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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE ROLE OF PROFESSOR NIGAR USUBOVA IN THE DEVELOPMENT OF AZERBAIJAN MUSIC EDUCATION AND PIANO PERFORMING ART

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GENERAL CHARACTERISTICS OF THE WORK

The relevance and scientific development of the research.

Azerbaijani piano playing has rich historical traditions. In addition to the study of the history of the Azerbaijani piano culture, the study of the creative activities of individual representatives of this school, the determination of their importance in the history of national performance, as well as the formation of a music education system as a result of the influence of traditions, is of particular importance. Investigating the activities of prominent singer-pedagogues in the formation and development of Azerbaijani piano music, determining their scientific and pedagogical directions, as well as their excellent artistic qualities and their importance in the evolution of national performance history, has caused great scientific interest. From this point of view, researchers in the field of studying the field of national piano performance have conducted a number of interesting and diverse researches and obtained justified scientific opinions. The dissertation, which is presented as a continuation of scientific-research works written in this direction, is related to the investigation of an area that has not been studied so far.

The presented dissertation is dedicated to the study of the creativity and pedagogical activity of Nigar Usubova, an Honored Art Worker, candidate of art studies, professor, talented pianist, who is of great importance in the field of piano performance and education in Azerbaijan.

The study of the scientific and pedagogical activities of Nigar Usubova at the level of a scientific-research work, who continued the pedagogical traditions of her teacher A.B. Goldenweiser, and the characteristic features of the Russian piano playing school, is of great importance in the field of historical and theoretical research of the national piano playing culture. From this point of view, it is of great interest to follow Nigar Usubova's activities both in the history of the gradual development of the Azerbaijani piano culture and in the field of music education.

One of the main characteristics of Nigar Usubova is that the outstanding educator was active in public affairs in addition to his

scientific and pedagogical activities. A comprehensive personality, Nigar Usubova's scientific activity, pedagogical methodology, working principles, scientific-methodical considerations, attitude towards the field of music education are of great importance in the development of Azerbaijani piano culture.

An important aspect that determines the relevance of the dissertation is that Nigar Usubova's creativity has been neglected so far and her multifaceted activities have not been investigated. However, the activity of Nigar Usubova constitutes an important stage in the field of Azerbaijani music education and piano performance. Thus, Nigar Usubova's pedagogical activity, recommendations on the national music education system, scientific-methodical activity, valuable and invaluable recommendations she gave in the teaching process with her students have not been investigated. The materials obtained during the research process are episodic information about Nigar Usubova. Also, during the research of the genealogy, certain historical information is found, in which Nigar Usubova is treated only as a representative of the generation. Based on this, the research of Nigar Usubova's creative activity from a scientific and theoretical point of view is of particular importance. Also, it should be noted that various directions of Nigar Usubova's creativity, including scientific-pedagogical activities, services in the field of music education, involvement in organizational work and other important areas were investigated in the presented research.

It is known that representatives of the Russian performing school, such as M.R.Brenner, G.G.Sharoyev, played an important role in the creation and formation of the Azerbaijani piano school. In this regard, Nigar Usubova, who embodies the best traditions of that school, played an important role in the field of music education and piano playing in Azerbaijan, and contributed to the development of this field with her valuable methodological recommendations and pedagogical experience.

In different years, the history of the Azerbaijani piano school was researched, scientific-research works based on the analysis of the teaching process and the creative activity of many performers in the field of national piano performance were created. In this regard, the

research works of T.M.Seyidov, O.H.Abasgulyev, F.Z.Khalilova, L.S.Rzayeva, A.H.Mailova, L.H.Abasgulyeva, X.N.Rzayeva, H.A.Maharramova, K.G.Huseynova, E.R.Kabirlinskaya, A.Kh.Khalilova and V.C.Mammadova are admirable and these researches are important as a scientific source in the creation of the presented dissertation work.

However, as we mentioned at the beginning, Nigar Usubova's creativity has not been studied at all, and the information about her is very limited. Thus, it is possible to find a number of information about Nigar Usubova's life and creativity, as well as scientific-pedagogical activity in certain publications, encyclopedias, and certain memoirs.

The genealogy of N.Usubova was compiled on the basis of the historical researches of S.A.Nazirli^{1, 2, 3} and I.B.Umudlu^{4, 5}. T.M.Seyidov's book of ocherk entitled "Азербайджанская фортепианная культура XX века" ("Azerbaijani piano culture of the 20th century")⁶, and his monograph "XX əsrin Azərbaycan fortepiano mədəniyyəti: Pedagogika, ifaçılıq və bəstəkar yaradıcılığı" ("Azerbaijani piano culture of the 20th century: Pedagogy, performance and composer's creativity")⁷ generally discussed the creativity of Nigar Usubova. In the book dedicated to the "Ü.Hacıbəyli adına Azərbaycan Dövlət Konservatoriyasının 50 illiyi" ("50th anniversary of the Azerbaijan State Conservatory named after U.Hajibeyli")⁸ information was given about Nigar Usubova and a brief overview of her activities was taken into account. In the "Azərbaycan

¹ Nəzirli, Ş.Ə. Arxivlərin sirri açılır / Ş.Ə.Nəzirli. – Bakı: Elm, – 1999. – 414 s.

² Nəzirli, Ş.Ə. Azərbaycan generalları / Ş.Ə.Nəzirli. – Bakı: Gənclik, 1991. – 209 s.

³ Nəzirli, Ş.Ə. Cümhuriyyət generalları / Ş.Ə.Nəzirli. – Bakı: Şərbi nəşriyyatı, – 1995. – 212 s.

⁴ Umudlu, İ.B. Salahlı eli. Tarixi-etnoqrafiya-insanlar-yurd bilgisi / İ.B.Umudlu. – Bakı: Apostrof nəşriyyatı, – 2011. – 912 s.

⁵ Umudlu, İ.B. Vəkiloğulları: Tarixi-bioqrafik araşdırma / İ.B.Umudlu. – Bakı: QAPF-Poliqraf nəşriyyatı, – 2003, – 536 s.

⁶ Видные деятели фортепианной культуры Азербайджана / сост: Т.М.Сеидов. – Баку: Ишыг, – 1988. – 172 с.

⁷ Seyidov, T.M. XX əsrin Azərbaycan fortepiano mədəniyyəti: Pedagogika, ifaçılıq və bəstəkarlıq yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

⁸ Азербайджанская Государственная Консерватория им. У.Гаджибекова / Под. ред. С.Гаджибекова. – Баку: Азернешр, – 1972. – 212 с.

qadını ensiklopediyası” (“Azerbaijani Women`s Encyclopedia”)⁹, in M.Mardanov and A.Tahirzade`s encyclopedic inquiry book “1920-ci ilədək ali məktəblərdə oxumuş azərbaycanlılar” (“Azerbaijanis who studied in higher schools until 1920”)¹⁰, in İ.B.Umudlu`s “Salahlı eli. Tarixi-etnoqrafiya-insanlar-yurd bilgisi” (“Salahli nation. History-ethnography-people-country information”)¹¹ book based on historical informations, in the encyclopedic collection “Qadın, gözəllik və ülvyyə” (“Women, beauty and nobility”)¹² by S.S.Mammadov, in the book “Yüz türk qadını” (“One Hundred Turkish Women”)¹³ by S.Hidayətgizi can be found general historical information about Nigar Usubova. Natavan Faig`s article “Bunu ifa etmək üçün...” (“To perform this...”)¹⁴ contains certain information about Nigar Usubova`s performance methodology. However, the extensive and comprehensive creative activity of Nigar Usubova, who has important services in the field of music education and piano performance in Azerbaijan, has not been analyzed in a systematic and justified way. Meetings with students who graduated from Nigar Usubova`s class and their memories about their teachers were used as important material in the research work.

The object and subject of the research. The object of the study is the scientific creativity and pedagogical activity of Nigar Usubova who is the Honored Art Worker, candidate of art studies, professor, talented pianist in the context of Azerbaijani music education and piano performance school and the subject is practical instructions for studying works written for the piano.

⁹ Azərbaycan qadını ensiklopediyası. – Bakı: Azərbaycan Milli Ensiklopediyası Nəşriyyat-Poliqrafiya Birliyi. – 2002. – 402 s.

¹⁰ Mərdanov, M.C. 1920-ci ildək ali məktəblərdə oxumuş azərbaycanlılar. Ensiklopedik soraq kitabı. / M.Mərdanov, Ə.Tahirzadə. – Bakı: Təhsil, – IV c. – 2020. – 536 s.

¹¹ Umudlu, İ.B. Salahlı eli. Tarixi-etnoqrafiya-insanlar-yurd bilgisi / İ.B.Umudlu. – Bakı: Apostrof nəşriyatı, – 2011. – 912 s.

¹² Məmmədov, S.S. Qadın, gözəllik və ülvyyə. Ensiklopedik topla / S.S.Məmmədov. – Bakı: Azərbaycan, – 2001. – 336 s.

¹³ Hidayətgizi, S. Yüz türk qadını. I kitab. / S.Hidayətgizi. – Bakı: Apostrof, – 2012. – 319 s.

¹⁴ Натаван Фаиг. Чтоб это сыграть, нужно терять, понимаешь [Электронный ресурс] / URL: <https://reading-hall.ru/publication.php?id=21735>

The purpose and objectives of the research are to determine the role and importance of Nigar Usubova in the field of Azerbaijani piano education and performance. Proceeding from the goal, the solution of the following issues is envisaged:

- To illuminate on the importance of Nigar Usubova's genealogy in its formation;
- To determine the influence of the traditions of the Russian performing school on the creative activity of Nigar Usubova;
- To investigate the scientific and scientific-methodological activity of Nigar Usubova;
- To illuminate the scientific views of Nigar Usubova on the field of music education in Azerbaijan;
- To examine the work done by Nigar Usubova in the field of national piano performance;
- To determine the pedagogical repertoire of Nigar Usubova and to illuminate the work process with students;
- To determine the characteristics of the pedagogical methodology of the talented pianist Nigar Usubova;
- To examine the practical instructions and recommendations on the performance characteristics of the works of composers representing different periods and currents in Nigar Usubova's pedagogical activity.

The research methods. In the dissertation, historical, systematic, analytical and comparative analysis methods were used to analyze Nigar Usubova's performance, scientific creativity and pedagogical activity.

An important part of the dissertation work is the determination of pedagogical and scientific creative features of Nigar Usubova. Proceeding from this, the issues of style, form and analysis, scientific principles in the scientific works of Russian musicologists B.V.Asafyev, S.S.Skrebkov, L.A.Mazel, Y.V.Nazaykinsky, V.N.Kholopova, and M.G.Aranovsky were taken as a methodological basis. Scientific works of A.D.Alekseev, L.E.Gakkeli, P.I.Zimi dedicated to the history of the creation, formation and development of the art of Russian piano playing were used as a methodological source in the dissertation.

U.A.Hajibeyli's scientific creative activity forms the basis of the theoretical analysis of national works. The scientific-theoretical studies of E.A.Abasova, G.A.Abdullazade, Z.Y.Safarova, I.M.Efendiyeva, S.C.Gasimova, Sh.H.Hasanova, T.M.Seyidov, U.I.Imanova, among the Azerbaijani musicologists, were of great importance in creating the theoretical and methodological basis of the dissertation.

In the field of musical science of Azerbaijan, studies have been conducted that investigate the performance and pedagogical activity of pianists. Researches that are important in the formation and development of the Azerbaijani piano school were also used as the methodological basis of the dissertation.

Main clauses defended constitute the main direction of the research and they consist of the following:

- Highlighting the influence of representatives of the generation to which Nigar Usubova belongs in the formation of her creative activity;

- Clarification of the importance of scientific and scientific-methodical activities of N.Usubova in the development of music education in Azerbaijan;

- Determination of scientific views of N.Usubova as a pedagogue in the field of music education in Azerbaijan;

- Examining the main features of pedagogical activity;

- Interpretation of performance principles in piano pieces based on the methodology of N.Usubova;

- Determination of N.Usubova's practical instructions for studying piano works of world and Azerbaijani composers;

- Studying the issues of application of N.Usubova's main recommendations in the field of piano performance.

The scientific novelty of the research. For the first time, the scientific creativity and pedagogical activity of Honored Art Worker, candidate of art studies, professor, talented pianist Nigar Usubova was involved in a special study and was studied at the level of a scientific-research work. In the dissertation, the genealogy of Nigar Usubova was investigated for the first time and it was emphasized that this factor played an important role in its formation. For the first time, the main principles of Nigar Usubova's scientific and

pedagogical activity were involved in a wide analysis and this topic which has not been investigated so far, was studied in detail, practical instructions on the principles of her performance were determined. In the study, the characteristics of N.Usubova`s scientific activity were investigated for the first time and the scientific-methodical direction was determined. In particular, N.Usubova`s views on a number of principles of A.B.Goldenweiser were highlighted and the continuation of the traditions from her teacher in her pedagogical activity was brought into consideration.

In the dissertation, for the first time, the practical features of the methodology of studying works written for the piano in Nigar Usubova`s pedagogical activity were investigated and working principles were studied based on meetings with her students. It was the first time that N.Usubova`s preference for a comprehensive pedagogical repertoire in her pedagogical activities and her teaching of the works of composers representing different trends to her students in a perfect manner at the same level with her unique methodology were investigated.

Continuing the traditions of the Russian school of piano performance, Nigar Usubova created her own practical recommendations for in addition to works of Russian composers, on studying the works of Romanticism, Impressionism, contemporary Western European and Azerbaijani composers in her pedagogical repertoire for the first time. At the same time, the opinions and scientific thoughts of N.Usubova regarding the development of Azerbaijani music education were examined for the first time in the dissertation.

The theoretical and practical significance of the research is that the separate provisions and results of the dissertation are presented in the lectures on the subjects “History of Piano Art”, “Azerbaijani Music History”, “Analysis of Musical Works” taught in higher and secondary music education institutions, and can be used in practical exercises and theoretical lectures on the piano specialty.

The research conducted in the dissertation, including the extensive research of Nigar Usubova`s scientific and pedagogical activities, can be useful material for researchers investigating the

process of creation and development of the history of Azerbaijani piano culture.

Approbation and application. The main provisions and results of the research work are reflected in the scientific publications of the period included in the international summarizing and indexing systems of local and foreign countries, and in the materials of republican and international level conferences.

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

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The dissertation consists of an introduction, three chapters, ten paragraphs, a conclusion, a list of used literature and appendices. Regarding the volume of the structural sections of the dissertation, the introduction is 9 pages (15 408 characters), Chapter I is 23 pages (44 250 characters), Chapter II is 53 pages (87 224 characters), Chapter III is 75 pages (110 076 characters) and the conclusion is 5 pages (8 179 signs) consists. The total volume of the research paper consists of 165 pages and 265 137 characters, excluding the list of used literature and appendices.

THE MAIN CONTENT OF THE DISSERTATION

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

Chapter I of the dissertation is called “**Creative characteristics of Nigar Usubova**” and consists of two paragraphs. **1.1.** It is called “**The influence of Nigar Usubova’s genealogy on its formation**”. In this paragraph, the family genealogy of the environment that shaped Nigar Usubova, the Honored Art Worker, candidate of art studies, professor, talented pianist, who had great services in the development of piano education in Azerbaijan and the intellectual personalities of the Gazakh district, where she grew up

and came to fruition, were examined. N.Usubova tried to form the most progressive traditions of the generation she represented in her activities. In this regard, providing information about her genealogy and the representatives of the dynasty she represents has been the focus of the research process.

Nigar Ibrahim Usubova was born on May 2, 1914 in Salahli village of Gazakh district. Her father, Ibrahim Agha Usubov, worked as a major general in the Char Russian army. Her mother, Govhar Gayibova-Usubova, graduated from the Tbilisi Institute of Elegant Girls in 1903 and became one of the educated intellectual women of her time. By reviewing the genealogy of N.Usubova and many of her prominent representatives, it can be concluded that hereditary factors became the main factor in the life and creative activity of the outstanding pianist in the future. N.Usubova has both high moral values derived from her generation and qualities such as taking great responsibility for every job. N.Usubova's public activity as a pedagogue, performer and musician is very rich, colorful and comprehensive. In addition to being a wonderful pianist and pedagogue, she was also an organizer, a wonderful scientist and a person with high intellectual culture. N.Usubova had a pedagogical concept that she learned from her influential teachers and added to her creative methodology.

1.2. It is called “Formation of creative activity of Nigar Usubova”. In this paragraph, Nigar Usubova's life period of youth, years of education, formation as a pianist, pedagogical and scientific activity, work in responsible positions and other areas of activity are investigated. N.Usubova's youth coincides with the 30s of the 20th century. In those years, great attention was paid to the art of piano playing in Azerbaijan. In 1940, N.Usubova entered M.R.Brenner's class at the piano department of the conservatory. Ms.Nigar, who was very demanding of herself, made serious efforts to develop her performance. As a result of this, Nigar Usubova was one of the three students sent by Uzeyir Hajibeyli, who served as the rector of the conservatory in 1947, to continue their studies at the Moscow State Conservatory named after P.I.Tchaikovsky. In 1947-1952, N.Usubova studied at the graduate school of the Moscow State Conservatory in the class of A.B.Goldenweiser. After graduating

from Moscow State Conservatory in 1952, Ms.Nigar returned to Baku and started working as a teacher at Azerbaijan State Conservatory in the same year, first she received the title of substitute docent, a little later docent (1954), and then professor. In 1952-1970, she worked as vice-rector for scientific and educational affairs (we should note that in 1952 this position was called deputy director for scientific and educational affairs), and at the same time, in 1959-1968, she worked as the head of the piano department.

Since 1970, she has been working as a professor of the piano department No.1 of the conservatory and is engaged in pedagogical and social work. She was a member of the jury of a number of singing competitions held within the conservatory, in the republic, and across Transcaucasia. As mentioned in Ms.Nigar`s personal work, she was a member of the Soviet women's plenum for seven years (1958-1965), as well as the plenum of the society of friendship with foreign countries (India)¹⁵.

Ms.Nigar was awarded with two “Badge of Honor” orders (1959 and 1982), many times she was awarded letters of thanks and an Honorary Decree by the management of the conservatory for the organization of competitions and the successful performances of her students in the republican and Transcaucasian general union competitions. In 1960, she was awarded the title of Honored Artist of Azerbaijan SSR. She was elected deputy of the Baku City Council in 1939-1947, 1953-1955, 1955-1957, and vice-president of the plenum of the Soviet-Indian friendship committee in 1967-1969.

It should also be noted that N.Usubova is one of the first female musicians to be awarded the degree of “Candidate of Art Studies” in Azerbaijan. Her candidate`s dissertation examining the piano creativity of the Russian composer A.S.Arensky, as well as the scientific and methodological works devoted to the pedagogical principles of her teacher A.B.Goldenweiser, the performance analysis of the piano works of S.V.Rachmaninov, A.S.Arensky, and music education in Azerbaijan prove N.Usubova`s activity as a scientist.

¹⁵ Усубова, Н.И. Личный архив // Архив Бакинской Музыкальной Академии им. У.Гаджибейли, Фонд № 1, архив № 2, папка № 28 (8), работа № 20, лист – 293.

Chapter II of the dissertation is entitled “**The importance of Nigar Usubova`s scientific activity in the development of the field of music education in Azerbaijan**”. This chapter consists of three paragraphs.

2.1. It is called “**Research of A.S.Arensky`s creativity in the scientific and scientific-methodical activity of Nigar Usubova**”. In this paragraph, Nigar Usubova`s dissertation to receive the title of “Candidate of Arts Studies” based on the manuscript we obtained from her personal archive (Moscow State Conservatory named after P.I.Tchaikovsky, 1952) and her dissertation, which consists of two sections, and a number of pedagogical and methodical work on the principles of performance, as well as methodological recommendations of A.S.Arensky on the performance of piano works are examined. It should be noted that the title page of N.Usubova`s dissertation states that the research consists of two parts:

1. Performing part:

A concert program consisting of works by A.S.Arensky and S.V.Rachmaninov

2. Theoretical part:

Piano works of A.S.Arensky and their performance.

In the title page, the scientific supervisor for the theoretical part – doctor of art studies, professor A.B.Goldenweiser, consultant – doctor of art studies, professor A.A. Nikolayev is mentioned.

The structure of Nigar Usubova`s candidate thesis is as follows:

1. Introduction;

2. Chapter I – The way of creativity;

3. Chapter II – general characteristics of A.S.Arensky`s piano works;

4. Chapter III – performance of a number of works by A.S.Arensky based on the instructions of professor A.B.Goldenweiser;

5. At the end, a list of used literature is given.¹⁶

¹⁶ Усубова, Н.И. Концертная программа из произведений А.С.Аренского и С.В.Рахманинова. Исполнительская и теоретическая часть: / дис. доктора философии по искусствоведению. / – Москва, 1952. – 176 с. // Архив Бакинской Музыкальной Академии им. У.Гаджибейли, Фонд № 1, архив № 2, папка № 28 (8), работа № 20.з., лист – 84.

In chapter I of N.Usubova's research, A.S.Arensky's pedagogical activity at the Moscow Conservatory, her unique methodology in teaching the encyclopedia subject (currently analysis of forms) is widely covered. Chapter II of her dissertation is devoted to the general characteristics of A.S.Arensky's piano creativity. In a very concise introduction to the study, Ms.Nigar explains the great historical importance and characteristics of piano music of A.S.Arensky, the successor of the finest traditions of Russian classical music.

Professor N.Usubova's methodical work¹⁷ dedicated to the piano creation of the Russian composer A.S.Arensky belongs to 1987-1988. This work of N.Usubova is intended as methodical recommendations. It should be noted that the candidate's dissertation, which N.Usubova worked under the guidance of her teacher A.B.Goldenweiser, was also dedicated to the piano creation of A.S.Arensky. N.Usubova repeatedly expressed valuable opinions about the role and importance of A.S.Arensky in Russian music in her scientific and methodical works, and gave interesting advice and recommendations about the performance features of the composer's piano works.

In the second half of the 1970s, N.Usubova worked on the problems of music education in Azerbaijan. The first section of this work (1974) covers the middle stage of music education in the republic and covers a number of issues of education and teaching in music schools providing secondary specialized education located in the cities of Baku and Sumgait¹⁸. Here, the work of departments in various specialties is analyzed, shortcomings and proposals to eliminate them are noted. In the second section of the work on music education, in 1977-80, in the Azerbaijan State Conservatory named

¹⁷ Усубова, Н.И. Фортепианное творчество Аренского. Методическая работа 1987 г. // Архив Бакинской Музыкальной Академии им. У.Гаджибейли, Фонд № 1, архив № 2, папка № 28 (8), работа № 20.е., лист – 27.

¹⁸ Усубова, Н.И. О музыкальном образовании в Азербайджане. Раздел: Азербайджанская ордена Трудового Красного Знамени Государственная Консерватория имени Узеира Гаджибекова (период 1977-1980 годы). Методические записки // Архив Бакинской Музыкальной Академии им.У.Гаджибейли, Фонд № 1, архив № 2, папка № 28 (8), работа № 20.г., лист – 31.

after U.Hajibeyov, detailed information is given about the issues of education and teaching, performance, and a number of actual issues are touched upon. One of N.Usubova`s scientific-methodological works during that period was dedicated to the issues of cooperation of higher education institutions and it talks about the issues of creative relations of the Azerbaijan State Conservatory named after U.Hajibeyov with Moscow and Leningrad conservatories. In the 1970s, N.Usubova worked not only within the framework of the conservatory, but at the same time at the middle stage of education, on scientific-methodical works consisting of a number of interesting considerations related to pedagogy and methodology.

2.2. It is called “Nigar Usubova`s scientific research on a number of pedagogical principles of A.B.Goldenweiser”. N.Usubova concentrated her scientific researches and considerations about a number of pedagogical principles of her teacher, Professor A.B.Goldenweiser, who had an extraordinary, comprehensive erudition, and endless knowledge, with whom she was in close contact for five years, in her writings, which she worked on in the 1980s. N.Usubova`s goal in writing this work was to value her teacher A.B.Goldenweiser as a great musician and to shed light on his high thoughts about the piano school and performance culture.¹⁹ N.Usubova emphasized that she did not intend to say anything new about her teacher, but only wanted to comment on his ideas. At that time, N.Usubova stated that her main goal was to talk about her communication and conversations with him, made statements about the understanding of A.B.Goldenweiser`s musical education and tried to summarize her thoughts about this personality.

Nigar Usubova attributes the great artistry of her teacher primarily to the fact that she attended a great school. In order to deepen this idea, Alexander Borisovich particularly noted that Goldenweiser took lessons from pianist and composer V.P.Prokunin, V.I.Safonov, A.I.Ziloti and P.A.Pabs. He emphasized that he studied

¹⁹ Усубова, Н.И. О некоторых педагогических принципах народного артиста СССР, профессора А.Б.Гольденвейзера. Раздел I. Методические записки // Архив Бакинской Музыкальной Академии им. У.Гаджибейли, Фонд № 1, архив № 2, папка № 28 (8), работа № 20.а., лист – 38.

composition in the class of S.Taneyev and A.Arensky, as well as that P. I.Tchaikovsky had a great influence on him. Ms.Nigar believed that A.B.Goldenweiser`s musical principles were born on this basis and formed his unique traditions.

First of all, N.Usubova emphasized the extraordinary complex of her teacher, the wide scale of his knowledge that fascinated people, and gave an important place in her work to the opening of A.B.Goldenweiser as a personality. Talking about her teacher`s choice of repertoire, N.Usubova emphasizes first of all his interest in the works of Russian composers, especially A.Arensky. The piano pieces, romances, chamber-instrumental music composed by A.B.Goldenweiser were distinguished by their natural sadness and simplicity, and were very close to the style of Russian composers. In her methodical works dedicated to A.B.Goldenweiser, interesting considerations are put forward about this great musician, his performance culture, piano school. The close creative communication with her teacher, the experience and methodology she gathered in her class were embodied in N.Usubova`s methodological recommendations. Another methodological work written in 1986 is dedicated to the performance analysis of S.Rachmaninov`s “Korelli mövzusuna variasiyalar” (“Variations on a Theme of Corelli”), and Ms.Nigar is based on her recommendations, revealing the principles used in the interpretation of this work in the class of A.B.Goldenweiser. N.Usubova explained that the performance analysis of this work is based on the notes she took in A.B.Goldenweiser`s class. The methodological work consists of two sections. The first section is purely analytical in nature and is based on the analysis of S. Rachmaninov`s work. The second section is devoted to the performance principles and methodical recommendations of A.B.Goldenweiser.

2.3. It is called “Nigar Usubova`s scientific views on music education in Azerbaijan”. Throughout her career, Nigar Usubova, in addition to giving many performers, constantly conducted educational work at the conservatory and gave her useful advice on the development of education and teaching in the republic. Her

methodical works consist of several sections and cover different stages of education.

The first section of the scientific recommendations covered teaching and learning in music technical schools in the cities of Baku and Sumgait in 1973-1975. The activities of educational institutions are analyzed in these scientific recommendations. Creative relations and patronage work of the conservatory with technical schools covering the middle stage of education are revealed in detail.

The second section of the scientific considerations is called: *“methodical appeal of Professor N.Usubova about the multifaceted activities of the Azerbaijan State Conservatory named after U.Hajibeyov, awarded with the “Red Labor Flag” order, in 1977-1980”*²⁰. The high level of knowledge of the graduates of the conservatory in 1977-1980, the work done to further improve the performance culture, the great achievements achieved by the students, and the close creative cooperation with the higher education institutions of other republics are particularly emphasized in N.Usubova`s address.

N.Usubova defines the main directions of the activities of the Azerbaijan State Conservatory named after U.Hajibeyov in 1977-1980 as follows:

- *“Conducting scientific researches, monographs, other scientific works of current importance;*
- *Organization of extensively discussed textbooks, teaching aids, methodical recommendations, indicative lessons;*
- *Collection, systematization and development of the best examples of modern folk creativity;*
- *Creation of new musical works suitable for pedagogical and concert repertoire in various genres intended for educational institutions;*

²⁰ Усубова, Н.И. О музыкальном образовании в Азербайджане. Раздел: Азербайджанская ордена Трудового Красного Знамени Государственная Консерватория имени Узеира Гаджибекова (период 1977-1980 годы). Методические записки // Архив Бакинской Музыкальной Академии им.У.Гаджибейли, Фонд № 1, архив № 2, папка № 28 (8), работа № 20.г., лист – 31.

- *Performance of works representing different eras and styles, as well as works of Soviet composers, and conducting solo and ensemble concerts of students and teachers of the conservatory;*
- *Writing music-critical articles on the works of composers, performers and musicologists.*"²¹

In order to increase students' activity and worldview, N.Usubova highly appreciates inviting famous experts from other conservatories to give lectures and hold open classes.

The leading line of N.Usubova's scientific-practical recommendations on "music education in Azerbaijan" is the quality of the graduation of specialists as an important problem, as well as the importance of the teacher's own creative growth and moral character.

Chapter III of the dissertation is called "Performance and pedagogical activity of Nigar Usubova in the study of works written for piano". This chapter consists of five paragraphs and the study of the performance principles of piano works by composers representing different trends is investigated based on the different methodology of Ms.Nigar.

3.1. It is called "Study of polyphonic works based on the methodology of Nigar Usubova (I.S.Bach, D.D.Shostakovich, S.I.Taneyev)". As a pedagogue, N.Usubova turned to the polyphonic works of composers representing different eras and managed to teach them to her students based on her unique pedagogical principles. In the pedagogical repertoire of N.Usubova, the polyphonic works of I.S.Bach, D.D.Shostakovich and S.I.Taneev are especially dominant. Interviews with N.Usubova's students about teaching a number of preludes and fugues from I.S.Bach's collection "Yaxşı temperasiyalı klavir" ("The Well-Tempered Piano") show that she focused on character traits. Even when she listened to the preludes and fugues performed by the most famous singers, creating a general idea of the content was essential. Then work on the text began. The main goal

²¹ Усубова, Н.И. О музыкальном образовании в Азербайджане. Раздел: Азербайджанская ордена Трудового Красного Знамени Государственная Консерватория имени Узеира Гаджибекова (период 1977-1980 годы). Методические записки // Архив Бакинской Музыкальной Академии им.У.Гаджибейли, Фонд № 1, архив № 2, папка № 28 (8), работа № 20.г., лист – 31.

was to create a spiritual contact between the performer and the composer, to feel and understand the greatness, uniqueness, uniqueness of I.S.Bach`s music. Then work began on creating the main features of I.S.Bach`s style. Having a clear, simple and natural instrument was one of the main methodical recommendations of Ms.Nigar.

D.Shostakovich`s series of “24 prelüd və fuqa” (“24 preludes and fugues”) was always preferred by N.Usubova in the pedagogical repertoire, characterizing this composer as a genius artist, and considered every prelude and fugue in the series to be a miracle. He taught young performers to create spiritual contact with D.Shostakovich`s music. During the performance of each prelude and fugue, Ms.Nigar, who put forward the main requirement to observe the extension of the notes in order not to break the voices, recommended to have a “vocal” attitude to each voice on the piano.

Unlike D.Shostakovich`s series of “24 prelüd və fuqa” (“24 preludes and fugues”), which are usually included in the repertoire of educational institutions as a purely educational material, Ms.Nigar gave their artistic interpretation and suggested that the series should be performed at the level of a real concert.

Ms.Nigar`s favorite polyphonic works include S.Taneyev`s G minor “Prelüd və fuqa” (“Prelude and Fugue”)(op. 29, 1910). The performance of this prelude and fugue by the students, with a very complex philosophical content and symphonic development, which is rarely included in the repertoire of performers, had certain goals. N.Usubova`s lyrical song-like prelude required the performer to play it with virtuosity and high technique. And she taught fugue by interpreting it as a real concert play.

3.2. It is called “Nigar Usubova`s practical instructions on the principles of performance of piano pieces by composers of the Romantic period (F.Liszt, I.Brahms)”. F.Liszt`s contrast, innovation in relation to genres and forms, which includes the most beautiful features characteristic of mature romanticism, and the harmony of crazy images with the structure based on classical traditions in I.Brahms`s piano works were suitable for N.Usubova`s pedagogical searches.

In the interviews with Ms.Nigar`s students, it was emphasized that Ferenc Liszt`s piano music was more important than romantic period composers in her performance program. Ms.Nigar expressed the opinion that tempo, dynamics, every accent, pedal, sound effects take on a completely new meaning during the performance of F.Liszt`s works.

While starting work on the first movements of Concerto No. 1 (Es-dur, op. 124) for piano and symphony orchestra, Ms.Nigar repeatedly practiced the magnificent octaves played by the pianist after the solemn, heroic short orchestral theme: *“It is absolutely impossible to let the hands get tired in this episode. Solemn and magnificent octaves should be played emotionally, not in a heavy way”*²² At the same time, she focused on note text, rhythmic difficulties and phrasing. At the concert, Ms.Nigar had interesting recommendations regarding the alternation of the soloist with the orchestral part.

The works of the German composer Johannes Brahms were given an important place in the repertoire of N.Usubova`s students. In the works of I.Brahms, N.Usubova always paid special attention to work on the voice, playing the instrument and melodiousness.

In Ms.Nigar`s performance of I.Brahms` concerto No.1 for piano and orchestra, she emphasized the melodiousness of the concerto and the work on the resulting sound. One of the main points emphasized by Ms.Nigar about the performance is the pianist`s approach to sound work from different perspectives in each part of the concert. So, according to Ms.Nigar`s recommendations, in the first part of the concert, attention should be paid to the fusion of lyrics and drama, to the comprehensive embodiment of deep lyrics in the second part, and to the full presentation of the content and all the harmonies in the cheerful and optimistic finale.

3.3. It is called “French impressionism and Russian neo-classicism performance characteristics based on the methodology of Nigar Usubova (M.Ravel, S.S.Prokofiev)”. In Ms.Nigar`s

²² Eyvazzadə, G.A. Professor Nigar Usubovanın F.Listin fortepiano əsərlərinin ifaçılıq prinsiplərinə dair bir sıra praktiki tövsiyələri // – Bakı: Musiqi elmi, mədəniyyəti və təhsilinin aktual problemləri, – 2018. № 2 (4), – s.82.-83.

pedagogical repertoire, the concerts of two composers with different musical styles - M.Ravel and S.Prokofiev - took an important place.

From the interviews with her students, it is clear that Ms.Nigar took into account the individual taste of each student in the selection of repertoire and at the same time created an opportunity for her to express her ideas. From this point of view, the G dur concerto for piano and orchestra by Maurice Ravel, a representative of impressionism movement, is of special importance in N.Usubova's pedagogical repertoire.

N.Usubova turned to this work because the features of piano performance in M.Ravel's concert in G dur are based on classical traditions. The first thing that attracted N.Usubova here was the extraordinary simplicity of the piano texture. This simplicity recalls the textural transparency of the composer's early works. Zemfira Shafiyeva, who was Ms.Nigar's student and then assistant, explained N.Usubova's approach to this feature of the concert as follows: *"Ms.Nigar repeatedly emphasized during the work process that within this simplicity, it is necessary to emphasize the desire to express the serious approach of the composer."*²³ Neoclassical features are also noticeable in the concert. During the performance of this concert, Ms.Nigar demanded to show the perfection of the timbre characteristics of the piano instrument, and the deep emphasis on the relationship between the soloist and the orchestra.

It is known that S.Prokofiev's concerto in Des dur for piano and orchestra is very compact in volume and is played in only 15 minutes. Ms.Nigar tried to keep the pace of movement characteristic of S.Prokofiev's music in the concert and also recommended treating the piano as a percussion instrument in a Prokofiev style. Ms.Nigar stated that in order to achieve a sharp sound, it is absolutely necessary to adapt the piano instrument to the image-emotional content of the concert.

²³ Eyvazzadə, G.A. Professor Nigar Usubovanın pedaqoji repertuarında konsert janrının ifaçılıq prinsiplərinə dair praktik göstərişləri // – Naxçıvan: Axtarışlar, – 2022. № 2 (42), – s.184.

3.4. It is called “Performance experience in the direction of modern Western tendencies in the interpretation of Nigar Usubova (N.Metner, S.Barber)”.

N.Metner`s concerto No. 2 for piano and orchestra (c moll) has a gloomy, magnificent, pathetic character. Ms.Nigar advised to hear the effect of bells in the texture of the concert and take all this into account during the performance. Ms.Nigar believed that the pianist playing the piece should be technically highly trained and should be able to hear the changing nature of the concerto. N.Metner`s Concerto No.2 for piano and orchestra requires complete and sophisticated performance capabilities. During the performance of the concert, the pianist must develop its technical level and at the same time be able to hear the great spirit. According to Ms.Nigar`s students, she recommended that the concerto be performed brightly and colorfully. In particular, she emphasized the careful and limited use of dynamic signs. She tried to make the dynamic marks in the sheet music sound right in the climax moments. Ms.Nigar explained that the lack of any dynamic cues in the piece could cause the climax to be delayed. At the same time, Ms.Nigar advised to play the piano melody in the concert more energetically, not lyrically and clearly, as in the case of romantic composers.

Ms.Nigar`s inclusion of the world-famous American composer Samuel Barber's piano sonata (1948, Es moll, op. 26) in the pedagogical repertoire demonstrates her interest in modern Western music. In S.Barber`s sonata, the virtuoso expression of the technical capabilities of the piano, rhythmic difficulties, melodic fullness of the sound material, dynamics and agogic, very complex jazz elements in terms of performance in the finale – all this requires great skill from the performer. From the interviews with her students, it is known that while working on this modern piece, Ms.Nigar first emphasized that S.Barber should be an artist with his own world and rich spirituality as a musician. In the first exercises, Ms.Nigar worked on the sound, dynamic and timbre characteristics of the sonata, while focusing on the frequent alternation of rhythm and meter during the performance, emphasizing the maintenance of a single rhythmic pulse. After working out the notation text of the

work, Ms.Nigar recommended paying attention to the texture of the sonata. In S.Barber`s sonata, the connection of rhythm and texture is clearly noticeable in all parts. It is possible to evaluate N.Usubova`s inclusion of the work reflecting modern Western tendencies in the pedagogical repertoire as a bold step for that time.

3.5. It is called “Nigar Usubova`s practical instructions on learning the piano works of Azerbaijani composers (G.Garayev, M.Mirzayev)”. A talented pianist, Professor Nigar Usubova attached great importance to the works of Azerbaijani composers in her pedagogical activity. The genius composer G.Garayev`s original play “Tsarskoye selo heykəli” (“Tsarskoye cello statue”) (1937), as well as the series of “24 prelüd” (“24 preludes”) consisting of four notebooks created in 1951-1963, occupied an important place in the performance program of N.Usubova`s students.

G.Garayev`s play “Tsarskoye selo heykəli” (“Tsarskoye cello statue”) was performed by professor, People`s Artist Yegane Akhundova when she was studying in Nigar Usubova's class. Yegane Akhundova, talking about the dissonance of the first introductory chord that opens the play, remembers Ms.Nigar`s advice: *“This chord describes the breaking of a water container. We should lower the hand from above, sharpen the tips of the fingers and show this chord.”*²⁴ In general, during the performance of the play, Ms.Nigar took into account the free style of the work and therefore frequent changes of mood.

As it is known, G.Garayev`s “24 prelüd” (“24 preludes”) series consisted of four notebooks, not consecutively, but in different years. The characteristic feature of the third book of preludes is the complexity of the musical language and form, and the obvious connection with national roots. In this regard, N.Usubova preferred the third notebook from G.Garayev`s “24 prelüd” (“24 preludes”) series in the pedagogical repertoire. Thus, the third book of preludes is very different in terms of image content and textural features. Their musical language, the technical techniques here, are more

²⁴ Eyvazzadə, G.A. Professor Nigar Usubovanın pedaqoji fəaliyyətində Azərbaycan bəstəkarlarının fortepiano əsərlərinin öyrənilməsinə dair praktik göstərişlər // – Bakı: Mədəniyyət.az, – 2019. №2, – s.75.

complex than in the previous two books. N.Usubova considered the sequential performance of the preludes in the order placed by the author to be very satisfactory from a dramaturgical point of view. There were three aspects that he considered the most necessary in the performance of preludes: the world of images, artistry and giving character. Then the main focus was on the colorful texture palette, note text, tempo and dynamics, pedal work.

Musa Mirzayev's "Sonata-kapriçcio" ("Sonata-Capriccio") is addressed to virtuoso and well-prepared pianists. The first performer of the piece was the Honored Artist of Azerbaijan, professor, pianist Rafik Guliyev. N.Usubova's main recommendation during the performance of this piece was the idea of constantly maintaining a rhythmic pulse. Another important recommendation was to contrast the main and auxiliary parts (the work is in the form of a sonata with mirrored reprise). Compared to the main part of an active, bold character, the supporting part should be somewhat free, improvisational, and sound lighter. In the performance of Capriccio, Ms.Nigar shows the economy of the texture, against this background she recommended to work carefully on the voice.

The piano music of Azerbaijani composers has always been the center of attention in N.Usubova's pedagogical activities. In addition to the works we have analyzed and researched, he also addressed the works of J.Hajiyeu, F.Amirov, E.Nazirova and other composers.

The main provisions of the research are summarized in the **Conclusion** part of the dissertation. It should be noted that the rich scientific-pedagogical activity of Nigar Usubova, Honored Art Worker, candidate of art studies, professor, talented pianist is distinguished by its unique features. These qualities characterize Ms.Nigar's exceptional services in the development of the field of music education and piano playing in Azerbaijan.

Continuing the pedagogical principles of her teacher A.B.Goldenweiser, N.Usubova included considerations from her personal experience and presented her approaches to the formation of the music education system in Azerbaijan. N.Usubova's scientific-practical recommendations regarding music education in Azerbaijan are aimed at the formation of educated and highly qualified

professional personnel. Preference for a comprehensive pedagogical repertoire as the practical features of the methodology of studying works written for the piano, the principles of approach to each piece, creating a beautiful sounding harmony based on technical capabilities, and treating each performer-student as an individual were valued as important objects of N.Usubova`s pedagogical research.

The following conclusions were reached regarding the researched topic:

1. In the formation of N.Usubova, her genealogy had an important influence;

2. N.Usubova continued the traditions of Russian piano playing and formed her scientific views and methodical principles;

3. N.Usubova determined scientific and methodological views on the development of the field of music education in Azerbaijan and worked towards their implementation;

4. N.Usubova`s work process with students is based on unique methodological principles, and she also demonstrated her pedagogical approaches based on classical traditions;

5. In the pedagogical activity of N.Usubova, the practical instructions and recommendations on the performance features of the works of composers representing different periods and currents were investigated;

6. The characteristics of N.Usubova`s pedagogical methodology are determined and justified with reference to the opinions of her students.

In the research work, many pianists who graduated from Nigar Usubova`s class and demonstrated her pedagogical principles in their activities were contacted. People`s artist Yegana Akhundova, who is currently the most famous representative of the national performing arts, as well as Haqiqat Maharramova, Zemfira Shafiyeva, Firangiz Hajiyeveva, Irina Najafaliyeva, Elmira Musayeva, Afgan Salayev, Dilara Muslimzadeh, Madina Jabrayilova, Tamella Ahmadova, Natavan Faig and others in the international world as well as in our country continue their activities and properly apply the pedagogical principles of Nigar Usubova.

Thus, the examination of the comprehensive activities of the outstanding educator N.Usubova gives reason to come to the conclusion that all her creativity is aimed at the development of music education and performance in Azerbaijan. Today, Nigar Usubova's valuable recommendations have been confirmed in the activities of her students.

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

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