REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE SPECIFIC PERFORMANCE CHARACTERISTICS
OF AZERBAIJAN COMPOSER’S WORKS
WHICH WERE WRITTEN FOR FLUIT

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the topic. The position of European musical instruments in the art of a national composers is determined not only by the works created for these instruments, but also by the rise of the performance culture on these instruments. Although the art of performing European musical instruments in Azerbaijan began in the early XX century with the establishment of music education, its history is much older. Among the European musical instruments the flute is considered one of the oldest types of wind instruments. Wind instruments have existed in the culture of almost all peoples of the world, wooden and copper pipes, single or double, triple musical instruments have been accepted as the predecessor of the flute. These instruments have undergone numerous improvements throughout history, leading to the formation of the modern flute. The role of the flute in the composer's works became more widespread in the XVI-XVII centuries. Because since that time, extensive improvements have been made to the tool, artistic and technical capabilities have been developed. These processes had an impact on both the composer's creativity and the performing arts. As the instrument's performance capabilities expanded so artistic nature of the works written for it was changed and it began to discover new frontiers. This process continues in an upward trend in modern times.

In the art of national music, flute playing is in the center of attention as one of the areas of performing high professionalism. Professional performers of this instrument, a school with its own traditions have been formed in our Motherland. “The Faculty of Breath and Percussion”, which has been operating at the Baku Music Academy since the 30s of the XX century, continues to work diligently with professional professor-teacher staff to raise the flute to a level that meets the requirements of modern music culture. The practical development of the performing arts is in closely communication with the organization of pedagogical activity. At the same time, an important stage in the development of the performing arts is characterized by the study of areas such as instrumental
science, the history of performance. As the art of music, compositional art develops, new frontiers open up for masters of musical instruments, as well as performers. While masters of musical instruments work to develop the instrument, performers continue to perfect their art in order to master new ways of performing. The study of instrumental performance as an object of research has played a role of a stimulus in accelerating of this process. As the art of performing is a constantly renewing and evolving field, its study is considered one of the most pressing problems of modern musicology. Scientific research on the study of the performing arts is a necessary scientific and methodological resource for both masters of musical instruments and performers. Increasing and expanding such sources is one of the important tasks of modern musicology.

The study of flute performance results in the involvement of new works in this field, which plays an important role in expanding the repertoire of modern performance. The discovery of new methods of performance, strokes, artistic and technical, acoustic, timbre possibilities of the instrument in these works results becoming this dissertation an important methodological tool for young performers, which can be noted as one of the features of the topic. On the other hand, the involvement of the composer's art in research, the analysis of the most modern works defines the prospects of the dissertation for new research and once again draws the attention of musicologists in this direction. All these reasons determine the relevance of the dissertation topic.

The art of instrumental performance has been studied in two directions in national musicology. One of these areas is research on national musical instruments. Another direction is related to the art of performing on European musical instruments. The place of European musical instruments in the national performing arts has been studied mainly in two aspects. One of them is the study of artworks written for these instruments in the composer's work, and the other is the study of performance methods in these instruments. As both directions are taken into the consideration in the presented dissertation work, scientific sources related to the artworks of
individual composers are also considered among the applied scientific sources along with methodical researches.

Extensive and comprehensive research on the flute in national musicology belongs to the honored artist of the republic, talented performer and pedagogue Alakbar Isgandarov. A. Isgandarov did a research in this field for many years, wrote two monographs on the history, structure, performance characteristics, position of flute in the national composition. The first of them is called “Флейта в творчестве Азербайджанских композиторов” ("Flute in the works of Azerbaijani composers") written in 1975. In this book, the author researches the history of the origin and development of the flute and its position in the work of Azerbaijani composers. The book contains historical facts about the formation and development of the flute, also its place in the works of European composers was researched. The author, who has been engaged in pedagogical activities for many years, also includes methodological issues related to flute performance in the book.

The next monograph “Стилевые и исполнительские особенности произведений для флейты” ("Style and performance features of works written for flute") (2002) is more methodical. In this work, along with solo works written for the flute, the author looked at the position of the instrument in the symphony orchestra and gave valuable methodological instructions for the performers. The works of Azerbaijani composers for flute in terms of performance features was analyzed in this book. During the analysis of the works involved in the dissertation, the author’s views and methodological instructions were taken into account.

Information about the flute is included in A. Abdullayev's book “Очерк истории исполнительства на духовых инструментах европейского типа” ("Essay on the history of performance on experimental notes"

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1 Искендеров, А.М. Флейта в творчестве Азербайджанских композиторов / А.М.Iскендеров. – Баку: Ишыг, – 1975. – 100 с.
European-style wind instruments”). The book contains articles on the flute and brief autobiographical information about the flute players of the republic.

The research of the dissertation also refers to the works of a number of European and Russian scientists. Among them are scientific sources on orchestration, instrumental studies and purely the history, structure and performance of the flute. Extensive information about the flute is given in the book Rogal-Levitsky D.R. “Современный оркестр”⁴ (Modern Orchestra) and N.A.Rimsky-Korsakov “Основы оркестровки”⁵ (Fundamentals of Orchestration), as well as in the book of Kozhukhar V.I. “Инструментоведение. Симфонический и духовой оркестры”⁶ (“Instrumentation. Symphonic and Wind Orchestras”). In addition to providing the necessary information about the history, structure, range, performance methods and etc. of the instrument, autors also researched its position in the orchestra.

O.I.Tantsov’s “Новые приемы игры на флейте”⁷ (“New methods of playing the flute”) can be shown as a methodological source about flute playing. Here is information and methodical recommendations on new methods of playing the flute in modern times. We can mention Mutuzkin I.A. dissertation on “Экспериментальная флейта в музыке ХХ века”⁸ (“Experimental flute in the music of XX century”) as one of such sources. The author revealed the position of the flute in modern music, highlighted new trends in flute performance in modern works, a new stage in the development of the performing arts.

In the analysis of solo and ensemble works written for flute was referred to the scientific concepts on the analysis of musical works of a number of musicologists, including L.Mazel, I.Sposobin, Y.Kholopov, A.Sokolov, I.Kuznetsov, S.Kogoutek.

**Object and subject of research.** The object of research is the development of flute performance and its embodiment in the work of Azerbaijani composers, and the subject is works, symphonies, folk music genres written for flute and works based on composer's worksart.

**Goals and tasks of the research.** The main goal of the dissertation is to determine the directions of flute performance development in Azerbaijan, to identify the main impetus for the development of flute in the composer's works by analyzing the works intended for flute. To realise this goal, the following tasks have been set:

– To elucidate the scientific literature on history, stages of improvement and restoration of the flute;
– To have a look at the position of the flute in the works of European and Russian composers and reveal its modern tendencies;
– To have a look at the musical works that determine the position of the flute in the Azerbaijani composers works;
– To analyze the theoretical and performance features of solo and ensemble works intended for flute;
– To elucidate the place of the flute in orchestral works and do analysis on samples;
– To have a look at the leading factors in the development of modern performing culture of the flute and identify the main directions;
– To analyze the works that contain the methods and strokes that form the modern performing culture in flute performance;
– To summarize the provisions obtained as a result of the analysis and identify current trends in flute performance in Azerbaijan.

**Research methods.** The history of flute playing and various stages of development has been considered in the dissertation, the artistic and technical features of the instrument, its position in the composer's work has been researched. In this regard, historical, theoretical and comparative analysis methods were used in the
dissertation. During the analysis the musical language, form and content, texture and structure, the harmony-intonation of the works were researched, at the same time, the performance of the flute was considered in each work, methodical instructions were given for the performance of certain points. Thus, the theoretical concepts of musicology related to the analysis of music, scientific research of Azerbaijani and Russian musicology were used as the main source of reference in the dissertation.

Scientific provisions in national and foreign musicology researches, including U.Hajibeyli, A.Badalbayli, S.Abdullayeva, R.Zohrabov, A.Najafzade, A.Isgandarov, as well as Russian musicologists L.A.Mazel, I.B.Sposobin, E.Alekseyev, V.Belyayev, V.Vinogradov, Y.Kholopov, A.Sokolov, I.Kuznetsov, S.Kogouteck and others scientific concepts were used.

**The main provisions of the defence.** As a result of the researches during investigation, a number of Theses were defended:

– The flute has entered a modern stage, maintaining its position both in the performing arts and in the work of the composer;

– Works written for the flute are mostly represented in the miniature genre;

– The use of the flute in both large symphonic genres and independent ensemble works within the ensemble is characterized by different compositions;

– Besides writing a work for the flute is in the interest of modern composers, it is also characterized by new methods of performance, various non-traditional strokes and nuances, which has a direct impact on the performing arts.

**Academic innovation of the research.** The subject of the dissertation is researching path of flute performance in Azerbaijan, the directions of its development and the importance of the composer's workarts in its improvement. Researches have been conducted in national musicology on the formation of the flute and performing culture, and the works written for this instrument have been analyzed from various aspects. Pedagogical experience and composer's workarts are the main directions in this work. The recent nature of this art was highlighted in the presented work, the methods
of performance that embody the artistic and technical capabilities of the instrument in modern works, areas for the development of modern performing culture in connection with the enrichment of strokes and nuances were identified. Among the works written for the flute in the works of the national composer T.Bakikhanov's concert number 1 for flute and orchestra, A.Malikov's “Concertino” for flute and string orchestra, items from the ballets “Legend of Love” and “Epic of Two Hearts” for flute and piano, Abbasov's “Sonatina-fantasy” for flute and piano, F.Amirov's “Series of plays” for flute and piano, N.Aliverdibeyov's “Elegy” for flute and piano, O.Rajabov's “Skertso” for flute and piano, T.Guliyev's “Morning song”, “Little skertso” for flute and piano, “Youth dance” by M.Mirzayev for flute and piano, miniatures for flute and piano by R.Mustafayev, Y.Imanov, some of works by A.Isgandarov, as well as “Improvisation”, “Fantasy”, “Shepherd's bayat” plays, five plays by J.Abbasov for quintet, L.Jafarova's trio were directly analyzed. During the analysis, the performance characteristics of the flute part were researched and the theses obtained on the basis of the results can be presented as a scientific novelty of the work:

– For the first time the modern stage of performance of the flute was considered in the dissertation;
– The position of the flute in the work of modern Azerbaijani composers was researched;
– Most of the works involved in the dissertation were analyzed for the first time;
– Information on new performing methods emerging in modern times and strokes in flute performance and methodical instructions on the style of performance are given.

**Theoretical and practical significance of the research.**

Historical and methodological researches on flute were carried out in the dissertation work, some works were analyzed. For this reason, the materials of the research can be used as a scientific source for argonological research, as well as in the teaching of “History of Music”, “Instrumental Studies”, “Analysis of Musical Works”. Recommendations on flute performance during the analysis can serve as a methodological tool for young performers and pedagogues.
**Approbation and application.** The main results and theses of the dissertation are reflected in 9 articles published in periodicals included in the international summary and indexing systems of countries such as Azerbaijan and Turkey. Reports on the topic were heard at a number of local and international scientific conferences.

**Name of the organization where the dissertation work is carried out.** The dissertation work was carried out 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, two chapters, five paragraphs, a conclusion and a list of references. Introduction is 10 pages, 13,660 characters; The first paragraph of Chapter I is 35 pages, 60,657 characters; second paragraph is 27 pages, 17705 characters; The first paragraph of Chapter II is 35 pages, 42,635 characters; second paragraph is 23 pages, 30,850 characters; third paragraph is 28 pages, 36,580 characters; The Result section is 4 pages, 7801 characters, the list of used literature is 12 pages, 15335 characters. The total volume of the dissertation is 178 pages and 208694 (excluding the list of used literature) number of characters.

**MAIN CONTENT OF THE DISSERTATION**

The first chapter of the dissertation is entitled “The role of the flute in the professional music of Azerbaijan”. This chapter consists of two paragraphs. Paragraph I is entitled 1.1. “The flute as part of solo and ensemble works”. It contains historical information about the flute, information about the origin and development of the instrument. The flute occupies one of the main places among the ancient instruments. Its diverse timbre and expressive tone have made it one of the most attractive and practical wind instruments.

In this paragraph had a look at the history of Azerbaijani flute performing art and provided information about its bright faces. In

It should be noted that the professional teaching of the flute has been conducted since the first year establishment of the Azerbaijan State Conservatory⁹. At that time, the teaching of the flute was entrusted to G.Y.Madatov. “The founder and promoter of the flute class of the Azerbaijan State Conservatory was a prominent Azerbaijani musician and pedagogue G.Y.Madatov”¹⁰. After graduating from the Moscow Conservatory in 1919, Madatov was the first teacher of the flute class, also in 1937-1944 he was a soloist of the Tbilisi Philharmonic Symphony Orchestra and a teacher at the Conservatory, in 1944-51 he was a soloist of the Grand Symphony Orchestra of the All-Union Television and Radio and director of music groups in the same place, as well as later deputy head of the Musical Radio Broadcasting Department. Madatov, a talented flutist and professional teacher who continued his life and activity in Moscow after 1940, played a great role in the formation of this art in Azerbaijan on a solid foundation.

In 1934, I.P.Konoplyov began working in the flute class at the Department of Wind Instruments. After graduating from the Moscow Conservatory in 1922, the talented singer worked as a soloist in many prestigious orchestras, including the Symphony Orchestra of the Bolshoi Theater in 1917-27, the Symphony Orchestra of the Moscow Mobile Opera and Theater in 1927-34, and the Sverdlovsk Opera and Theater in 1934-36, Symphony Orchestra of the Baku Opera Theater in 1936-45. I.P.Konoplyov, known in Azerbaijan both as a pedagogue and a flutist, is considered one of the musicians who left a

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bright mark on the development of this art\textsuperscript{11}.

It is necessary to mention the names of G.Y.Madatov's students in the training of professional performers of the flute class, including musicians such as P.Zilberman, R.Pivovarov, Sh.Mikeladze, A.Isgandarov, G.Akhundov, M.Isazadeh, who graduated from his class and worked as pedagogue in this educational institution. P.X.Zilberman graduated from the Azerbaijan State Conservatory in 1931, as well as he was the artist of the symphony orchestra of the Odessa Opera Theater in 1918-23, the artist of the orchestra of the Russian Drama Theater in Baku in 1923-29, Soloist of the Symphony Orchestra of the Broadcasting Department of Azerbaijan State Television and Radio in 1929-47, soloist of the Azerbaijan State Philharmonic Symphony Orchestra in 1941-47\textsuperscript{12}.

Artwork and pedagogical activity of Alakbar Isgandarov, who came to the art of flute performance in the 50s of the XX century and did a great job in the development of this art, and rendered invaluable services in the upbringing of dozens of generations of professional performers, should be noted. Along with performing and pedagogical activities, A.Isgandarov is also known as the author of the first scientific research in this field. A.Isgandarov's musical public activity also covered a lot of areas, including leading the instrumental ensemble of the conservatory performing in the republic and abroad, filming a number of works by Azerbaijani composers on television and radio. He was a member of the jury of the All-Union Competition of Performers, as well as Transcaucasian competitions, festivals, Republican competitions of wind performers. The students trained by A.Isgandarov were later evaluated as outstanding musicians in the musical life of the country. One of them was Rahim Babayev. After graduating from the technical school, R.Babayev was a soloist of the symphony orchestra of the Azerbaijan Opera and Ballet Theater since 1952, worked as a soloist of the Azerbaijan State Symphony Orchestra, also studied in the class of A.Isgandarov at the conservatory in 1967-1971.

\textsuperscript{11} Абдуллаев, А.Д. Очерк истории исполнительства на духовых инструментах европейского типа / А.Д.Абдуллаев. – Баку: Адилоглы, – 2003. – с. 98.
\textsuperscript{12} Yenə orada, s. 101.
One of Alakbar Isgandarov's talented students is Telman Hajiyev. T.Hajiyev, who has been engaged in both pedagogical and performing activities since the 1960s, also is the author of works on aesthetics, methodical works on chamber performance, etc. Giving concerts in the republic and abroad, T.Hajiyev recorded the works of G.Garayev, A.Malikov, T.Bakikhanov on CDs, and is also the first performer of two concerts and three sonatas of T.Bakikhanov for flute. Ilchenko-Karpunina Liliya Ivanovna, flute player and pedagogue Raisa Fyodorovna Kurisheva, is also one of the students of A.Isgandarov's class.

The book dedicated to the 50th anniversary of the Azerbaijan State Conservatory notes that turning points has emerged in the activities of the Department of Wind Instruments since the second half of XX century, scientific and practical development has acquired broad directions\textsuperscript{13}. Already in 1969, at the All-Union Competition in Tallinn, flute player M.Agamalizade (A.Isgandarov's class) was awarded a special prize. The 50-70s of the XX century are considered as a period of growth of the department's activity. At that time, thanks to the great efforts and hard work of the professor-teacher staff of the department, talented performers were awarded high-level prizes and diplomas in national and international competitions. In addition to their pedagogical activities, these talented flute performers have worked in professional groups of the country, including the orchestra of the Opera and Ballet Theater named after M.F.Akhundov, the symphony orchestra of Azerbaijan State Philharmonic named after M.Magomayev.

The next stage of flute performance was characterized by pedagogical and performing activities of musicians which successfully graduated from A.Isgandarov's class as People's Artist, Professor M.Agamalizadeh, Honored Art Worker, Doctor of Philosophy, Professor T.Hajiyev, People's Artist, Professor Y.Akhundzadeh, People's Artist R.Babayev, Ch.Babayev,

It is necessary to mention the name of Muzaffar Agamalizadeh, one of the talented performers of the 50s, who graduated from the class of Professor A. Isgandarov and successfully continued this path, training dozens of talented flutists. M. Agamalizadeh worked as an artist of the symphony orchestra of the opera theater in 1958-59, as a soloist of the Azerbaijan State Symphony Orchestra with intervals from 1961 to the present time, as a soloist of the State Chamber Orchestra for several years. In 1975-79 he worked in Algeria and in 1992-2002 in Turkey.

Bright representatives of flute performance with a rich tradition have also managed to train young musicians who maintain and develop this professional level. For example, young flute players Nijat Salmanov, Amina Zulfugarova, Orkhan Zeynalli, Parviz Badalov, Nargiz Mutallibova, Esmira Ahmadova, Ulviya Mammadova, Yevgeniya Ivanova, Nargiz Aliyeva, Afag Tapdigova, Elnur Gurbanov, Ulker Gudratli, Nijat Mammadov, Mirkhalid Mammadzade, Jafar Novruzov, who graduated from M. Agamalizadeh's class and successfully represented modern performing art in Azerbaijan.

Composer's creativity also played a special role in the development of flute performance in Azerbaijan. Works of Azerbaijani composers for flute were considered in this part. Including A. Jafarov's sonata and "Sonatina" for flute and piano, K. Hasanova's sonatina for flute and piano, Ogtay Zulfugarov's concert for flute and symphony orchestra, F. Amirov's "Khatira" trio, Elnara Dadashova's Suite for flute, viola and piano, a series of 5 plays written by J. Abbasov for wind quintet, Lala Jafarova's trio for flute and two clarinets were analyzed. Most of the works listed here date back to the 60-70s of the XX century. However, in modern times, the writing of solo and ensemble works for the flute has come up again and examples of the applied new composer's writing

techniques have emerged. Both old and young generation composers, in addition to devoting place wooden wind instruments in their music, try to compose these works in accordance with the requirements of modern performing traditions. Especially young generation has managed to create works that promote the development of national music culture, using a wide range of modern performing techniques, strokes and nuances.

Among the works written in modern times, the examples for flute are more widespread than other representatives of wind instruments. The reason for this is artistic-technical, timbre-acoustic capabilities, performance characteristics of the instrument. Among the works written in modern times are E.Dadashova's “Sada” for flute and piano, “Mugamsayagy” miniatures, T.Gasimzade's miniature for solo flute (“Solo for Erin Lesser”), A.Azimov's short plays for flute and piano, as well as Ensemble works for flute and piano, various compositions by Y.Imanov, I.Abdullayev, L.Jafarova, E.Mirzayev, R.Ramazanov, S.Rahimova, miniatures of various genres by J.Abbasov, H.Musazade, R.Gadimova, V.Allahverdiyev for woodwinds serve to raise the culture of performance on these instruments in Azerbaijan.

In these works, the composers skillfully used modern performance methods, along with the composer's writing techniques, as well as the mugam improvisational style typical of national music. Especially, the quintets, sextets and other ensembles for woodwinds of V.Allahverdiyev, R.Gadimova, H.Mirzazade can be given as examples. In the solo samples, the authors gave more space to modern performance features and tried to show the artistic and technical, acoustic and timbre possibilities of the instrument in all its richness.

The second paragraph is entitled 1.2. “The place of the flute in the symphony orchestra”. Here, research was conducted on the methods of using the flute in the works intended for symphony orchestra, II and III symphonies of V.Adigozalov, VII and VIII symphonies of Arif Malikov were considered. From this point of view, A.Isgandarov showed the fragment “Shabi-Hijran” in A.Zeynalli's “Fragments”, showed that the composer applied the
transparent and soft timbre features of the flute as a means of expression in the characterization of the image.

Flute solo performances are found not only in symphonic works, but also in musical stage genres. U.Hajibeyli first used it as a solo instrument in his musical comedies, in the opera “Koroglu”: “U.Hajibeyli was the first Azerbaijani composer to use the flute as a solo instrument. “In the musical comedy “Not that, so this” (Olmasin, bu olsun), the flute imitates the pipe by performing “Shepherd's bayat” solo”.15

In general, it should be noted that Azerbaijani composers in the symphony orchestra used certain instruments to imitate folk instruments in the performance of national music. From this point of view, it is possible to show F.Amirov's “Kurd-Ovshari” symphonic mugam, S.Hajibeyov's “Caravan” symphonic board.

The solo of the flute is also seen in Garayev's ballets “Seven Beauties” and “Lightning Roads”. However, here the composer used the timbre features of the instrument to create the image-emotional world of certain numbers. In this regard, “Dance of the Indian Beauty”, “Dance of the Beautiful Beauty” can be a bright example. Garayev also actively used the timbre of this instrument in the symphonic engravings “Don Quixote”. Especially, his soft timbre is used to characterize Aldonsa's poetic and elegant image.

In “Concert” written by Soltan Hajibeyov for symphony orchestra, he used to create a festive, bright image in the flute forte nuance. In this work, the composer also tried to show the technical capabilities of the instrument and used the method of playing staccato. In the symphonic poem “For Peace” J.Hajiyev combined the solo of the flute with the oboe, F.Amirov with the horn in “Azerbaijani Capriccio”, G.Garayev with piccolo, clarinet and others in the ensemble. It should be noted that the composers presented this dual approach mainly in octave unison. However, in F.Amirov's “Kurd-Ovshari” symphonic mugam, the flute piccolo solo performs in a three-octave unison of clarinet. In Garayev's ballet “Seven

Beauties” and “Dance of the Chinese Beauty”, the flute is played in pairs with the bass clarinet. The double unison of the instruments is found in the composer's symphonic poem “Leyli and Majnun”. This method is often found in the symphonic works of other composers.

In V.Adigozalov's symphonies, along with solo parts, the flute was also included in various ensembles. Although unison parts take more place in the ensemble performs, occasionally the flute has a different melodic line. However, it should be noted that in both symphonies, the flute is not as solo as the clarinet, but the author uses this tool especially to create the image-emotional character of certain episodes.

In A.Malikov's symphonies, we observed the participation of the flute in the solo and ensemble, as well as in the orchestra tuttis. The composer used modern performance methods typical of orchestral winds, especially in the VIII symphony. We can note that the solo parts entrusted to the flute are found in certain small parts of the work. In both symphonies, the leading position is observed by stringed instruments more. Woodwinds intervenes in sound as ensemble or by repeating the theme of stringed instruments.

Flute ensemble instruments mainly consist of oboe, clarinet and violin. Sometimes the duet of flute and oboe is also found. The parties in the ensembles are always organizing unison. However, the composer often used divisions along with this.

The second chapter of the dissertation is entitled “Characteristic features of Azerbaijan composers works written for the flute”. This chapter consists of three paragraphs. The first paragraph is entitled 2.1. “Performing features of small works written for flute”. Here, small works of Azerbaijan composers written for flute and piano are analyzed. In the semi-chapter, plays written by Fikret Amirov for flute and piano in 1970, A.Isgandarov's plays “Segah”, “Improvisation” and “Shepherd's Bayati”, M.Mirzayev's “Youth Dance” for flute and piano, N.Aliverdibeyov's “Elegy” for flute and piano, “Skertso” for flute and piano by O.Rajabov, “Waltz” for flute and piano by R.Mustafayev, “Small scertso” for flute and piano by T.Guliyev, “Elegy” written for flute
and piano by Y. Imanov, “Azerbaijan Anthem” by Y. Akhundzade was directly analyzed.

During the analysis, along with the features of the form, genre, musical language of the plays, the main attention was paid to the performance characteristics of the flute part. There are not many moments that create special difficulties for the performer and require preparation in the plays. One of the important conditions among the performance requirements is the accurate execution of the mentioned dynamic nuances, the choice of the right applicator and the achievement of an expressive sounding from the image-emotional mood of the work. It should be noted that these plays are intended for educational programs and take place in the repertoire of young performers. Naturally, composers also took into consideration the technical capabilities of young performers, and did not include complex passages and phrases in the plays. The importance of the miniatures we have analyzed in terms of the formation of the young performer's taste in music on a national basis should be emphasized.

The second paragraph is entitled 2.2. “Specific performance characteristics of large-scale works written for flute”. Here, T. Bakikhanov's concert No. 1 for flute and orchestra, A. Malikov's “Concertino” for flute and string orchestra, A. Abbasov's “Sonatina-fantasy” for flute and piano, A. Isgandarov's “Fantasy” works for flute and piano which are the largest works for flute were analyzed.

Although large-scale forms for the flute are less common, Azerbaijani composers have also composed concerts for this instrument. From this point of view, T. Bakikhanov's creativity can be especially emphasized. The composer's concerts for flute and orchestra are remarkable in terms of embodying performance techniques and means of artistic expression.

The first concert features three parts that meet the requirements of the classical sonata-symphonic series: 1. Allegro; 2. Andante sostenuto; 3. Allegro. The first part - is written in the form of an Allegro-sonata. The example we have analyzed is a manuscript for flute and piano copied by the composer. The composer's second concert is intended for flute and string orchestra. “T. Bakikhanov's Concerto No. 2 for Flute and Chamber Orchestra was performed by
the State Chamber Orchestra under the direction of T. Hajiyev and conductor N. Rzayev at the V Congress of Azerbaijani Composers in 1974. This concert was performed not only in Baku, but also in Moscow, Novosibirsk, Tallinn, Odessa, and received the most positive reviews from the media”\textsuperscript{16}.

Performing as a master in most genres of music, A. Malikov's chamber-instrumental music played an important role in the development of performing arts in Azerbaijan. In this regard, the “Concertino” we have analyzed is noted as a shining example of flute performance. It is necessary to note a number of important features of the work from the point of view performance. The flute party begins with an exciting introduction from the first verses in the \textit{mf} nuance. Shortly before the \textit{Piu mosso} tempo, the flute accompanies the orchestra with tremas. Double staccato is found in this section. Alterations are also more common here. A verse before the change of tonality should be applied relatively \textit{ritenuto} in the performance of the flute. Starting from \textit{A - tempo}, a wide flowing melody begins. The forshlags found in it should be widely played. In the reprise of the I part, the flutist must play the auxiliary part of melody by breathing slowly. Finally, the trellis movement in the “re” sound should be played by gradually increasing. The passage after the track should be performed as a logical continuation of the whole theme. This style of performances should also take place in the “lya” sound at the end of the part.

Characteristic style of performance is associated with quintiles, sextols, septols in the II part. All this requires a wider range of performances. The forshlags found in the first sentence should not be played fast, but by entering the note size. It is advisable to touch the first sound of the sextol in the 10th verse with some emphasis. In the next verse, it is recommended to show the “do” sound as much as possible. In the performance of the “sol” voice that follows, the flutist must pay attention to the dynamic plan. In the small cadence marked by \textit{Rubato} the performance of the \textit{ad libitum} is more

\textsuperscript{16} Ağamalizada, M.S. Tofiq Bakıxanovun fleyta və kamera orkestri üçün 2 saylı konsertinin interpretasiya xüsusiyyətlərinə dair / Metodik təsviyyələr. – Bakı: – 2005. – 34 s.
characteristic. Here, the performer must try to show every little motive, phrase more deeply.

Although there is no staccato on the note in the flute part in the III part, it would be more expedient if the performer performed in this way. Only leagues and legates mentioned on the note should be considered. Double staccato (tu-ku, tu-ku) was used in verse 58 and reprise. In the *Moderato assai* section, the flute part should be played more widely.

Placed as a composer, conductor, pedagogue, researcher, publicist and public figure in the music culture of Azerbaijan, Ashraf Abbasov's creative heritage is multifaceted and colorful. The composer's "Sonatina-fantasy" for flute and piano is similar.

If we look at the musical content of "Sonatina-fantasy", we can clearly see the images from mugham. The composer presents the intonation features of "Bayati-Shiraz" mugam in different ways. Reference curtains, motifs and cadences belonging to different sections of mugam can be heard here. The position of the piano is shown more as an accompaniment.

A.Iskanadarov's work "Fantasy" for flute and piano is based on Azerbaijani folk music. If we look at the structure of the fantasy, it is possible to distinguish two parts based on the development of the subject and the difference in character. The first part of "Fantasy" consists of lyrical, the second part of playful dance themes. The melody performed by the flute is based on "Shur" intonations. The author tries to maintain the advantage of this harmony until the end of the work.

Thus, all four works we have analyzed are the brightest examples of flute repertoire, as well as important in the training of professional performers. Composer's lyrical style is reflected in all three parts of the "Concertino". First of all this aspect is reflected in the melodic elegance of the flute part, embodiment of the artistic and technical capabilities of the instrument, unity of the work with the image-emotional world. All four works are among the examples of artistic and technical significance that can give a great impetus to the enrichment of the flute repertoire and the development of performance skills.
The next, third paragraph is entitled **2.3. “Typical features of the artistic and technical capabilities of the instrument in the processings and transfers for the flute”**. Transfers for flute and piano were analyzed, pedagogical and methodological significance of these miniatures in the performing arts emphasized in this part. Although the writing of works for European musical instruments became widespread in the works of the national composer, the development of folk songs and dances also contributed to the enrichment of the repertoire. Although many works by Azerbaijani composers for flute have been created over the years, the number of works and transfers in their repertoires has increased along with this. It should be noted that not only composers but also pedagogues work in this field. A.Isgandarov, a talented performer of this instrument and a well-known pedagogue, played a special role in preparation of processings and transfers for flute. As a result of his work, a large number of transfers from operas and ballets, vocal and instrumental works of Azerbaijani composers, as well as works of folk music samples were published. A.Isgandarov, who is well acquainted with the artistic and technical capabilities of the instrument as both a performer and a pedagogue, was able to highlight the performance merits of the flute in each example, as well as to put a task to perform missions of pedagogical and methodological importance in front of the performer. The works he transfered for the flute are not only brilliant examples of national music culture, but also created all-round opportunities for young performers to demonstrate their talent. A.Isgandarov also showed his talent and ability in terms of a good connoisseur of folk music, worked a number of examples of folk art for the flute.

Among the works transfered for flute and piano, the collection of Azerbaijani folk dances published by A.Isgandarov together with composer Mobil Ahmadov in 1961, “Nocturne” from A.Malikov's ballet “Legend of Love”, “Comden's Dreams” from the ballet “Epic of Two Hearts”, play “Dance of frogs” from I.Mammadov's opera “Fox and wolfhound”, “Small waltz”, vocal miniature “Morning song” by T.Guliyev were analyzed in this part. The pedagogical and methodological significance of the works and transfers involved in
the analysis is important not only for the raising level of professionalism of the performer, but also for the formation of musical taste. Specially in these examples flutist has the opportunity to get acquainted with the rich examples of national music.

Most of these examples, which are the result of pedagogical work, are based on folk music genres. From this point of view, it is possible to show A.Isgandarov's works for flute and piano based on folk dances. In these plays, the author exhibits musical material that does not cause difficulties for the performer, preserving the original melody of folk dance. Variety, which is characteristic of folk music genres, is presented with contrasting dynamics in reprising works, eliminates tedious repetition. The essence of processing and transfers is also related to the selected works. The inclusion of transfers from the works of Azerbaijani composers in various genres in the educational repertoire serves to develop aesthetic taste and erudition of a young performer.

Another advantage of all the examples created on the national level is that these works have the function of promoting our folk music outside of Azerbaijan. Performance of such works in competitions and festivals can result in the recognition of Azerbaijani composer's music by performers of other nations and its inclusion in the repertoire. Thus, it testifies to the possibility of performing Azerbaijani music both on the classical composer's writing technique and on European musical instruments. The work of the great composer U.Hajibeyli, who attached great importance to this issue, once again emphasizes the task of promoting national music by new generation of composers, as well as the performing generation.

The achievements of flute playing in modern times should be noted as a key factor in determining the direction of development of this art in Azerbaijan. As flute performance develops in modern times artistic, technical, acoustic, timbre, etc. capabilities of the instrument are more widely evaluated by composers. As the modern composer's creativity is enriched with new means of technical expression, new methods of performance and strokes begin to appear in the works written for the flute. In order to satisfy the taste and aesthetic requirements of the modern listener, flute performers try to
master all the new features, methods of performance, to improve their performance skills by referring to modern works.

**The conclusion** summarizes the analysis. So, based on the analysis, it is possible to say that achievements of flute playing in modern times are developing in an upward trend:

– especially, interest in the flute has not diminished in the younger generation of musicians, on the contrary, talented performers of this instrument continue to train.;

– modern compositional features of new symphonic works, orchestral style had strengthened the position of the flute in this content, as a reason enriched its performances as a solo instrument with modern methods of performance;

– creating a solo work for the flute is in interest of the modern composer and as a proof we can show creating interesting examples for this instrument in recent years.;

– although large-scale genres were a minority among the works written for the flute, this did not have a negative impact on the development of performing culture;

– miniature genres written for the flute are especially in majority, in addition nationalism has become a leading factor in these works;

– along with the original works, processings and transfers play an important role in enriching repertoire of the flute and this work is successfully carried out by honored pedagogues in modern times;

– modern development of flute performance is describing by talented performers performing at competitions and festivals in the country and high-level works of young Azerbaijani composers for this instrument;

– interest in flute playing is characterized not only in the practical direction, but also in musicological research, valuable monographs, scientific articles and methodological aids have appeared in this field.

All these ideas give grounds to say that the success of music education in Azerbaijan on a modern basis is vividly embodied, among other things, in the professional development of flute performance.
The research is completed and the attached scientific results presented in the results part of the dissertation.

According to the content of the dissertation the author’s following works have been published:
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