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ABSTRACT

of the dissertation for the degree of Doctor of philosophy

RAUF HAJIYEV'S CREATIVITY IN THE LIGHT OF THE REALITIES OF MODERN MUSICAL CULTURE

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GENERAL CHARACTERISTIC OF THE WORK

The relevance of the topic and the degree of its functioning.

The creativity of the people's artist of Azerbaijan and the USSR, the outstanding and unforgettable composer Rauf Hajiyev (15.05.1922-19.09.1995) is one of the brightest pages of the Azerbaijani musical culture.

Rauf Hajiyev created memorable works in various genres of musical art. He is the author of a large number of modern-themed operettas, music to movies and dramatic performances, symphonic works, more than 150 songs, cantatas, chamber-instrumental works, ballets, various compositions for variety orchestra. The main line of his work has always been his songs and operettas. It was through these genres that the composer's music went around the world and was loved. Rauf Hajiyev's beautiful songs played an important role in the promotion and recognition of Azerbaijani culture, while his operettas were staged on the stages of the theaters of the former USSR and foreign countries. In his works, created in various genres, he always acted as a glorifier of modernity.

However, the work of such an immortal artist still has unopened pages in national musical science. This is the main reason why we turn to the work of Rauf Hajiyev, who left a deep mark on the history of Azerbaijani musical culture.

Thus, the relevance of the topic we are addressing can be justified as follows:

- The choice of the topic is due to the lack of scientific works on the study and study of Rauf Hajiyev's creativity. Despite the fact that the composer's works have won the sympathy of the listener and the audience at all times, his complete work was not addressed from the point of view of musicology. Until now, a coherent monographic study of an outstanding and talented artist and public figure has not been carried out, scientific works have not been written that reveal the stylistic features of his work and give a musical and theoretical analysis of his works. In this regard, our dissertation is of particular relevance due to the fact that it is the first study covering all areas of Rauf Hajiyev's creative heritage;

- The study of Rauf Hajiyeu's creativity in the background of the development of modern musical culture is of urgent importance as a problem arising from the demand of the composer's works in the language of music and the world of images;

- The creativity of Uzeyir Hajibeyli and Gara Garayev, the greatest figures of Azerbaijani musical art of the XX century, had a great influence on the formation of Rauf Hajiyeu's creative style. The composer's creative style was connected to the deep roots of the Azerbaijani musical culture, as well as his individual attitude to the issue of tradition and innovation. It is from this aspect that the study of his creative path is also important.

Monographic works have been written about many outstanding composers of Azerbaijani musical culture – U.Hajibeyli, G.Garayev, F.Amirov, Niyazi, A.Malikov, V.Adigozalov, A.Alizade, F.Alizade, T.Guliyev and others. However, unfortunately, there are almost no monographs devoted to the analysis of all areas of Rauf Hajiyeu's work. Of the works that illuminate the life and creative path of the composer, it is possible to show the books of E.Mirzoyeva¹, R.Zohrabov².

We can also show the essays of R.Rzaquliyeva in the multivolume “History of Azerbaijan music”³ and Zemfira Abdullayeva in the textbook “Azerbaijani musical literature”⁴, which gives an overview of the composer's life and work according to the monographic principle and provides a brief analysis of his famous works.

We would like to note that E. Mirzoyeva's monograph provides certain information about the composer's life and creative path, and a theoretical analysis of some of his works was also carried out. However, ladintonation analysis was not carried out, which is the main indicator of the works considered in the work and is the essence

¹ Мирзоева, Э.А. Рауф Гаджиев / Э.А.Мирзоева. – Баку: Ишыг, – 1983. – 131 с.

² Zöhrabov, R.F. Rauf Hacıyev / R.F.Zöhrabov. – Bakı: Şur, – 1993. – 90 s.

³ Rzaquliyeva, R. Rauf Hacıyev / Azərbaycan musiqi tarixi. III cild. – Bakı: Elm, – 2018. – s. 407-449

⁴ Azərbaycan musiqi ədəbiyyatı. Dərslik / S.Qasımova, Ü.İmanova, Z.Abdullayeva/. Bakı: Elm və Təhsil, 2014, 58-72 s.; Qasımova, S.C. Azərbaycan musiqi ədəbiyyatı / S.C.Qasımova, Ü.İ.İmanova, Z.K.Abdullayeva. – Bakı: Elm və təhsil, – 2017. – 487 s.

of the National specification, not even the name of any of the Azerbaijani frets was mentioned, and the methods of their rich use in the organization of the intonation content of the works were not indicated. It should be noted that after the publication of these books written in the 80s, Rauf Hajiyev created many stage works. Undoubtedly, there is no information about those works in E.Mirzoyeva and other books.

Rauf Hajiyev's piano creativity was addressed in the books of researcher scholar Tarlan Seyidov "Развитие жанров Азербайджанской фортепианной музыки"⁵, "Азербайджанская фортепианная культура XX века"⁶.

Analysis of Rauf Hajiyev's song creativity can be seen in the books of musicologist scientist Imruz Efendiyeva⁷ "Новое в Азербайджанской песне" and Jeyran Mahmudova⁸ "Double wing of the song-poetry and music". Some of the composer's famous songs were explored in these books.

Rauf Hajiyev's separate works were also discussed in the works and dissertations exploring different genres. For example, information about the violin concertos in T.Guliyev's⁹ studies and about the musical comedies in the studies of U.Imanova¹⁰, V.A.Aliyeva¹¹,

⁵ Сеидов, Т.М. Азербайджанская фортепианная культура XX века / Т.М.Сеидов. – Баку: Азернешр, – 2006. – 270 с.

⁶ Сеидов, Т.М. Развитие жанров Азербайджанской фортепианной музыки / Т.М.Сеидов. – Баку: Шур, – 1991. – 308 с.

⁷ Эфендиева, И.М. Новое в Азербайджанской песне / И.М.Эфендиева. – Баку: – 1974. – 52 с.

⁸ Mahmudova, C.E. Mahnının qoşa qanadı – poeziya ilə musiqi / C.E.Mahmudova. – Bakı: Mars-Print, – 2013. – 244 s.

⁹ Кулиев, Т.А. Азербайджанская камерно-инструментальная и концертная музыка для смычковых инструментов / Т.А.Кулиев. – Баку: Азернешр, – 1971. – 125 с.

¹⁰ Ülviyyə İmanova. Seçilmiş məqalələr / Tərt. ed. K.V.Ələsgərli. – Bakı: Müəllim, – 2021. – 326 s.

¹¹ Əliyeva, V.A. Azərbaycan bəstəkarlarının opera və operettalarında rəqs səhnələri (janrın inkişaf mərhələləri): / sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2010. – 170 s.

Kh.A.Garadagli¹², P.Kh.Fatullayeva¹³, T.Mammadaliyeva¹⁴, and others were given.

Despite the importance of all these studies, Rauf Hajiyev's work has not been analyzed separately. For the first time in the dissertation presented by us, the study of the world of images and features of the musical language in the light of modern realities of Rauf Hajiyev's works written in various genres was carried out in a complex manner.

Object and subject of research. The object of the study is the work of Rauf Hajiyev. **The subject of the study** is the identification of stylistic features, principles of Art, Set-line of the composer's works-vocal, chamber – instrumental, operettas, ballet, Violin Concerto, Symphony, cinema music-and the study of the peculiarities of the musical language.

Goals and objectives of the study. The main purpose of the dissertation work is to study the stylistic features of Rauf Hajiyev's creativity in the light of the realities of modern musical culture. For this, it is considered appropriate to solve a number of specific tasks:

1. Highlighting the formation of Rauf Hajiyev's creativity in the development process;
2. To explore the stylistic features of Rauf Hajiyev's Vocal Music;
3. To determine the stylistic features of the music of Rauf Hajiyev's operettas and choreographic works from the aspect of modern realities;
5. Exploring the musical language of Rauf Hajiyev's chamber-instrumental works in the context of his creative style;
6. Showing the main features of the composer's cinematic creativity;
7. To identify the main stylistic qualities of symphonic music.

¹² Qaradağlı, X.A. Azərbaycan bəstəkarlarının operetta və musiqi komediyalarının inkişaf mərhələlərində fərqli üslub xüsusiyyətləri (XX əsrin II yarısı): / sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2018. – 147 s.

¹³ Fətullayeva, P.X. Azərbaycan bəstəkarlarının yaradıcılığında müzikl: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2017. – 22 s.

¹⁴ Məmmədaliyeva, T.V. Azərbaycan bəstəkarlarının yaradıcılığında caz harmoniyası: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2008. – 24 s.

Research methods. In the research work, historical, theoretical, comparative and complex analysis methods were used.

The methodological basis of the study is the scientific work of Azerbaijani and foreign musicologists.

The methodology of the study is primarily determined by U.Hajibeyli's fundamental scientific work "Fundamentals of Azerbaijani folk music". In addition, in the development of the research problem, we can mention the works of Azerbaijani musicologists – E.Abasova¹⁵, L.Karagicheva¹⁶, N.Karimova¹⁷, T.Mammadov¹⁸, N.Mehdiyeva¹⁹, H.Gashgay²⁰, Sh.Malikova²¹, F.Aliyeva²²,

¹⁵ Абасова, Э.А. Оперы и музыкальные комедии Узеира Гаджибекова / Э.А.Абасова. – Баку: Академии наук Азерб. ССР, – 1961. – 192 с.

¹⁶ Карагичева, Л.В. Кара Караев. Личность. Суждение об искусстве: монографическое исследование / Л.В.Карагичева. – Москва: Композитор, – 1994. – 287 с.

¹⁷ Kərimova, N. Azərbaycan teatr musiqisinin tarixi / N.Kərimova. – Bakı: Elm, – 1986. – 200 s.

¹⁸ Məmmədov, T.A. Azərbaycan aşığı yaradıcılığı. Ali məktəbləri üçün dərslik / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – 648 s.

¹⁹ Мехтиева, Н.М. Киномузыка Кара Караева / Н.М.Мехтиева. Баку: Азернешр, – 1966. – с. 32

²⁰ Кашкай, Х.М. Азербайджанский балетный театр (вопросы музыкальной драматургии) / Х.М.Кашкай. – Москва: Советский композитор, – 1987. – 128 с.

²¹ Меликова, Ш.А. Морфология национального в творчестве Ниязи: монография / Ш.А.Меликова. – Баку: Адильоглу, – 2002. – 268 с.

²² Əliyeva, F.Ş. 60-70-ci illərin birinci yarısında Azərbaycan bəstəkarlarının yaradıcılığında bəzi üslub xüsusiyyətləri: / sənətsünaslıq üzrə namizədlik dis. / – Bakı, 1994. – 192 s.; Əliyeva, F.Ş. Azərbaycan musiqisində üslub axtarırları / F.Ş.Əliyeva. – Bakı: Elm və həyat, – 1996. – 118 s.; Əliyeva, F.Ş. XX əsr Azərbaycan musiqisi: tarix və zamanla üz-üzə / F.Ş.Əliyeva. – Bakı: Elm, – 2007. – 314 s.; Əliyeva, F.Ş. Musiqi tariximizin səhifələri / F.Ş.Əliyeva. – Bakı: Adiloğlu, – 2004. – 320 s.; Əliyeva, F.Ş. Şərq-Qərb kontekstində XX əsr Azərbaycan musiqisinin yeni üslub istiqamətləri. Azərbaycan çoxəsrlik qarşılıqlı çoxşəhəli mədəni əlaqələrdə // IV Bakı Beynəlxalq simpoziumun məruzələrinin məcmuəsi – Bakı: Nasir, – 1999, – s. 207-209

C.Mahmudova²³, Z.Dadashzade²⁴, L.Shikhliniskaya²⁵,
A.Huseynova²⁶, U.Aliyeva²⁷, K. Nasirova²⁸ and others.

Along with Azerbaijani musicologists, scientific concepts of foreign music theorists played an important role in determining the methodological basis of the study. Of these, the studies of L.Mazel²⁹, S.Skrebkov³⁰, V.Zuckerman³¹ are of particular importance.

The main provisions put into defense. The following provisions were put forward in the research work:

- Highlighting Rauf Hajiyev's creativity in the context of modern musical culture;
- Analysis of the composer's stage works in the light of modern realities;
- Manifestation of the means of expression of lyrics in the song creativity of Rauf Hajiyev;

²³ Mahmudova, C.E. Azərbaycan bəstəkarlarının mahnılarında poeziya ilə musiqinin qarşılıqlı əlaqələri (1950-1990-cı illər): / sənətsünaslıq üzrə elmlər doktoru dis. avtoreferatı. / – Bakı, 2012. – 56 s.; Azərbaycan xalq və bəstəkar mahnılarının mətn xüsusiyyətləri / C.E.Mahmudova. – Bakı: ADPU-nun mətbəəsi, – 2014. – 112 s.

²⁴ Dadaşzadə, Z.A. Azərbaycan simfoniyası (1960-1980-cı illər): janrın əsas inkişaf təmayyülərinə dair / Z.A.Dadaşzadə. – Bakı: Ziya, – 2012. – 239 s.; Biz bu dünyanın bir hissəsiyik. Məqalələr toplusu / Z.A.Dadaşzadə. – Bakı: Nurlan, – 2004. – 412 s.; Simfoniyanın fəzası.1970-80-cı illər Azərbaycan simfoniyası əsas təmayülləri / Z.A.Dadaşzadə. – Bakı: Elm, – 1999. – 200 s.

²⁵ Шихлинская, Л.Ф. Узоры хореографических легенд азербайджанского балета / Л.Ф.Шихлинская. – Баку: Издательство Азербайджан, – 1996. – 192 с.

²⁶ Гусейнова, А.Б. Азербайджанский балетный спектакль: генезис и синтез искусств / А.Б.Гусейнова. – Баку: – 2020. – 328 с.

²⁷ Алиева, У.С. Семь музыкальных портретов из балета «Семь красавиц» Кара Караева / У.С.Алиева. – Баку: Ени неси, – 2000. – 40 с.

²⁸ Насирова, К.Я. Балет «Тысяча и одна ночь» Ф.Амирова / К.Я.Насирова. – Баку: Тэхсил, – 2005. – 71 с.

²⁹ Мазель, Л.А. Строение музыкальных произведений / Л.А.Мазель. – Москва: Музыка, – 1986. – 528 с.

³⁰ Скребков, С.С. Художественные принципы музыкальных стилей / С.С.Скребков. – Музыка, – 1973. – 446 с.

³¹ Цуккерман, В.А. Выразительные средства лирики Чайковского / В.А.Цуккерман. – Москва: Музыка, – 1971. – 243 с.

- Identification of musical – expressive means of chamber-instrumental works;
- Study of the unity of classical and national traditions in symphonic music;
- Theoretical study of the National specificity of the composer in modern ballet music;
- Analysis of cinema music by Rauf Hajiyeu through the prism of modernity.

Scientific novelty of the study. In the research work, the creativity of composer Rauf Hajiyeu in the context of Azerbaijani musical culture is examined in detail. For the first time in the dissertation:

- Rauf Hajiyeu's creativity was studied as a separate dissertation.
- The composer's work has been investigated from the national and contemporary aspect.
- Ladintonation analysis was carried out for the first time in the studied works.
- The musical language of Rauf Hajiyeu's works, distinguished by their modernity: thematism, rhythm, melodic, form, harmony, texture, etc. the levels have been investigated.
- The works of the composer, which have not been analyzed, are being studied for the first time in the dissertation. Among them: operettas “Don't hide your smile”, “Mom, I'm getting married”, “At the crossroads”, “From here and there”, chamber-instrumental works – “Algerian notebook” for piano, “Algerian melodies”, 2 plays (“Slow dance” and “Swift dance”), poem “Algerian melody” for violin, Ballet “Noktyurn”, “Dance suite”, “Huriya” for quartet of woodwind instruments, symphonic works – “Ganjlik” symphony, concert for violin and orchestra, cinema music.

-The composer's manuscripts and his works, which are kept in his own personal archive, were collected and analyzed. The manuscript of the ballet “Huriya” was collected by the dissertant in a note in the sibelius program and submitted for publication.

Theoretical and practical significance of the study. In the dissertation, the composer's works can be used as a scientific source

in future research, due to the fact that modern music is examined for the first time from the point of view of the realities of culture. The practical significance of the research is that the materials of the dissertation can be used in higher education institutions - Baku Music Academy, Azerbaijan National Conservatory, Azerbaijan State University of Culture and Arts, Baku choreographic Academy, Azerbaijan State Pedagogical University, courses such as “History of Azerbaijani music”, “Harmony”, “A music form”.

Approbation and application. The main provisions of the study are reflected in the author's articles published in scientific journals recommended by the EAC, as well as in the materials of Republican and international scientific conferences.

Name of the organization where the dissertation work was carried out: the dissertation was discussed at the Department of “History of music” of the Baku Music Academy and presented for defense.

The structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, 6 paragraphs, conclusion, list of used scientific literature, annotations to notes. The total volume of the dissertation is 177 pages 259729 signs. Introduction 6 pages – 10012 signs, Chapter I 55 pages – 88558 signs, Chapter II 79 pages – 116931 signs, Chapter III 29 pages – 39545 signs, dissertation conclusion 7 pages – 10656 signs, list of used literature 13 pages – 16932 signs.

THE MAIN CONTENT OF THE DISSERTATION

The first chapter of the dissertation is called “**General characteristic of Rauf Hajiyeu's creativity and stylistic features of the composer's vocal, chamber-instrumental creativity**”. This chapter consists of 2 paragraphs.

1.1. It is called “**Rauf Hajiyeu's work in the context of modern musical culture**”. Here, the role of the outstanding composer Rauf Hajiyeu in the musical culture of Azerbaijan is discussed and a general overview of his work is given. It is

emphasized that Uzeyir Hajibeyli, as well as the experience and knowledge gained during his studies in the class of the great Gara Garayev at the Azerbaijan State Conservatory, played a crucial role in his formation as a musician and composer.

Starting from the 50s of the XX century, the formation of Rauf Hajiyeu's creativity is noted. His symphonistic composing talent is revealed, and as a result, his Concerto for Violin (1952), "Ganjlik" Symphony (1953), which marked the beginning of the lyric-dramatic symphony genre for the first time in Azerbaijani musical art, appeared. The composer was able to create his own set by actively applying the elements of song and dance to symphonic music. This feature has become characteristic of almost all of his symphonic music.

It is shown that the composer's symphonic thinking was also manifested in the works he wrote in the later years of his work. "Dance boards" (1954), a poem-exprompt dedicated to the 80th anniversary of M. Magomayev (1965), poem in memory of J. Jabbarli (1969), suites from ballets (1976, 1981), Second symphony (1982), symphonic poem "Sheikh Sanan" (1982), poem "Hazi Aslanov" (1984) are vivid examples of this.

However, along with all this, the song formed the "main line" of Rauf Hajiyeu's creativity. He began composing songs at a young age.

The second half of the 50s of the XX century is marked as the period of development of Rauf Hajiyeu's creativity in the field of song and Variety Music. The songs composed by the composer in 1955-56, when he organized the great variety Orchestra under the Azerbaijan State Philharmonic Society and headed it until 1964, are considered the pinnacle of vocal creativity. During this period, in his most famous song "My Beloved" (1952), the composer's individual stylistic lines begin to manifest themselves. The combination of national music and modern pop-jazz elements is observed here. These aspects are manifested in the songs of the lyric plan "The power of Love", "Song of Joy", "Waltz of Youth" and others that arose at that time. Many of the lyric-themed songs written by the composer during these years attract with their modernity.

The combination of heroism and patriotism with lyrics finds its full expression in the composer's famous song "My Azerbaijan". The

patriotic theme is reflected in the composer's songs about Baku: "Benches of Baku", "Song about Baku", "Winds of Baku", "Baku station", "Our Baku".

In the 50s and 60s, Rauf Hajiyeu composed his most famous lyric songs: "Leila", "Lyric song", "Favorite song", "Meeting", "Waltz of Youth", "Song about love", "Spring is coming", "First meeting", "Only you", "I love only you", "A Violet", "Jeyran" and others. All these songs have become classics of the Azerbaijani lyric song genre.

In the 60s and 70s, Rauf Hajiyeu composed large vocal works - cantatas and oratorios along with songs. In these works, the beginning of the heroic-patriotic line is laid, which occupies an important place in the composer's work ("A narrative about freedom", Oratorio "Together Forever", "Oath", cantata "Samad Vurgun", "A Poem about the Communist"). In the 80s, the theme of patriotism is reflected in the cantata "Moscow".

Rauf Hajiyeu's stage works brought him great fame. His operettas and ballets were staged on various theatres around the world, introducing and popularizing Azerbaijani musical culture to foreign audiences.

Rauf Hajiyeu continued the traditions of Hajibeyli in his first operetta "Students' trick" (1940) and followed the path he created in this genre.

60-70s Rauf Hajiyeu achieved great success in the field of operetta genre composed on the basis of modern themes. "Romeo is my neighbor" (1959), "My love – Cuba" (1963), "The fourth vertebra" (1964, later editorial 1971) in the direction of political and social comedy based on the novel of the same name by Finnish satirical writer Marty Larny, operettas with lyrical content "Don't hide your smile" (1969) and "Mom, I'm getting married" (1975), "At the crossroads" (1983) are bright works staged at the Moscow Operetta theater. The composer's last operetta – "From here and there" (1987) was dedicated to the 100th anniversary of Hajibeyli's birth and entered the treasury of Azerbaijani musical culture as the first telemusic.

The synthesis of national music and modern Variety Music is achieved in operettas, where vocal-symphonic, ballet and variety art

organically merge with each other, which is a new stage in the history of the operetta genre in Azerbaijan and has a significant impact on its development. In all his operettas, music is enriched with the rhythms of folk dances. This also gives their character optimism, cheerfulness, good mood. In addition, the modernity, relevance of the themes of the composer's operettas, their connection with the modern everyday life of people are assessed as their novelty.

The first half of the 70s of the XX century constitutes a new stage in the work of Rauf Hajiyeu. Thus, since 1971, Rauf Hajiyeu, who was sent to the Algerian people's Democratic Republic by the USSR Ministry of Culture, has been actively working here in the construction of musical culture. The dissertation highlights his extensive social and creative activities in Algeria.

The research work reflects Rauf Hajiyeu's unique merits in the development of Azerbaijani pop music. In the 50s and 60s, he composed various works for variety orchestra - improvisations ("Azerbaijani Rhapsody", "Azerbaijani tunes", "Our rhythms"), fantasies and instrumental plays ("Gaytagi", "Dance of three friends", "Humorous dance", etc.), concert numbers for trumpet, saxophone, accordion ("Chargah", "Caravan", "Three Palms", etc. by writing, he enriches his repertoire and Azerbaijani pop music as a whole.

Rauf Hajiyeu also gained notable achievements with his social activities. In particular, during his tenure as Minister of Culture of the Republic of Azerbaijan in 1965-1971, Azerbaijan state choral Chapel, Song Theatre, Azerbaijan State Dance Ensemble were established on his initiative, as well as the world's first Museum of Carpet museum, integration of Azerbaijani music and art into the world cultural space increased and foreign cultural relations expanded further.

Thus, the versatility of Rauf Hajiyeu's creative activity, which left a deep mark on the development of the musical culture of Azerbaijan, testifies to the high level of his creative personality, talent and professionalism. The composer, who has retained his individual style in all areas of his appeal, has always maintained his position at the top as a creative artist who is able to say a new word

in each area, come up with a new idea and theme, regardless of the genre.

1.2. In the paragraph called **“Analysis of the vocal and chamber-instrumental works of the composer”**, both songs and chamber-instrumental works of the composer are analyzed.

1.2.1. **Songs.** Rauf Hajiyev was a great master of song genre in Azerbaijani music culture. His immortal songs played an indispensable role in the development of Azerbaijani vocal art and were engraved with gold letters in the musical art Chronicle. It was in the song genre that the main stylistic features of his work were formed, his bright and individual writing style was polished and fixed.

For his songs, the composer chose the works of his contemporaries – A.Alibeyli, T.Mutallibov, A.Mehdiyev, S.Rustam, T.Elchin, O.Hajigasimov, J.Hasanbek, R.Rza, D.Kisin, V.Dragulsky and other poets. No matter what poet he turned to, Rauf Hajiyev always gravitated towards lyrics.

In the dissertation, the genre classification of Rauf Hajiyev's songs according to their content is given: 1) patriotic songs that embody the theme of patriotism: “My Azerbaijan”, “Song about Baku”, “Favorite city”, “Spring is coming”, “Samur”, “Let's keep peace”, “Song about Ganjlik”, “Ganjlik anthem” and others.; 2) lyric-love songs: “My Love”, “Leila”, “Let me make flowers in your hair”, “I loved only you”, “The girl I love”, “Maybe my love comes”, “My love can't laugh” (“Spring without you”), etc.; 3) songs related to the theme of Labor – “On the oil rocks”, etc.; 4) Humorous songs - “Jeyran” and others.

In his songs of the most diverse themes, lyrical expression is necessarily manifested. Lyricism finds its full expression in both the melody and harmony of the composer's songs.

One of the main indicators of Rauf Hajiyev's songs is genre. Many of these works are related to the genres of Anthem, dance. Here, the disclosure of the main emotional state is achieved through waltz-kind from household genres, to which the composer often leans (for example, “Song about Baku”, “Spring is coming”, “Violets”, etc.).

The anthem also finds its solution in the songs in a wide and voluminous way ("Let's keep the peace!", "Song about Ganjlik", "Ganjlik anthem", etc.), in such songs, the opening of emotional feelings is given grandly and majestically.

By reworking and introducing the stylistic features of folk song creativity into the framework of pan-European musical thinking in his songs, the composer forms his individual musical language. In the musical language of songs, peculiar harmonic "paints", cluster-chords, dissonance complexes arising from the unity of the Jazz and national fret system obey the consistent logical opening of the melodic line. The influence of jazz is more evident in the widespread use of treble and septaccords of auxiliary tones, which give the impression of a cluster in the harmonic language of songs. These are mainly bifunctional complexes formed in many cadence rotations. For example, a minor subdominant (II diminished chord) is given over the dominant bass.

In the melodic structure of R.Hajiyev's songs, one can also find analogies with the style of performance derived from mugham's improvisation. Such a style of performance is placed in the songs precisely in accordance with the metrorhythmic structural framework. In melodic structures of this type, the manner of speech-declamatory performance is especially striking ("My beloved", "Leila", etc.).

Thus, using the maximum possibilities of the genre's stylistic potential in his songs, Rauf Hajiyev was able to embody the spirit of the era of his contemporaries, the beloved image of his native country and the spiritual world and mood of his compatriots. Deep synthesis of interaction with national and World musical art in Azerbaijani musical culture in the second half of XX century found its bright expression in the composer's songs. In the musical language of songs, on the one hand, there is a deep attachment to the patterns of the National fret system, on the other, there is a deep attachment to Romanticism, Impressionism, some stylistic tendencies of modern pop music of the XX century (jazz, etc.) is observed mastering and applying their lines.

1.2.2 Chamber-instrumental music. Here are analyzed the composer's plays for Piano (Series “Algerian melodies”, “Algerian notebook”), Sonatina, poem “Algerian melody” for violin and piano, “Noktyurn” for woodwind instruments, “dance suite” based on folk melodies for woodwind and piano, etc.

A special place in the chamber-instrumental creativity of Rauf Hajiyeu is occupied by small piano plays intended for children and young performers. The series, created by him on Algerian motives, arose during the composer's activity in Algeria in the 70s of the XX century, as the main result of his pedagogical activity at the Algerian National Conservatory and the first music school.

“Algerian melodies” is a piano series of 6 laconic miniatures. This is a set of musical plates that reflect a variety of situations, circumstances and impressions. Contrasting contrasts, bright and clear thematism referring to the basis of the National lad, compact melodic and rhythmic structures, simple texture structures, etc. the main indicators of the range are: 1. Presto. g-rast; 2. Andante. a-shur; 3. Presto. e-shur; 4. Andante cantabile. e-shustar; 5. Andante. g-dur; 6. Andantino. d-shur.

And in the piano cycle, which is called the “Algerian notebook”, four musical numbers differ in genre diversity: 1. Algerian dance; 2. Story; 3. Song; 4. Dance.

“Algerian dance” – has collected elements of oriental dance music due to its character and peculiarities of the musical language. Melodic elegance, metrorhythmic playfulness, typical for lyrical female dances, are the main indicators of this number.

One of Rauf Hajiyeu's instrumental works on the Algerian theme is the poem “Algerian melody” for Violin and piano (1977). The poem is an instrumental play with a lyric-dramatic character. This work, composed on the basis of national ladintonation, attracts attention with its emotional fullness and the principle of free development. Here, the thematic development features inherent in mugham and poetry are characterized by the predominance of the type of exposition of musical material, dynamism of the form. The poem is dedicated to the memory of the outstanding Algerian musician Haji Abdel Karim Dali.

In the instrumental works of Rauf Hajiyeu, in addition to the solution of individual, but semantically very strong elements of folk music, the use of character traits of certain genres is manifested. This is clearly seen in two of the composer's plays based on folk melodies for piano. His piano plays “**Slow dance**” and “**Swift dance**” are notable as the work of Azerbaijani folk dance music for piano. In both dances, Rauf Hajiyeu managed to competently demonstrate the unique means of expression of Azerbaijani folk dance music.

These qualities are observed in the composer's piano works, as well as in his “**Noktyurn**” and “**Dance suite**”, which he composed for woodwind instruments. In particular, in the “Dance suite”, the composer was able to deeply master the National semantics and typological ritmoforms expressed in the national dance music of Azerbaijan and present them at a new level.

Along with small works in chamber-instrumental creativity of Rauf Hajiyeu, his **Sonatina** for piano from large works is very interesting in terms of stylistic features. Sonatina is notable for the fact that the main features of the genre are preserved and written in the national style.

Analysis of the chamber-instrumental music of Rauf Hajiyeu gives reason to conclude that the patterns of National Music are reflected in them in a bright, individual, peculiar way, the connection with folk musical sources is strong in concrete forms, at the level of musical thinking, especially in the aspect of intonation content.

In the chamber-instrumental work of Rauf Hajiyeu, the complication and enrichment of the performance technique in his, in particular, “children's” Piano Works was carried out in parallel with the deepening of their figurative and emotional characteristics, which, in turn, is important in the training of young performers who meet modern requirements.

In the chamber-instrumental works of the composer, the combination of individual elements of folklore with elements of classical pianism, as well as intonation-thematic and coloristic features of the sound harmony adopted in modern pianism vividly reflects the realities existing in piano music. In these works, Rauf Hajiyeu demonstrates the rich expressive possibilities of the

instrument, as well as attempts to embody modern realities by combining them with Romanticism, Impressionism, classical, jazz writing techniques.

Chapter II of the dissertation is called **“Musical Stage genres in the work of Rauf Hajiyeu in search of modern realities”**. This chapter also consists of two paragraphs. Chapter 2.1 **“The manifestation of modern realities in the operettas of the composer”** interprets the modern theme from different angles. In them, both modern everyday scenes, patriotic debt, the problem of morality and education, and the theme of combating old age find their full expression. In this chapter, the composer's operettas “Don't hide your smile”, “Mom, I'm getting married”, “At the crossroads” and “From here and there” are analyzed in detail.

The achievements of Rauf Hajiyeu in the field of musical comedy genre were remarkable in his creativity since the middle of XX century. It can be said that since this period, the genre of musical comedy has become an active and leading field in the work of Rauf Hajiyeu. The massiveness and democraticity of the genre stimulates the composer's interest in this area.

Rauf Hajiyeu continued the traditions of the great Uzeyir Hajibeyli and gained great achievements in the genre of XX century Soviet operetta by mastering the experience of I. Dunayevsky in this field, as well as modern features of the genre of foreign music, enriched the Azerbaijani musical culture with a new lyric-household type of musical comedy on a modern theme.

The musical theatre was a large space for Rauf Hajiyeu to show the character traits of national music, to use the possibilities of domestic and modern pop music. He interpreted folk music genres as a field that responds to the display of many issues of modernity. It is for this reason that in his musical comedies, along with the ensemble, song numbers, he achieves the reconciliation of the lyric-comic beginning from the synthesis of elements of Waltz, anthem, folk dance and jazz music.

The genre of musical comedy as the main laboratory of Rauf Hajiyeu's creativity becomes a clear Herald of political, economic, moral and ethical problems of the time. Genre paradigm for his work

the genre of lyrical operetta acts as the result of the synthesis of classical and modern operetta dramaturgy. The main theme of Rauf Hajiyeu's musical comedies is the lyrical direction. This is manifested in the system of intonation-thematic relationships and leitmotif development of operettas. The main indicator of the musical language of his operettas is the synthesis of national sources with modern Variety Music style. The combination of national melodies, bright rhythmic basis, complex harmonies in the composer's musical comedies makes the musical material very cheerful, optimistic and highly pathetic.

2.2. “Ballet genre in the work of Rauf Hajiyeu. Ballet “Huriya”.

In the 70s of the XX century, in connection with the creation of the Algerian Institute of Dramatic Arts and choreography, the National Theater was founded, within which a ballet troupe began to function. Rauf Hajiyeu went down in history as a composer who wrote the first Algerian national ballet for this ballet troupe.

The first Algerian ballet “Three Revolutions” (1973), written by Rauf Hajiyeu, commissioned by the Ministry of culture of Algeria, creates a real “revolution” in the cultural life of the country. On this topic, Rauf Hajiyeu composes two more ballets for the Algerian musical theater. These were the Ballets "Flame" (1976) and "Huriya" (1979). All three ballets are devoted to the struggle of the Algerian people for freedom, the theme of building a new modern life. In each of them, the composer demonstrated a high degree of artistry and professionalism.

The name of the ballet Huriya was taken from the name of the girl – Huriya, who was the main character of the work. We would like to note that although the work is presented in many sources as “Hurriyat”, the name of the work is “Hourija” in the composer's manuscript.

This means "huri", "angel" in Arabic. It is translated into Azerbaijani as "Huriya". In the ballet (libretto authors Rauf Hajiyeu and Al-Hadi Sharif), Rauf Hajiyeu's attention is attracted by a new topic – the problem of Social Development in Algeria, the struggle of the Algerian woman for her freedom.

The music of the ballet “Huriya” is organically connected with folk musical creativity. Real folk melodies and intonation elements of Azerbaijani folk dance melodies were also widely used in ballet. The melodies of the ballet are more rich in intonations typical for Azerbaijani folk music, many of which have features of the fret structure of Azerbaijani music, rhythmic ornaments, timbres reminiscent of the sound of folk musical instruments. Of course, the composer included folk instruments (gait, darbuk) in the score in order to strengthen the spirit of Algeria and the uniqueness of National Music.

The musical – plastic structure of Rauf Hajiyeu's ballet is based on the rules of classical ballets. However, due to the introduction of elements of modern lexicon into the musical material of forms – duets, solo and mass dances, they acquired a new sound.

Thus, Rauf Hajiyeu's ballets on the Algerian theme were of particular interest primarily because they were dedicated to the embodiment of the realities taking place in this Arab country. Revolutionary events in ballets, the struggle of the people for freedom and peace, the full and convincing embodiment of radical changes, innovations, social progress, realities in the country in stages were characteristic of all Algerian art of that time. In particular, the composer's music, close to the people, played a decisive role in conveying the idea and theme of the Ballets.

Chapter III of the dissertation is called “**Stylistic features of the composer's symphonic creativity.**” This chapter consists of two paragraphs. 3.2 in the paragraph entitled “**Symphonic creativity of Rauf Hajiyeu**” the Violin Concerto and “Ganjlik” Symphony, which are the products of the first period of the composer's creativity, are analyzed.

Rauf Hajiyeu's first experience in symphonic music is his Concerto for Violin and his first Symphony “Ganjlik”. Loyalty to the traditions of the genre, the connection of national elements with modern musical means is already observed in the first symphonic works.

Hajiyeu's violin concerto is a work closely linked to national sources. In the analyzed work, the connection with Azerbaijani folk

music in the means of musical expression is evident. This can be seen in the organic synthesis of the Azerbaijani lad system with the major-minor lad system, skillful use of national intonation, metro-rhythmic bases and instrumental folk performing style.

Folk music is also organically used in the composer's Violin Concerto, referring to classical traditions. It can be said that it consists in one of the defining character aspects of the work – a reference to the dance genre. For the music of the composer, the dance presented in different angles (heroic-patriotic, lyrical, skertsolu, etc.) is characteristic. The composer enriches the classical forms, which occupy an important place in the work, with the character traits of folk music inherent in his style, as well as the rhythmic pulse that instills modernity.

It was necessary for Rauf Hajiyeu to turn to symphonic music in such a period Rich in searches. The most valuable features he gained during his studies in Gara Garayev's class at the conservatory were reflected in his first Symphony “Ganjlik” (1953), written for the Great Symphony Orchestra.

It should be noted that Rauf Hajiyeu's “Ganjlik” Symphony entered the treasury of musical culture as the first lyric-dramatic symphony in Azerbaijani symphonism. The first performance of the symphony was performed by the Hajibeyli Azerbaijan State Symphony Orchestra under the direction of Maestro Niyazi at the final exam of the composer at the end of the Conservatory.

The creation of Rauf Hajiyeu's “Ganjlik” Symphony and the establishment of the dramaturgical concept were influenced by the VII (cis-moll) Symphony dedicated to the Youth by the prominent Russian-Soviet composer S.Prokofiev a year earlier. Here the optimistic and confident views of the young composer about his homeland and its bright future are reflected.

Thus, in the Symphony “Ganjlik” Rauf Hajiyeu refers mainly to the circle of images that found their embodiment in his concert for the violin. However, in the symphony, these images acquire greater importance and scope. Thus, the contrasting themes (main and auxiliary) of the first part of the symphony reflect the important character trait of the Youth of which it is modern – heroic spirit and

moral purity, the bright Skertso of the second part recreates colorful household images filled with humor, the lyrical expressiveness of the third part continues the connection with the epic story of the first part, In Rauf Hajiyev's symphonic music, the composer's professionalism is brightly manifested both in the content of his works and in his musical expression.

3.2 in the paragraph **“Cinema music in the works of Rauf Hajiyev”** it is noted that the composer addressed this area in the second half of the twentieth century, at a time when world cinema became an influential and complex genre field. This genre intensifies Rauf Hajiyev's interest in film music as a modern composer.

In the composer's music for films made in the 50s, the symphonic style of thinking finds its bright embodiment. In his film music, which he wrote for the first time in the feature film “Black Stones” in 1956, the influence of his teacher Gara Garayev's music, which he wrote a few years ago in the motion picture “The story about the Caspian oilmen” (1953), is evident. The music of “Black stones”, as in Garayev's motion picture, is aimed at revealing the ideological meaning of the event. Symphonic pictures with great emotional tension find their bright musical manifestation in the film, which forms a dramaturgical culmination – such scenes as “thunderstorm”, “At Sea”, “Fire”, Along with them, song samples with lyrical love content (“My Love, My Heart Is Yours”), as well as heroic pathos (“Blue Caspian”) occupy a special place in the film.

The music composed by Rauf Hajiyev in 1959 for the first fairy tale-feature film of the Azerbaijani film production “The secret of a fortress” (directed by Alisattar Atakishiyev, scriptwriter Mammadhuseyn Tahmasib) continues the main stylistic features of his film-music written during this period and goes down in history as the composer who wrote music for the first fairy-tale film in Azerbaijan. One of the greatest achievements of the composer in the music of the film was the characterization of the distant past through the prism of modernity. This is vividly reflected by the complex orchestral score and the skillful use of instruments. The orchestra does not just accompany the events, but enriches them with intense dramaturgical expressiveness.

In the 60s, Rauf Hajiyeu's film studio clearly observed an important trend typical for the National Film Art of that time, which is known as “musical film” or “song films”. Based on the motives of his musicals – “I will dance” (“Labor and the Rose”, 1962), operetta of the same name – “Romeo is my neighbor” (1963) and “Where is Ahmad?” (1963), “Gypsy Girl”(1966), “Land. Sea, Fire, Sky” (1967), etc. were formed in the direction typical for the film production of that time.

The songs composed by Rauf Hajiyeu in the musical cinema become its musical and dramaturgical center as an expression of the main essence of the film. The song already quite accurately reflects the spirit of a predetermined episode and allows it to be understood. Thus, the composer manages to reveal the main character content and idea of the motion picture by referring to the song numbers that are connected in the film by a certain line. It is no coincidence that it is the song that envelops the film in its entirety, consolidating the drama and often framing the entire film (for example, the song “My Beloved” in the film “Romeo is my neighbor”, “Where is Ahmad?” also like “Song of Youth”, etc.).

Thus, the films composed by Rauf Hajiyeu can be distinguished into film comedy, kinopovest, kinonovella, fairy – tale cinema and just musical cinema. In all of them, Rauf Hajiyeu's high professionalism and artistry was due to his ability to communicate with a wide audience, which gave him the most leading genre of his work - musical comedy.

The following provisions were obtained in the comprehensive analysis of Rauf Hajiyeu's creativity in the **Conclusion** section of the dissertation:

- For the first time, the breadth and versatility of Rauf Hajiyeu's creativity has been investigated in the context of modern musical culture.
- The dissertation was based on the category of modernity as the leading parameter of his creative searches. This aspect was considered as a general basis in determining the content, structure, ladintonation, harmony, formative features of the composer's works.

- The complex analysis carried out in the dissertation also substantiated the individual stylistic features of Rauf Hajiyev's creativity.

- The bright embodiment of the composer's creative style is expressed in all his works. Intonation elements of national and modern pop music organically merge into his melody, determining the specific stylistic features of the composer's songs. Altered harmonies of songs, elegantly decorated soundtracks, a bright palette of lad-tonal paints, syncopated figurations of a rhythmic picture demonstrate the composer's individual musical language in unity.

The song performed an important dramaturgical function in all genres (in operettas, symphonic music, chamber-instrumental works, cinema music, etc.) addressed by Rauf Hajiyev.

- Rauf Hajiyev entered the history of the musical culture of Azerbaijan as a prominent representative of the operetta genre. In his operettas, the song becomes an ideological focus and occupies a central place, concentrating in itself the main ideological basis of the work. Therefore, Rauf Hajiyev's operettas can be divided into "song operetta", musical comedy, musical, review, operetta films, tele-operetta. This proves the composer's approach to the genre from a broad perspective and his view from new angles.

- During the investigations it was revealed that song-dance element is a priority in Rauf Hajiyev's symphonic and chamber instrumental creativity and plays an important role in the dramaturgical development of works. The position of the composer about the importance of song-dance in the dramaturgy of the work, his author's thinking led to a certain type of symphonism in his symphonic works through the theme of song and song-dance. This type of symphonism was reflected in "Ganjlik" Symphony, the first example of lyric-dramatic symphony in Azerbaijan. Hajiyev's creativity is regarded as the most important stylistic quality.

- The originality of the musical language of Rauf Hajiyev's works is based on the synthesis of modernity and nationality. Here, the organic unity of the National musical language of Azerbaijan with the modern, fashionable style features of its time is determined as the main indicator of his creativity.

This important indicator is clearly observed in the variety of genres and forms of Hajiyev's work. On the one hand, adherence to classical traditions, on the other hand, qualitative modernization, striving for innovation reflect the individuality and uniqueness of his works.

- Rauf Hajiyev was an international composer. He was an artist who thought with as many universal categories as he was national. This is confirmed by the composer's appeal to themes based on the culture of different peoples. He entered the musical culture of Azerbaijan as a composer with the largest number of works on non-national themes (Arabic, Latin American, Finnish, Russian, etc.).

Thus, it is confirmed that the immortal artist, with his original works, born from the synthesis of modernity and tradition, wrote a bright page that breathes a new spirit and new life into our national art, moving it forward. Rauf Hajiyev's works, which vividly express the national spirit and character of the Azerbaijani people in the modern musical lexicon, will live forever in the hearts of the people.

In accordance with the content of the dissertation, the following works of the author were published:

1. Hüseynova, K.B. Rauf Hacıyevin musiqili səhnə əsərləri. “Ordan-Burda” musiqili komediyası // – Bakı: “Sənət Akademiyası”, – 2021. № 2 (14), – s. 57-65.
2. Hüseynova K.B. Rauf Hacıyev yaradıcılığı müasir musiqi mədəniyyətinin reallıqları işığında //“Şərq və Qərb musiqi mədəniyyətlərinin dialoqu” mövzusunda Beynəlxalq elmi-praktiki konfransın materialları. 4-5 noyabr 2021-ci il. – Bakı: “Musiqi dünyası”, – 2021. №1/90.– s. 153-155.
3. Hüseynova K.B. Rauf Hacıyev “Yolayıcı” musiqili komediyası // – Naxçıvan: “Axtarışlar”, – 2022. № 1 (16), – s. 257-261.
4. Hüseynova K.B. Rauf Hacıyev “Gülüşünü gizlətmə və yaxud qafqazlı qardaşqızı” musiqili komediyası // – Bakı: “Sənət Akademiyası”, – 2022. № 1 (16), – s. 95-104.
5. Гусейнова К.Б. Балет “Урия - Свобода» Рауфа Гаджиева в контексте проблемы традиции и современности //

- Moskva: “Музыка и время”, – 2022. №5, – s. 3-7.
<http://music.tgizd.ru/ru/arhiv/21211>
6. Hüseynova K.B. Rauf Hacıyevin “Ana mən evlənirəm” operettası // – Bakı: “Musiqi dünyası”, – 2022. № 2 (91), – s. 67-72.
 7. Hüseynova K.B. Rauf Hacıyevin operettalarında lirik mahnıların üslub xüsusiyyətləri // – Bakı: “Mədəniyyət dünyası”, – 2022. № 41, – s. 103-114.
 8. Hüseynova K.B. Rauf Hacıyev yaradıcılığında kino musiqisi // – Bakı: “Bəstəkar və Zaman” Respublika elmi konfransının materialları. 4 - 5 may, 2022, s. 115-122.
 9. Гусейнова К.Б. Жанровые и стилистические особенности вокального творчества Рауфа Гаджиева // «Искусство глазами молодых». Материалы XIII Международной научной конференции – Россия, Красноярск: 20-31 апреля, 2022, стр. 3-7. <https://seb.e.lanbook.com/>
 10. Hüseynova K.B. Rauf Hacıyevin “Gənclik” simfoniyası // “X.Uluslararası müzik ve dans kongresi” mövzusunda Beynəlxalq elmi-praktiki konfransın materialları – Bakı: 15-19 avqust, 2022, s.58-60.
https://www.academia.edu/108417663/X_Uluslararası%C4%B1_M%C3%BCzik_ve_Dans_Kongresi

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