

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**DEVELOPMENT DIRECTIONS  
OF AZERBAIJANI MUSICOLOGY  
IN THE SECOND HALF OF THE 20<sup>TH</sup> CENTURY**

Speciality: 6213.01 – Music art

Field of science: Art Study

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**Baku – 2022**

The work was performed at the Department of “History of Music” of the Baku Music Academy named after U.Hajibeyli.

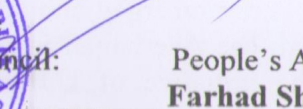
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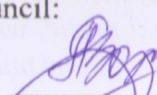
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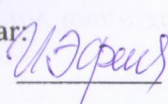
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## GENERAL CHARACTERISTICS OF THE WORK

The relevance and processing degree of the topic is substantiated, its scientific innovation is explained, the aims and tasks of the research, applied methods, the main points of the defense, the theoretical and practical significance of the research are determined in the **Introductory** part of the dissertation.

**Relevance and processing degree of the topic.** Azerbaijani musicology has a long history and centuries-old traditions. Azerbaijani musicology, which is one of the branches of world musicology, has prepared prominent figures in the Middle Ages and later. Scientists such as S.Urmavi, A.Maraghayi, Mirza bey, M.Navvab studied the problems of Oriental music with their valuable scientific works.

The genius U.Hajibeyli combined the achievements of Oriental music with new scientific views, laid the foundation of modern national musicology and determined its future development lines in the 20<sup>th</sup> century. But, he made great contributions to the development of Azerbaijani music not only with his scientific and publicistic works, but also with his compositional works. The master's opera "Leyli and Majnun" (1908) laid the foundation of a new type of music culture and school of composer. So, he created a new basis for the development of Azerbaijani musicology.

Azerbaijani musicology became part of a "Soviet musicology" gradually in 1920, music institutions emerged and science of music began to develop systematically. The Azerbaijan State Conservatory (1921) was established on the initiative of U.Hajibeyli and the foundation of professional music education was laid.

He defined the aims and objectives of national musicology: *"The main goal of the academic, scientific, theoretical and practical working on the development of our national music, which consists of Oriental music, is to find the scientific basis of our music, to work on the development of our music on these foundations and to make it a truly noble and elegant art, to provide services to culture and humanity by Azerbaijani Turks by opening a new source of pleasure*

*and origin for people... ”<sup>1</sup>.*

U.Hajibeyli’s works play a fundamental role in the formation of systematic views on Azerbaijani musicology. It is no coincidence that the scientist’s views, each of them later became points that require great research. National musicology, which studies a wide view of music in Azerbaijan, its features, trends and issues of art, was formed and developed as a result of U.Hajibeyli’s efforts.

An institution was established in 1945 on his initiative, which now functions as the Institute of Architecture and Art of the Azerbaijan National AS. It became a center of science together with the conservatory and influenced on the systematic and organized development of musicology.

The work implemented in the 1<sup>st</sup> half of the 20<sup>th</sup> century played an important role in the organization of music science and created favorable conditions for specialization in this field. Several generations of musicologists were formed and the main directions of musicology were defined.

Azerbaijani musicology is relatively divided into historical and systematic parts (theoretical in the Soviet era) and the development way of the last century is divided into two stages: 1900-1953, 1953-2000. Music science has been becoming a fundamental, broad and independent field of science that studies the processes in music culture. It combines the history of music, genres and forms of folk and composer music, means of musical expression, history of music performance in music science, ethnomusicology, organology, music criticism, source studies and lexicography. Ethnomusicology and organology were studied in H.Adigozalzadeh’s monograph, so other directions of Azerbaijani musicology are observed in the presented work<sup>2</sup>.

Music science was constantly enriched with the development of time in the 20<sup>th</sup> century. Its role in society was growing, priority directions were being formed in the 2<sup>nd</sup> half of the century. Today,

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<sup>1</sup> Hacıbəyov, Ü.Ə. Vəzifəyi-musiqimizə aid məsələlər // Hacıbəyov Ü.Ə. Seçilmiş əsərləri. Bakı: Yazıcı, – 1985,– 174 s.

<sup>2</sup> Адыгезалзаде, Г.А. Становление и развитие этномузыковедения в Азербайджане / Г.А.Адыгезалзаде. – Баку: Адильоглы, – 2008. – 327 с.

understanding the complex path of Azerbaijani musicology in the new historical conditions, observing the direction and stages of development, the influence of socio-cultural processes of the time on it, revealing the strong and weak features provide the relevance of the work.

The genesis of Azerbaijani music science is associated with U.Hajibeyli<sup>3,4</sup>, A.Aliverdibeyov<sup>5</sup>, A.Badalbeyli's<sup>6</sup> ideas. The works by A.Badalbeyli, G.Gasimov<sup>7,8</sup>, Z.Safarova<sup>9,10</sup>, S.Aghayeva<sup>11</sup>, G.Shamilli<sup>12</sup> play an important role in the formation of Azerbaijani music source studies and lexicography.

Z.Safarova reveals the main points of the historical-theoretical problems of music science from the 13<sup>th</sup> century to the 20<sup>th</sup> century<sup>13</sup>.

U.Hajibeyli's maqam theory finds its continuation in M.Ismayilov's researches<sup>14</sup>. R.Zohrabov<sup>15,16,17</sup>, R.Mammadova<sup>18</sup>,

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<sup>3</sup> Hacıbəyli, Ü.Ə. Azərbaycan türklərinin musiqisi haqqında // F.Ş.Əliyeva. Musiqi tariximizin səhifələri. – Bakı: Adiloğlu, – 2003. – 282 s.

<sup>4</sup> Hacıbəyov, Ü.Ə. Qarabağın keçmiş günlərindən // - Bakı: Azərbaycan, – 1965. № 3, – s.151-159.

<sup>5</sup> Əliverdibəyov, A.Ə. Rəsmli musiqi tarixi / A.Ə.Əliverdibəyov. – Bakı: Şuşa nəşriyyatı, –2001. – 232 s.

<sup>6</sup> Bədəlbəyli, Ə.B. İzahlı monoqrafik musiqi lüğəti / Ə.B.Bədəlbəyli. – Bakı: Elm, – 1969. – 246 s.

<sup>7</sup> Касимов, К.А. Очерки из истории музыкальной культуры Азербайджана XII века // Искусство Азербайджана, вып.2. Баку: Издат. АН Азерб.ССР, – 1949, – с.5-63.

<sup>8</sup> Касимов, К.А. Музыкальная культура Азербайджана XVI-XVII вв. // Искусство Азербайджана. Вып.8. – Баку: Изд-во АН Азерб., – 1962, – с. 5-35.

<sup>9</sup> Səfərova, Z.Y. Səfiəddin Urməvi / Z.Y.Səfərova. – Bakı: Ergün, – 1995. – 157 s.

<sup>10</sup> Səfərova, Z.Y. Əbdülqadir Mərağai / Z.Y.Səfərova. – Bakı: Bakı, Təbriz, – 1997. – 62 s.

<sup>11</sup> Агаева, С.Х. Абдулгadir Мараги / С.Х.Агаева. – Баку: Язычы, – 1983. – 46 с.

<sup>12</sup> Шамилли Г.Б. О состоянии музыкально-теоретической мысли Азербайджана в XVII столетии // сб. Вопросы художественной культуры, – Баку: Билик, –1993, – с. 46-57.

<sup>13</sup> Səfərova, Z.Y. Azərbaycan musiqi elmi (XIII –XIX əsrlər) / Z.Y.Səfərova. – Bakı: Elm, – 1998. – 316 s.

<sup>14</sup> İsmayılov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-nəzəri oçerklər / M.C.İsmayılov. – Bakı: Elm, – 1991, – 120 s.

S.Baghirova<sup>19</sup>, Sh.Hasanova<sup>20</sup>, F.Chalabiyev<sup>21</sup>, Z.Abdullayeva<sup>22</sup>, J.Mahmudova<sup>23</sup>, G.Mahmudova<sup>24</sup> studied traditional music genres and their theoretical problems.

Features of Azerbaijani music folklore were studied by B.Huseynli<sup>25</sup>, A.Isazadeh<sup>26</sup>, S.Seyidova<sup>27</sup>, E.Babayev<sup>28</sup>, S.Farhadova<sup>29</sup>, F.Khaligzadeh<sup>30</sup>, T.Karimova<sup>31</sup>, A.Mammadova<sup>32</sup>.

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<sup>15</sup> Zöhrabov, R.F. Azərbaycan təsnifləri // – Bakı: Azərbaycan xalq musiqisi – Elm, – 1981. – s. 120-167.

<sup>16</sup> Зохранов, Р.Ф. Азербайджанские зерби-мугамы / Р.Ф. Зохранов. – Баку: Ишыг, – 1984. – 166 с.

<sup>17</sup> Зохранов, Р.Ф. Теоретические проблемы азербайджанского мугама / Р.Ф. Зохранов. – Баку: Шур, – 1992. – 250 с.

<sup>18</sup> Мамедова, Р.А. Проблема функциональности в азербайджанском мугаме / Р.А. Мамедова. – Баку: Элм, – 1989, – 164 с.

<sup>19</sup> Багирова, С.Ю. Проблемы мугамного формообразования: О художественной концепции мугама: /автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Ташкент, 1984. – 19 с.

<sup>20</sup> Махмудова, Ш.Г. Тематизм азербайджанского мугама / Ш.Г. Махмудова. – Баку: Шур, – 1997. –131 с.

<sup>21</sup> Челябинцев, Ф.И. О морфологии мугама // – Ленинград: Народная музыка: история и типология – 1989, – с. 135-156.

<sup>22</sup> Абдуллаева З.К. Азербайджанские народные мелодии /З.К.Абдуллаева. – Баку: Азербайджан, –1992. – 80 с.

<sup>23</sup> Махмудова Д.Э. Проблемы азербайджанского теснифа: / автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Баку, 1994. – 27 с.

<sup>24</sup> Махмудова Г.Р. Об остинатных принципах азербайджанской музыки устной традиции: / автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Баку, 1999. – 25 с.

<sup>25</sup> Гусейнли Б.Х. Азербайджанская народная танцевальная музыка: / автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Баку, 1966. – 23 с.

<sup>26</sup> Исазаде, А.И. Азербайджанская народная музыка: //автореферат дисс. на соискание ученой степени доктора искусствоведения. / – Киев, 1988. – 46 с.

<sup>27</sup> Сеидова, С.А. Музыка в древних обрядах Азербайджана (на материале траурных песнопений):/ автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Тбилиси, 1981. – 22 с.

<sup>28</sup> Babayev, E.Ə. Şifahi ənənəli Azərbaycan musiqisində intonasiya problemləri / E.Ə. Babayev. – Bakı: Elm, – 1998. – 145 s.

<sup>29</sup> Фархадова С.Т. Обрядовая музыка Азербайджана (на примере траурных песнопений и свадебных песен) / С.Т.Фархадова. – Баку: Элм, – 1991. – с. 130.

A. Eldarova<sup>33</sup> and T. Mammadov<sup>34</sup> studied the art of traditional ashug.

The problem of polyphony in Azerbaijani composer's music is reflected in the monographs by N.A. Aliyeva<sup>35</sup>, features of style in the monographs by E.Abasova<sup>36</sup>, I.Abezgaуз<sup>37</sup> and most composers. It is reflected as a special object of research in the scientific works by U.Imanova<sup>38</sup> and F.Aliyeva<sup>39</sup>.

The historical development of vocal genres is studied in the works by I.Afendiyeva<sup>40</sup>, T.Huseynova<sup>41</sup>, opera genre by

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<sup>30</sup> Халык-заде, Ф.Х. Ритмика азербайджанской народной музыки: / автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Москва, 1985. – 22 с.

<sup>31</sup> Керимова, Т.М. Азербайджанские колыбельные и детские песни: опять этномузыкаловедческого анализа: /автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Ленинград, 1986. – 23 с.

<sup>32</sup> Мамедова, А.З. Музыкальные миниатюры Азербайджана / А.З. Мамедова. – Баку: Элм, – 1990. – 126 с.

<sup>33</sup> Эльдарова А.М. Искусство ашыгов Азербайджана // А.М. Эльдарова. – Баку: – 1975 – s. 81.

<sup>34</sup> Мамедов, Т.А. Традиционные напевы азербайджанских ашыгов /Т.А.Мамедов. – Баку: Ишыг,– 1988. – 350 с.

<sup>35</sup> Алиева, Н.А. Полифонические формы в творчестве азербайджанских композиторов: / автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Баку, 1969. – 23 с.

<sup>36</sup> Абасова, Э.А. Узеир Гаджибеков. Путь жизни и творчества / Э.А. Абасова. – Баку: Элм, – 1985, – 200 с.

<sup>37</sup> Абезгауз, И.В. Опера «Кероглы» Узеира Гаджибекова. О художественных открытиях композитора / И.Абезгауз – Москва: Советский композитор, – 1987, – 231 с.

<sup>38</sup> Иманова, У.И. Классицизм XX века и Кара Караев:/ автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Ташкент, 1990. – 23 с.

<sup>39</sup> Əliyeva, F.Ş. Azərbaycan musiqisində üslub axtarırları / F.Ş. Əliyeva. – Bakı: Elm və həyat, – 1996. – 118 s.

<sup>40</sup> Эфендиева, И.М.Азербайджанская советская песня/ И.М.Эфендиева. – Баку: Азернешр, – 1983, – 150 с.

<sup>41</sup> Гусейнова, Т.М. К вопросу становления и эволюции азербайджанского романса в 1920-80 годы:/ автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Баку, – 1998. – 58 с.

S.Gasimova<sup>42,43</sup>, ballet genre by Kh.Gashgai<sup>44</sup>, symphony by Z.Dadashzadeh<sup>45</sup>, N.Aliyeva<sup>46</sup>, chamber-instrumental music by A.Isazadeh<sup>47</sup>, G.Hajinskaya<sup>48</sup>.

Hegel's musical aesthetics, the philosophical essence of mugham, the interaction of human and music in the Orient-West musical aesthetics are in the focus of G.Abdullazadeh's attention<sup>49,50</sup>.

Music pedagogy is the object of research by M. Dadashova<sup>51</sup>, T. Kangarlinskaya<sup>52</sup>, Zh. Gadimova<sup>53</sup>.

The **research object** is Azerbaijani musicology and the **subject** is the development directions of Azerbaijani musicology in the 2<sup>nd</sup> half of the 20<sup>th</sup> century.

**Research aims and tasks.** The research **aim** is to study the directions of development, stages and dynamics of scientific and

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<sup>42</sup> Касимова, С.Д. Оперное творчество композиторов Советского Азербайджана 1 ч. / С.Д. Касимова. – Баку: Азгосиздат, – 1973. – 102 с.

<sup>43</sup> Касимова, С.Д. Оперное творчество композиторов Советского Азербайджана. 2 часть / С.Д. Касимова. – Баку: Ишыг, – 1986. – 123 с.

<sup>44</sup> Кашкай, Х.М. Азербайджанский балетный театр (вопросы музыкальной драматургии) / Х.М. Кашкай. – Москва: Сов. композитор, – 1987. – 127 с.

<sup>45</sup> Dadaşzadə, Z.A. Simfoniyanın fəzası / Z.A. Dadaşzadə. – Bakı: Elm, – 1999. – 216 s.

<sup>46</sup> Алиева, Н.Т. Азербайджанская симфония (30-60-е гг.) / Н.Т.Алиева. – Киев: - 1991. – 19с.

<sup>47</sup> Исазаде, А.И. Инструментальное творчество композиторов Советского Азербайджана / А.И.Исазаде. – Баку: изд-во АН Аз.ССР, – 1964, 200 с.

<sup>48</sup> Гаджинская, Г.И. Камерная музыка Азербайджана 60 –70-х годов :/автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Москва, 1986. – 22 с.

<sup>49</sup> Абдуллазаде, Г.А. Музыка, человек, общество / Г.А. Абдуллазаде. – Баку: Язычы, –1991. – 245 с.

<sup>50</sup> Абдуллазаде, Г.А. Музыкальная эстетика Гегеля / Г.А. Абдуллазаде. – Баку: Заман, –1997. – 158 с.

<sup>51</sup> Dadaşova M.A. Pedaqoji fakültə tələbələrində yaradıcı təəyyülün tərbiyəsi: / pedaqoji elmlər namizədi dis. avtoreferatı. / - Bakı, 1994. – 25 s.

<sup>52</sup> Kəngərinskaya T.F. Kiçik yaşlı məktəblilərin harmonik eşitmə qabiliyyətinin formalaşması: / pedaqoji elmlər namizədi dis. avtoreferatı. / - Bakı, 1994. – 25 s.

<sup>53</sup> Qədimova J.H. XIX əsrin sonu — XX əsrin əvvəllərində Azərbaycan maarif xadimlərinin yaradıcılığında musiqi tərbiyəsi məsələləri: / pedaqoji elmlər namizədi dis. avtoreferatı. / – Bakı, 1994. – 25 s.



critical works of Azerbaijani musicology in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. In this regard, the following **tasks** are identified:

- to determine the directions of development of Azerbaijani musicology;
- to explain socio-cultural roots;
- to reveal the main reasons that provide the stages of development;
- to observe the development of composer's work and music genres in musicology;
- to characterize the range of problems of music criticism;
- to observe the peculiar features of "Soviet musicology".

**Research methods** are the historical-theoretical points of musicology. The method of historical-comparative analysis and the system-historical approach are also used. These methods allow to investigate certain facts and get the right results.

**The main points of the defense:**

- Azerbaijani musicology was formed on the basis of combining the tasks set by U.Hajibeyli for the science of national music with the method of socialism-realism in the 2<sup>nd</sup> half of the 20<sup>th</sup> century;
- The main branches of historical musicology, such as music lexicography, source studies, textology, applied musicology, music pedagogy and the history of performance emerged;
- directions of musical aesthetics and music theory of theoretical musicology are formed;
- most scientific problems are carried out on the principle of "collection of facts - analysis – generalization";
- Azerbaijani music has been developing as a musical culture that combines the principles of Islam, Turkism and Zoroastrianism since 1990;
- the historical development of composer's work, choral music, opera and symphony, chamber-instrumental and chamber-vocal genres in music science;
- music criticism embraces different positions in national music culture and is gradually being replaced by music journalism.

**Scientific innovation of the research.** Different stages, theoretical problems, various genres and trends of the history of Azerbaijani music, composer's work have been sufficiently studied in musicology. But, the direction of their development in musicology was ignored in the 2<sup>nd</sup> half of the 20<sup>th</sup> century and implemented in the work for the first time, which ensures the scientific innovation of the dissertation.

Azerbaijani musicology developed in the complex ideological and political environment of the former USSR within a common vision in the 20<sup>th</sup> century. This led to the same characterization of certain artistic events, sometimes incorrect assessment. Highlighting these various ideas also deepens the scientific innovation of the work.

A full idea of Azerbaijani musicology emerged for the first time in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. The research of scientists who contributed to the formation and development of the branches of music science within the scientific environment of the Soviet era is highlighted. According to their opinions, it is proved that the science of national music was rising to a new stage of development during the Soviet era.

The socio-political conditions that justify the strengthening of the historical thinking factor are considered, the specific features of scientific works and critical thinking are revealed. It is explained that scientists have focused on the national consciousness and modern thinking during the study of Azerbaijani music during independence.

The **theoretical and practical significance of the research** is that it provides a basis for a comprehensive study of Azerbaijani musicology. Musicology is described as a complex phenomenon, the main directions are characterized.

The conclusions of the dissertation can be used in courses "History of Azerbaijani music", "Traditional music of Azerbaijan", "History of music", etc.

**Approbation and use.** The main content and certain points of the dissertation are reflected in articles published in periodicals, which are included in the international abstracting and indexing systems, and in republican and international conference materials.

**Name of the organization where the dissertation work is carried out.** The dissertation was carried out at the department of “History of Music” of the Baku Music Academy named after U.Hajibeyli.

**The total volume of the dissertation with a character indicating the volume of the structural sections of the dissertation separately.** The dissertation consists of three chapters, nine paragraphs, a conclusion, list of references and appendices.

As for the volume of the structural sections of the dissertation, the introduction consists of 8 pages 12742 characters, Chapter I 62 pages 107952 characters, Chapter II 34 pages 63501 characters, Chapter III 28 pages 52244 characters and the conclusion 8 pages 13243 characters. The total volume of the research consists of 142 pages and 251936 characters, excluding the list of references and Appendices.

## **MAIN CONTENT OF THE DISSERTATION**

The 1<sup>st</sup> chapter of the dissertation “**The role of Azerbaijani musicology in the development of national music**” consists of five paragraphs.

The first paragraph is entitled “**The essence and structure of historical and theoretical musicology**”. Due to the wide range of musicology, this concept includes the fields accepted in the world music science in the presented work. Historical musicology studies the history of music of different periods and peoples, genres and forms of folk and composer music, history of music performance and history of development in music science, ethnomusicology, history of organology, music criticism, history of source studies, lexicography.

Theoretical musicology includes music theory, music aesthetics, music philosophy, music sociology, music psychology. With the exception of music theory, the rest are interdisciplinary.

Historical musicology is based on the results of music-theoretical analysis. Musicology always “deals” with other

humanities and takes into account the problems of general history and the views of previous scientists.

The second paragraph **“Characteristic features of Soviet musicology”** notes that Soviet musicology, which was a new branch of world musicology, began to be formed from the 20s of the 20<sup>th</sup> centuries. Soviet music culture is distinguished by its contrasting and complex image. It is valued as both totalitarian and positive, a fruit of different peoples, a music culture that makes great contributions to world music culture, prominent figures and works in modern scientific literature. The social function of music science was brought to the fore, it contributed to the formation of a “Soviet-minded man” in accordance with the ideological requirements of the state. Musicology was aimed at criticizing artistic events in music culture that did not correspond to Soviet ideology. It was controlled by the state as a humanities science, and in its turn, influences the art of music. The problem of the relationship between historical and theoretical musicology arose in the development of Soviet musicology. Musicologists did not consider theoretical musicology as an auxiliary science and created serious theoretical concepts.

The USSR’s musicology came a long way, its various directions were formed and it made great achievements in the 20<sup>th</sup> century. However, there were “losses” in the process of assessing the ideology of Marxism-Leninism and the realism of socialism. These features influenced on the music science of the republics of the USSR, including Azerbaijan.

The third paragraph, which is entitled **“The Genesis of Azerbaijani musicology”**, emphasizes that Azerbaijani musicology is a branch of science born from the development of Muslim Oriental music and established itself independently in the 20<sup>th</sup> century. It was formed under the influence of historical and social events. So, Azerbaijan was divided into two parts along the Araz River with the conclusion of the Gulustan (1813) and Turkmenchay treaties (1828) and developed in a different geocultural environment. Northern Azerbaijan became part of Russia and gained independence only after the collapse of the USSR in 1991. As a result of these historical events, Oriental-West cultures joined in Northern Azerbaijan and a

common cultural system was formed. The music science of Northern Azerbaijan is considered in the context of this work.

Music research by Azerbaijani scientists was often written by scientists living abroad. The musical idea of the Muslim Orient reached its peak in Azerbaijani scientists S.Urmavi and A.Maragayi's works.

Mirza Bey<sup>54</sup> and M. Navvab's<sup>55</sup> booklets played an important role in the development of music science. M.Navvab's work "On Azerbaijani music" (1884) was the only booklet written and published in the Azerbaijani language (in the Arabic alphabet).

A.Aliverdibeyov<sup>5</sup> spoke about the genre classification of Azerbaijani music, mugham schools, religious music, music history, psychological and curative features of different peoples in the late 19<sup>th</sup>-early 20<sup>th</sup> centuries. He talked about the musical traditions, terminology, genres, folk musical instruments of the time.

Azerbaijani musicology emerged as an independent field of science as a result of the efforts of national enlightened intellectuals in the early 20<sup>th</sup> century. U.Hajibeyli's points on national music began to form and the foundation of musicology was laid. The genius scientist's contribution to the national music culture and science created a strong basis for the emergence of the next generation of musicologists. The ideology of socialism was rapidly absorbed into society gradually and musical works based on socialist realism emerged since 1920. The Azerbaijan State Conservatory was established in 1921, where theoretical- composer and the "Oriental department" was organized from the first days. The music education system was unified in all former Soviet republics in 1928. Gradually, U.Hajibeyli's views on national music were fully formed.

Musicologists of the 30s-50s witnessed the great difficulties of World War II and the worship of personality, which affected their scientific work. Azerbaijani musicology was experiencing a period of great development of historical and social events and this process continued until I.Stalin's death (1953).

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<sup>54</sup> Mirzə bəy. Musiqi risaləsi / Mirzə bəy. – Bakı: Azərbaycan, – 1995. – 86 s.

<sup>55</sup> Nəvvab M.M. Vüzuhül-ərqam // – Bakı: Elm, – 1988. – 34 s.

Theses of the curriculum of Azerbaijani music history from ancient times to the 40s of the 20<sup>th</sup> century were prepared under Uzeyir Bey's leadership. His monumental research "Principles of Azerbaijani folk music" was published in 1945. The national maqam system was fully systematized and its features were revealed.

Kh.Agayeva, A.Badalbeyli, G.Gasimov, A.Eldarova conducted researches on the history and theory of Azerbaijani music.

Thus, there were factors that determined the different directions of musicology.

The fourth paragraph is entitled "**Azerbaijan music source studies and the formation of music lexicography**". The study of ancient booklets and manuscripts is very important for the restoration of Azerbaijani music history, because they allow to observe the process of historical development.

Prominent master A.Badalbeyli<sup>6</sup> played an invaluable role in the formation of national music lexicography. He studied Azerbaijani music terms and reconstructed the music-terminology apparatus. The scientist's "Detailed monographic dictionary of music" is of special importance for national source studies and music lexicography. He showed that Azerbaijani musical terms were formed over the centuries on the basis of a synthesis of Turkic, Arabic-Persian and European culture. A.Badalbeyli interpreted local terms, namely those which were related to Azerbaijani music besides terms that were close to many kindred peoples. It is clear that the national music terminology system has been formed over the centuries and it conveys the meaning of musical events correctly. Terms related to traditional music are broad and acquires its ethnic and national character when placed locally. That is, A.Badalbeyli considered the variety of terms and several factors here – the history, household, social and psychological characteristics of the people and the stages of development of traditional culture. The scientist took into account the cultural and historical criteria, the genesis of the people and observed the influence of other nations on it by creating a system of Azerbaijani music terminology. Such a broad view of musical terminology proves once again that there is a "typology of

regularities” in world culture and this is due to the generality of ethnic groups.

U.Hajibeyli<sup>56</sup> and G.Garayev's<sup>57</sup> bibliographies, letters and articles of various masters were published in the 2<sup>nd</sup> half of the 20<sup>th</sup> century.

Azerbaijani music culture has been studied on the basis of ancient booklets, historical and literary sources since the 50s. The researches of A.Badalbeyli<sup>6</sup>, G.Gasimov<sup>58,59</sup>, Z.Safarova<sup>13</sup>, S.Agayeva<sup>11</sup>, S.Gurbanaliyeva<sup>60</sup>, G.Shamilli<sup>12</sup> play an irreplaceable role in this process. Azerbaijan national music source studies were formed on the basis of S.Urmavi, A.Maraghai, Anonymous author, A.Kamtari, Mirza bey's booklets. The factual materials allow to observe the continuous development of music science, the essence of terms and artistic events. Scientists study terminological concepts based on the method of complex analysis of written sources, try to understand the Muslim Oriental maqam system and the features of genres on the basis of booklets. The roots of mugham dastgah, the theory of maqam, the concept of law and improvisation are explained, the ambivalent nature of the term “lahn” (tone) is revealed, the terms related to vocal and instrumental performance are systematized.

So, scientists play an important role in the study and publication of the musical scientific heritage of the past, in writing comments on them.

The fifth paragraph is entitled **“Development directions of Azerbaijani theoretical musicology”** and its sections are studied

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<sup>56</sup> Üzeyir Hacıbəyov: Biblioqrafiya /Azərbaycan Elmlər Akademiyasının əsaslı kitabxanası; Akademiyanın Memarlıq və İncəsənət institutu / tərt. M.Aslanov, Q.Qasimov, R.Quliyeva, Ş.Kərimova.– Bakı: Elm, – 1978. – 211s.

<sup>57</sup> Qara Qarayev. Biblioqrafiya / tərt.ed. M.İbrahimova, A.İsazadə, X.Məmmədova – Bakı: EA-nın nəşriyyatı, – 1969. – 143 s.

<sup>58</sup> Касимов, К.А. Об одном средневековом музыкальном трактате // Доклад АН АССР, – 1957, №1.

<sup>59</sup> Касимов, К.А. Музыкальная культура Азербайджана XVI-XVII вв. // Искусство Азербайджана. Вып.8. – Баку: Изд-во АН Азерб., – 1962, – с. 5-35.

<sup>60</sup> Гурбаналиева, С.Ф. Низами и музыкальная культура Азербайджана (к проблеме взаимосвязей литературы и музыки). – Баку: изд-во АГПУ им. Н.Туси, – 1994. – 152 с.

here. Sections of Azerbaijan theoretical musicology include music language, form and maqam theory, rhythm, harmony and analysis of musical works.

M.İsmayilov observed the interaction of intonations within mugham dastgah, highlights the problem of modulation<sup>14</sup>. The scientist observed the similarity between the initial and final sections of the mugham and the exposition and reprise sections of the sonata form and writes about the possibility of symphonizing the mugham. He believed that the basis of Azerbaijani folk music is a decreased octave, which is formed by the circle of quartet-quintet. The increased and decreased scales are the result of alteration in most cases. He added a group of “mixed beat” genres to beat and without beat groups, comments on the functional significance of the stroke modes of maqam and their role in the formation of the sections of mugham-dastgah<sup>61</sup>.

R.Zohrabov<sup>15</sup> studied the metrics of tasnif in connection with the Aruz metre, reveals the interaction between music and poetic language for the first time in Azerbaijan. This proves that both the maqam system and the Aruz metre play an important role in the intonation drama of the tasnifs. E.Babayev<sup>25</sup> substantiated the metricly free sections of mugham in connection with the Aruz metre. According to him, the intonation basis of traditional music is created by the combination of timbre-intonation, rhythm-intonation and maqam-intonation. The “short syllable”, which is Aruz’s unit, is the smallest phrase in the vocal part and the variant variability of the micro-theme takes into account the smallest rhythmic unit, which is typical of a quantitative system. E.Babayev considered the meyxana as a “folk poetic genre with musical rhythm”.

R.Zohrabov<sup>17</sup> divided mughams into large-scale, complex-composition and small groups, distinguished three types of mugham composition: dastgah (large scale), mugham (slightly smaller in size) and zarbi-mugham.

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<sup>61</sup> İsmayilov, M.C. Azərbaycan xalq musiqisinin janrları / M.C. İsmayilov. – Bakı: İşıq, – 1984, – 100 s.



The scientist offered his own classification of genres: folk music, folk-professional, professional music with oral tradition. M.Ismayilov considered ashug songs and tasnifs as a kind of folk song creation. A.Eldarova, T.Mammadov, R.Zohrabov considered them as independent genres. According to S.Seyidova<sup>62</sup>, there are “forms bearing connecting link” in traditional music (colors, tasnifs).

The functionality of Azerbaijani mugham, ethnomorphological analysis of national music is associated with R.Mammadova’s name<sup>18</sup>. She emphasized the role of the principles of folk music in the formation of mugham dastgahs, the influence of folk instrumentalism and song lyrics on the melody of mugham, the relationship of the features of ceremonial folklore with the content of mugham. For the first time, R. Mammadova applied a functional analytical approach to mughams and substantiates them as a form with strict dramatic law. She paid special attention to the tonal development and proves its great role in the form of mugham.

T.Janizadeh<sup>63</sup>, S.Baghirova<sup>19</sup>, Sh.Mahmudova<sup>20</sup>, F.Chalabiyev<sup>21</sup>, A.Guliyev<sup>64</sup> studied the thematicism and morphology of mugham in the 80s. Scientists explained the meanings of “mugham period”, “subject-theme”, gusha, sentence and other concepts.

A.Eldarova<sup>30</sup> and T. Mammadov<sup>31</sup> observed these processes in ashug melodies, F.Khaligzadeh<sup>27</sup> in samples of music folklore. A.Eldarova<sup>30</sup> analyzed ashug melodies in close connection with the structure of the saz, where she determined the specific harmonic features of polyphony. She emphasized that the expansion of the range of the saz leads to the expansion of the range of ashug melodies.

T.Mammadov<sup>31</sup> searched for rhythmic formulas of ashug melodies, observed the interaction between the poetic text and metric

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<sup>62</sup> Seyidova, S.A. Azərbaycan milli musiqimizin təsnifat məsələlərinə dair // – Bakı: Musiqi dünyası, №1, 2000 – s. 106-108.

<sup>63</sup> Джанизаде, Т.М. Тематизм мугамной импровизации // Теоретические проблемы внеевропейских музыкальных культур. – Москва: ГМПИ им. Гнесиных, 1984. Вып. 67, с. 36-84

<sup>64</sup> Кулиев, А.Н. О принципах контрастности в музыкальной драматургии азербайджанского мугама: / автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Баку, 1998. – 25 с.

features of music, made structural-semantic analysis of certain ashug melodies, determined intonation stereotypes in the epic “Koroghlu”. He also characterized the polyphony created as a result of accompaniment of the ashug’s voice and the saz.

K.Dadashzadeh<sup>65,66</sup>, who applied the semiotic method in ashug music, defined the invariant units and semantic essence of lyrical epics.

B.Huseynli<sup>22,67</sup>, who researched the historical and cultural roots of Azerbaijani dance music, carries out its classification, wrote about the interrelation of genres of folk music, connects them with socio-historical and economic reasons.

Gradually, contextual analysis is applied in Azerbaijani theoretical musicology and music folklore is studied in terms of mythology, music-aesthetics and performance. Scientists observe the interrelation of the poetic and melodic structure of folk samples, the structure, maqam and metro-rhythmic system, mourning songs based on Aruz metre, reveal rhythmic models.

Traditional and composer music is observed in terms of musical aesthetics. Analysis of musical works, harmony plays an important role as a subject in conservatory courses and as a scientific problem in musicology. “Harmony” textbooks in the Azerbaijani language are mainly reminded of traditional Soviet textbooks and based on the laws of the functional major-minor system. N.Nazirova’s<sup>68</sup> works on the subject of harmony are based on the maqams of Azerbaijani folk music.

I.Abezgauz<sup>69</sup>, B.Mammadova<sup>70</sup>, I.Afendiyeva<sup>71</sup> and others observed the harmonic style of prominent composers. I.Abezgauz<sup>34</sup>

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<sup>65</sup> Dadaşzadə, K.A. Aşıq havaların semiotik təhlilinə dair // Azərbaycan dili musiqisinin tədqiqi problemləri. I bur. – Bakı, 1992 – s.82-84

<sup>66</sup> Dadaşzadə, K.A. Musiqi qorqudşünaslığına dair bəzi mülahizələr // Musiqi dünyası, №1.– Bakı, 1999. – s. 39-41.

<sup>67</sup> Гусейнли, Б.Х. О социальном и историческом обосновании жанровой классификации азербайджанской народной танцевальной музыки. / – Проблемы музыкального фольклора народов СССР. Сб. статей – Москва: Музыка, – 1973.

<sup>68</sup> Назирова, Н.М. Упражнения по гармонии на фортепиано в ладах азербайджанской народной музыки / Н.М. Назирова – Баку: Элм, – 1994. – 69 с.

<sup>69</sup> Абезгауз, И.В. О гармоническом языке Кара Караева // – Москва: Музыка и современность, Музыка, –1967, вып. 5, – с. 159 – 209.

revealed the ability of melody to create a musical form independently in folk music and noted that harmony plays a passive role in the organization of the form.

So, the scope of theoretical musicology expanded and the collection of traditional music samples creates conditions for a deeper understanding of Azerbaijani music in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. Theoretical problems of traditional and composer music, connections between genres were studied.

The **second chapter** of the dissertation, which is entitled **“Azerbaijani composers, music genres and the art of music performance in the context of musicology in the 2<sup>nd</sup> half of the 20<sup>th</sup> century”**, consists of two paragraphs.

The first paragraph entitled **“Development history of Azerbaijani composer’s works on the basis of music research”** states that the 2<sup>nd</sup> half of the 20<sup>th</sup> century is an important stage of Azerbaijani historical musicology. The great achievements of Azerbaijani historical musicology, which led to a more diverse evolution than in the 50s of the last century and enriched with significant research, are associated with the names of influential scientists. They tried to reveal and appreciate the historical existence of our musical culture. Scientists were studying the rapidly expanding Azerbaijani composer music, the system of musical expression means. The great U.Hajibeyli’s works are analyzed in detail in this case. But, other masters’s musical achievements do not go unnoticed and as a result, independent directions of historical musicology are formed, which go through several stages of development.

Kh.Aghayeva<sup>72</sup>, Kh.Malikov<sup>76</sup>, E.Abasova<sup>33</sup>, I.Abezgauz<sup>34</sup>, Z.Safarova<sup>73</sup>, Z.Gafarova<sup>74</sup>, L.Karagicheva<sup>75</sup>, N.Mehdiyeva<sup>76</sup>,

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<sup>70</sup> Мамедова, Б.А. О некоторых ладовых особенностях гармонии азербайджанских композиторов // – Баку: Ученые записки АГК, –1973. сер.ХІІІ, № 1, – с.40-69.

<sup>71</sup> Əfəndiyeva, İ.M. Üzeyir Hacıbəyovun və Vəlif Adıgözəlovun yaradıcılığında milli harmoniyanın istifadə edilməsinə dair // –Bakı: Musiqi dünyası, – 2004. № 3-4, – s. 87–92.

<sup>72</sup> Агаева, Х.Г. Узеир Гаджибеков / Х.Г. Агаева. – Баку: Азернешр, – 1955. – 152 с.

U.Imanova<sup>35</sup>, J.Hasanova<sup>77</sup>, K.Nasirova<sup>78</sup> made their contributions to Uzeyir studies and Garayev studies, which form a large part of the Azerbaijani historical music. Scientists expressed their views on U.Hajibeyli's "polysystemic thinking"<sup>33</sup> and studied the musical-aesthetic views of masters, musical style in the context of Oriental and Western culture.

G.Ismayilova<sup>79</sup> valued M.Magomayev's activity by the criteria of socialist realism. She analyzed Magomayev's opera in the context of the historical environment of the time and emphasized the composer's desire to write an opera in accordance with the political environment on the basis of archival materials. A.Huseynova<sup>80</sup> studied him from the point of view of eurology, which is an artistic theory of textology. Unlike G.Ismayilova, the author assesses the heroes and revolutionary concept of "Nargiz" as a "historical anachronism" and argues that the social conflict was contrary to the concept of "Nargiz" from the beginning and included it artificially.

So, the stages of the history of national music, important issues such as composer's work, tradition and innovation century were studied in the 2<sup>nd</sup> half of the 20<sup>th</sup>. Such development of national music science was connected with the enrichment of composer's

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<sup>73</sup> Səfərova, Z.Y. Üzeyir Hacıbəyov yaradıcılığında nəzəri və estetik problemlər / Z.Y. Səfərova. – Bakı: Elm, – 1985. – 208 s.

<sup>74</sup> Кафарова, З.Г. Опера «Кероглу» Узеира Гаджибекова / З.Г. Кафарова. – Баку: Язычы, – 1981. – 167 с.

<sup>75</sup> Карагичева, Л.В. Кара Караев / Л.В. Карагичева. – Москва: Сов.композитор, – 1960. – 299 с.

<sup>76</sup> Мехтиева, Н.М. Киномузыка Кара Караева / Н.М. Мехтиева. – Баку: Азгосиздат, – 1966. – 97 с.

<sup>77</sup> Həsənova, C.İ. Qara Qarayev və Azərbaycan xalq musiqisi (lad-intonasiya və formayaradıcı xüsusiyyətlərinin tədqiqi: / sənətsünaslıq üzrə namizədlük dis. / – Bakı, 1997. – 24 s.

<sup>78</sup> Насирова, К.Я. Мелодика Кара Караева / К.Я.Насирова. – Баку: Шерг-Гярб, – 2000. – 332 с.

<sup>79</sup> Исмаилова, Г.А. Муслим Магомаев / Г.А.Исмаилова. – Баку: Язычы, – 1985. – 64с.

<sup>80</sup> Гусейнова, А.Н. Формирование оперного стиля Муслима Магомаева: / автореферат дисс. на соискание ученой степени кандидата искусствоведения. / – Санкт-Петербург, – 1992. – 25 с.

music. Scientists were based on the principles such as nationalism, realism of the criteria of Marxist-Leninist aesthetics. Historical musicology was developing rapidly, monographs, brochures and collections dedicated to the composer's work were published.

The second paragraph is entitled **“Music genres, musical style and development ways of music performance in musicology”**. The problems of music genres, style and performance in Azerbaijani musicology became the object of research in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. A librettological or “plot-textological” approaches, which are typical for Soviet musicology, predominated in Azerbaijani musicology. Musical-stage works – the impact on the formation of the “new human” were valued in terms of socialist realism in theatrical genres. The descriptive principle was applied in the characteristics of some unknown works. Informational works created a historical development view of the national theaters. These genres were studied as complex phenomena that have emerged as a result of the symbiosis of Oriental and Western traditions.

The opera genre was formed in Azerbaijan under the influence of the former Soviet ideology in the 20<sup>th</sup> century. Scientists characterized operas in terms of dramaturgy and composition, opera situations, opera heroes, which were typical for Soviet historical musicology. Individual style, compositional features, types and modifications of the opera genre were revealed.

Methodological principles were based on the ideology of Marxism-Leninism until the 90s of the 20<sup>th</sup> century. Ethnicity and nationality influenced creative people in the post-Soviet era. The use of national ideas in music revealed new aspects of symphonic and choral music. Structural-typological, comparative methods were strengthened, which allowed for a broader analysis of the works. The style, dramaturgy, image and genre-semantic specifics of the national symphony were determined. Most of the examples that played a great role in its formation and development were analyzed. It was proved that the basis of the category of nationality in the composer's work is the features of Azerbaijani traditional music. Scientists observed dramatic, epic, lyrical-dramatic, lyrical symphony lines in the symphony genre. The political environment influenced music culture

in the 60s and masters' thinking was reflected in new writing techniques and tendencies. The typological features of national music revived with a new musical language.

The study of Azerbaijani chamber-instrumental music is based on the principle of historiography, which is characterized by Oriental and Western traditions and the socio-cultural environment of the time. Stylistic tendencies, genre generation, typology of dramaturgy are observed here.

Piano performance and pedagogy<sup>81,82</sup>, chamber-vocal genres<sup>37,38</sup> became the object of research in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. Stages of development such as household songs-romances, romance-songs, romances were revealed in the genre of romance. The expansion of the world of characters led to the emergence of new genres. The role, types, essence and historical view of the author's songs appeared in the system of national music genres.

The **third chapter** of the dissertation – **“Dynamics of national music in the critical thought of Azerbaijani music in the second half of the 20<sup>th</sup> century”** – consists of two paragraphs. The first paragraph is entitled **“Azerbaijani musical-scene works in the course of music criticism”**. The new stage of Azerbaijani music criticism dates back to the 50s of the 20<sup>th</sup> century. “Round tables” on opera and song were held and theater, music organizations and cultural figures were severely criticized in journals and newspapers. Articles and reviews from music criticism to the 1990s, which were based on Soviet ideological thought, hid a special point of view of critics. They attracted the attention of the music community with their analysis and promotion of various problems. The main problem area of Azerbaijani music criticism is related to traditional music, genres, composer's creativity and performance culture. A.Badalbeyli<sup>83,84,85</sup>,

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<sup>81</sup> Сеидов, Т.А. Азербайджанская фортепианная музыка (1930-1970) / Т.А. Сеидов. – Баку: Язычы, – 1980. – 149 с.

<sup>82</sup> Сеидов, Т.А. Развитие жанров азербайджанской фортепианной музыки/ Т.А. Сеидов. – Баку:Шур, – 1992. – 307 с.

<sup>83</sup> Bədəlbəyli, Ə.V. Operada yeni forma məsələsi // Ədəbiyyat və incəsənət. – 1961, 8 avqust. – s. 5.

G.Gasimov<sup>86</sup>, G.Garayev<sup>87</sup>, T.Guliyev<sup>88</sup>, who highlighted the role of nationalism in the formation of the composer's style, reflected the problems from musical thematicism to the search for complex styles and paid attention to the use of party ideas.

Azerbaijani music criticism incorporated peculiar features of "Soviet criticism", but most critics said their ideas. Some of these articles were written in the review genre and promoted new works and "directed" composers. Critics considered important to point out the merits of the works and the shortcomings that overshadowed them in the 50s and 60s. Issues such as the struggle against formalism and modernism, the "conflict-free theory", the use of the modern theme, the preference for simplicity in the means of musical expression reflected in critical articles.

Praise was preferred in music criticism and the so-called shortcomings gave the impression of "blindfolded" from the 70s. The critical word fell short, artistic events that did not bring any innovation to our musical culture were not properly evaluated.

The last paragraph is entitled "**Problems of symphonic and chamber music in Azerbaijani music criticism**". Critical views on the genre of song changed in accordance with the requirements of the party, around which a great controversy was formed in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. The monotony of the subject, non-melodic sound, extreme addiction to jazz-pop elements, the predominance of lyrical songs were among the unpleasant features.

The problems of vocal performance became urgent and their reasons were seen in the low level of academic education, the promotion of amateur performers on television and radio. Critics condemned the neglect of the romance genre, called for new concert forms.

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<sup>84</sup> Bədəlbəyli, Ə.B. İfaçılıq sənəti (birinci məqalə) // Ədəbiyyat və incəsənət. – 1966, 16 iyul. – s. 6.

<sup>85</sup> Bədəlbəyli, Ə.B.İfaçılıq sənəti (ikinci məqalə) // Ədəbiyyat və incəsənət. – 1966, 23 iyul. – s. 8.

<sup>86</sup> Qasimov, Q.A. Leyli və Məcnun //Azərbaycan Kommunisti. – 1959, 7 mart. – s. 5.

<sup>87</sup> Караев, К.А. Научно-публицистическое наследие /К.Караев. – Баку: ЭЛМ, – 1988. – 251с.

<sup>88</sup> Quliyev, T.A. Çox danışmaq olar // Ədəbiyyat və incəsənət. – 1974, 30 mart. – s. 5.

Critics noted that new works entered the repertoire of chamber and symphony orchestras only during festivals and there were few musicians who played wind instruments in orchestras.

Azerbaijani masters' some symphonic works remained "behind the scenes". This was explained by the influence of negative views on certain trends and writing techniques in Soviet musicology.

Critics praise the Azerbaijani symphony till the 60s and emphasize the formation of a unique national symphonic school. They observe the emergence of epic and lyrical-philosophical symphonies, various solutions to the problem of folklore, the intensification of psychological trends and the emergence of a new symphonic genre (symphonic mugham).

Special attention was paid to the culture of choral music due to the importance of the formation of a united collective thinking during the Soviet era. Problems related to choral performance were becoming more urgent in Azerbaijan, which is explained by the fact that the State Choir Capella was closed several times and there were no choirmasters.

The promotion of music, the issues of music education in schools did not lose their relevance, the lack of music schools, the lack of qualified teachers in some of subjects were emphasized. In order to eliminate "emotional illiteracy", A.Badalbeyli considered important to distribute tickets at the Philharmonic by subscription and for musicologists to perform before the concert. As a result of his criticism, a single concert organization and attestation of concert performers were established and music lectures were organized in Baku.

Articles in periodicals were influenced by political processes, they were mainly informational, lost professional assessment and were replaced by music criticism - music publicism from the 70s to the 90s. However, these works provide an overview of the musical culture of the time, allows to observe the history of national music criticism and publicism.

The history of Azerbaijani music criticism was not written, nor was its theory developed in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. It was based on the ideology of Marxism-Leninism, changed according to



the requirements of the party and reflected new ideas of “evaluation”. Critics demanded an optimistic spirit referring to music folklore in various genres, criticized works that did not fit into socialist realism, preferred programmatic compositions and based their ideas on the “from struggle to a happy future” in works in the 50s.

Most Azerbaijani music critics were distinguished by a high level of professionalism, tried to convey and evaluate accurate information about new valuable musical events through periodicals, television and radio.

The **conclusion** section of the dissertation notes that independent directions of Azerbaijani musicology were formed and they were experiencing a high stage of development in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. The purpose of music science is to reveal the peculiarities of Azerbaijani national music in the context of world music culture, to create a historical-theoretical development view and theoretical foundations. It has been formed as part of a single social and intellectual space of USSR science and gone through various stages. This is due to the growing potential of the composer’s music and performance. A large number of musicologists appeared in connection with the establishing the departments of Music Theory, Music History and Azerbaijani Folk Music at the ASC.

Music science was based on the methodology of Marxism-Leninism and tried to solve the tasks required by Soviet ideology until the 90s of the 20<sup>th</sup> century. But, the goals and objectives defined by U.Hajibeyli for the national music science are also in the focus of scientists. It has gone through relatively several stages of development (1950-1959, 1960-1980, 1990-2000). “Historical tendencies” were strengthened and the approach to most problems was based on the principle of “collection of facts - analysis – generalization” in music science.

A.Badalbeyli laid the foundation of music lexicography, source studies began to develop.

Historical, theoretical, systematic-typological and “holistic analysis” methods prevailed in the 60s and 80s. Uzeyir studies and Garayev studies of music science were formed and the academic

publication of U.Hajibeyli's works was published. But, A. Badalbeyli emphasized the weak development of national music textology.

Scientists observe the expansion of the boundaries of different genres related to the use of the mugham art in the composers' work and the emergence of symphonic mugham, etc. after the mugham opera.

Features such as the librettological approach typical of the Soviet music science, the emphasis on heroic-patriotic themes in musical-stage works are manifested in Azerbaijani musicology.

Scientists who observe national chamber music are based on the principle of historiography, focus on the history, performance and pedagogy of piano culture, the problems of style and interpretation of works.

Scientists observe paying special attention to such topics as Homeland and party, friendship of peoples in songwriting and its change according to the demands of society.

A new stage of Azerbaijani musicology began in a new socio-political environment in the 1990s. At the same time, the problems of national musical thinking, Zoroastrianism, Turkic tribes and then Islamic music culture and their harmony with Western traditions became even more urgent. There were works following the development view of symphonic and choral music and interest in textual studies and interdisciplinary research in the opera and ballet genres increased.

Azerbaijani critics followed the party's demands and tried to maintain objectivity in 1950-1991. The struggle against "conflict-free theory" and formalism was acknowledged as wrong, but most ideas did not lose their force in the "softening environment" of the 60s. Music criticism was replaced by praise and music journalism in the 70s. However, critical views were rarely expressed in the 80s and 90s.

Approbation of historical-theoretical ideas in the 2<sup>nd</sup> half of the 20<sup>th</sup> century took place in the journal "Scientific works" of ASC. Azerbaijan's first scientific-pedagogical, critical-publicist journal "World of Music" was published in 1999.

Applied musicology was also developing actively, musicologists were engaged in music education in radio and television programs, concert halls.

So, Azerbaijani musicology in the 2<sup>nd</sup> half of the 20<sup>th</sup> century was developing in the following directions:

- historical musicology (ethnomusicology, organology, music history, music source studies, music lexicography, music textology, music criticism);

- theoretical musicology (music theory, music aesthetics, music philosophy);

- applied musicology (music journalism, lecturing, music education, music radio and television programs);

- music pedagogy and history of music performance (music textbooks, methodical appliances, analysis of pedagogical methods and creativity of brilliant performers).

**The author's following works were published according to the content of the dissertation:**

1. Hacıyeva L.A. Qarayevşünaslıqda BMA alimlərinin rolu// Doktorantların və gənc tədqiqatçıların XXII Respublika elmi konfransının materialları, – Bakı: – 22-23 noyabr, – 2013, – s. 507-509.
2. Hacıyeva L.A. Əfrasiyab Bədəlbəylinin Azərbaycan musiqişünaslığındakı rolu // – Bakı: Mədəni həyat, – 2013. №6, – s. 90-93.
3. Hacıyeva L.A. Üzeyirşünaslığın Azərbaycan tarixi musiqişünaslığındakı rolu // – Bakı: Müasir mədəniyyətsünaslıq, – 2013. №2 (14), – s. 82-85.
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6. Hacıyeva L.A. XX əsr Azərbaycan etnomuzikologiyasının bəzi problemləri haqqında // – Bakı: Musiqi dünyası, – 2016. №4 (69), – s. 3-5.
7. Гаджиева Л.А. История развития азербайджанского мугамоведения в XX веке // – Украина: Язык и культура, 2017. Выпуск 19, т. IV, – с. 248-253.
8. Hacıyeva L.A. Azərbaycan tarixi musiqişünaslığının inkişafına bir nəzər// – Bakı: APİ Musiqi elmi, mədəniyyəti və təhsilinin aktual problemləri, – 2018. №2 (4), – s. 18-23.
9. Hacıyeva L.A. Muğamşünaslığın inkişafında Ramiz Zöhrabovun rolu // Müasir Azərbaycan bəstəkarı və zaman. Doktorant və gənc tədqiqatçıların Respublika elmi konfransının materialları, – Bakı: – 11-12 aprel, – 2019, – s. 61-67.
10. Hacıyeva L.A. Tarixi musiqişünaslığın mahiyyəti və strukturu // – Bakı: Qobustan, – 2019. №2 (183), – s. 83-85.
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12. Гаджиева Л.А. Песенный жанр в Азербайджане в свете музыкально-критических воззрений II половины XX века // – Россия: Музыка и время, – 2021, выпуск 19, т. IV, – с. 3-10.





The defense will be held on 28 April 2022 at 12:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Music Academy named after U.Hajibeyli.

Address: AZ 1014, Baku, Sh.Badalbeyli str. 98.

Dissertation is accessible at the Library of the Baku Music Academy named after U.Hajibeyli.

Electronic versions of dissertation and its abstract are available on the official website of the Baku Music Academy named after U.Hajibeyli.

The abstract was sent to the required addresses on 18 March 2022.

Signed for print: 16.03.2022

Paper format: 60x84 1/16

Volume: 45 775 characters

Number of hard copies: 20