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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF MUSLIM MAGOMAYEV  
IN AZERBAIJANI AND WORLD VOCAL ART**

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## GENERAL CHARACTERISTIC OF THE WORK

**Relevance of the topic and level of coverage.** Azerbaijan has rich traditions of vocal art. Its formation and development were closely related to the art of music and composer's creativity. It is no accident that the immortal operas "Leili and Majnun" by Uzeyir Hajibeyli and "Shah Ismail" by Muslim Magomayev, which are still performed – gave rise to new vocal performing traditions, gradually leading to the formation of an academic vocal school. These traditions are already visible in Magomayev's "Nargiz" (1935) and Hajibeyli's "Koroglu" (1937) operas, composed in the 30s of the twentieth century on the basis of traditions in Azerbaijani national and European operas on a variety of classical themes.

Bulbul and Shafiga Mammadova, People's Artists of the USSR, played an exceptional role in the emergence and development of a new vocal school. And a great generation of performers gradually grew up who were successors of these outstanding musicians' artistic traditions, and they brought worldwide honour to Azerbaijan's vocal performance. The study of these vocalists' artistic paths serves to create a general overview of the national vocal performance and to determine the relevance of the research.

One of these representatives is Muslim Magomayev (1942-2008), a world eminent opera and pop singer (baritone), composer, talented artist and painter, and People's Artist of the USSR, who won a place in the hearts of millions of people. The study of this bright and talented person's multifaceted art and innovations in the national music could serve to explain the Magomayev phenomenon and clarify those features that have enriched Azerbaijan's vocal art.

As one of the few singers who contributed to our national vocal art around the world, Magomayev's works span various branches of art, which in turn, diversify and condition in unity his complex structured creativity, enriching our art. It is therefore key to determining Magomayev's role and significance in the national music science.

There are other reasons that make important to study Magomayev's creative path from a scientific point of view. Thus, the name of the great singer, who occupies a unique and dignified place in Azerbaijan's musical culture, ranges with the world's music stars and rare personalities. The singer's concerts in different continents are indicative of a wide creative geography. He gave concerts in the world's most famous concert halls; many films were shot about him and articles appeared in periodicals based in Europe and the former USSR.

The great singer's creativity is nowadays relevant from different aspects. Thus, the peculiarities of Magomayev's creativity and vocal performance are still of great interest. The fact that his place and role in Azerbaijan's musical culture is unique remains indisputable. Magomayev's stage stands out particularly on the historical path of the Azerbaijani vocal school. The name of the great singer ranks equally with People's Artists of the USSR Bulbul and Rashid Behbudov, renowned representatives of the national musical culture.

Magomayev made a great contribution to the development of the Azerbaijani vocal school. The singer's performing style, the peculiarities of his works and new traditions he introduced characterize him as an important figure in the history of our musical culture. Benefiting from the classical traditions, the famous singer contributed to the future development of our vocal art. Furthermore, Magomayev went down in the history of Azerbaijani music as the first baritone singer to become famous worldwide. Therefore, a comprehensive study of the singer's creative path increases the relevance of the research.

In a context in which globalization and integration processes are actively developing, it is crucial to preserve national traditions and sensitivities. And research into Magomayev's career is also of great importance from the perspective of popularizing Azerbaijan's musical culture.

Mixed forms in 20th century art, particularly in the postmodern period, remain relevant. In this regard, it is also important to study the classical crossover samples in the singer's creative work.

Muslim Magomayev's art is not only a legacy of our recent past, but also a standard of classical performance that still holds true today. This good moment allows us to take as an original model the singer's creative path and a wide range of his activities. Magomayev's vocal art is an excellent school that combines all the necessary qualities that every singer is willing to possess. The performance style of works performed by the singer as well as his own works, performing culture and the repertoire strategy truly remain an example for hundreds of modern vocalists, including the author of these lines. The singer's enrichment of the work with new interpretative features by combining Aslan Shah's arias performed in scenes I and IV from by his grandfather, outstanding composer Muslim Magomayev's opera "Shah Ismail" is a striking example. And today this aria is still performed by other singers through Magomayev's interpretation.

Therefore, it is very important to go into his work within the context of the modern scientific paradigm. The selected factors emphasize the need for deep study and research of Magomayev's creativity and ensure the relevance of the dissertation.

Magomayev's creative work has so far not been seriously studied at an appropriately high scientific level. Several monographs and encyclopaedias on the study of pop music provide a short description of the outstanding singer, while biographical books merely contain details about his lifespan.

Many books about the Russian Soviet pop music contain general information about Magomayev's life and creativity. The book "Young Voices"<sup>1</sup> by Galina Baranova, provides general information about his life and musical activity, along with other singers.

An article by Larisa Tikhvinskaya, published in the collection "Soviet Pop Singers"<sup>2</sup> briefly covers Magomayev's life and creative work.

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<sup>1</sup> Баранова, Г.И. Поет молодой артист Муслим Магомаев // Молодые голоса: сб. статей. – Москва: Молодая гвардия, – 1966. – с. 62-69.

<sup>2</sup> Тихвинская, Л.Г. Муслим Магомаев // сост. Л.Г.Булгак. Певцы советской эстрады: сб. статей. Вып. 1. – Москва: Искусство, – 1977. – с. 146-157.

“Russian-Soviet pop music. 1946-1977: historical Essays”<sup>3</sup> and “The Russian Estrada. XX century. Encyclopedia”<sup>4</sup> published under the editorship of Yelizaveta Uvarova provide an overview of Magomayev’s creative work.

Furthermore, “Idols of the Russian Estrada”<sup>5</sup> by Boris Savchenko, “Hourglass. Stories from memory. Selected Poems”<sup>6</sup> by Boris Rapoport, “Big Soviet Encyclopedia”<sup>7</sup>, “Big Encyclopedia”<sup>8</sup>, “Encyclopedia of Music”<sup>9</sup> “Encyclopedic Dictionary of Music”<sup>10</sup>, “Muslim Magomayev. Biography”<sup>11</sup> by Yekaterina Meshanenkova”, “Muslim Magomayev: a Story of a Modest Person”<sup>12</sup>, “Muslim Magomayev: devotee Orpheus”<sup>13</sup> by Sofia Benua, “Muslim Magomayev: the Bright Voice”<sup>14</sup> by Nikolai Nadezhdin, and

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<sup>3</sup> Песня на эстраде. Муслим Магомаев // отв. ред. Е.Д.Уварова. Русская Советская эстрада. 1946-1977: очерки истории. – Москва: Искусство, – 1981. – с. 280-283.

<sup>4</sup> Кузнецова, О.А. Муслим Магомаев // Под ред. Е.Д.Уварова. Эстрада в России. XX век. Энциклопедия. – Москва: Олма-Пресс, – 2004. – с. 366-367.

<sup>5</sup> Савченко, Б.А. Кумиры российской эстрады / Б.А.Савченко. – Москва: Панорама, – 1998. – с. 204-205.

<sup>6</sup> Рапопорт, Б.А. Муслим, сын Айшет, ученик Валентины // Песочные часы. Рассказы по памяти. Избранные стихи. – Вышний Волочек: Истоки, – 2017. – с. 44-57.

<sup>7</sup> Большая Советская Энциклопедия: [в 30 томах] / гл. ред. А.М.Прохоров. – Изд. 3-е. – Москва: Советская энциклопедия, – т. 15. – 1974. – с. 201.

<sup>8</sup> Большая Энциклопедия: [в 62 томах] / Под ред. С.А.Кондратов. – Москва: Терра, – т. 27. – 2006. – с. 255.

<sup>9</sup> Абасова, Э.А. Муслим Магомаев // Под ред. Ю.В.Келдыш. Музыкальная Энциклопедия [в 6 томах]. – Москва: Советская Энциклопедия, – т. 3. – 1976. – с. 380-381.

<sup>10</sup> Музыкальный Энциклопедический Словарь / гл. ред. Г.В.Келдыш. – Москва: Советская Энциклопедия, – 1990. – с. 317.

<sup>11</sup> Мешанenkova, Е.А. Муслим Магомаев. Биография / Е.А.Мешанenkova. – Москва: Аст, – 2013. – 140 с.

<sup>12</sup> Мешанenkova, Е.А. Муслим Магомаев: история стеснительного человека / Е.А.Мешанenkova. – Москва: Аст, – 2017. – 283 с.

<sup>13</sup> Бenua, С.И. Муслим Магомаев: преданный Орфей / С.И.Бenua. – Москва: Алгоритм, – 2015. – 254 с.

<sup>14</sup> Надеждин, Н.Я. Муслим Магомаев: «Солнечный голос» / Н.Я.Надеждин. – Москва: Майор: Осипенко, – 2010. – 192 с.

“Muslim Magomayev. Orpheus and Ukraine”<sup>15, 16</sup> (in two parts) comprehensively cover the singer’s life and work.

“If you were not ...”<sup>17</sup> by journalist and publicist Fazil Rahmanzade, and “Planet of Magomayev”<sup>18</sup> by poet Vagif Bahmanli, compiled in Azerbaijani, Russian and English languages, are among the monographs on Magomayev’s creativity in Azerbaijan.

Articles about Magomayev identified by us number about a thousand. Published in leading newspapers and magazines in Azerbaijan, FSU-countries, and Europe, these articles highlight only some aspects of Magomayev’s creative work and are designed for a wide range of readers.

Thus, it can be seen that Magomayev’s creative work has not been an object of a special research and has not been studied much from a purely academic and theoretical point of view. Plus, the singer’s multifaceted creative work has not been systematically studied, the characteristics of his voice timbre and range, the physical parameters of voice have not been revealed and the style of interpretation in different genres, the vocal performance of his musical pieces have not been sufficiently and widely explored.

**Object and subject of the research.** The object of the research is Azerbaijani vocal art, and the subject is the creative activity of M.Magomayev.

**The aims and objectives of the research** are to define and substantiate Magomayev’s role and significance in Azerbaijan’s and the world’s vocal performance art. Based on the objectives the following tasks were set to be resolved:

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<sup>15</sup> Топчеева, В.П. Муслим Магомаев. Орфей и Украина. Кн.1 / В.П.Топчеева. – Харьков: Золотые страницы, – 2019. – 288 с.

<sup>16</sup> Топчеева, В.П. Муслим Магомаев. Орфей и Украина. Кн.2 / В.П.Топчеева. – Харьков: Золотые страницы, – 2019. – 260 с.

<sup>17</sup> Rəhmanzadə, F.Ş. Sən olmasaydın... / F.Ş.Rəhmanzadə. – Bakı: Ziya, – 2010. – 333 s.

<sup>18</sup> Bəhmənli, V.İ. Maqomayev Planeti / V.İ.Bəhmənli. – Bakı: Elm və təhsil, – 2012. – 119 s.

- to determine Magomayev’s special place in the Azerbaijani and world musical culture;
- to clarify Magomayev’s merits in the development of the Azerbaijani musical culture;
- to analyze Magomayev’s vocal style peculiarities and voice potentiality;
- to conduct research of the singer’s main achievements in opera and chamber–vocal, as well as estrada genres;
- to determine Magomayev’s vocal physical parameters through computer programs (*Praat, Wave Assistant Pro*);
- to clarify the vocal performance peculiarities of Magomayev’s original songs.
- to determine in detail Magomayev’s repertoire;

**Research methods.** Systematic, historical, analytical and comparative methods were applied in this dissertation to conduct Magomayev’s wide creative work analyses.

Defining the singer’s performance peculiarities in classical and pop genres dominate a large part of this dissertation. Various analytical methods were applied using theoretical and computer programs and they were carried out in two forms. In this regard, the scientific literature of Russian and European musicologists and a computer program for acoustic analysis of voice were considered as the methodological basis of the study. So, the study referred to scientific works of Fyodor Zasedatelev<sup>19</sup>, Oleg Chishko<sup>20</sup>, Ivan Nazarenko<sup>21</sup>, Nodar Anguladze<sup>22</sup>, Vladimir Morozov<sup>23</sup>, Lyudmila

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<sup>19</sup> Заседателев, Ф.Ф. Научные основы постановки голоса. 6-ое изд. / Ф.Ф.Заседателев. – Москва: Книжный дом «Либроком», – 2013. – 120 с.

<sup>20</sup> Чишко, О.С. Певческий голос и его свойства / О.С.Чишко. – Москва: Музыка, – 1966. – 48 с.

<sup>21</sup> Назаренко, И.К. Искусство пения. 3-е изд., доп. / И.К.Назаренко. – Москва: Музыка, – 1968. – 624 с.

<sup>22</sup> Ангуладзе, Н.Д. Номо cantor: Очерки вокального искусства / Н.Д.Ангуладзе. – Москва: Аграф, – 2003. – 240 с.

<sup>23</sup> Морозов, В.П. Биофизические основы вокальной речи / В.П.Морозов. – Москва: Наука, – 1977. – 232 с.



Borovik<sup>24</sup>, and Richard Miller<sup>25</sup>, and a musical encyclopedia was consulted to clarify many musical terms.

Theoretical analysis of M.Magomayev's vocal performance were conducted on musical note samples. Naturally, performance analysis was linked to the theoretical bases of the vocal science; the singer's recordings appeared in different years were used, his works of different genres were analysed separately or comparatively in terms of the performance technique.

In world practice, computer technologies are used to study the features of professional voices, to conduct a variety of analyses and to achieve effective results. It also serves as an alternative to the method used in sound labs. Significant progress has already been made in studying the physical parameters of worldwide professional vocalists' voices, since the core physical indicators of each voice tone were determined. From this point of view, the results obtained by V.Morozov and L.Borovik were applied in the dissertation work and analyses were carried out based on these parameters. We have used software like *PRAAT* and *Wave Assistant Pro*. Through these programs based on Figaro's cavatina from the opera "The Barber of Seville" by Rossini the physical parameters of Magomayev's voice were clarified. It was possible to study in detail the singer's creativity using various and advanced methods in the thesis.

Some related researches in musicology have already been carried out at a local level. Here examples could be reports and articles by Alexandria (Sevinj) Sultan-zada fon Bruseldorff<sup>26</sup>, and Zeynal İsayev<sup>27</sup>, who carried out researches in the field of

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<sup>24</sup> Боровик, Л.Г. Научные основы постановки голоса. 2-е изд., доп. Учебное пособие / Л.Г.Боровик. – Челябинск: Челябинское Гос. Акад. Культуры и Искусств, – 2013. – 106 с.

<sup>25</sup> Miller, R.F. Securing baritone, bass-baritone and bass voices / R.F.Miller. – UK: Oxford University Press, – 2008, – 227 p.

<sup>26</sup> Sultan-zada fon Bruseldorff, A.Ch. An Acoustic Analysis of Bam and Zil Singing by Azerbaijan Female Mugham Singers Using the Long Term Average Spectrum (LTAS) // Musical traditions in globalizing world, – Baku: – 26-27 October, – 2017, – p. 75-82.

<sup>27</sup> İsayev, Z.F. Azərbaycan xalq musiqisinin akustik xüsusiyyətlərinin tədqiqi yolları // – Bakı: Konservatoriya, – 2017. № 2 (36), – s. 59-63.

Azerbaijan's folk music, and performing mugham. The acoustic analysis in this dissertation is a first-ever research in the field of academic vocal, especially in studying the peculiarities of Muslim Magomayev's voice.

His autobiographical books "Memories live inside of me"<sup>28</sup> and "Melody is My Love"<sup>29</sup> were thoroughly reviewed during the research into the singer's life and creative work.

For a more detailed research into the outstanding singer's creative work, archival material available at the National Archive Office under the President of the Republic of Azerbaijan, the Azerbaijan Composers Union and Musical College under the Azerbaijan National Conservatory has been used. These documents are presented in the dissertation for the first time. At the same time, electronic resources were used to obtain and systematize information, including M.Magomayev's personal site<sup>30</sup>, the literary and musical electronic magazine "Muslim"<sup>31</sup>, as well as some electronic sites associated with M.Magomayev<sup>32,33,34</sup> and the site of the Russian State Library<sup>35</sup>.

Furthermore, Tamara Sinyavskaya, People's Artist of the USSR and Azerbaijan, chairman of the jury of the Magomayev

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<sup>28</sup> Магомаев, М.М. Живут во мне воспоминания / М.М.Магомаев. – Москва: Аст, – 2020. – 320 с.

<sup>29</sup> Магомаев, М.М. Любовь моя – мелодия / М.М.Магомаев. – Москва: Вагриус, – 1999. – 315 с.

<sup>30</sup> Персональный сайт Муслима Магомаева: [Электронный ресурс] / URL: <http://magomaev.info/main.html>

<sup>31</sup> Литературно - музыкальный Интернет - журнал «Муслим»: [Электронный ресурс] / URL: <http://muslimmagomayev.ru/node/1>

<sup>32</sup> Муслим Магомаев. Хроники творчества и судьбы: [Электронный ресурс] / URL: <https://vk.com/muslim1942>

<sup>33</sup> Сайт Муслима Магомаева: [Электронный ресурс] / URL: <http://mm2.narod.ru/index.htm>

<sup>34</sup> Творческое наследие Муслима Магомаева. Виртуальный архив почитателей Маэстро: [Электронный ресурс] / URL: <http://www.muslim-magomayev.ru/>

<sup>35</sup> Российская Государственная Библиотека: [Электронный ресурс] / URL: <https://search.rsl.ru/ru/search#p=5&q=%D0%BC%D1%83%D1%81%D0%BB%D0%B8%D0%BC%20%D0%BC%D0%B0%D0%B3%D0%BE%D0%BC%D0%B0%D0%B5%D0%B2>

International Vocalists Contest, President of the Muslim Magomaev Cultural and Musical Heritage Foundation, a professor at the Russian Institute of Theatre Arts, as well as Vincenzo de Vivo (Italy), a professor at the famous The Academy of Lyric Art of Osimo, a world-renowned musician and jury member of dozens of international vocal competitions were consulted on some issues to shed light upon the singer's voice features and creativity.

**Key items of the dissertation:**

- Muslim Magomayev's major contribution to the national and world musical culture;
- the singer's vocal performance reliance on the Italian vocal school traditions, as well as having vocal range of F-as<sup>1</sup> interval and determination of his voice timbre as a lyric-dramatic baritone;
- M Magomayev's unique interpretation of Figaro from the opera "The Barber of Seville" by Rossini and Scarpia from the opera Tosca by Puccini;
- the singer's voice physical parameters high pitch frequency (HPF) is given as 350, 75 decibels (dB), and formant frequency indicators are between F1-535-966 hertz (Hz), F2-1789-2231 Hz and F3-2726-2764 Hz identified through the software *Praat and Wave Assistant Pro*;
- Magomayev is an experienced chamber music vocalist;
- Magomayev acted as an innovator in the pop genre, extended the possibilities of the song genre, was one of the creators of the classic crossover genre in the Azerbaijani vocal performance art and relied on the academic vocal traditions of the pop performance;
- the influence of Magomayev's singing style on his original songs.

**The scientific novelty of the research** is that M.Magomayev's creativity became the object of a special research and studied on the dissertation level for the first time. M.Magomayev's style peculiarities were identified due to a comprehensive study of the singer's vocal performance.

The term “classic crossover” was first picked up in the study, and the vocal performance of almost 20 works covering various genres were analysed. Since the main direction of the dissertation is the analyses of the famous singer’s vocal performance, his activities in the fields of musical films, publicist work and painting were also briefly presented.

Magomayev’s creativity in opera was comprehensively researched for the first time in the dissertation. Based on Figaro’s cavatina from the opera “The Barber of Seville” by Rossini, the physical parameters and acoustic features of Magomayev’s voice were addressed and comparative analyses with other performers were carried out. The acoustic analyses carried out through the computer programs were first applied in the academic vocal performance in Azerbaijan’s music science.

Furthermore, a bibliographic index reflecting all aspects of the outstanding singer’s work was compiled for the first time as well. The dissertation contains all articles by Muslim Magomayev; some original songs by the musician compiled as a separate collection; and documents about the singer that were not used in the research and unknown to his audience have been introduced in the research.

**The theoretical and practical significance of the research** is that the outcomes and provisions obtained in the thesis can be useful for future scientific works, researches and lectures related to M.Magomayev and other singer. The study and research of his work enrich our musical science, especially the art of singing, both in practical and theoretical terms. The research material can be of great interest not only in terms of studying the historical landscape of Azerbaijan’s music performance art and a number of performing issues, but also for researchers working on the history and theory of vocal performance. The research material is useful not only for studying a number of performing issues, but also for researchers on the history and theory of vocal performance. The methods used in the research can be taken as a principle while analyzing creativity of other vocalists. The thesis can be useful in teaching Azerbaijani vocal art, especially for subjects, such as “History of Vocal Performance” and “Modern Trends in Vocal Art” for theoretical

courses at higher education institutions and secondary schools of art, including music.

**Approbation and application.** The key results and items of the study were reflected in 16 articles published in Azerbaijani, Ukrainian and Russian periodicals, listed in the international summarization and indexing systems. Reports on the topic were heard at many scientific and theoretical conferences, as well as on TV programs.

**The name of the organization in which the dissertation work was implemented.** The thesis was implemented at the Department of Music History of the Uzeyir Hajibeyli Baku Academy of Music.

**The total volume of the thesis in characters, including the volume of the structural chapters of the thesis separately.** The thesis consists of an introduction, three chapters, eight sections, a conclusion, a list of literature and annexes. As for the volume of the structural units of the thesis, the introduction consists of 9 pages (16 805 characters); Chapter I – 41 pages (75 097 characters); Chapter II – 46 pages and (85 190 characters); Chapter III – 34 pages and (60 208 characters); the conclusion – 6 pages (9 727 characters). The total volume of the research is 138 pages and 248 631 characters, excluding the list of used literature and annexes.

## **SUBSTANTIVE CONTENT OF THE THESIS**

**The introduction** substantiates the relevance and the coverage level of the topic, identifies the scientific novelty of the thesis, the goals and objectives of the research, including methods applied in this regard, substantive items in the thesis, and theoretical and practical significance of the research.

The first chapter is entitled “**Muslim Magomayev’s role and significance to Azerbaijan’s vocal art**”. This chapter is divided into three sections.

The first section is entitled “**The stages of Magomayev’s lifespan and career**”. Taking into account the peculiarities of the singer’s life and career, his creative path was studied relatively in

four main stages. The given classification was first piloted in this dissertation.

The first stage of the singer's life and career covers the years 1942-1962. It is worth noting, above all, three factors that played an important role in Magomayev's career influenced him. First, Azerbaijani musical culture that was at a high stage of development then; secondly, the creative environment in the singer's family; and, thirdly, the influence of world-famous musicians on the formation of the singer's performing skills.

Magomayev's entry into the world of music dates back to the early 1960s. The 60s are important in the history of Azerbaijani music culture. Here it is worth mentioning composers such as, among others, G.Garayev, Niyazi, A.Malikov, A.Alizade, T.Guliyev, F.Badalbeyli, R.Babayev, V.Mustafazade. One can also observe significant vocal art activities back then, and it deserves to highlight the works by People's Artists of the USSR R.Behbudov, L.Imanov, F.Ahmedova; People's Artists of the Republic of Azerbaijan A.Bunyadzade and R.Atakishiev; and Honoured Artist of Azerbaijan A.Hagverdiyev. Furthermore, People's Artist of the USSR F.Gasimova and People's Artist of Azerbaijan K.Gasimova also made an important contribution to the development of Azerbaijan's vocal art.

Flourishing at such an historic moment, Magomayev defined a new direction in the Azerbaijani vocal art with his works.

While looking at the singer's career, it was determined that the years 1962-1970 was an important creative period in his life. Here, it was noted that the singer gained wide popularity in a short time: widely performed classical pieces and pop songs; started opera stage activities; completed an internship at the famous La Scala opera house in 1964-1965; participated in many international song competitions; studied at the Azerbaijan State Conservatory from 1963 to 1968; and starred in various musical films.

The third stage in the singer's creative work - the early 1970s until the 1990s. Over these years, he was able to successfully develop other fields of his creative path in parallel with a wide range of concert activities. Plus, he returned to the opera scene in 1978 after

long career breaks. During these years, the singer, in addition to filmmaking, stepped up his composing activities, wrote a number of articles and books. His book entitled “The Great Lanza”<sup>36</sup>, written about famous Italian opera singer Mario Lanza, also coincides with the last years of this period.

The last stage of his career began in the early 1990s through 2008. In those years he performed on stage rarely<sup>37</sup>, and Magomayev’s two autobiographical books: “Melody is my love” and “Memories live inside of me” came out.

Based on the material available with us, the last time Magomayev appeared at a concert dedicated to Cosmonautics Day in State Central Concert Hall Rossiya in Moscow on April 12, 2006. At the concert, he sang the song “Hope” by Anna Pakhmutova<sup>38</sup>. The last song performed by the singer was “Love Me Tender” from Elvis Presley’s repertoire.<sup>39</sup> His last original work was “Farewell, Baku”<sup>40</sup> for Yesenin’s poetry [8], [15].

The second section, entitled **“Muslim Magomayev’s contribution to the development of Azerbaijan’s musical culture”**, looks at the singer’s contributions to Azerbaijan’s national musical art.

This section along with the singer’s performance style and achieved novelties that set a new milestone in Azerbaijan’s musical culture, describes how Magomayev had enriched the world’s musical culture. The fact that the main feature of Magomayev’s career was multiple-faceted is underscored in the dissertation. Thus, the

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<sup>36</sup> Магомаев, М.М. Великий Ланца / М.М.Магомаев. – Москва: Музыка; Баку: Шур, – 1993. – 206 с.

<sup>37</sup> Рафаилова, Т.Г., Гаджиева, А.М. Муслим Магомаев уходит со сцены, но, уходя, не хочет хлопнуть дверью // Зеркало. – 1997. 3 мая, № 17. – с. 21.

<sup>38</sup> Магомаев День космонавтики 2006.avi: [Электронный ресурс] / Александр Горшков. – 9 май, 2010.

URL: <https://www.youtube.com/watch?v=Zqwe8INSU9Q>

<sup>39</sup> Muslim Magomayev. Love me tender. Муслим Магомаев. 2007: [Электронный ресурс] / БМчик - Персональный сайт Муслима Магомаева. – 9 январь, 2021.

URL: <https://www.youtube.com/watch?v=blkvL9vyhF0>

<sup>40</sup> Муслим Магомаев.Прощай, Баку: [Электронный ресурс] / nj5852. – 27 октябрь, 2008. URL: <https://www.youtube.com/watch?v=Vb6vUOp4VXs>

outstanding singer did some compositional work, journalism, acting and painting. His role in Azerbaijani music is characterized by the following features:

- several performing styles he used in his work;
- classical performance he brought in pop genre;
- his performances in both classical and pop genres;
- remembered in Azerbaijan’s musical history as one of the first singers who brought new rhythms to pop music (Bossa nova: “Every cloud has a silver lining”<sup>41</sup>, swing: “Chattanooga Chu Chu”<sup>42</sup>);
- To form his own style of performance in pop genre.

Magomayev’s main focuses of creativity as a singer can be classified only in this way.

1. Classical music composition:

- arias from operas by composers of the 19th-20th centuries;
- opera stage activity;
- camera-vocal creativity.

2. Pop performance:

- songs composed on the basis on the singer’s vocal abilities;
- works of other composers he had added to his repertoire;
- his original songs.

Musical film performance played a particularly instrumental role in Magomayev’s career. The role of Nizami, the only dramatic role he ever played as an actor in the film “Nizami” directed by People’s Artist of Azerbaijan Eldar Guliyev, and his voice acting in the cartoon “On the Trail of the Bremen Town Musicians” written by Vasily Livanov and Yuriy Entin, with music by Gennady Gladkov, deserve all the credit. It is also worthy of note that Russian directors Dmitry Turin and Roman Prigunov for the first time in 2020 made a

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<sup>41</sup> М.Магомаев (Muslim Magomayev) Нет худа без добра (A Blessing In Disguise), LP 2020 Soviet Bossa Nova: [Электронный ресурс] / BIGMEDV' VINYL CHANNEL. – 1 ноябрь, 2020.

URL: <https://www.youtube.com/watch?v=IC0Xneoufio>

<sup>42</sup> Muslim Magomayev "Chattanooga choo-choo". Муслим Магомаев - Чатануга чу-ч: [Электронный ресурс] / БМчик - Персональный сайт Муслима Магомаева. – 3 февраль, 2010.

URL: [https://www.youtube.com/watch?v=\\_eJxEGDrIrg](https://www.youtube.com/watch?v=_eJxEGDrIrg)



series of films called “Magomayev” about the singer’s lifespan [5], [6], [9].

Finally, the features of the vocalist’s voice are appearing for the first time in the last section entitled **“Peculiarities of Muslim Magomayev’s performing style”**. Magomayev is characterized as a virtuoso and versatile singer with a wide range of vocal abilities. Factors characterizing the distinctness of Magomayev’s voice in Azerbaijan’s musical culture are set out below:

- a wide variety of voices;
- the power of the voice;
- the richness of voice tones and means of artistic expression; and
- a high vocal performance technique.

As a result of the performer’s classical repertoire analysis, it was found out that his voice range extends to the interval F-as<sup>1</sup>. The singer’s wide voice range allowed him to perform bass and especially baritone parts. Thus, the work with the lowest tessitura in M.Magomayev’s repertoire is Konchak’s aria from A.Borodin’s opera “Prince Igor”<sup>43</sup>. The lowest sound here is the “F” of the big octave. One of the highest notes in the artist’s repertoire is Tonio’s prologue from R.Leoncavallo’s opera “Pagliacci”. The highest note in his performance is the “a flat” of the first octave<sup>44</sup>.

Magomayev performed pieces in the Italian vocal school tradition. The facts that since childhood he listened to performances of prominent representatives of the Italian vocal school, studied at the famous La Scala Theatre from 1964 to 1965, and People’s Artist of the USSR Shafiga Mammadova, who taught him at the Azerbaijan State Conservatory, was a representative of this school, facilitated him to shape his vocal school on the basis of Italian traditions.

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<sup>43</sup> Муслим Магомаев - Ария Кончака: [Электронный ресурс] / Landrin100. – 2015. URL: [https://www.youtube.com/watch?v=\\_CFmXYeBH24](https://www.youtube.com/watch?v=_CFmXYeBH24)

<sup>44</sup> Muslim Magomayev - “Si puo?” Prologo from I Pagliacci- R.Leoncavallo: [Electronic resource] / Opera Singers of Azerbaijan. – 8 October, 2017. URL: <https://www.youtube.com/watch?v=LmM-YT87uIk>

Research into the vocal science found out that the singer's voice timbre was a lyric-dramatic baritone. Thus, the singer's voice was bright, magic velvety, soft, full, strong and voluminous in the lower and middle registers due to the peculiarities of the lyrical timbre of the baritone. It is known that the baritone voice timbre is divided into lyric, dramatic and lyric-dramatic ones. This point along with a number of other scientific literatures, is reflected in the book "Singing voice and its peculiarities"<sup>45</sup> by O.Chishko, in a vocal dictionary compiled by Natalia Alexandrova<sup>46</sup> and electronic resources. It should be emphasized that Figaro from the opera "The Barber of Seville" by Rossini, which made up Magomayev's stage repertoire, was written for a lyric baritone, while Scarpia's part from Puccini's "Tosca" was written for a dramatic baritone. All these moments are important facts proving his voice as a lyric-dramatic baritone. This was confirmed by Tamara Sinyavskaya, the People's Artist of the USSR and Azerbaijan, Professor at the Russian Institute of Theatre Arts [12].

The second chapter of the thesis entitled "**Muslim Magomayev's performing features as an opera and chamber singer**" consists of three sections. The singer's opera and chamber performance features are presented in this chapter.

The first section entitled "**Interpretation features of arias from operas performed by Muslim Magomayev**" provides an analysis on the singer's aria performance peculiarities from various operas and his opera stage career.

Throughout his career, Magomayev performed 34 arias, covering different periods and performance styles. Magomayev seemed to have reinjected all the arias, by adding them to his repertoire, performing on a high level and leaving a significant mark on these pieces. Magomayev's aria performances from various operas can also be regarded as a manifestation of his composing abilities. In

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<sup>45</sup> Чишко, О.С. Певческий голос и его свойства / О.С.Чишко. – Москва: Музыка, – 1966. – 48 с.

<sup>46</sup> Вокал. Краткий словарь терминов и понятий / сост. Н.А.Александрова – СПб: Планета Музыки, Лан, – 2015. – 352 с.

the opera “Shah Ismail”, the singer showed his unique approach, combining Aslan Shah’s arias in the first and fourth acts<sup>47</sup>.

Another interesting fact concerns the singer’s sensitive approach to the style of each aria. He was very familiar with the style of each composer. A completely different principle of performance in Figaro’s aria in *The Marriage of Figaro*, comic opera in four acts by Wolfgang Amadeus Mozart<sup>48</sup> and Rigoletto’s aria in *Rigoletto*, opera in three acts by Giuseppe Verdi<sup>49</sup> by should be taken as a reference. The differentness manifests itself in dynamics, sound reproduction, used technique, sound power, means of artistic expression.

Magomayev began his theatre career at the Azerbaijan State Academic Opera and Ballet Theatre in 1962 as an intern, and from 1963 as a soloist. His performing on the opera stage coincides with years 1964-1969 and 1978. His first opera debut stage was in 1964. On the opera stage, Magomayev performed only Figaro in Rossini’s “*The Barber of Seville*” and Scarpia in Puccini’s “*Tosca*”. Throughout his opera career, the singer performed both characters 50 times on opera stages in different cities across the former Soviet Union [2], [11], [13].

The second section is entitled “**An insight into Muslim Magomayev’s vocal-acoustic capabilities based on Figaro’s cavatina**”. The study covered Magomayev’s physical voice parameters, illustrating his performance with graphic images. In addition to Magomayev’s three recordings captured on tape in different years, the research also contains information on the creative work of world famous vocalists like Leonard Warren, Tito Gobbi,

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<sup>47</sup> Муслим Магомаев – Ария Аслан шаха. Muslim Magomayev – Shakh İsmail [Электронный ресурс] / БМчик - Персональный сайт Муслима Магомаева. – 8 октябрь, 2009. URL: <https://www.youtube.com/watch?v=2-se7wJeA-k>

<sup>48</sup> Свадьба Фигаро, К. 492: Ария Фигаро: [Электронный ресурс] / Муслим Магомаев – тема. – 8 май, 2018. URL: [https://www.youtube.com/watch?v=H4N3GJnJ50c&list=RDH4N3GJnJ50c&start\\_radio=1](https://www.youtube.com/watch?v=H4N3GJnJ50c&list=RDH4N3GJnJ50c&start_radio=1).

<sup>49</sup> Муслим Магомаев - Ария Риголетто. Muslim Magomayev - Rigoletto HQ: [Электронный ресурс] / БМчик - Персональный сайт Муслима Магомаева. – 9 октябрь, 2009. URL: <https://www.youtube.com/watch?v=ilanDItkh28>

Dmitry Hvorostovsky and Thomas Hampson. Its aim was to look at performances that highlight different performing traditions.

The study of the sound peculiarities through computer programs in modern musicology is an integral part of musicology. The results obtained by L.Borovik and V.Morozov in this sphere are used in this section. As an example, L.Borovik emphasizes that the sound intensity in an ordinary speech is 30-60 dB, while for vocalists the average indicator of the sound power can reach 30-110 dB, and sometimes even 130 dB, as well as, the indicators' dependence on the distance<sup>50</sup>. And V.Morozov, a prominent Russian scientist defined the formant sound parameters for the baritone voice as F1-450-540 Hz, F2-1100 Hz and F3-2500 Hz<sup>51</sup>.

The parts of Figaro's cavatina, sounding at the highest and lowest points were analyzed in the research<sup>52</sup>. It was defined that the performer's basic frequency tone ranged between 211-455 Hz, and the volume or pitch of the voices – 68-78 db. The live sound of the performance and the distance give grounds to say that the indicator is higher. The achieved results are high. Due to given figures, it can be assumed that the average indicator for basic frequency tone can be accepted as 350 and for db-75. The vocalist's formant voice indicators are in the range F1-450-540 Hz, F2-1100 Hz, F3-2500 Hz. The reason for Magomayev's light and bright performance is just the high formant indicators. It is worth noting that formants also play an important role in the formation and pronunciation of vowels.

Since we came across interesting opinions about Magomayev's acting and performing skills as well as his stage culture in periodicals, the study also refers to newspaper material published in those years [3], [7].

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<sup>50</sup> Боровик, Л.Г. Научные основы постановки голоса. 2-е изд., доп. Учебное пособие / Л.Г.Боровик. – Челябинск: Челябинское Гос. Акад. Культуры и Искусств, – 2013. – с. 14.

<sup>51</sup> Морозов, В.П. Биофизические основы вокальной речи / В.П.Морозов. – Москва: Наука, – 1977. – с. 38.

<sup>52</sup> Муслим Магомаев - Концерт в Киеве (1964): [Электронный ресурс] / sfumato77. – 4 февраль, 2012.

URL: <https://www.youtube.com/watch?v=6XewmIsKp-Y>

The last section of the second chapter, entitled “**The interpretive features of Magomayev’s chamber-vocal works**”, for the first time looked at the chamber-vocal work of the outstanding singer.

Chamber vocal music occupies a special place in his academic performance. This is an infrequent practice among vocalists. Many authors in their articles cited Magomayev as one of the singers with chamber performance peculiarities. The Azerbaijani singer’s high level of performance in both opera and chamber music is a confirmation of his unique and inexhaustible talent.

Magomayev’s chamber-vocal creativity is also broad and versatile. Thus, the singer had a wide repertoire: from the Baroque period to romances by 20th-century composers. From this perspective, the singer’s chamber-vocal creativity can be grouped as follows:

- the 17th-18th century composer’ arias;
- romances by Western European composers, Neapolitan songs;
- chamber vocal works by Russian composers;
- chamber vocal works by Azerbaijani composers.

It should be noted that Magomayev could manage to preserve the performing peculiarities of arias he sang. Thus, the singer performed the works by Western European, Russian and Azerbaijani composers due to their vocal and performing peculiarities they belonged. Naturally, the language factor, more comprehensive approach to the musical piece, the vocal performance peculiarities of the work, and the requirements identified by the singer himself played a decisive role here.

Magomayev was a master of singing romances from F.Schubert, R.Schumann, P.Tchaikovsky, S.Rachmaninov and U.Hajibeyli. In the singer’s interpretation, the romances “Ave Maria” by F.Schubert<sup>53</sup> and “Ich grolle nicht”<sup>54</sup> by R.Schumann are distinguished by their lyrical-romantic interpretation peculiarities. While defining the artistic

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<sup>53</sup> Муслим Магомаев. Ave Maria - Muslim Magomayev: [Электронный ресурс] / БМчик - Персональный сайт Муслима Магомаева. – 2014.

URL: <https://www.youtube.com/watch?v=NuRZLclCHOs>

<sup>54</sup> Муслим Магомаев. "Я не сержусь." Muslim Magomayev: [Электронный ресурс] / БМчик - Персональный сайт Муслима Магомаева. – 2014.  
URL: <https://www.youtube.com/watch?v=WeKgKqvJwZ4>

concept of performing the romances by P.Tchaikovsky and S.Rachmaninoff, the creation of unity between words and music, revealing the deep undertones in music, the subordination of words and music to the artistic concept of the work, organic combination with the piano part, perfect performance technique are presented in the dissertation<sup>55</sup>.

The works by Azerbaijani composers occupy an important place in Magomayev's chamber-vocal creativity as well. Uzeyir Hajibeyli's romances "Sensiz"<sup>56</sup> ("Without You") and "Sevgili Canan"<sup>57</sup> ("Lovely Sweetheart") performed by him reflect in themselves new features of interpretation. The novelty is first manifesting itself in the approach to a musical piece performed by him. The novelty in his performance was reflected, first, in his approach to the musical piece. Expressive means, such as timbral diversity, richness from point of dynamic, stage-by-stage construction of an artistic image were used in his performance.

Talking about the peculiarities of Magomayev's interpretation as a chamber vocal performer, here we can note his more detailed approach to the work, rich vocal speech and individual interpretive position [10], [14].

The third chapter of the dissertation, entitled **"Muslim Magomayev's creativity in the context of the world and Azerbaijani pop vocal performance"**, consists of two sections. The first section **"The song genre in Magomayev's heritage"** for first time provides an analysis on the significance of the pop genre in Magomayev's creativity along with the singer's performance style, vocal technique as well as repertoire on academic bases.

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<sup>55</sup> Полный список репертуара М.Магомаева: [Электронный ресурс] / URL: <http://www.magomaev.info/Abcd.html>

<sup>56</sup> Муслим Магомаев - Без тебя (Сенсиз ). Muslim Magomaev – Sensiz: [Электронный ресурс] / БМчик - Персональный сайт Муслима Магомаева. – 13 ноябрь, 2009. URL: <https://www.youtube.com/watch?v=9yUH8NkLJZw>

<sup>57</sup> Müslüm Maqomayev - Sevgili Canan: [Электронный ресурс] / MB D. – 2019. URL: <https://www.youtube.com/watch?v=4IkmQWypzqE>

An important part of Muslim Magomayev's creativity is his work in the pop genre. His repertoire as a pop singer includes more than 300 songs. Magomayev's pop performance is based on two completely different singing techniques. His performing style was formed on the base of a synthesis of academic and pop vocals' features. And this was due to the fact that the singer was brought up in an academic performance style and is related to his voice capabilities that overcame the frames of the pop genre. Therefore, the academic vocal performance is the backbone of his performance principle in the pop genre. The combination of academic and pop vocal techniques in his work has become a new tendency in the history of Azerbaijani vocal art [1], [16].

The last section, entitled **“Analysis of the vocal performances of Muslim Magomayev's original work”**, for the first time reviewed the vocal performances of the author's original work.

The singer has been involved in composing activities since the earliest stages of his career and wrote his first piece at the age of five. His songs are of great importance in his composer career. The research revealed that the singer composed 35 songs. The legendary singer's original works highlight all aspects of his performance style. These works require from a performer a wide voice range, volume, virtuoso performance, rich expressive means, full sound, and perfect vocal apparatus. A wide voice range means both register variety and liveliness. Nevertheless, his songs reflect the cutting-edge pop trends of the time. Thus, harmony, as well as the rhythmic structure, benefitting from the jazz music traditions, the peculiarities of vocal performance, etc. bring him closer to world pop music. In his songs, declamation, especially basing on speech intonation, plays a key role. The use of speech intonation here manifests itself in two forms. Thus, sometimes the speech intonation is observed in the couplets and intros of songs, and sometimes in the entire song. And this peculiarity was identified in this dissertation for first time.

He composed music for a number of theatrical plays and films, improvisations and pieces for a variety orchestra. Compositions for

theatrical performances, such as “Yaroslavna”<sup>58</sup>, “A bird gives a birth to a bird”, and “Eastern Legend”<sup>59</sup> for a variety orchestra, fantasies and improvisations to pieces of various composers, and samples of music for a number of films are among them [4].

The key **outcomes** related to the content of the dissertation are introduced as follows:

1. Muslim Magomayev significantly contributed to Azerbaijan’s musical culture, especially vocal art, taking an innovative position.
2. The main feature of his creative personality is that it encompasses many fields of art.
3. As a singer with a wide repertoire consisting of works by European, Russian and Azerbaijani composers in our vocal art history, Magomayev’s repertoire is fully identified in this study.
4. The dissertation provides a scientific definition of Magomayev’s vocal performance based on the Italian vocal school; voice timbre of lyric-dramatic baritone; voice range covering the F-as<sup>1</sup> interval; perfect performing capabilities, and virtuoso vocal technique.
5. The research revealed that Magomayev was not only an opera singer, but also a master chamber-vocal performer;
6. The dissertation substantiated Magomayev’s innovations as a singer who introduced new rhythms, forms and methods of performance into our pop music, as well as one of the first creators of the classical crossover genre in Azerbaijan.
7. It is a proven fact that Magomayev performed pop music on the basis of academic traditions, thus being one of his distinctive characteristics in the field of pop art.
8. Original songs performed by Muslim Magomayev are groundbreaking in Azerbaijan’s pop music in terms of vocal performance requirements.

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<sup>58</sup> Муслим Магомаев. "Ярославна". Симфо-вокальная поэма. Muslim Magomayev. "Yaroslavna": [Электронный ресурс] / natanel007. – 16 август, 2018. URL: <http://www.youtube.com/watch?v=67eyXCWCGB0>

<sup>59</sup> Муслим Магомаев. Восточная легенда: [Электронный ресурс] / Markusha7. – 13 июнь, 2015. URL: <https://www.youtube.com/watch?v=VfQCnz22NJg>



**The main content of the dissertation have been reflected  
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1. Nazarov, I.I. The importance of songs genre in Muslim Magomayev's work // Materials of XXII Republican scientific conference of doctors and young researchers: in 2 volumes, II Vol., – Baku: ASPU's publishing house, – 22-23 November, – 2018, – p. 507-509.
2. Nazarov, I.I. Music by U.Hajibeyli and G.Garaev in the creativity of M. Magomayev // Issues of research into the musical culture of the Turkic peoples. The Materials of the 18<sup>th</sup> International scientific-practical conference, – Baku: ASUCA's printing house, – 12-13 March, – 2019, – p. 62-65.
3. Nazarov, I.I. The image of Figaro created by M.Magomayev from the opera “The Barber of Seville” by G.Rossini in the history of the Azerbaijan State Academic Opera and Ballet Theater named after M.F.Akhundov // Art through the eyes of young: materials of the XI International Scientific Conference, – Krasnoyarsk: SSAI named after D.Hvorostovsky, – 28-29 March, – 2019, – p. 15-17.
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5. Nazarov, I.I. Azerbaijani peak in the songs of Muslim Magomayev // – Baku: Gobustan: collection of art, – 2019. No. 3/184, – p. 40-42.
6. Nazarov, I.I. Acting Muslim Magomayev and structure of the creative process of creating a role // – Baku: The World of Culture, – 2019. XXXVII, – p. 88-94.
7. Nazarov, I.I. Vocal and acoustic analysis of the “La cavatina di Figaro” performed by M.Magomayev // – Baku: Conservatory – 2019. No. 2 (44), – p. 30-37.

8. Nazarov, I.I. Brief overview of the development of Azerbaijani classical and variety vocal // Baku: Madaniyyat.az, – 2019. July-August (326), – p. 52-55.
9. Nazarov, I.I. The impact of the Muslim Magomayev International Vocalists Contest on the activities of young performers // – Baku: Actual problems of science, culture and education of music, – 2019. No. 2 (7), – p. 60-71.
10. Nazarov, I.I. Properties of interpretation of U.Hajibeyli's romances performed by Muslim Magomayev // – Moscow: Music and time, – 2020. No. 2, – p. 23-29.
11. Nazarov, I.I. A brief overview of the roles embodied by Muslim Magomayev in stage activities // – Nakhchivan: Researches, – 2020. Vol.13, No.1 (35), – p. 169-174.
12. Nazarov, I.I. Typical elements of Muslim Magomayev's vocal performance style // – Baku: Conservatory, – 2020. No. 1-2 (47), – p. 107-115.
13. Nazarov, I.I. Interpretation peculiarities of opera arias of Azerbaijani and Western European composers performed by Muslim Magomayev // – Kyiv: Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art, – 2020. Vol. 3, No. 2, – p. 204-217.  
<https://doi.org/10.31866/26167581.3.2.2020.219170>
14. Nazarov, I.I. Chamber and vocal creativity of Muslim Magomayev: in the context of S.Rachmaninoff's romances // – Baku: Young Researcher, – 2020. Vol. VI, No. 2, – p. 123-129.
15. Nazarov, I.I. Muslim Magomayev's life and creativity work review on a phased basis // – Baku: Academy of Arts, 2020. No. 4 (13), – p. 7-14.
16. Nazarov, I.I. Muslim Magomayev's variety performance features // – Baku: Western Caspian University Scientific Bulletin, The Series of Humanitarian Sciences, – 2020. Vol. 4, – p. 152-161.



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