of the dissertation can be useful as a textbook in teaching the subjects of "Modern Music", "History of Azerbaijani Music", "Analysis of Musical Works", "Ethnomusicology", "Research Methodology", "Music of the Turkic Peoples".

Approval and application. The main provisions of the dissertation were approved by being published in local and foreign scientific journals included in international summarization and indexing systems, as well as during speeches at the republican level and international conferences organized by Azerbaijan, Russia, Tatarstan, Kazakhstan, Uzbekistan, and Turkey. The main provisions of the research work were reflected in 22 articles published in scientific publications included in local and foreign summarization and indexing systems.

The name of the institution where the dissertation work was performed. The dissertation was completed and submitted for discussion at the "History and Theory of Music" department of the Azerbaijan National Conservatory.

The volume of structural sections of the dissertation and the total volume of the work in marks. The dissertation consists of an introduction, 3 chapters, 12 paragraphs, a conclusion, a list of references, and appendices containing notes, examples, and tables. The Introduction consists of 9 pages, 16 421 symbols, Chapter I consists of 24 pages, 47 255symbols, Chapter II consists of 76 pages, 151 002symbols, Chapter III consists of 48 966 symbols, and the Conclusion consists of 6 pages, 12 366 symbols. The total volume of the dissertation is 140 pages (excluding the list of used literature and the Appendices section), consisting 276 011 symbols.

MAIN CONTENT OF THE DISSERTATION

Chapter I of the dissertation **“The emergence and development of the composer’s neo-folklorism in his works”** is devoted to the phenomenon of folklorism, formed by the general background, throughout the XX century, the phenomenon and development of the process, sometimes called neo-folklorism, sometimes called the “new folklore wave”. Chapter I examines ways of solving the problem of “Folklore and the composer” against the backdrop of the folklore landscape, as well as the factors stimulating interest in folklore in world music. The trends that dominated at the end of the century, including neofolklorism, were already like the second wave of the avant-garde in the vein of postmodernism, a kind of protest against the sterile style and elitism of the avant-garde. But in professional Azerbaijani music, somewhat isolated from the world avant-garde, composers have never encountered an “intonation crisis”. Because this could not be attributed to Azerbaijani folklore, which still continues its life as a living organism. For this reason, it is important to distinguish living folklore from the folkloristic and neo-folkloristic tendencies observed in the music of composers. The main distinguishing feature of neofolklorism is the application of new technical means and the successful use of the entire arsenal of the updated musical language. In neo-folklorists, who offer their own composer's version of folklore material, folklore intonations can enter into dialogue with the author's style, enriching it and giving it new life. This unique creative experience, formed by the convergence of two artistic systems, is currently being observed in the works of neo-folklore-oriented representatives of the Azerbaijani composition school, with interesting, and in many cases even unexpected, results. A number of authors whose activities occurred in the 1970s (the works of A.Alizade, F.Garayev, F.Alizade, R.Gasanova are covered to varying degrees, and the work of J.Guliyev is covered in detail) were able to bring a completely new intonation to Azerbaijani professional music.

As a contemporary composer, J.Guliyev⁸⁶ uses some of the styles and tools of avant-garde music, moving forward along the innovative paths opened by G.Garayev in Azerbaijani professional music.

The performance-notational method discovered by J.Guliyev, which was awarded the epithet "How beautiful..." by G.Garayev (in string instruments (*sul tasto*, *sul ponticello* – when the sound is lengthened, the bow moves from the hand of the bow (*sul tasto*) towards the bridge (*sul pont*) and back) there are specific sound waves that strengthen and weaken as they move, as if increasing and decreasing in a spherical form), as well as the fourth flageolet (often with glissando) - these discoveries, inspired by folk sounds, were interpreted as a way out of the crisis in world music⁸⁷.

Since the creative goal of J.Guliyev was the synthesis of national musical genres and modernity, aleatoricism turned out to be the most suitable means for achieving the mugham freedom of performance in his works and subordinating improvisation to the set goals. Aleatoricism in the works of J.Guliyev can be attributed to the zonal type of notation of limited aleatoricism.

The concept of minimalism, sometimes called the “spoiled child of postmodernism,” can be easily traced in the work of contemporary composers, including our subject of study, J.Guliyev⁸⁸. The composer, who adheres to the principle of economy in composition, relies on the

⁸⁶ Cavanşir Quliyevin Classik Online resursunda fərdi səhifəsi. Əsərlərin səslənmələri. URL:<http://classic-online.ru/ru/composer/Guliyev/13205>

⁸⁷ Ekimovsky, V. Javanshir Kuliyeve // Music in the USSR, – 1985, July-September, – p.95; Бретаницкая А.Л. Форум молодежи – проблемы общие. // Советская музыка, – 1987, № 8, – с. 31-39.; Шантырь, Н.Г. Оттого, что в кузнице не было гвоздя. // Юность, – 1988, № 9. URL:<http://soveticus5.narod.ru/zhurn/kuzn.htm>; Прецкер, М. СССР-США: новый диалог музыкантов // Музыкальная жизнь, – 1987, №22, – с.17.; Абдуллаев, К.Дж. Музыка служит миру. // Баку. – 1987. – 26 октября.; Эшпай А. Задачи советской музыки на современном этапе и творчество молодых композиторов. // Советская музыка, – 1984, №3, – с.24-30.; Долинская, Е. Отчет и праздник. // Советская музыка, – 1986, №3, – с.32-34; Душан Михалек. // Баку, 24 апреля – 1981 г.

⁸⁸ Manafova, G.R. “Yeni dünya modeli” – minimalizm prinsipləri Cavanşir Quliyevin əsərlərində // Musiqi dünyası, – 2022 3/92, – s.67-70.

repetitiveness of playing the tar and saz, and in the technique of composing patterns – on mugham minimalism, which creates original patterns through short repetitions of motifs.

The principle of additive circular motion (*additive process*), which we observe in the music of J.Guliyev, also gives reason to talk about ashug minimalism, since it is nourished by dance movements.

The attitude of J.Guliyev to percussion instruments is located between I.Stravinsky, who emphasizes rhythm and dynamics, and B.Bartok, who emphasizes color, and is essentially closely connected with the attitude of the above-mentioned composers to folklore. The choice of instruments, to which J.Guliyev remains faithful in most of his works, is very similar to the percussion group used by B.Bartok⁸⁹.

According to the American musicologist Theodore Levin, the work of J.Guliyev is an excellent example of the mutual influence of Eastern and Western music. The musicologist expressed the opinion that he noticed some creative similarities between J.Guliyev and John Cage⁹⁰.

Chapter II is entitled "**Manifestation of national musical paradigms in the work of J.Guliyev**" and is dedicated to the principles of using ashug music, mugham, folklore genres (songs and dances), and folk instruments in the composer's work.

Section 2.1 examines "**Ashug music as one of the main stylistic principles of the work of J.Guliyev**", which serves the revival of ancient Turkic epic traditions in the modern sense⁹¹. The music for the film "Ashig Garib"⁹² (1988) is one of the composer's landmark works in the formation of methods for using ashug music. The film's music combines mugham, ashug melodies, composer's music, examples of classical music and sound effects.

The construction of the film from content blocks of an epic nature ("The Sadness of the Ashug", "The Oath in the Blue

⁸⁹ Денисов, Э. Ударные инструменты в современном оркестре. – Москва: Советский композитор, – 1982. – с.59.

⁹⁰ Абдуллаев, К.Дж. Музыка служит миру // Баку. – 1987. – 26 октябрь.

⁹¹ Manafova, G.R. Aşıq musiqisi bəstəkar yaradıcılığında. // Konservatoriya, – 2017, 1(35), – s. 83-95 [URL:http://konservatoriya.az/?p=2299](http://konservatoriya.az/?p=2299)

⁹² "Aşıq Qərib" filmi (Gürcüstanfilm, 1988. Rejissorlar: Sergey Paracanov, Dodo Abaşidze, bəstəkar Cavanşir Quliyev)

Mosque”, “Ashugs lament”, “Kindness”, etc.) becomes a symbol of the art of ozanism. The images observed in the film, camels, caravan routes, the rhythmic symbol of the road, the ashug who does not sing in a golden cage and avoids wars, etc. later appear in different forms of transformation in the works of J.Guliyev. One of the main ideas conveyed by the composer, the image of the exile itself is an idea borrowed from ozanism. In the film, the composer so skillfully weaves genuine ashug melodies, improvisations on the saz and episodes of mugham into the general noisy background that it seems impossible to trace which of them was composed, or impossible to determine the real prototype of the melody being performed. The image of an ashug who renounces worldly life and material well-being and becomes a wanderer in the epic “Ashig Garib” will appear more vividly in the works of J.Guliyev (4th symphony “Dastan” and the ballet “Oguzname”) relatively later.

The hero who does not return to the people at the end of the story is one of the main features that distinguishes the dastans "told" by J.Guliyev from the folk version. The category of the PATH, symbolizing the path of human perfection, is almost universally accompanied by the timbre of the saz in the works of J.Guliyev. However, the composer does not use ashug music as a donor text.

Another feature of the musical language of J.Guliyev is the differentiation of the Shur mode, which is the makam basis in ashug music, distinguished by the richness of melisms and the diversity of modes in the melodic design, and the elevation of the makam to the level of **leittonation** and **leitmakam**. In his work, all the positive heroes, events associated with living human life, and all the emotions that the composer considered special sound in the Shur mode.

Instrumental ashug performance techniques and imitation of saz are the main distinguishing features of all works by J.Guliyev⁹³. Here the composer manages to achieve a sound that meets the requirements of avant-garde music, while preserving traditional

⁹³ Манафова, Г.Р. Следы ашыгской музыки в сонате для скрипки и саза Джаваншира Кулиева // Традиционная культура тюркских народов в изменяющемся мире: материалы I Международной научной конференции (12-15 апреля 2017 г.). – Казань: Ак Буре, – 2017. – с. 301-304.

performance techniques, the sound of saz and specific genres of ashug music. The special stress and use of a different application, that is, the alternation of lower and upper mizrabs (plectrum), represents a unique style of performance of Azerbaijani ashugs. At this time, the rhythmic formulas created by the performer's finger strikes on the body of the saz sound extremely modern, especially within the framework of aleatoric freedom. According to the author, composing in the spirit of ashug music was one of the most difficult tasks in the implementation. In general, the influence of the ashug mood in the music of J.Guliyev is more clearly felt in the warlike marching music⁹⁴ associated with the homeland, the land, the people.

2.2. The influence of the metro-rhythmic characteristics of poetic meters on music has always been one of the important factors influencing traditional oral and professional folk creativity. In the work of J. Guliyev, a contemporary composer who strives for the renaissance of syncretic arts, it is possible to trace the various manifestations of the three main forms of ashug poetry - bayati, garayli, and goshma. In accordance with these three poetic forms, involuntarily selected by the people's memory, three works from the works of J.Guliyev we included in the study: the a cappella choir "Denubdur"⁹⁵ (1977-82), written to the words of Ashyg Alesker, Sonata for saz and violin (1980) and "Bayatı" (2004)⁹⁶. The metro-rhythmic features of "goshma" in the chorus of "Denubdur", "gerayli" in the Sonata and "bayati" in the poem "Bayatı" were realized through analog modeling. Admiring folk poetry, especially bayati, in most of J. Guliyev's works the melodic lines are built on the classical question-answer principle and have an aaba structure, as

⁹⁴ March of Mustafa Kemal Pasha (2001), National Anthem of the Turkic Republic Yerevan (2021), Military March "Zirve" (2021), Turanian March (2022), etc.

⁹⁵ Manafova, G.R. C.Quliyevin "Dönübdü" a cappella xorunda musiqi dilinin özəllikləri // Doktorantların və gənc tədqiqatçıların XXI Respublika Elmi Konfransının materialları, II cild 24-25 oktyabr 2017-ci il. – Bakı: Bakı Universiteti Nəşriyyatı, – 2018, – s. 257-260.

⁹⁶ Manafova, G.R. Şeir vəznləri və formalarının bəstəkar yaradıcılığında tətbiqinə dair // "Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri" XVI Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: ADMİU-nun mətbəəsi, – 2017, – s. 152-159.

in bayati. In addition, observations also prove that musical sentences "rhyme" with specific cadences. If we follow the evolution of poetic forms used by J.Guliyev, as a great connoisseur of rhythmic-metric patterns left in the people's memory - first goshma (1977), then gerayli (1980), and finally bayati (2004), we will clearly feel that the evolution in the composer's work goes from complex to simple⁹⁷. Since for the composer bayati is a symbol of perfection both in form and content. This path can be perceived as an artistic symbol of returning to simplicity and clarity, to its origins.

2.3. Mugham - as a principle of thinking and composition is one of the most important qualities that distinguish Azerbaijani composers. Since Javanshir Guliyev is a composer writing in the vernacular, the features of mugham⁹⁸ in its already formed style can be classified in the following order:

- New forms of existence of mugham dastgah;
- The roots of free metrics of music are connected precisely with mugham;
- Attempts to achieve new mechanisms of artistic and aesthetic impact by comparing mugham with other forms of folk art as a cultural layer;
- Creation of various new elements of mugham using traditional melismas, ornaments and zengule;
- Revision of the features of performing skills;
- Use of modes in accordance with their emotional coloring and sphere of influence;

⁹⁷ Манафова, Г.Р. Музыкально-формообразующие возможности народного стихосложения на примере произведений Джаваншира Кулиева // «Искусство как феномен культуры: традиции и перспективы». Материалы Международной научной конференции Академии им. Маймонида (12–15 апреля 2017 г.). – Москва: – с.173-181; Manafova, G.R. Şeir vəznləri və formalarının bəstəkar yaradıcılığında tətbiqinə dair / “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri” XVI Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: ADMİU-nun mətbəəsi, – 2017, – s. 152–159.

⁹⁸ Manafova, G.R. Cavanşir Quliyevin dəst-xəttində muğam rəmzləri // “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri” XVII Beynəlxalq elmi-praktiki konfransın materialları. 12–13 may 2018-ci il, – Bakı: ADMİU-nun mətbəəsi, – s. 96-102

- Use of mugham cadences as symbols;
- Unexpected use of the ways of modal deviations and modulation in the national maqam system;
- New presentation of national modes using modern writing methods;
- Attempts to create a Unified Mugham that could unite all mughams.

All the provisions we have listed give an idea of the stages of the formation of the idea of the Unified Mugham, the composer worked on the embodiment of this idea throughout his entire life. Collecting these most important cores, called the genoformulas⁹⁹ of national music, the composer acts as a collector of rare pearls. He also gives the thematic cores of folk tunes freedom of mugham improvisation.

In the works of J.Guliyev we observe the embodiment of makams not only through their emotional coloring, but also through the system of tonal relationships¹⁰⁰ that exist in folk performance but have not yet been fully studied theoretically. Melodic development with a sliding supporting tone is more often observed in archaic folklore, and this phenomenon is called intertwining modes, or modes flowing from each other as part of a single basic scale.

Despite the fact that the music of J.Guliyev survived the era of sound liberation together with his contemporaries, it is completely tonal music. J.Guliyev himself attributes mugham to an atonal musical structure. For this reason, the composer's idea of the Unified mugham as a product of modern thinking can lead to the creation of a sound environment that is above the makam spheres and belongs to the entire Eastern world.

The composer's attempts to generalize mugham, to reduce its essence to small motives and cadences are based on trust in the sound memory of a person who already knows mugham in its

⁹⁹ Мамедова, Р.А. Об этноморфологическом анализе азербайджанской народной музыки // *Musiqi dünyası*, 1 (58), – 2014. – s. 7056-7064.

¹⁰⁰ Manafova, G.R. *Azərbaycan məqam sistemində yazılmış 12 xromatik tonlu musiqiyə ilk nümunə // Qloballaşan dünyada musiqi ənənələri I Beynəlxalq elmi-praktik konfransın materialları.* – Bakı: Ecoprint, 26-27 oktyabr, – 2017, – s. 341-347.

entirety. These small aphorisms of mugham contain information from which one can recreate a whole dastgah.

In section **2.4. "Study of the origins of folk music genres"** a structural analysis of the works of J.Guliyev written in different periods is carried out. Comparison of the obtained models of form, in the course of the structural analysis of the works, allows us to draw interesting parallels with the forms of folk music. The presence in the composer's musical language of mugham sentences that implement the form of dastgah, alterations characteristic of the main sections, and special cadence movements are phenomena that we most often encounter in his early work and are easily explained by the skills he acquired in musical education as a tar performer. The fractal nature of mugham, its ability to create a broad musical proposition from a melodic core, its wanderings around the tone, its repeated returns and statements that essentially create spiral figures, force the listener to connect with the completely natural energies of the forces of nature. Mugham, with its internal symmetry and ability to create a distinctive structure, offers the composer a great deal of freedom to create his own structure within the framework of internal canons. Mugham¹⁰¹, with its internal symmetry and ability to create a distinctive structure, offers the composer a great deal of freedom to create his own structure within the framework of internal canons.

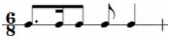
The asymmetrical structural elements that emerged as a negation of the square structure – the increase in the number of beats in sentences, the return to the supporting tone of the first two sentences and the third impulse, which has doubled in size – will become one of the factors leading to the creation of a spiral structure, which in principle will be used in subsequent works. The 3-prepositional spiral structure (a-a1-b) of J. Guliyev, which we observe in his mature years, gradually turning into an artistic principle of development begins to acquire the significance of stylistic features. Observing the gradually increasing spiral structure, in most cases these types of melodic structures arising on the theme

¹⁰¹ Абасова, Э., Мамедов, Н. Мугам и азербайджанский симфонизм. // Макомы, мугамы и современное композиторское творчество. – Ташкент: – 1978, – с.208-216.

of the Motherland give reason to say that such melodic structures arise in connection with themes that the composer loves and appreciates.

As symmetry and squareness begin to have an ideal structural function, we observe in J.Guliyev's examples, completely subordinate to the square structure (choir "My homeland in the motherland", scene "Letter to mother" from the oratorio "Nejip Fazyl", "Morning dance" from the Cypriot Suite, etc.) which are indicators of late period creativity. As if the composer had never written music overloaded with atonal, complex, aleatoric blocks. The oratorio "Mushfig's lament", written at the peak of his creative path, is a suitable work for drawing general conclusions about the evolution of the stylistic features of J.Guliyev's work. Here we observe a clash of melody with rigid aleatoricism, simple folk structures with destructive elements of form, expressive intonation cells with declamation and musical elements devoid of individuality.

The use of a regular rhythm as a symbol of eternity or death, giving negative characters exclusively rhythmic characteristics, and thus distinguishing them from the accented system that exists in folk music, is successfully used as an artistic device in many of the author's works.

The rhythmic formula ¹⁰² , which we can unmistakably consider a symbol of folk music, popularly known as the verbal code "Three almonds, one walnut", has undergone a certain evolutionary process ¹⁰³, rising to the level of figurative representation in the works of J.Guliyev.

Thanks to the evolution of this rhythmic formula (the piano collection "7 Pieces in Modes", the Final Part of the III Symphony, the poem "Bayati", the trio "Karvan", the symphony "Dastan", etc.),

¹⁰² While studying Uzeyir Hajibeyli's opera "Koroglu", I. Abezgaуз calls this rhythmic formula a "pentasyllabic rhythmic formula". Абезгауз, И.В. Опера «Кероглы» Узеира Гаджибекова. О художественных открытиях композитора. – М.: Сов. композитор, – 1987, – 230 с.

¹⁰³ Manafova, G.R. C.Quliyevin yaradılıgında xalq rəqs janrlarının təkamül prosesini. // "Qloballaşan dünyada musiqi ənənələri" II Beynəlxalq elmi-praktiki konfransın materialları, – Bakı: 14-16 noyabr – 2022. – s. 289-297.

the functional load of dance rhythms became the main essence of the symphony "Dastan". This formula undergoes a process of transformation in the main theme of the symphony. In this work, the rhythmic formula, the symbol of a national celebration, is changed beyond recognition, destroying musical standards, criteria of intonation, form and rhythm, collected over centuries, realistically depicting a modern society that has lost its humanity. In the course of observations, one can conclude that the rhythmic formula, which was completely destroyed in the symphony "Dastan", was a symbol of the most beautiful, noble intentions of the people, and therefore was no longer revived in the works of J.Guliyev in its former naivety and touchingness.

Despite the critical changes in the rhythmic formula, which became a symbol of banality, gradually disappearing from the composer's works, in its place there arose, perhaps, a whole dance gallery consisting of yalli and jangi. In the ballet "Oguzname" we observe various types of yalli and jangi. Since most of the dances are based on the model of folk-dance music, they could also serve as additional research material for ethnomusicologists to study national dances. The rhythmic uniqueness of the ballet "Oguzname", the amazing rhythmic organization and construction of the dances, the characterization of some images exclusively by rhythm give grounds to draw certain parallels with the ballet "The Rite of Spring" by I.Stravinsky, which revolutionized the field of rhythm in 20th century music, creating a completely new rhythmic intonation based on archaic folklore. Throughout the ballet we observe a certain transformation of the yalli rhythm, and the emergence of grotesque yalli can be attributed to the process of development of folk rhythm. The exaltation of heroism as one of the highest human qualities, as a symbol of the idea of freedom, fully corresponds to folk logic, as well as to the worldview of J.Guliyev.

The beginning of the folk festival with the solo of zurna, the scene of the group dance yalli, the alternation of various characteristic dances, the rhythms of the jangi at the highest point of this scene and the solo of the zurna in the finale are the pinnacle of the development of this principle, which is based on the ideas of

Freedom, which arises in a number of works such as the Overture for zurna and symphony orchestra, Symphony No. 3, the Poem "Bayati", the symphony "Dastan", the ballets "Oguzname", "Kizilirmak", as well as the Turkic idea "Boyuk Dogu" in the oratorio "Nejip Fazyl" the march of freedom in the oratorio "Mushfig's lament" etc. serve to reveal the creative essence of J.Guliyev as a composer.

2.5. The principles of using folk instruments in J.Guliyev's work can also be considered a large-scale application of folk timbre dramaturgy. The methods of using national instruments, which are a priority for the composer as a neo-folklorist, are also a paradigm that forms the stylistic features of J.Guliyev's work and gives it national content.

Sound invention, inclusion of a national instrument in a symphony orchestra (Overture for zurna and symphony orchestra), a duet of instruments that could not be performed together (Sonata for saz and violin), principles of using instruments of different nations in one orchestra (poem "Bayati", trio "Karvan"), participation of a group of folk instruments in a symphony orchestra (oratorio "Nejip Fazyl"), inclusion of a saz (*bağlama*) group in a symphony orchestra (ballet "Oguzname"), imitation of national instruments by European instruments - these are the directions of the implementation of J.Guliyev's concept regarding national musical instruments.

In the works we find the embodiment of all the musical possibilities of national instruments. Pauses, ending a sentence by quickly repeating the same sound (this effect is very common when playing the tar), playing on bowed instruments in a smooth style (very close to the style sometimes called "Gabil's bow"), organizing musical thought through dynamics, etc. We observe these techniques not only in national instruments, but also in performance on instruments of other nations.

Chapter III, titled "**Manifestation Aspects of the Turkic Concept Sphere,**" focuses on the reflection of the musical embodiment of Turkic ideas from the perspective of the influence of archaic layers. Analyzing **3.1. "Turkic as the main feature of J.Guliyev's intonation language"** can also shed light on the archaic layers of our music. This is such a layer of intonation that it seems

impossible to distinguish an Ottoman Turk from a Kyrgyz, a Kazakh from a Uyghur. In his interviews, J.Guliyev always emphasizes that he is a Turk in terms of his way of thinking, worldview, and genetic code. He is convinced that fragments of a single Turkish music scattered throughout the world still live their own life in the culture of the Turkic peoples. In the composer's works one can observe a wide spectrum of Turkic, from tender, even intimate confessions in songs such as "This is the Motherland!" and "A Leaf is Also the Motherland", "Soldier's March"¹⁰⁴, which makes children march, to the majestic monuments of the culture of the Turkic world "Oguzname" and "Dede Gorgud"¹⁰⁵. In creating the Turkic concept J.Guliyev uses mugham, ashug music, folklore, etc., that is, the totality of all images and methods stored in the people's memory.

According to the theory of possible worlds¹⁰⁶, the unreal worlds created by the activity of human consciousness are as real as life itself. That is, the gallery of images created by J.Guliyev, including Dede Gorgud, Oghuz, Erlik, the goddess Humay, etc., are as important as real people who once lived, and if they are liked and listened to, they can rise to the level of standard images and become a part of the people's memory. A person is born with information about his personality. Therefore, there is no need to look beyond the reasons that appear in the works of an artist who feels himself a Turk in the form of the emergence of Turkic symbols, geometric figures, graphic images of energy forms and figures¹⁰⁷ that underlie nature,

¹⁰⁴ Manafova, G.R. Cavanşir Quliyevin "Əsgər marşı" türk əsgəri musiqisi ənənələrinin davamı qismində // Konservatoriya, – Bakı: – 2022-2, – s. 41-61.

¹⁰⁵ Manafova, G.R. Türkcülük rəmzləri Cavanşir Quliyevin təfsirində // "Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri" XV Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: ADMİU-nun mətbəəsi, – 2016. – s.143-147

¹⁰⁶ The theory of possible worlds was proposed by David Kellogg Lewis (1941–2001), who is considered the founder of modal realism.

¹⁰⁷ Uteqaliyeva S.İ. türk musiqisində aşkar etdiyi spiralvarı və konusvarı s. həndəsi fiqurlar barədə daha geniş [Утегалиева, С.И. Звуковой мир музыки тюркских народов (на материале инструментальных традиций Центральной Азии). Диссертация на соискание ученой степени доктора искусствоведения. – Москва: – 2016. – с. 300–312].

such as the law of the golden section, working models of the laws of physics.

Folk memory, collective memory, elevated to a nationwide level, is the main factor shaping identity and society. In the process of national self-awareness in society, an artist who expresses the ideas of the people in his work becomes a leader and an exponent of passionarity¹⁰⁸. At present, the artist's interaction with the bank of public memory – the noosphere¹⁰⁹ – is a welcome process. Beginning in the 1970s, when the Turkic ideas began to emerge everywhere, the work of J. Guliyev was also in line with the processes that shaped the image of the century.

The wide distribution of the Turkic peoples makes it almost impossible to search for traces of proto-Turkic intonation in XXI century music. “Turkic civilization”¹¹⁰, which the musicologist of Kazakh origin Ayazbekova boldly uses in her research, is really very large, only a single Turkic language is capable of uniting this ethnic space. The simplicity of the rhythmic formulas of poetry and speech in Turkish, the technique of melodeclomania, the formulaic repetition of rhythms give rise to a special rhythm and, since it is clearly observed both in folklore and in professional art, this gives us a certain basis to speak about the influence of the Turkish language on music. The lame rhythm¹¹¹ (sometimes called Bulgar), which is a Turkic symbol among various Turkic-speaking peoples, is a configuration that occupies one of the most important places in the rhythms of J. Guliyev and is found in various forms.

Among the dances with individual rhythmic features, the dance "Teke Zortlatmasy" from the ballet "Kizilirmak" stands out. Turkic

¹⁰⁸ Гумилёв, Л.Н. Этногенез и биосфера Земли. – СПб.: Кристалл, – 2001. – 640 с.

¹⁰⁹ Вернадский, В. И. Биосфера и ноосфера. – Москва: Наука, – 1989. – 261 с.; Каримов, А.В., Пчелникова, Т.И. Вернадский, В.И. О Ноосфере как факторе эволюции свободы. // Вестник ТГУ. – 2013. - Т. 18, вып. 3. – с. 1059–1061.

¹¹⁰ Аязбекова, С. Ш., Аязбек С. А. Тюркская цивилизация: Теоретический и исторический аспект // Тюркский альманах, – Астана: – 2014. – с.172-195.

¹¹¹ Халык-заде, Ф.Х. Изучение хромых размеров аксак и перспективы музыкальной тюркологии. // Материалы Международного конгресса деятелей культуры и искусства «Тюркская культура: общие истоки и особенности развития», посвященного 125-летию Темирбека Жургенова. 30–31 мая 2023 года. – с.243-245.

folk dance, widely performed in Turkey, appears in the ballet at a dramatic moment. Its rhythm in 9 semiquavers, fast tempo and grouping according to the principle of 4+5 ensure the realization of the original character of the folk dance. We meet another example of a similar dance in the oratorio "Anzac Koyu".

To achieve his artistic goal, J.Guliyev applies a special rule of accentuation, emphasizing the timbre potential of percussion instruments and obtaining complex formulas by superimposing simple rhythmic formulas. These are composed rhythms for specific scenes; we will not find folk rhythms in scenes of orgies, love, hate or passion. Simple in presentation, the rhythm becomes more complex in the process of development and acquires the necessary scope through variable meter, polymetrics, rhythmic variation; this method brings J.Guliyev's methods of rhythmic development closer to the works of avant-garde composers.

The section entitled **3.2. "Reflection of the Three-Level Ancient Turkic Model of the World in Music"** traces the process of the embodiment of the ancient worldview in the avant-garde musical environment of a modern composer, who restores the basic elements of the Turkic model of the world (time, space, objects, people and society, sign and ritual) at his own discretion. When involving the three-stage Turkic world model in the study, the embryonic forms discovered in the fundamental research of E.Alekseyev¹¹² (register-contrasting α -melody, tone-violating acoustic-physiological zone sound β -melody, step-like movement γ -melody) become "sound bricks" for the modern composer¹¹³. Of course, the composer is completely free in the sequence of using these "bricks," which are similar to each other and alternate rapidly like frames in a film.

When looking at the issue through the prism of the three-level world model, the unique characteristics of the three-level world model revealed in J.Guliyev's musical language become clear:

¹¹² Алексеев, Э.Е. Раннефольклорное интонирование. Звуковысотный аспект. – Москва: Советский композитор, – 1986. – 240 с.

¹¹³ Manafova, G.R. Etnomusiqişünaslıq təhlil üsullarının bestekar yaradıcılığına tətbiqinə dair // Rast Müzikoloji Dergisi, – 2019, – 7(1), – s.1993-2008.

- The upper level is intended for higher emotions, higher beings, and the appeal to the higher worlds is carried out in the form of ascending intervals and register modulation.

- The average level is determined by symbols denoting human life - most often these are intervals of seconds and quarters, as well as folk rhythms, the national modal system.

- Since the lower level is a symbol of death, emotions unworthy of man and inanimate beings, it is devoid of intonation and appears only as a rhythmic characteristic.

During the intonation¹¹⁴ analysis, some generalizations were made and a classification was compiled¹¹⁵:

1. Parallel fourths and fifths are used as symbols of parallel worlds

2. Descending and ascending seconds: the dilemma of “to be or not to be”

3. Descending and ascending glissandos and sound hills at large intervals – between heaven and earth.

The work on the revival of sacred symbols and totems, the process of personalization of ancient images and historical heroes, endowing them with unique intonations is closely connected with the work of music for theater and cinema. Thanks to the long-term cooperation of J.Guliyev with the Yug Theatre, his intonation work on images together with Vagif Ibrahimoglu, as well as the cooperation of these two artists, the intonation language of the ballet *Oguzname* is especially clearly revealed as a result of the interaction of speech and musical intonation¹¹⁶. The ability to create complex patterns using simple structures, as in Turkic symbolism, is perhaps one of the most special qualities of a composer.

¹¹⁴ Асафьев, Б.В. Музыкальная форма как процесс: Книга вторая. Интонация / Асафьев Б.В. Избранные труды. Т. V. – М.: Академия наук СССР, – 1971. – с.163-276.

¹¹⁵ Manafova, G.R. C.Quliyevin “Oğuznamə” baletində intonasiya dramaturgiyası // Konservatoriya, – 2018-2(40), – s. 70-90

¹¹⁶ Manafova, G.R. Əski türk dastanlarının yeni balet təcəssümü: “Oğuznamə” baleti. // İSME-2018 33rd World Conference of the International Society for Music Education, Turkic Session, – Baku: – 15-20 July, – 2018. – s.286-293

J.Guliyev: “For me, the musical texture created by the intervals of the fourth and major second – both horizontally and vertically – is one of the symbols of ancient Turkic music”¹¹⁷. Turkic symbolism is reflected in 3.3. “The author’s style of J.Guliyev in music”¹¹⁸.

It is noteworthy that in the Overture for Zurna and Orchestra we encounter the author's already polished monogram in its perfect form. The theme, which arose suddenly and was noticeably different from the previous works, appears in different forms and somewhat different interpretations in later works.

Example 3.3.1. Overture for Zurna and Orchestra (1979)



Example 3.3.2. "Mushfig's lament"

oratorio (2020)



In the 2nd quartet, in the opening theme of the 3rd symphony, in the tenor part in the choir "Denubdu", in the 3rd part of the quartet for wind instruments, as well as in the battle scene from the ballet "Oguzname", we find a similarity in the interval composition of the quart + second in the monogram with the mood of "Divani"¹¹⁹ for saz. If we try to trace the sequence of the author's monogram's appearance in the works, it should be noted that after the ballet "Oguzname" it began to appear less frequently. This can be explained by both the change in J.Guliyev's environment and the peculiarities of the thematic gallery he created in recent years.

In the ballet "Kizilirmak" only at the beginning of the ballet, in the scene "Meadow", as if in reminder of the Motherland, a deformed version of the author's monogram appears, devoid of fighting spirit. The author's monograms that appear in the oratorio "Mushfig's Lament" are also associated with the personal fate of J.Guliyev, are

¹¹⁷ Quotations found without references in the study are based on personal conversations and electronic correspondence with the composer.

¹¹⁸ Manafova, G.R. Cavanşir Quliyevin musiqidə müəllif monoqramı // “Mədəniyyət dünyası” jurnalı, – Bakı: – 2023 №2, – s.71-81. DOI: 10.52094/1524122.44.2023.10

¹¹⁹ Saz məktəbi. [Electronic resource] URL:<http://saz.musigi-dunya.az/6.html>

also subject to deformation methods in interval and direction of the jump.

If we compare musical anagrams, which were often created in the history of music in an attempt to perpetuate their own names and surnames (for example, Bach, Schumann, Shostakovich, Bartok, Schoenberg, etc.), with J.Guliyev, who took as his author's monogram a formula with the movement of a second and a fourth, with a lame rhythm and in accordance with the Ashug mood of "Divani", beloved by the people, then it is not difficult to determine the scale of the composer's nationalism.

CONCLUSION: The reasons for the emergence of a new writing technique – similar processes are observed in both world and Azerbaijani music – were primarily related to the emergence of a new aesthetic. This kind of freedom, the ability to organize musical material at any time and according to any principle, was not achieved by any composer in the music of the previous era. Although Western composers, who managed to show the whole world the ways of moving away from rules and norms in music, gradually passed these stages, domestic composers who followed the paths of the Soviet composer school, including J.Guliyev, were more fortunate, they had to master all the methods in general. Therefore, we intend to reflect on the choice made by the composer among the abundance of existing methods, instruments, styles, systems, notation methods, as well as new ways of thinking and philosophy.

If we were to look for the techniques used by J.Guliyev, whom we certainly consider a composer of the new era, in the contemporary musical landscape, we would be convinced that the composer used only a few selected methods, mainly the 12-tone modal series, a little sonorism and a lot of aleatoricism. Although the phenomena of instrumental theatre that we observe in the work of J.Guliyev are in some ways similar to the phenomenon of "Action music" in contemporary music, they are somewhat far from happenings, multimedia acts and event-musical phenomena that could be called sound phenomena in the true sense of the word. Because here there is a traditional score and notation, and the sounding and interpretation of the work is not more important for the

author than its score. In fact, there are no fundamental differences between the improvisation of Azerbaijani folklore music with oral tradition, the freedom of mugham, and the limited aleatorics of J.Guliyev. It was simply the freedom given to the composer by modern times and the opportunity for creativity available to everyone.

The return of simplicity, diatonic background, triads and boundless repetitions, which the avant-garde so feared during the period of formation of modern music, especially minimalism, was in fact an illusion. Because the world will never be the same, neither classical form, nor tonic triad, nor musical proposition will return. Even for J.Guliyev, who thought within the framework of national Azerbaijani modes¹²⁰, the “new simplicity” was not a restoration of either medieval mugham or archaic folklore, since it was based on a completely different aesthetic¹²¹. J.Guliyev fully embraced the aesthetics of minimalism, that is, a completely understandable philosophy of constructing a work from simple structural elements, getting rid of excesses and conventions, without fear of existing within the framework of established Time, the ability to boldly, but with absolute economy, use all existing elements, from classical music to folk art.

In none of J.Guliyev's works can we find a single sign of the principles of collage and montage so favored by the avant-garde. He never thought of becoming famous by mounting a composition based on incidental music and shocking his listeners. He does not accept the philosophy of mobile notation and open forms, does not accept the principle of entrusting the fate of a work to a performer or conductor. He is somewhat skeptical about the aesthetics of G.Cage's "chance music" and does not want to abandon the criteria of eternal art. Although he is well versed in computer technology (the

¹²⁰ Manafova G.R. “Mi” mayəli yeddi məqam // Konservatoriya, – Bakı: – 2016 2 (32) – s. 76-86.

¹²¹ Манафова, Г.Р. Мугамное мышление как проявление устойчивых когнитивных моделей. На примере произведений Джаваншира Кулиева // Сборник материалов Международной научно-практической конференции “Музыкальное искусство XXI века: проблемы и решения” 5 ноября 2018 года – Ташкент: – с. 60-63. ISBN 978-9943-5301-2-6

composer worked as a sound director for many years and handles the technical side of theater and film music, as well as sound editing himself), he did not join the electronic music movement, creating his own sounds from the sounds of the surrounding world. J.Guliyev did not fall prey to the arrogance that Messiaen, Shostakovich, Prokofiev, Hindemith had their own *modus*¹²² and, while creating his own style, he conducted all his modern experiments within the framework of the national modal system. Not only did he consider it inappropriate to quote another composer's music, but he did not even quote folk art. He disregarded the principle of polystylistics, which the avant-garde loved so much. But he managed to create a folk polystylistics, contrasting the stylistics of folk music genres within one work. Considering the examples we have studied from the point of view of modern music, we can conclude that in the music of J.Guliyev it is impossible to find elements that are not found in folk art. He is a symbol of modernity - dodecaphony, decided within the framework of national modes, founded a sound concept based on the timbres of folk instruments, was inspired by the free aleatoric of folk music, realized the minimalism of mugham and ashug, tried to revive ancient rituals, archaic folklore, as well as proto-Turkic intonation, in a word, he connected the East and the West. The artistic concept and goal of J.Guliyev, who managed to bring them together so closely, clearly depict the image of a bright representative of the neo-folklore movement¹²³.

Giving more importance to simplicity, beauty of melody, tonality, uniqueness of timbre is also the embodiment of the conclusion of J.Guliyev as a person: everything positive belongs to the people, and the remaining negative is a symbol of modernity,

¹²² Холопов, Ю.Н. Симметричные лады в теоретических системах Яворского и Мессиаена / Музыка и современность, – Москва: Музыка, – 1971. – с. 247-293.; Холопов, Ю.Н. Лады Шостаковича. Структура и систематика // Идеи Холопова в XXI веке. Сб. статей. – Москва: Музиздат, – 2008. – с. 290-307.; Когоутек, Ц. Техника композиции в музыке XX века. – Москва: Музыка, – 1976. – с.57-60.

¹²³ Manafova, G.R. “Bayatı” multikulturalizmin rəmzi kimi / “Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər” beynəlxalq elmi konfransın materialları. – Bakı: 3-5 may, – 2016-cı il. II hissə. – s.159-162

which can be called society. To confirm this idea, it is enough to pay attention to the intonation cores of the oratorio "Mushfig's Lament". Here Mushfig, his mother, his beloved Dilbar and natural phenomena are represented by melody and intonation, while the music representing traitors, scoundrels, incompetents and murderers is composed using modern writing methods and consists of clusters, glissando, superimposed sound spots and macrotones. "Folklore is me," says J.Guliyev. The conceptual sphere of which is based on the Turkic ideas, freedom and Turanism, and his individual model of the world is built from simple symbols that can convey folk memory in a special way. But they sound in an extremely modern and international language.

List of the author's published scientific articles on the content of the dissertation:

1. Manafova, G.R. "Bayatı" multikulturalizmin rəmzi kimi // "Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər" beynəlxalq elmi konfransın materialları. – Bakı: 3-5 may 2016-cı il. II hissə. – s.159-162
2. Manafova, G.R. Türkçülük rəmzləri Cavanşir Quliyevin təfsirində // "Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri" XV Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: ADMİU-nun mətbəəsi, – 2016. – s.143-147
3. Manafova G.R. "Mi" mayəli yeddi məqam // Konservatoriya, – Bakı: – 2016 2 (32) – s. 76-86.
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7. Manafova, G.R. Şeir vəznləri və formalarının bəstəkar yaradıcılığında tətbiqinə dair // “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri” XVI Beynəlxalq elmi-praktiki konfransın materialları. – Bakı: ADMİU-nun mətbəəsi, – 2017. s. 152-159.
 8. Manafova, G.R. C.Quliyevin “Dönübdü” a cappella xorunda musiqi dilinin özəllikləri // Doktorantların və gənc tədqiqatçıların XXI Respublika Elmi Konfransının materialları, II cild 24-25 oktyabr 2017-ci il. – Bakı: Bakı Universiteti Nəşriyyatı, – 2018, – s. 257-260
 9. Manafova, G.R. Azərbaycan məqam sistemində yazılmış 12 xromatik tonlu musiqiyə ilk nümunə // Qloballaşan dünyada musiqi ənənələri I Beynəlxalq elmi-praktik konfransın materialları. – Bakı: Ecoprint, 26-27 oktyabr, – 2017, – s. 341-347.
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