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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE LYRICAL IMAGE IN THE DEVELOPMENT
OF AZERBAIJANI BALLET**

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THE MAIN CHARACTERISTICS OF THE DISSERTATION

The topic relevance and its scientific elaboration. The Azerbaijani ballet has always functioned as an important part of Azerbaijani musical culture throughout the history of the Azerbaijani composer's school. Composers of all generations paid tribute to the ballet and addressed this kind of musical theatre. The history of Azerbaijani music has such masterpieces as «Maiden Tower» by Afrasiyab Badalbayli, «Seven Beauties» by Gara Garayev, «1001 night» by Fikrat Amirov, «Legend of Love» by Arif Melikov, «Babek» by Agshin Alizade and other wonderful works. Azerbaijani ballet has gone through a great development that we have the right to talk about the evolution of this kind of musical and choreographic art. In this sense, it is important to say that each ballet, on the one hand, reflected the noteworthy features of the artistic, historical, and cultural context. Secondly, the Azerbaijani ballets lyrical images study reflects the evolution of the Azerbaijani composing school's style. The lyrical figure system, fixed in ballets of Azerbaijani composers, defined several associations regarded with the high spirituality of the Azerbaijani people. That is why musical lyrical characteristics in Azerbaijani ballets play a huge role in the drama of ballets, become cross-cutting ideas, and leitmotifs, and decide important milestones of ballets content. Having a such high degree of importance Azerbaijani ballet's lyrical images become symbols of the figurative system of Azerbaijani artistic creativity. It is noteworthy that the Azerbaijani ballet imaginative system stands for the line of artistic relations of Azerbaijani culture. The result is appearing of lyrical images enriched by the historical development of Azerbaijani music because they included the context of deep stylistic and mental figurative associations.

It should be emphasized that the lyrics are a specific, national characteristic of Azerbaijani artistic culture. Lyrics in Azerbaijani art culture are one of the essential components of the national outlook. One of the leading priorities of Azerbaijani culture is an identification of lyrical as a part of national identity.

The topic relevance of our dissertation underlies by fact that the study of lyrics in the development of Azerbaijani ballet opens (a new horizons) an opportunity to study the processes of styling in Azerbaijani professional music. And a list of the most urgent problems of Azerbaijani music includes the problems of building the national style in the context of the Azerbaijani composing school. The need to follow the logical chain of national style emergence and development is certainly a necessary aspect in the study of the problems of modern art.

The development of the Azerbaijani ballet problems has a certain place in Azerbaijani music. We would like to stress that it was undertaken the study of various aspects of the Azerbaijani Ballet Theatre in the works of scientists. The analysis of Azerbaijani ballets was also conducted in studies on contextual problems of Azerbaijani science. For example, in S.F.Gurbanalieva's book devoted to the musical world of Nizami Ganjavi¹. Here are considered such ballets as «Seven Beauties» by Gara Garayev, and «Nizami» ballet by Fikrat Amirov. Gara Garayev's «Seven Beauties» and «The Trail of Thunder» ballets are analyzed in G.R.Mahmudova's monograph on the genesis and the evolution of ostinancy in Azerbaijani music², in the monograph by I.V.Pazycheva, addressing the problem of variant. It is considered here such ballets as «Seven Beauties» of Gara Garayev, and «Nizami» ballet by Fikrat Amirov. Gara Garayev's «Seven Beauties» and «The Trail of Thunder» Ballets are analyzed in G.R.Mahmudova's monograph on the genesis and the evolution of ostinatos in Azerbaijani music, in the monograph by I.V.Pazycheva, addressing the problem of variant³.

Ballets are also analysed in the monographic studies about Azerbaijani composers. For example, the ballet «Gulshan» by S.Hajibeyov is considered in the book by A.Taghizade «Sultan

¹ Гурбаналиева С.Ф. Музыкальный мир Низами Гянджеви / С.Ф.Гурбаналиева. – Киев: Автограф, – 2009. – 264 с.

² Махмудова Г.Р. Генезис и эволюция остинатности в азербайджанской музыке / Г.Р. Махмудова. – Баку: Нурлан, – 2006. – 434 с.

³ Пазычева И.В. Вариантность в азербайджанской музыке / И.В.Пазычева. – Баку: Elm və təhsil, – 2015. – 376 с.

Hajibeyov»⁴, Niyazi Ballet of «Chitra» in Sh.Melikova's book devoted to Niyazi's work⁵.

Among the works specially dedicated to the Azerbaijani ballet, we note the books of H.Gashgay's «Azerbaijan Ballet Theatre»⁶, Leyla Shikhlinskaya's «Patterns of choreographic legends of Azerbaijani ballet»⁷, A.Huseynov's «Azerbaijani ballet performance: genesis and synthesis of arts»⁸, K.Nasirova's «Ballet F.Amirov's «Thousand and one night»⁹, U.Aliyeva's «Seven musical portraits from Gara Garayev's «The Seven Beauties» ballet»¹⁰. The monographic publications devoted to Azerbaijani composers will have valuable observations and generalizations about the style, expressive means of music language, content, and form. At the same time, it was undertaken no special study on lyrics and lyrical means of expression in ballets of Azerbaijani composers in historical development. Meanwhile, analysis of lyrical images in ballet music reveals new and unexplored features of Azerbaijani composers' music. Thus, in this dissertation, it was undertaken for the first time the study lyrical image peculiarities in Azerbaijani ballets, as well as the evolution of their lyrics.

Object and subject of study. The object of the research is a lyrical image in Azerbaijani composers' ballets. The lyrical image is considered from its implementation in the first Azerbaijani ballet A. Badalbeyli's «Maiden Tower» to modern ballets. The study subject

⁴ Тагизаде А.З. Султан Гаджибеков (жизнь и творчество) / А.З.Тагизаде. – Баку: Язычы, – 1985. – 174 с.

⁵ Меликова Ш.А. Морфология национального в творчестве Ниязи / Ш.А.Меликова. – Баку: Адильоглу, – 2002. – 268 с.

⁶ Кашкай Х.М. Азербайджанский балетный театр (вопросы музыкальной драматургии) / Х.М.Кашкай. – Москва: Советский композитор, – 1987. – 128с.

⁷ Шихлинская. Л.Ф. Узоры хореографических легенд азербайджанского балета / Л.Ф.Шихлинская.– Баку: Азербайджан, – 1996. – 192 с.

⁸ Гусейнова А.Б. Азербайджанский балетный спектакль: генезис и синтез искусств / А.Б.Гусейнова. – Баку, – 2020. – 328 с.

⁹ Насирова К.Я. Балет «Тысяча и одна ночь» Ф.Амирова / К.Я.Насирова. – Баку: Тэхсил НПП, – 2005. – 71 с.

¹⁰ Алиева У.С. Семь музыкальных портретов из балета «Семь красавиц» Кара Караева / У.С.Алиева. – Баку: Ени несил. – 2000. – 40 с.

is the determinants of lyrics expressive means, the priority of which is put forward the palm-tone melodic aspect.

Research's aim and tasks of it. The research aim is to study the role of the lyrical image in Azerbaijani ballet development.

The research tasks:

- to consider the traditional foundations of lyrics in Azerbaijani artistic culture.

- to argue for the stability of the expression of lyrical semantics in Azerbaijani musical culture as a nationally characteristic phenomenon.

- to show the depth of moral positions, psychological characteristics, and the maximum level of expression of the spirituality of lyrics in the art of Azerbaijani ballet. to show the depth of moral positions, psychological characteristics, and the maximum expression level of the spirituality of the lyrics in Azerbaijani ballet art.

- to analyze the musical means of lyrics in Azerbaijani ballets.

- to explore the traditional and innovative properties of the embodiment of the lyrical image in a modern style context.

- to show the unity of lyrics' expressive means in their historical development on the material of ballets music by Azerbaijani composers.

Research methods. The thesis reveals the historical stages of the lyrical image development of Azerbaijani composers' ballets. Therefore, we have relied on the method of historicism in our research. Of course, the historical approach allows a clearer approach to the question of definitions of the subject of study, to explore new aspects of the history of ballet theatre.

In connection with the scientific presentation of the problem of the dissertation, we also relied on the categories of style, genre and drama proved in music.

The study of lyrics musical and expressive means uses the concept of L.A.Mazel¹¹, as well as the methodology of analysis of expressive means of lyrics by V.V.Zuckerman.¹²

¹¹ Мазель Л.А. Строеение музыкальных произведений / Л.А.Мазель. – Москва: Музыка, – 1986. – 528 с.

- **Research's provisions.** The following provisions are put forward for defense:

- Argumentation of the role of lyrics in the birth of Azerbaijani ballet.

- Analysis of the national semantics of the lyrical image of Gulyanag in A.Badalbeyli's ballet «Maiden Tower»;

- The study of the interpretation of the lyrical images of Nizami Ganjavi's artistic system in the ballets of Azerbaijani composers.

- Theoretical consideration of the expressive means of lyrics in the ballets of Gara Garayev, Fikrat Amirov and Arif Melikov.

- Study of the national specifics of lyrics in modern ballets by Azerbaijani composers.

The scientific novelty of the study. The scientific novelty of the study is decided by the fact that the peculiarities of the evolution of the lyrical image in Azerbaijani ballets – from the appearance to its modern functioning - are analyzed in this study for the first time. Some works of Azerbaijani composers, selected as the object of research, are analyzed for the first time. The new aspect of the dissertation is the systematization of artistic processes that have taken place in the field of Azerbaijani ballet throughout the history of Azerbaijani professional music and the processes of formation of lyrical images.

For the first time in the dissertation, the classification of determinants of expressive means of lyrics was made, allowing the greatest analysis of the peculiarities of a lyrical image in Azerbaijani ballet history.

The theoretical and practical significance of the study. The thesis can be considered as a contribution to the study of the Azerbaijani composing school history.

As an additional source, the materials of the dissertation can be used in courses on the history of Azerbaijani music at the Baku Music Academy named after U.Hajibeyli, the National Conservatory, Music departments of Azerbaijan State University of Culture and

¹² Цуккерман В.В. Выразительные средства лирики Чайковского / В.В.Цуккерман. – Москва: Музыка, – 1971. – 243 с.

Art, Azerbaijan State Pedagogical University, as well as our research can contribute to a more thorough study of the material at Baku Academy of Choreography.

The topic devoted to the study of the peculiarities of the expressive means of the lyrical image in the development of the Azerbaijani ballet presupposes the synthesis of two aspects. On the one hand, a theoretical consideration of specific analytical categories of musical language, and on the other hand – the context of the historical evolution of the music of Azerbaijani ballet. This kind of development of the problem of expressive means of lyrics in the space of historical time can be used as a methodological basis in scientific works devoted to historical and theoretical issues of Azerbaijani music. In addition, the materials of the dissertation can be useful in terms of studying the processes of formation and development of the national musical language on the example of the Azerbaijani ballet.

Practical relevance is also related to the use of the following research material. The following ballets of Azerbaijani composers are the research material:

- «Maiden Tower» by Afrasiyab Badalbeyli
- «Seven Beauties» by Gara Garayev
- «Nizami» by Fikrat Amirov
- «The Legend of Love» by Arif Melikov
- «Babek» by Agshin Alizade
- «Waltz of Hope» by Agshin Alizade
- «Sayaly» by Elnara Dadashova

This material has both scientific and practical expediency and practical significance.

Approbation and implementation of research results. The results of the research were reflected in several scientific articles, in speeches at the Republican conference of young graduate students and scientists, by participation at the congress «The Fourth International Music and Dance» in Bodrum, as well as in some journals, for example, «Vestnik» of the Academy of Russian Ballet named after A.Y.Vaganova, «Paradigmata Poznání» (The Czech Republic),

«Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art» (Ukraine), «Arts Academy» (Kazakhstan) and so on.

The name of the institution where the dissertation was performed. The dissertation was performed at the Department of «Music art» of the Baku Academy of Choreography and was recommended for protection.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The structure of the dissertation research and the scope it consists of an introduction, three chapters, six paragraphs, a conclusion, a bibliographic list of the scientific literature used, and a musical appendix. The total volume of the dissertation with appendices is 212 pages. Introduction 8 pages – 15164 characters, I Chapter 30 pages – 47549 characters, II Chapter 37 pages – 58493 characters, III Chapter 39 pages – 65024 characters, conclusion of the dissertation 12 pages – 18447 characters, the total volume of the dissertation (excluding the list of used literature) 128 pages – 204677 characters.

THE MAIN CONTENT OF THE DISSERTATION

In the Introduction the relevance of the research topic is substantiated, the degree of scientific elaboration of the topic, the object, and subject of the study, the purpose, and aims, the methodological basis, the provisions given for defining, and scientific novelty are shown, theoretical and practical significance is decided.

The first chapter is «The role of lyrics in the birth of Azerbaijani ballet» it consists of two paragraphs. In the first paragraph of the first chapter **«Expressive means of lyrics in Azerbaijani music»**. It is emphasized that the art of ballet gives the possibility of visible reflection of lyrical imagery. The lyrics include the richest palette of human feelings. Lyrical imagery is notable for its subtle nuances of expressiveness, and theatricality enhances the aesthetic properties of the lyrical image influencing the listener. Against the background of vivid figurative characteristics in the dramaturgy of ballet's lyrics are distinguished by refinement, sophistication, and emotional depth. This paragraph describes the

peculiarities of the expressive means of lyrics in Azerbaijani folk music and highlights those characteristics that are specific for reflecting the lyrical image in Azerbaijani ballets.

The expressive means of lyrics in Azerbaijani music are based on nuances of expression. It is the palm-bearing that brightens the melodic semantics and has a unique expressiveness. The means of lyrical expression in Azerbaijani music are clearly consistent and stable in their implementation.

The distinctly lyrical media include palm-tone germination enriched with short-second intonations based on the principle of containment. The strong-lobed detentions, the chromatic detentions, the soft drop-down seconds, and grate steps give an expressive lyrical floor to the whole. The often-downward sequencing of a short lyrical phrase reinforces the lyrical profile, creating continuity in the deployment of the underlying substantive idea. The final sections of the form are expressive, not only summarizing, but also dynamic lyrical expressiveness. Especially important for the enhancement of lyrical expressiveness is the fact that chromatic auxiliary sounds, detentions, and predetermined have strict logical functional conditions and clear sequences. The dissertation presents various versions of the dramatic meaning of auxiliary sounds in Azerbaijani music.

As expressive means of lyrics formed in the context of Azerbaijani folk music, let's call the descending chromatic posture lines, chromatics «at a distance», creating latitude of lyrical respiration, and chains of ascending alterations. It is necessary to say that all these expressive means of folk music got bright national interpretation in Azerbaijani ballets.

The paragraph summarizes some means of expression of lyrics in Azerbaijani music:

1. Variability of palm coordination with integrity.
2. The expressiveness of cadenzas and their ostinato-dramaturgical repetition.
3. The ways of mastering the main range, inherent lyrical expressiveness.
4. The dynamics of germinations intensify the development of the lyrical image.

5. Features of the development of the main thematic grain - the first impulse of the lyrical image.

6. Ornamentality as an effective method of lyricizing text.

Some features of the musical expressiveness of Azerbaijani folk music realized and in demand in Azerbaijani ballets, are summarized.

1. The downward dynamic profile of the mode-structure is a bright feature inherent to all lyrical genres of Azerbaijani folk music from ceremonial and lyrical songs to Azerbaijani mugham. Underlying this very characteristic is the downward movement of the support steps. In this case, the dynamics of the palm tone deployment increase as you move to the lower tonic.

2. Ornamental specificity of melody. The ornamental principle of positioning and development is the basis of the morphological system in the arts of Azerbaijan. In this sense, ornamentality in music is the process of enriching the melody with finely expressed intonation nuances in the system of passing and auxiliary sounds.

3. Descending sequences that create the necessary cheerfulness in the melody of lyrical themes are a characteristic feature of national lyrical melody.

4. The Azerbaijani lyrical element is distinguished by the brightness of the first thematic «application». It is the title intonation that lays the «program» of the lyrical image and its development. Quite often, a vivid emotional effect is achieved from the beginning with the vertex tone.

5. The melodic abrasion of the lyrical statement is plastic, its expressiveness is based on the subtle nuances of the palm-tone deployment, undulating melodic lines enhance the emotional expressiveness.

6. Lyrical melodies gain special relief because of the whole «plume» germination.

The reliance on national semantics in the ballets of Azerbaijani composers stands for deep comprehension of the meaning of Azerbaijani folk music. The greatest soil, aesthetically most aimed at the belief of the national stratum in music, is the mode-intonal system.

In the second paragraph of the first chapter «**National semantics of the lyrical image of Gulyanag**» in **A. Badalbeyli's ballet «Maiden Tower»**. It is emphasized that the richness and multifarious of lyrical images in ballets of Azerbaijani composers relate to the specificity of national character, priorities of mentality, peculiarities of individual style of Azerbaijani composers, and other factors. Lyrical forms of expression in Azerbaijani ballets are diverse and closely related, of course, to the conception and dramatic embodiment of the main idea and the plot, the peculiarities of the musical language that define the expressive means of lyrics in ballets. Peculiarities of lyrical utterance in ballets of Azerbaijani composers consist of the high weight of the content of lyrics, and maximum degree of emotional expression. The style of the composer dictates some type of lyrical image. And in the history of the Azerbaijani ballet, the amplitude of lyrical imagery is quite wide. At the same time, the integrity of the Azerbaijani musical culture, its national specificity, unity of the origins and stages of development of the Azerbaijani composer school decide the unified range and peculiarities of lyrics in ballets of Azerbaijani composers, which our study concludes as follows:

The significant role of the traditional bases of lyrics in Azerbaijani artistic culture.

1. The stability of the expression of lyrical semantics as a nationally characteristic part of the culture.

2. The depth of moral characteristics, and the maximum level of expression of spirituality.

3. The role of lyrical and dramatic expression in the characterization of female images in the ballets of Azerbaijani composers.

4. Reflection of the traditional foundations of lyrics in a modern stylistic context, in the context of artistic innovations.

It is natural that the birth of a new theatrical genre for Azerbaijani professional music entailed the birth of new forms of expression, closely related to the language of choreography, theatrical performance, and drama.

The first ballet in the history of Azerbaijani professional music belongs to the outstanding composer A. Badalbeyli. The main thing seems to us to be the individualization of lyrical imagery, which allowed the composer to lay the foundations of a certain, nationally determined dramaturgy. For example, the tragedy of lyrical imagery re-romanticizes the national musical material and raises it to the professional level of the author's generalization.

It is important to note that already in the first ballet in the history of Azerbaijani music, a lyrical image was formed as the semantic and compositional center of the ballet, which has an impressive power of influence.

The dissertation noted that the understanding of lyrical imagery in the first ballet of the Azerbaijani composer related to the strengthening of emotional and psychological lyrical mood. The high degree of lyrical fixation in the images attested to the proficiency and maturity of the style of Afrasiyab Badalbeyli. Moreover, the «Maiden Tower» ballet formed certain types of lyrical imagery, entered the treasury of the history of Azerbaijani ballet, and created certain traditions in the music of Azerbaijani ballets. High artistic and aesthetic properties of the ballet «Maiden Tower» are defined, among other informative vectors, beauty, and value of lyrical images.

The analysis made in the dissertation convinces us that mastery of synthesis of Azerbaijani musical traditions and traditions of Russian and Western ballet has allowed the creation of Afrasiyab Badalbeyli classical ballet of a high professional level. Oriental in its psychological lyrics in the ballet «Maiden Tower» has revealed itself in various aspects – it is both light lyrics and tragic notes in the embodiment of the lyrical image, and the reflection of romantic and sublime feelings. In this sense, the content of the lyrical number «Adagio of Gulyanag and Polad» is related to the youthful impulse of the incipient feeling. The lyrical dynamics of the number create, on the one hand, a certain degree of tension in the ballet. On the other hand, the character of music – sublime, light allows speaking about lyrical «pause» in the ballet. Light, impulse, and youthful excitement characterize the lyrics «Adagio of Gulyanag and Polad». For example, the first thematic phrase synthesized several lyrically

significant semantic segments. Thus, the activity of excited melodic bursts is restrained by functional clear supports, which have the value of a magnet that attracts melodic text. Alternating an energetic rhythmic pulse with smooth movements enhances the power of lyrical expression. The difficulties of the wave seem to send an emotional pulsation of the rhythm of the human heart.

In the analysis of «Adagio of Gulyanag and Polad», the melodic generosity of music was highlighted. «Adagio» begins with a detailed melodic phrase, which, according to the breadth of lyrical breathing, implies purposeful development in mastering the upper range. The analysis characterizes melodic advances, which differ in a remarkable character. Thus, the depth of additional changes in each link of the sequence is enhanced through lad functional reinterpretation and dynamism the lyrical text.

The principles of modelling typological for the Azerbaijani fret system and specific formulas of melodic development that enhance lyrical semantics and analyzed.

In this paragraph, the role of lyrics in the first Azerbaijani ballet is considered, and the role of the synthesis of folklore modes and European norms of classical writing in the creation of the musical and choreographic drama «Maiden Tower» is emphasized. Special attention is paid to the national system of Azerbaijani music used in ballet. It is the synthesis of folk music with the forms of choreographic performance that formed the basis of this ballet.

Chapter Two – «**The poetics of Nizami Ganjavi and the interpretation of lyrical images in the ballets of Azerbaijani composers**» consists of two paragraphs.

In the first paragraph of the second chapter Aesthetic universals of Nizami Ganjavi's lyrical images and the figurative system of Gara Garayev's ballet «**Seven Beauties**», the idea is postulated that the ballets written based on the poems of Nizami Ganjavi are based not only on the plot basis but also on the philosophical concept of Nizami. In this aspect, the idea of spiritual values was chosen in the ballets. The lyrical image has become one of the expressive priorities of this idea.

This paragraph analyses «Adagio of Aisha and Bahram» as the highest lyrical climax of the ballet «Seven Beauties». Thus, «Adagio» is considered in the light of the evolution of expressive means of lyrics in Azerbaijani ballets. Here concentrated semantically bright musical means characterizing the lyrical origin.

So, for example, in the «Adagio of Aisha and Bahram» in the upper melodic voice, the additional support is conducted within the framework of the lower tetrachord of the mi-segah and the adjacent upper quart of the main tone. In the harmonic accompaniment, the additional milestones of the upper tetrachord with a specific B flat – si bear alterations are collected in the chord vertical. As a result, the subtle «recapitulation» of the main source of the melody of «Aisha and Bahram's Adagio» of the lower strong lobe on the lower introductory tone of the main tone of the B and B flat sound segments in the harmonization of the theme deepens its lyrical subtext. In addition, this arrangement of functional accents allows us to consider the first phrase as a metric cycle. In this regard, we pay attention to the saturation of lyrical means of expression within the framework of two acts. For the «response» phrase is a sequence, the individual links of which are metric cycles characteristic of lyrical music.

The chromatic nuance of the theme «Aisha and Bahram's Adagio» is dynamic from a functional point of view. The nuance of the altered steps is laconic and elegant. And, at the same time, it is the economy of expressive means that concentrates the power of lyrical energy. I would like to emphasize that the comparison of diatonic and chromatic elements is not only «visual» in the nature of auxiliary sounds. A complex multifunctional system of horizontal and vertical conjugation is concentrated here. Thus, in the harmonization of the first and second elements of the theme, the increase of the VIII stage, characteristic of the Segah mode, is alternately reproduced. As a result, a reduced octave interval is formed between the melody and the harmonic accompaniment.

It is emphasized that the bright, nationally specific models of frets used by G.Garayev function in the musical consciousness of the Azerbaijani people, because they have passed such a long historical

path, stabilized over a long historical time, that they turned out to be semantically vivid symbols of Azerbaijani music.

The strengthening of lyrical expressiveness is based on the mode-intonation determinants of the Azerbaijani musical system. Not only the positioning of the main models in the exposition, but also their further chanting, and lyrical unfolding fill the whole with deep breathing. In the dissertation «Adagio of Aisha and Bahram» is analyzed in many aspects, considering the context and its individual parameters.

The paragraph analyses the image of the Seven Beauties the leitmotif, which combines all the characteristics of this image. The role of fret semantics in revealing the lyrical dominance of the image of the Seven Beauties is noted.

The power of the author's personality of Gara Garayev, Fikrat Amirov, and Arif Melikov allowed them to embody the works of Nizami Ganjavi and gain the significance of a single aesthetic goal in the history of Azerbaijani culture.

The identification of the lyrical image in these ballets is decided.

1. Lyrics as an accentuated contrast with the social and everyday context.

2. Analogies of lyrical images as images that have concentrated in themselves gradations of lyrical dreaminess to the active power and dynamics of human feeling.

3. The culmination of the expression of lyrical feelings gives rise to the intensity of self-expression.

4. Lyrics mean a cognitive process in Nizami Ganjavi's works. Based on this category of cognition, Azerbaijani composers create images of Aisha, Shirin, the image of Afag as lyrical heroes looking for their meaning of life. Going beyond every day opens to them not only the world of romantic feelings but also the ability to take decisive action.

5. Romantic consciousness becomes a fertile ground for creating lyrical images identical in their magic of beauty, and penetration of feeling.

6. In the lyrical images of ballets based on the poems of Nizami Ganjavi, romantic dreams and reality, illusions, and a cruel world are intertwined.

7. Lyrical images as a sign of high spirituality, the true rise of the best human impulses.

The unifying factor is both the idea and the creation of works. Let's list them:

1. The symbolic purpose of lyrical images embodying the spiritual content of art.

2. Plot centering of lyrical images, maximally realizing the dramaturgy of works.

3. The evolution of lyrical images that undergo a certain development in unfolding a particular plot. The emotional world of the individual is focused on spiritual subjectivity and is open, at the same time, to the surrounding world.

Nizami Ganjavi's poetic system has organically entered the theatrical works of Azerbaijani composers.

An aesthetic understanding of the lyrics in ballets of Azerbaijani composers based on the poems of Nizami Ganjavi reveals a unified plane of content. Namely, lyrics are a high goal, quality of the soul, and, at the same time, will dynamics. Azerbaijani composers were far from the complexity of Nizami's works. At the head of the interpretation of the lyrical images of the great poet was the semantic clarity and peculiarities of the embodiment of the philosophical understanding of lyrics. It stood the semantic clarity and peculiarities of the embodiment of the philosophical understanding of lyrics at the head of the interpretation of the great poet's lyrical images.

In the second paragraph of the second chapter **chapter «Lyrical Image as Spiritual Value in Ballets by Fikrat Amirov and Arif Melikov»** The expressive means of lyrics in ballets by F. Amirov and A. Melikov are studied.

As told in the earlier paragraph, the individualization of lyrical images in ballets by Nizami's works is one of the key features of their embodiment. Another feature that organizes the stylistic constant of ballets is the development, the substantive dynamics, and the dramatic evolution of lyrical images.

The dramaturgy of Fikrat Amirov's ballet «Nizami» considered in the dissertation is constructed in such a way that the lyrical center – the second act – accommodates the main lyrical content of the ballet. Ballet numbers in the second act: «Introduction – a love song»; «Afag Monologue»; «Duet and wedding»; «Death of Afag».

F. Amirov's lyrical image of Afag characterized by the «Love Song» in the scene. The main emotional dominant in this issue is the melody of Fikrat Amirov's lyrical song «I'm looking for you». At the same time, we emphasize that the image of Afag in the ballet «Nizami» is a tragic image. Dramaturgically best, «On a high note» disclosure of the image of Afag is given by F. Amirov in the scene «Death of Afag».

The dissertation emphasizes that F. Amirov, as a connoisseur of Azerbaijani folk music culture, very subtly used the ethos of Azerbaijani modes in the disclosure and dramaturgy of the lyrical image of Afag.

The figurative and aesthetic parallels of the Azerbaijani composers' ballets, written based on the works of Nizami, close on identical aspects of the interpretation of the lyrical image. The universal determinants, on the one hand, and the national spiritual heritage, on the other, are valuable. In the ballets of Azerbaijani composers based on the poems of Nizami Ganjavi, the lyrical image is the lyrical center in the dramaturgy of ballets.

The lyrics create semantic relations in the context of ballets that hold together the form, the dramaturgy of ballet. The above is correlated with Arif Melikov's ballet «The Legend of Love».

The semantics of the musical expressiveness of lyrical images in the ballet «The Legend of Love» by Arif Melikov are complex and have both an individual and genetic character.

It is about relying on lyrical expression, which was formed in the context of Azerbaijani professional music. The center of the analytical study of the lyrics is «Adagio Farhad and Shirin». «Adagio» embodies several aspects of lyrical content. Here is a high lyrical feeling, nobility, restraint of emotions, «high point» intensity of passions, and a refined, flexible lyrical lightness of light joyful feeling. The specificity of intonation belief is multifunctional. There

are lyrical chants, mournful intonations, and emotional surges of feelings. One can see a figurative transformation from quiet chanting to lyrical pathetic. Lyrical-dramatic content of «Adagio Farhad and Shirin» is clearly revealed in a comparison of emotional blocks. Thanks to this development, it is permeated with movement, and the emotional «paint» is deeply personal.

The expressiveness of tones of lyrical images in ballets of Azerbaijani composers is largely based on the dynamics of melodic expression. Typologically significant, bright «tokens» of intonation language of Azerbaijani music, reflecting the lyrical structure of music buy in each ballet its own individual meaning. Thus, the intonation essence of the first topic «Adagio» is the chanting of expressive intonations of the Sami-Shogi. The first phrase «Adagio» combines with the formulaic model of the Segah's frequencies in addition to the pronounced intonation relationship and the metro rhythmic uniformity of the melody.

The focus of the dramaturgy of the text on this formula intonation of the frets of the Segah gives a whole unique aura of national specificity and originality to the author's style. The inner sense of lyrical expression, the power of expressiveness, is, in our view, contained in this synthesis.

The expressive effect of the formula models of the Segah's frequencies is so «durable», having such a strong suggestive effect that the appearance of these models in the context of ballet music is like a leitmotif that holds the dramaturgy of the whole ballet together.

Functional and typological categories relevant in the context of Azerbaijani folk music, in professional music, in the embodiment of lyrical images, go through certain stages of re-semanticization, re-practicing their expressiveness. The analysis shows the transformation of the Segah mode formula, which buys various meaningful lyrical nuances.

The emphasis in the analysis of lyrical scenes on the national typology in Azerbaijani ballets is natural because in the dissertation the main goal is to study the evolution of expressive means of lyrics in Azerbaijani ballets.

Chapter Three – **“Interpretation of the lyrical image in the ballets of modern Azerbaijani composers”** it also consists of two paragraphs. In the first paragraph of the third chapter – **«National specificity and integrity of the lyrical image in Akshin Alizade’s ballets «Babek» and «Waltz of Hope»** – it is emphasized that in the lyrical pages of Akshin Alizade's ballets – «Babek» and «Waltz of Hope» – the composer's characteristic style features are clearly manifested.

The main characters have in each action unfolded duo scenes that serve the development of lyrics. The work analyzes the first scene «At the Fire», which stands for the meeting of lovers, in the second scene «Love Parishad and Babek» – an enthusiastic enthusiasm for happiness, the third scene – «Farewell of Babek with Parishad» is pierced with anticipation of the dramatic end. The composer seeks to reveal the inner world of his heroes in its entirety - first the trembling-lyrical, and then full of tense tragedy. Musical development is characterized by logic and consistency, culminating in the final scene.

The first scene «By the Fire» is distinguished by the subtle poetry and soulful lyrical experience. With its smooth flow, calm, and inner purity this ballet number is close to the samples of the sublime lyrics of A. Alizade. In the character of lyrical themes A. Alizade has appeared significantly new: the expressiveness of short «speakers» has replaced the broad melody intonation marked by increasing expression. In the duo «By the fire» the dramatization of the image is conducted, first, by the method of motive-themed work and fret renaming.

The second duo scene of the main characters – «Love of Babek and Parishad» is poetic and inspired. Between the two lyrical scenes is a clearly felt intonation-themed and emotional connection. «Love of Babek and Parishad» is based on the thematic complex of the first duo, which turns here into an emotional hymn of love. Music is imbued with a deep and sincere feeling, expressing the highest blossoming of the human person in the pursuit of the ideal. The compositional idea of the theme of love is the gradual development and consolidation of the lyrical image, its slow development, and the

progressive accumulation of dynamics. There is an enrichment of the range of the topic, register extension of the orchestral means, and corresponding lyrical semantics of free movement. Carrying the theme of love in this scene becomes the general culmination of the lyrical line in the ballet and sounds like a hymn of life and happiness. Growing from quartz grain, the inspired melody gradually grows, «blossoms», aspiring to climax, which is a reprise of the main theme.

An important stage in the development of the lyrical drama of the heroes is their third duet scene in the second act – «The Farewell of Babek and Parishad» the thematic fabric of the duet is saturated with acutely impulsive intonations. The sound plan of the number splits into three thematic layers: an ostinato rhythmic background, second «clusters» layered on a sustained sound, and brief motifs – exclamations of woodwind instruments. The development is directed towards its increasing dramatization, the thematic of the scene is largely determined by the dynamics of various types of musical movement and subtle intonation nuances. In this free sound formation of the form, various shades of mood are captured – from thoughtful-contemplative to excitedly expressive.

The analysis shows that in the arsenal of the composer Agshin Alizade there were means that emphasized the specifics of national intonation and enhanced the expressive means of lyrics in the ballet «Babek».

The dramatic line in the ballet «The Waltz of Hope» is constructed in a unique way, which is sustained in one emotional key, through the reflection of the inner world of a person. Through the embodiment of symbolic images of Hope, Love, the humanistic significance of the work appears. The bright coloration of the music, the connection with folk dance, and its' clear and peculiar rhythmic nature are among the best qualities of the ballet score. The melody of the ballet is permeated with intonations and songs of Azerbaijani folklore; the orchestral timbres seem to reproduce the sound of folk instruments. At the same time, the rhythms of the waltz play a key role in the ballet, which becomes a symbol of the modern life of the capital.

In the conclusion of the paragraph, it is emphasized that the embodiment of lyrical images in each ballet of Azerbaijani

composers took on an individuality depending on the era, the composer's style, the content, and the dramaturgy of the ballets.

The second paragraph of the third chapter – **«Lyrical image in ballet miniatures of modern Azerbaijani composers»** is also consisted of two paragraphs. In the first paragraph of the third chapter – «National specificity and integrity of the lyrical image in Akshin Alizade's ballets «Babek» and «Waltz of Hope»» – it is emphasized that in the lyrical pages of Akshin Alizade's ballets – «Babek» and «Waltz of Hope» – the composer's characteristic style features is brightly expressed.

1. Unity of national origins; artistic and historical links with the primary source.

2. Intonation-typological connections of lyrics in ballets.

3. Features of musical and expressive means of lyrics in ballet miniatures of Azerbaijani composers. Unity and stylistic diversity.

4. Priority of genre-forming musical means in ballet miniatures.

5. The role of the complexity of ballet performance in the embodiment of a lyrical image

6. Ballet miniatures are distinguished by musical dynamics, and certain properties of dramatic unfolding, in which there is a need to concentrate maximum content in miniature form.

7. Stage adequacy functions in performances. In this sense, the best traditions of the musical and choreographic school of Azerbaijan were embodied in the ballet miniatures of Azerbaijani composers.

Among the modern Azerbaijani ballet miniatures, one of the brightest is the one-act «Sayaly» ballet by Elnara Dadashova. Its premiere took place in 2012 on the stage of the Azerbaijan State Academic Opera and Ballet Theatre named after M.F. Akhundov and was timed to the 60th anniversary of the composer and the IX Congress of the Union of Composers of Azerbaijan. The ballet tells the love story of young heroes.

The development of the action in the ballet is conducted in two directions: the love line of the main characters and the pictures of people's life. These two plans are not opposed to each other, they are independent and connected by a single idea of glorifying the beauty of life, the best qualities of a person, love, loyalty, and friendship.

The score of the ballet is dominated by a romantic lyrical and genre flavour. The predominant importance is given to integral, generalized musical characteristics – portrait sketches and folk genre paintings. They correspond to the finished musical numbers, in the sequential presentation in which the plot development is conducted.

The images of ballet develop in one breath, plastically and flexibly. The world of beauty is expressed both in the love duet of the main characters («Adagio Heavenly Love») and in several dance scenes – «Dance of Sympathy», and «Dance with Samani». So, the «Dance of Sympathy» foreshadows the birth of a deep and bright feeling in the main characters. It is built on a clear dance melody, full of witty rhythm play, and bright orchestral colours. The sonorous timbre of the piano gets an important expressive value – a successful technique found by the composer and gives a special flavour to thematic.

In the duet «Adagio Heavenly Love», E. Dadashova refers to the traditions of strict style polyphony. The intonation lines of the voices are relatively independent, have different phrasing, and are combined polyphonically. The composer uses the principles of dialogical roll call between voices, the technique of moving the song from one voice to another.

The movement of voices in the polyphonic composition «Adagio» is specific, which very often has a diagonal orientation rather than a horizontal one. The diagonal effect contributes to the relief highlighting of orchestral parts and timbre transitions as the basis of movement in polyphonic polyphony. The belief of music in some fragments does not follow the line of one voice, but switches from one voice to another (in the author's text, the leading intonation links with vivid semantics are highlighted). At a certain moment, different voices seem to come to the fore, being distinguished by the activity of the melodic pattern or by a jump, the intensity of the register or the doubling of the intonation line.

In this paragraph, it is emphasized that E.Dadashova, placing typological lyrical intonations in a national context, using modern means of expression, shows the individuality of lyrical imagery, its special expressiveness.

In Conclusion formulated the main outcomes of the dissertation. The analysis showed that the combination of deep lyricism with tragic, dramatic emotions is typical for the transfer of lyrics in the drama of ballets at all historical stages of development, in different stylistic contexts.

Musical-expressive means of lyrics have certainly evolved in Azerbaijani ballets. The functioning of the individual style of each of the outstanding composers of Azerbaijan determined the peculiarities and means of embodying lyrical images in ballets. At the same time, the study shown typical for lyrical expression musical means that were present in all lyrical images of ballet art analysed in the dissertation. The specifics, characteristics of these «markers» of lyrics in music of Azerbaijani composers are based on expressive means of lyrics of Azerbaijani musical national culture.

The main scientific results of the dissertation are reflected in the following publications of the author:

1. Гусейнли Л.Д. О лирике в балетных миниатюрах азербайджанских композиторов // Doktorantların və gənc tədqiqatçıların XXI Respublika elmi konfransı, – Баку: – 24-25 октябрь, – 2017. – с. 250-251.
2. Гусейнли Л.Д. Некоторые аспекты изучения лирического образа в балетах азербайджанских композиторов // – Казахстан: Kazakh National Academy of Choreography «Arts Academy», – 2017. № 3(1), – с. 5-16.
3. Гусейнли Л.Д. Некоторые вопросы изучения лирики в истории Азербайджанского балета // – Баку: Sənət Akademiyası, – 2018. № 1(4), – с. 64-67.
4. Гусейнли Л.Д. О некоторых особенностях музыкального языка Акшина Ализаде в балете «Вальс надежды» // – Баку: Konservatoriya, – 2018. № 2(40), – с. 55-62.
5. Гусейнли Л.Д. Проблемы изучения лирики в балетах Азербайджанских композиторов // – Баку: Məmarlıq, səhərsalma tarixi və bərpası toplu, – 2018. № 1(15), – с. 130-138.
6. Гусейнли Л.Д. Лирические образы в балете «Саялы» Эльнары Дадашевой // – Баку: Азербайджанский

- Государственный Университет Культуры и Искусств «Ученые записки», – 2018. № 25, – с. 104-111.
7. Hüseyinli L.D. Azərbaycan belelerinde lirik imajı // IV Uluslararası müzik ve dans kongresi, – Bodrum – 19-21 ekim, – 2018. – s. 293-297.
 8. Гусейнли Л.Д. Анализ музыки лирических сцен балета «Бабек» Акшина Ализаде // – Санкт-Петербург: «Вестник» Академии русского балета им. А.Я.Вагановой, – 2018. № 5(58), – с. 103-114.
 9. Гусейнли Л.Д. Анализ выразительных средств лирики в «Адажио Гюльянак и Полада» из балета А.Бадалбейли «Девичья башня» // – Баку: Musiqi dünyası, – 2019. № 2/79, – с. 66-69.
 10. Гусейнли Л.Д. Подача модели лирических образов в балете Кара Караева “Семь красавиц» // Musiqişünaslığın aktual problemləri mövzusunda Respublika elmi konfransının materialları, – Баку: – 4-5 dekabr, – 2019. – с. 111-116.
 11. Гусейнли Л.Д. Ладоинтонационные детерминанты лирики в азербайджанской музыке // – Баку: Sənət Akademiyası, – 2020. № 3(11), – с. 29-33.
 12. Гусейнли Л.Д. О женских образах в балетах азербайджанских композиторов // – Чехия: Paradigmata Poznání, – 2021. № 2, – с. 65-71.
 13. Гусейнли Л.Д. Evolution of lyrical image in ballets of Azerbaijani composers // – Киев: Bulletin of Kyiv National University of Culture and Arts. Series in Musical Art, – 2021. № 2, с. 179-187.

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