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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**FEATURES OF STYLE IN THE WORK OF COMPOSER  
GAMBAR HUSEYNLI**

Speciality: 6213.01-Music Art

Field of science: Art study

Applicant: **Lala Hakim Rafibeyli**

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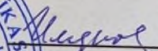
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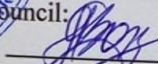
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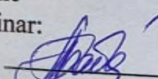
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## GENERAL CHARACTERISTICS OF THE WORK

### **Relevance and degree of elaboration of the topic.**

Speaking about the work of the Honored Artist of the Republic of Azerbaijan, the famous composer Gambar Huseynli (16.04.1916 – 01.08.1961), his work can be characterized as a composer distinguished by his own style in Azerbaijani music, a promoter of our national music. Gambar Huseynli is a composer who entered the Azerbaijani musical culture of the 20th century with his own style. This makes the study of the stylistic features of his work an important issue, which determines the relevance of the topic.

We have examined G.Huseynli's creative activity in several directions. The works he created in many genres of music as a composer are notable for their innovative searches. The composer's songs and romances, children's songs, works for choir, instrumental pieces, and theater music demonstrate the breadth of his creative interests. G.Huseynli took an active part in the recording of ashug music samples, was also known as a very competent organizer, artistic director and conductor of a number of musical groups, a skillful tar player and a teacher. The study of the composer's creative heritage and areas of activity ensures the relevance of the dissertation.

The beginning of G.Huseynli's creative path is connected with the city of Ganja, one of the ancient cultural centers of Azerbaijan and the East, with rich poetic and musical traditions. The talent of the young musician, who grew up in this city, was formed in the cultural environment of Ganja, nourished by the poetry of Nizami and Mehseti, the art of ashug, and the sounds of mugham. It should be noted that in this city the memory of Gambar Huseynli is especially honored, his anniversaries are widely celebrated, and there are places that perpetuate his name.

In connection with the celebration of the 100th anniversary of the birth of G.Huseynli, in accordance with the Decree of the President of the Republic of Azerbaijan Mr. Ilham Aliyev dated November 25, 2015 "in order to ensure a worthy celebration of the 100th anniversary of the composer Gambar Huseynli, who made a

significant contribution to the enrichment and promotion of national culture”, a number of events were held in 2016 – concerts, exhibitions, scientific conferences, television programs were prepared.”<sup>1</sup> Inspired by all this, we consider it our moral duty to explore the work of Ganja’s native Gambar Huseynli, which makes our approach to the topic relevant.

In musicology, one can note several original studies – books and articles – about the work of G. Huseynli.

Among the first studies devoted to the work of G.Huseynli, valuable thoughts about the work of Gambar Huseynli were reflected in the article “His songs do not age” by Doctor of Art History, Professor Imruz Efendiyeva<sup>2</sup>, in the book<sup>3</sup>, “Azerbaijani soviet song”, in the article<sup>4</sup> “Life lived in songs” by Doctor of Art History, Professor Ramiz Zohrabov.

The authors of the first monograph<sup>5</sup> about the composer are candidate of Art History, professor Bayram Huseynli, as well as the monograph “Composer Gambar Huseynli” by professor Vidadi Khalilov, doctor of pedagogical sciences. In addition, we can show an article<sup>6</sup> about Gambar Huseynli by professor Vidadi Khalilov.

Another research work on the work of G.Huseynli is called “The works of Gambar Huseynli in the context of national traditions,”<sup>7</sup>. published jointly by professors Sevda Gurbanaliev,eva,

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<sup>1</sup> Decree of the President of the Republic of Azerbaijan on the celebration of the 100th anniversary of the birth of Gambar Huseynli. Baku, November 25, 2015. No. 1571. [Electronic resource] / URL: <https://e-qanun.az/framework/31415>

<sup>2</sup> Efendiyeva, I.M. His songs don't age // – Baku: magazine of “Literary Azerbaijan”. – 1967. №12, – p.110.

<sup>3</sup> Efendiyeva, I.M. Azerbaijani soviet song / Efendiyeva, I.M. – Baku: Yazichi-Writer, – 1981. – 150 p.

<sup>4</sup> Zohrabov, R.F. Life lived in songs // “Literature and Art” newspaper, – 1978, 08 June.

<sup>5</sup> Huseynli, B.Kh. Composer Gambar Huseynli / B.Kh.Huseynli, V.G. Khalilov. – Baku: Ganjlik/Youth. – 1997, – 99 p.

<sup>6</sup> Khalilov, V.G. Devotee of art. / V.G. Khalilov. On the paths of life: what I wrote... what they wrote... – Baku: Darghiz, – 2012. – p. 63-66.

<sup>7</sup> Gurbanaliev,eva, S.F. The works of Gambar Huseynli in the context of national traditions / S.F.Gurbanaliev,eva, L.H.Rafibeyli, N.N.Seyfullayeva. – Baku, Adiloghlu, – 2006. – 204 p.

Nushaba Seyfullaeva and Lala Rafibeyli, all graduates of the composer's hometown of Ganja.

In the research work of doctor of Art History, professor Jeyran Mahmudova entitled "The double wing of the song – poetry and music"<sup>8</sup> in Volume III of the book<sup>9</sup> "History of azerbaijani music", her studies of the work of G.Huseynli are reflected.

The research<sup>10</sup> of Mehriban Ahmadova, Doctor of Philosophy in Art History and honored art worker, dealt with the importance of G. Huseynli's children's songs.

Over the years, a number of articles by musicologists and journalists about the work of G.Huseynli were published in periodicals and scientific-publicistic publications.

**Object and subject of research.** The object of the study is related to the work of G.Huseynli. The subject of the study is to investigate the directions of G.Huseynli's activity and to identify the main features of his musical style.

**Objectives and tasks of the study.** The main objective of the research is to study the creative heritage and areas of activity of G. Huseynli. In this regard, the following tasks are set in the research work:

- The study of the stages of G.Huseynli's life and creative path and the characteristics of his activities;
- An assessment of G.Huseynli's contribution to ethnomusicology and a comparative analysis of the ashug melodies recorded in notes by him;
- Research of the themes and genre features of the composer's works;
- Analysis of G.Huseynli's vocal and instrumental works, theatrical music and study of the peculiarities of their musical language;

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<sup>8</sup> Mahmudova, J.E. The double wing of the song – poetry and music / J.E.Mahmudova. – Baku: Mars-Print, – 2013. – 244 p.

<sup>9</sup> Mahmudova, J.E. Gambar Huseynli / History of azerbaijani music. Volume III. – Baku: Science, – 2018. – p. 719-734.

<sup>10</sup> Ahmedova, M.F. Azerbaijani children's song in composer's work at the turn of the 20th-21st centuries (national origins, stylistic features and new trends) / M.F.Ahmedova. I part. – Baku: ASPU, – 2017. – 120 p.

- It should be noted that the stylistic features of the composer were identified on the basis of a comparative analysis of the musical heritage of G.Huseynli.

**Research methods.** Historical, theoretical and comparative analysis methods were used within the scope of the topic we addressed in the research work. In the analysis of the foundations of the moment of G.Huseynli's works in various genres, the provisions on the theory of moment put forward by U.Hajibeyli<sup>11</sup> and M.Ismayilov<sup>12</sup> were applied. The main methodological sources were R.Zohrabov's<sup>13</sup> research in the study of mugham-related aspects of G.Huseynli's musical language, and T.Mammadov's<sup>14</sup> research in the study of the notation of ashug melodies.

**The main provisions put forward for defense.**

- Gambar Huseynli's multifaceted creativity occupies an important place in the development of Azerbaijani musical culture.;

- G.Huseynli entered the history of music as an artist with a wide range of activities, as a composer, tar player, teacher, music organizer, conductor, artistic director, ethnomusicologist, and music-public figure;

- The involvement of the composer's published works and manuscripts preserved in archives in research is of great importance in the full and detailed study of his work;

- G.Huseynli's activity in writing down ashug melodies has an important role in the preservation and promotion of Azerbaijani ashug art;

- Vocal music, the main area of G.Huseynli's creativity – classical romances, romance-ghazals, songs on various themes, and children's songs - have enriched the national musical treasury;

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<sup>11</sup> Hajibeyli, U.A. Fundamentals of Azerbaijani folk music / U.A. Hajibeyli. – Baku: Apostrophe, – 2010. – 176 p.

<sup>12</sup> Ismayilov, M.J. Scientific and methodological essays on the theory of moment and mugham in Azerbaijani folk music / M.J.Ismayilov. – Baku: Science, – 1991. – 120 p.

<sup>13</sup> Zohrabov, R.F. Azerbaijani mughams / R.F.Zohrabov. – Baku: Science, – 2013. – 336 p.

<sup>14</sup> Mammadov, T.A. Azerbaijani ashug creativity. Manual / T.A.Mammadov. – Baku: Apostrophe, – 2011. – 648 p.

- The main aspects of the musical language in the composer's songs - the basis of the moment, the features of the melodic and harmonic structure – have benefited from the traditional music of Azerbaijan and the traditions of the national composition school;

- In G.Huseynli's songwriting, three directions are evident according to the subject matter: songs on the themes of lyrical love, patriotism, and labour;

- The romance genre is of leading importance in G. Huseynli's vocal creativity. In this area, the composer based himself on and developed the traditions of Uzeyir Hajibeyli's ghazal-romance and Asef Zeynalli's classical romance;

- In his vocal works in the romance-ghazal genre, the composer appealed to the poetic heritage of many classical poets of the East - Nizami Ganjavi, Omar Khayyam, Mahammad Fuzuli, Abulqasim Nabati, and Khurshidbanu Natavan;

- G.Huseynli, turning to ashug poetry in his vocal work, composed romances for the first time, along with songs, to the poems of Ashug Alasgar, thereby bringing innovation to the romance genre;

- G.Huseynli's works written in the classical romance genre are based on examples of lyrical poetry by 20th century poets. Due to the mutual connections between the composer's romances and the features of lyrical songs, they are mainly characterized as song-romances;

- The composer paid attention to the genre of "nazira" (dedication) in his vocal work and wrote a nazira for Uzeyir Hajibeyli's romance-ghazal "Sensiz" (Without You) to the words of Nizami Ganjavi, thereby introducing a new genre feature to vocal music;

- "Dedication" works occupy a special place in G.Huseynli's vocal creativity, some of which are romances, some are choral works. The composer composed romances dedicated to Azaf Zeynalli and Nizami Ganjavi, and a choral work "Memory" dedicated to Uzeyir Hajibeyli;

- G.Huseynli's songs are divided into two groups according to their stylistic characteristics: one group of songs is close to the romance or tasnif genre, with mugham-like melodic movement

forms, and a connection with mugham in terms of moment-intonation; the other group is close to folk songs, which is also reflected in their structure and musical language – periodic structure, couplet-refrain form, song-like melody, etc.;

- Children's songs, which constitute a special area in G.Huseynli's creativity, play a major role in the formation of children's musical heritage in Azerbaijan.

- Two major themes are evident in the composer's children's songs: 1) Songs praising the homeland and its beautiful nature; 2) Songs about school life. Children's songs have a simple melodic structure. The uniqueness of the pitch-intonation features, form, metrorhythm and other aspects, in connection with the content, serves to vividly reveal the image and character of the work.

- A number of areas in G.Huseynli's work – works for choir, instrumental works, music written for theater performances – are of great importance;

- The musical language of the composer's works in various genres is based on the traditional moment features of Azerbaijani music. In the structure of melody and harmony, the classical major-minor system is combined with the national mood-moment basis. The reference steps of the moment are prominently displayed in the harmonic harmonies. All this emphasizes the unity of melody and harmony;

- The features inherent in G.Huseynli's works – musical thematism, form features, musical language, metro-rhythm, etc. are characteristic features of Azerbaijani music and allow us to characterize the composer's artistic achievements and creative style in national music.

- The main areas of Gambar Huseynli's creative activity are characterized;

- G.Huseynli's activities in writing down ashug melodies were evaluated;

- The significant role of the composer's work in the development of Azerbaijani music has been studied;

- The works revealed as a result of the examination of the composer's manuscripts were included in the research;

- An analysis of G.Huseynli's vocal works by genres was conducted and the unique features of the musical language were revealed;

- The main aspects of musical language are explored in the composer's works for choir;

- As a result of the analysis of the structure and means of musical expression of the composer's instrumental works, their stylistic features were studied;

- The musical manuscripts written by G.Huseynli for theatrical performances were analyzed and stylistic features were determined.

**Scientific novelty of the research.** The presented work is the first dissertation dedicated to the work of the famous Azerbaijani composer Gambar Huseynli. The study concerns the legacy of G.Huseynli, includes both printed and handwritten works, analyzes his works in different genres for the first time, and characterizes the features of the composer's musical language. The study of the composer's life and creative path, as well as the areas of his activity, allows us to identify his achievements in each area and evaluate the role of Gambar Huseynli in the history of the development of Azerbaijani musical culture.

During the study, the activities of G.Huseynli in the Republican House of Folk Art in the 1950s were covered, and the manuscripts of 55 ashug arias recorded by him were studied. The archive fund of the Azerbaijan State Museum of Musical Culture, where these manuscripts are stored, was used, the musical manuscripts were collected on a computer and included in the study for the first time, and two ashug songs written by him for piano ("Bash Mukhammes", "Dilgami") were analyzed.

The dissertation provides a description of the creative direction of G.Huseynli, analyzes the works written by him in musical genres: songs and romances, choral and instrumental works, as well as music written by him for theatrical productions.

G.Huseynli's works of various genres kept in his archive were involved in research on the basis of the composer's manuscripts. Among them, the features of the musical language were characterized as a result of the analysis of the romances "Let your

flower-like face appear” to the words of Nizami, “Carnation” to the words of Khurshidbanu Natavan and “I saw” to the words of Ashig Alesker. The composer's composition of a verse for Uzeyir Hajibeyli's romance-ghazal “Without you” to the words of Nizami is a new direction in Azerbaijani music. For the first time, based on manuscripts, the dedications of G.Huseynli were analyzed – romances dedicated to Nizami Ganjavi, Asef Zeynalli, as well as the choral work “Memory” dedicated to Uzeyir Hajibeyli.

Despite the predominance of lyrical songs in the works of G.Huseynli, his songs on the themes of patriotism, peace, labor, etc. have been identified and analyzed from manuscripts (“Let the lights of war go out”, “Song of abundance”, “Mughan”, “Basti”, “Song of labor”). The dissertation examines the composer's children's songs as a special area, characterizing their main features and significance in Azerbaijani children's music.

At the same time, the composer's works for choir, piano, as well as ensemble works consisting of various instruments and orchestral works were examined. Although the names of these works were mentioned in studies devoted to G.Huseynli, these works are analyzed for the first time in this dissertation.

One of the scientific innovations of the dissertation is related to the analysis of manuscripts of music by G.Huseynli for the plays “Almaz”, “Pigeons” and “Nasreddin” from his archive.

In addition to the published songs and romances of G.Huseynli, the study of the composer's works of different genres based on archival manuscripts allows for a deep and comprehensive study of his musical style.

**Theoretical and practical significance of the study.** The results and scientific provisions of the dissertation can be used in scientific works devoted to various stages of the development of Azerbaijani music, in studies of vocal and instrumental genres, theatrical music, as well as in ethnomusicology. At the same time, it can be used in teaching such subjects as “History of Azerbaijani music”, “Analysis of musical works”, etc. in secondary specialized and higher educational institutions with a musical profile.

**Approbation and application of the dissertation.** The main provisions of the study are reflected in the author's articles published in domestic and foreign scientific journals, as well as in reports at scientific conferences. Among them: articles published in the International scientific-pedagogical, critical-publicistic and cultural-educational music magazine "Music World", the scientific journal on Art History "Conservatory", the International scientific-theoretical journal "Art Academy", the journal "Searches" of the Nakhchivan branch of the National Academy of Sciences of Azerbaijan, "KELM", "Colloquium journal" and other rating journals. It is also worth noting the materials of a number of international and national scientific conferences.

**Name of the organization where the dissertation work was performed.** The dissertation was performed at the Department of "Music disciplines" of Ganja State University.

**The total volume of the dissertation with a mark indicating the volume of the structural sections of the dissertation separately.** The structure of the dissertation consists of an introduction, three chapters, a conclusion and a list of references. Introduction consists of 14 pages and 24,921 characters, Chapter I consists of 43 pages and 72,851 characters, Chapter II consists of 82 pages and 103,741 characters, Chapter III consists of 42 pages and 52,353 characters, and Conclusion consists of 8 pages and 13,705 characters. The total volume of the dissertation, excluding the list of references, is 269,575 characters.

## **MAIN CONTENT OF THE DISSERTATION**

**Introduction** section of the dissertation substantiates the relevance of the topic and the degree of its scientific development, reveals its scientific novelty, defines the goals and objectives of the research, methods, theoretical and practical significance of the dissertation.

**Chapter I of the dissertation** is entitled "A Brief Description of Gambar Huseynli's Creativity" and consists of two paragraphs.

**1.1. The paragraph** titled "Stages of G.Huseynli's creative path

**and areas of activity”** provides detailed information about the composer’s creativity.

If we talk about the stages of creativity of the famous composer, Honored Artist of Azerbaijan Gambar Huseynli, who occupies a unique place in Azerbaijani musical culture, they can be divided into decades: the periods of 1930s, 1940s, 1950s. Unfortunately, the artist’s life was short, he lived only 45 years. The years we have noted in the stages of the composer’s life were also years of education, and his activities as a performer and teacher, as a composer and conductor, as an ethnomusicologist, as an organizer, mutually complemented each other.

Gambar Mashadi Mukhtar oglu Huseynli was born on April 16, 1916 in the city of Ganja, one of the ancient centers of culture and science. Little Gambar, who lost his father at the age of 6, was taken care of by his older brother, Muhammad, and his cousin, Khalil Huseynli. Bayram Khalil oglu Huseynli (1923-1992), a musicologist and scholar, professor at the Azerbaijan State Conservatory, who made important contributions to the field of ethnomusicology, was Gambar Huseynli’s closest friend.

G.Huseynli came to music in the 1930s. These years were as significant as G.Huseynli's educational years. He received his first musical education in the city of Ganja, where he was born and raised, mastered the art of playing the tar and the secrets of mugham. In 1934, G.Huseynli, who completed his education in the tar class of the secondary specialized music school in Ganja, came to Baku and studied at the Azerbaijan State Music Technical School in the cello class of the renowned teacher Alexander Semyonovich Schwartz, as well as in the composition class of Georgy Zakharovich Burstein. Starting from his student years, G.Huseynli is known as the author of a number of famous songs, among which the song “Tellər oynadı/Strand of hair danced” (1939) to the words of J.Jabbarli can be noted. Later, his musical heritage was enriched with numerous vocal samples and served to enhance people's musical taste. Already in those years, he was known as a tar player. The composer was distinguished by his beautiful performance of mughams. He also performed as part of ensembles. At the same time, he accompanied

theatrical performances in Ganja and Baku on the tar. G.Huseynli continued his activities in the pedagogical field. Thus, in September 1939, G.Huseynli was appointed director of the Shusha Music College. Despite working there for only a year, he significantly improved the level of organization of educational work, improved educational programs, and involved experienced musicians and young talented specialists in pedagogical activities at the college.

In 1940, G.Huseynli was appointed assistant conductor of the Azerbaijan State Philharmonic Orchestra of Folk Instruments in Baku. Work in this orchestra played an important role in the development of G.Huseynli as a conductor. In 1945-1947, he became the organizer and artistic director of the ensemble of female saz players, which was established on the initiative of U.Hajibeyli. In 1947, this ensemble temporarily ceased its activities. From 1947 to 1951, he worked as the artistic director of the Ganja State Philharmonic and the music director of the Ganja State Drama Theater. At the initiative of G.Huseynli, who had made great contributions to the development of the city's musical culture, a choir consisting of Ganja ashugs was formed in Ganja under the leadership of Ashug Islam Yusifov.

This period was fruitful in G.Huseynli's creativity. His vocal creativity was enriched with a number of songs and romances. Gambar Huseynli's songs have been performed by prominent Azerbaijani singers Shovkat Alakbarova, Sara Gadimova, Tukezban Ismayilova, Rubaba Muradova, Elmira Rahimova, Nazakat Mammadova, Gulaga Mammadov, Mirza Babayev and others, and even now these beautiful pearls of art are included in the repertoire of singers and are very popular among the people.

One of the greatest successes of these years was the song "Cücələrım / My Chicks" (lyrics by T.Mutallibov), written by G.Huseynli for children in 1947. The song "My Chicks" was performed as a staged vocal-choreographic composition by the song and dance collective operating at the Baku Pioneers Palace, and became a staple in the collective's repertoire, achieving great success during its tours to foreign countries. Considering the popularity of the song, in 1959 the group was given the name "My Chicks".

Since 1951, G.Huseynli has continued his activities in Baku again, and in 1954 he completed his studies in the composition class of Professor B.Zeydman at the Baku Secondary Specialized Music School named after A. Zeynally. His diploma work was the three-act opera “Golden Bird” based on the libretto of the prominent Azerbaijani poet Mirmehdi Seyidzade. In the 1950s, G.Huseynli’s activities in the orchestras of the Azerbaijan Radio Broadcasting Department and the Azerbaijan State Philharmonic were particularly significant. During this period, ethnomusicology was added to G.Huseynli’s fields of activity. In October 1956, within 10 days, the composer recorded 55 classical ashug tunes from a live performance by Shamkirli Ashig Teymur Huseynov, one of the prominent representatives of Azerbaijani ashug art.

For his services to the development of musical culture, Gambar Huseynli was awarded the honorary title of Honored Artist of the Republic of Azerbaijan on May 10, 1961. G.Huseynli died in Baku on July 31, 1961 after a long illness and was buried in Ganja on August 3.

By the decree of the President of the Republic of Azerbaijan Ilham Aliyev “On the perpetuation of the memory of Gambar Mukhtar oglu Huseynli” dated May 15, 2006, a memorial plaque was placed on the building where the composer lived in Baku (201 Nariman Narimanov Street) in connection with G. Huseynli’s 90th anniversary. A memorial plaque was also placed on the house where the composer lived in Ganja (137 Heydar Aliyev Avenue). Thus, a review of the creative activity of composer Gambar Huseynli reveals his role in the development of Azerbaijani musical culture.

**1.2. The second paragraph, titled “The role of Gambar Huseynli in the study of azerbaijani ashug creativity,”** examines the composer’s activities in the preservation and promotion of ashug art.

Historical-theoretical research conducted in this direction shows that the research of Uzeyir Hajibeyli, Bulbul, and Amina Eldarova played an important role in the emergence of the direction of ashug studies in the initial stages of development of Azerbaijani ethnomusicology. In the 1930s, the musical scores of Said Rustamov,

Gara Garayev, Jovdat Hajiyev, Tofiq Guliyev, Ertugrul Javid, and others formed the written heritage of ashug creativity. In the 1950s, composer Gambar Huseynli enriched the ashug heritage by notating ashug melodies. In the 1980s-2000s, a new phase of ashug studies occurred, with the notations and research of musicologist-scientist Tariyel Mammadov and others expanding the boundaries of ashug heritage and paving the way for its study as a common art form of Turkic-speaking peoples.

In the dissertation, the manuscripts of 55 ashug melodies written in unison by G.Huseynli from the performance of Ashug Teymur Huseynov and other published musical notations are analyzed comparatively, and the issues of variants in ashug melodies are highlighted. Of these musical notations, “Dilgami”, “Bash Mukhammes” were arranged and published by G.Huseynli for voice and piano. Based on G. Huseynli’s musical notations, arrangements of ashug melodies for voice and piano by Bayram Huseynli and Nazim Aliverdibayov were created.

**Chapter II of the dissertation** is entitled “**The main features of the musical language of G.Huseynli’s vocal works**” and consists of four paragraphs. **2.1. The paragraph** titled “**Characteristics of G.Huseynli’s romances**” provides an analysis of the composer’s published works as well as a number of romances preserved in manuscript form. The romance genre occupies a special place and is of leading importance in G. Huseynli’s vocal creativity. In this field, he was based on the traditions of U.Hajibeyli and A.Zeynalli and benefited from them.

In G. Huseynli’s vocal work, the musical embodiment of the ghazals of the great Azerbaijani poet and thinker Nizami Ganjavi is represented by the romances “Ey gözüm, de görmədinmi/My eye, didn’t you see”, “Gül camalın qoy görünsün/Let your flower-like face be seen”, and “Sənsiz/Without you”: In the intonation structure of the romance “Ey gözüm, de görmədinmi /My eye, didn’t you see”, national characteristics, intonations directly based on folk music and the chahargah moment play a leading role. The basis of the romance “Gül camalın qoy görünsün /Let your flower-like face be seen” is a rubai by Nizami Ganjavi. In the development of the musical material

of the romance, the reading and repetition of the verses are sometimes based on variant and sometimes on new musical content, which creates a two-part form.

Another reference to Nizami's poetry by G.Huseynli is connected with the romance "Sənsiz/Without you", which was written as a tribute to the novel of the same name by the great Uzeyir Hajibeyli. The poetic text and formal structure of both romances are the same. However, there are differences in the tempo-tonality plan: in U.Hajibeyli's romance, the outer parts are based on the seghah tempo, and the middle part is based on the bayati-shiraz, while in G. Huseynli's romance, the outer parts are based on the bayati-shiraz, and the middle part is based on the seghah. Certain differences are reflected in the structure of the melody and the forms of movement. Based on the poetic and musical content of U.Hajibeyli's romance "Sənsiz/Without you" to the words of Nizami, G.Huseynli composed a similar, yet unique work, and with this verse he brought a new genre feature to vocal music.

The romance of the same name, created by G.Huseynli based on the ghazal "Xəndandır bu" by the powerful representative of Azerbaijani literature, Mahammad Fuzuli, has a mugham-like, improvisational musical content. The compositional structure is free and consists of three parts. The melodic development of the romance, based on the bayati-shiraz moment, is expressed by wandering over the steps of this moment.

The composer's romance "Gəlsin, gəlməsin/May he come or not" to the words of the 19th century Azerbaijani poet Abulgasim Nabati is in a complex three-part form, with a contrasting middle section and a shortened reprise. The romance has a sad character and is distinguished by its calm, smooth melodic development. The musical content of the romance is based on the bayati-shiraz motif.

Among G.Huseynli's vocal works, the romances written to the rubaiyats of the philosopher-poet of Eastern literature, Omar Khayyam, are also noteworthy. These are the romances called "Mey içmə/Don't drink the wine", "Lalə bitərsə/If the poppy ends", and "Rubai". Similarities are evident in the structure of the romances, based on a simple two-part form framed by an instrumental

introduction and coda. The musical structure of the romances “Mey içmə/ Don’t drink the wine” and “Lalə bitərsə/If the poppy ends” is based on the bayati-shiraz maqam, while the melody of the romance “Rubai” is based on a wandering around the reference steps of the Humayun moment.

Another romance by G.Huseynli is “Qərənfil/Carnation” to the words of the prominent Azerbaijani poet of the 19th century, Khurshidbanu Natavan. The manuscript of this romance, which is in the composer’s archive, indicates that it was written on July 29, 1949, and that it was composed in Ganja (Kirovabad). The romance is in a complex three-part form, the stages of melodic development not only cover a wide range of the bayati-shiraz moment, but also reflect the gradual development of mugham and the aspects inherent in tasnif (type of music) composition.

One of the new aspects that G.Huseynli brought to the genre is related to the romance “Gördüm / I saw” to the words of Ashug Alasgar. Ashug poetry has traditionally been associated with the song genre, but G.Huseynli, along with songs, composed a romance for ashug poetry for the first time. In his works written in the romance genre, G.Huseynli also used lyric poems of 20th century poets: “Oxuyum hansını/Which to sing” to the words of Novruz Ganjali, “Axşam oldu/Evening came” to the words of Teymur Elchin, etc. romances show the breadth of the composer's creative circle.

**2.2. The paragraph titled “Stylish Features of the Composer’s Song Creativity”** discusses the composer’s song creativity in detail. The composer’s songs can be divided into several groups according to their subject matter::

1. Lyrical love songs: “İlk məhəbbət/First love”, “Sənsən/You are”, “Gecələr uzanaydı/I wish nights were longer”, “Ay işığında/ In the moonlight”, “Dolanım başına/Let me cherish you”, “Söz olur/ it becomes a gossip”, “Düşür yadıma/ I remember”, “Tellər oynadı/ Strand of hair danced”, “Könül sevən gözəldir/Love in the gazer’s eyes”, “Ömrümün yazısan/You are spring of my life”, “Qoy dönüm dolanım başına yar sənin”, “Bəxtiyarım/My favourite”, “Haradan bilim/How I should know”, “Gülə-gülə”, “Çiçəklənir arzular/My hopes are flourishing”, “Qadan alım/My sweetie”, “Heç bilmirəm

kim küsübdür/Who is on the outs”, “Qonşudan qız sevənin/Lover from vicinity”, “Səhər mahnısı/Morning melody”.

2. Labor songs: “Bəsti”, “Açıl pambığım/Grow my cotton”, “Zəhmət nəğməsi/Lamour melody”, “Bolluq nəğməsi/Song of abundance”, “Üzüm bağında/ In the vineyard”, “Kəndimiz/Our village”, “Muğan”.

3. Songs with patriotic and social content: “Sönsün hərbin odları/ Let the fire of war go out”. “Volqa-Don”, “Kommunizmə gedirik biz/We are going to communism”.

The composer's lyrical songs on the theme of love can be distinguished by their character, whether melancholic, light-hearted, or playful, which, in turn, influences the choice of musical means of expression, based on the content of the song. Some of G.Huseynli's lyrical songs are songs with complex compositional structures and, due to their stylistic characteristics, are close to the romance or tasnif genre, and exhibit mugham-like melodic movement forms. A number of the composer's songs have a simpler structure, are close to folk songs in style, which clearly shows the features of their musical language that come from lyrical folk songs – periodic structure, couplet-refrain form, song-like melody, etc.

The composer's patriotic and labor songs, which were included in the study for the first time, inspire people to actively participate in the life of the country and society, to show courage and hard work, glorify heroic people, and are reminiscent of ashug melodies due to their melodic and harmonic structure.

**2.3. The paragraph titled “The Place of children's songs in G.Huseynli's creativity and the features of their musical language”** is dedicated to the analysis of children's songs, which constitute a special area in the composer's creativity. According to their subject matter, G.Huseynli's children's songs can be divided into two large groups: 1) Songs praising the homeland and its beautiful nature; 2) Songs about school life. Of course, these two aspects play a major role in shaping children's attitude to life.

Among the songs about the homeland, one can mention the songs “Can Azərbaycan / My Azerbaijan”, “Ana yurdum/My motherland”, “Birliyin qüdrəti/ The power of unity” and others.

Songs about the nature of the homeland make up a large part of the songs written by G.Huseynli for children. These songs include descriptions of natural phenomena, as well as examples dedicated to the animal world and plants. The composer's songs “Uşaq və buz/Child and Ice”, “Yaz günləri/Summer Days”, “Təbiətin keşiyində/Guardian of Nature”, “Yaz/Spring”, “Cücələrim/My Chicks”, “Qaranquşla söhbət/Chat with the Swallow”, “Pussy cat/Məstan pişik”, “Mənim dovşanım/My Rabbit”, “Çiçəklərim/My Flowers”, “Üzüm bağında/In the vineyard” are of this type.

Songs about school life vary in theme. Songs about children's life at school – “Salam, doğma məktəb/Hello, dear school”, songs about sports and marches – “Yürüş mahnısı/Marching song”, “Qaliblər mahnısı/Song of the winners”, etc. During school, children are also focused on getting used to hard work, in this regard, we can mention songs such as “Gənc ustalar/Young masters”, “Gənc neftçilər/Young oilmen”, “Zəhməti sev/Love hard work”, “Balaca bağbanlar/Little gardeners”. At the same time, songs related to various events – “Qatar/Train”, “Gəlin rəqs edək/Let's dance”, “Tapmaca mahnısı/Puzzle song”, etc. are of this type.

G.Huseynli's children's songs, distinguished by their unique content and musical language, played an important role in the development of the genre. Children's songs have a simple melodic structure. The uniqueness of the moment-intonation features, form, metrorhythm, etc. aspects, in connection with the content, serves to vividly reveal the image and character of the work.

**2.4. Dedicated to “Analysis of the musical language of G.Huseynli's choral works.”** Although the number of works for choir in the composer's creative heritage is smaller, due to the characteristics of the musical language, these works are of great importance in characterizing his multifaceted activity and musical style.

We should mention G.Huseynli's work for choir titled “Xatirə/Memory”, dedicated to Uzeyir Hajibeyli, the founder of the Azerbaijani professional composition school. This work was written in 1950 after the death of Uzeyir Hajibeyli. The work “Xatirə/Memory” is composed to the words of Novruz Ganjali and is

intended for a four-part choir with instrumental accompaniment. The work has a great artistic and emotional impact. The composition of the chorus consists of a simple three-part form and a coda. The coda of the work uses the musical content of “Gülçöhrənin naləsi/Gülçöhrə’s lament” from U.Hajibeyli’s musical comedy “Arşın mal alan”. The choir performs the melody of that work without words, like a vocalist, and this is also used by the composer as a method that embodies the memory of U. Hajibeyli.

One of G.Huseynli's works written for choir is “Dağlar/Mountains” for soloist, choir and a combined ensemble of folk instruments, based on the words of Samad Vurgun. The composition “Dağlar/Mountains” is close to ashug melodies in its melodic characteristics, once again confirming the great role of this source in the composer's style.

**Chapter III of the dissertation** is entitled “**G.Huseynli’s instrumental works and music written for performances**”. This chapter consists of two paragraphs. **3.1. In the paragraph** entitled “**Main characteristics of the composer’s instrumental works**”, the works related to the composer's instrumental creativity are studied in detail.

The instrumental works of G.Guseynli include works of various genres for various performing groups. In the composer's instrumental musical work, the following works occupy an important place: prelude, sketch, theme and variations for piano, the plays “Rəqs/Dance”, “Dağıstan/Dagestan”, “Düşüncə/Thought”, “Bağda / In the garden”, the collection “7 Children’s Plays”, two plays for flute and piano – “Rəqs/Dance”, “Sözsüz mahnı/Song without words”, “Mahnı/Song” for oboe and piano, “On bir pyes/Eleven plays” for string quartet, “Rəqs/Dance” for pop orchestra, "Dance" for folk instrument orchestra, “Qızlar rəqsi/Dance of Girls”, “Yeddi gözəl rəqsi/Dance of Seven Beauties”, “Lirik rəqs süitəsi/Lyric dance suite”, etc.

These works were composed in different years and most of them have not been published. Arrangements of some pieces for various instrumental compositions are used in the teaching repertoire (in manuscript form).

The composer's collection for piano entitled "7 Children's Plays" is intended for younger schoolchildren. The collection was published in 1940. Each of the plays in the collection has a programmatic title: 1. "Meşədə azmış uşaqların axtarılması/ Searching for lost children in the forest"; 2. "Azmış uşaqların söhbəti/ A conversation between lost children"; 3. "Uşaqlar tapıldı/ Children found"; 4. "Laylay/Lullaby"; 5. "At-at oyunu/Horse game"; 6. "Məktəbə gedərkən/Going to school"; 7. "Çahargah/Chahargah". The composer created brilliant miniature instrumental pieces using the means of musical expression and the artistic and technical performance capabilities of the piano.

G. Huseynli's instrumental works also include mugham-related works. "Segahsayağı/Segah-like" for tar and piano is lyrical and melancholic. "Çahargaha bənzər/Chahargah-like" is an exuberant work, designed for a trio – tar, kamancha (oriental bow instrument) and piano. Here we should note the connection between various aspects of the color genre. Thus, the precise metrorhythmic basis of the play, the structure and cadence characteristics of the melody directly related to the reference steps of the mugham section, and the accompaniment style specific to the performance of folk instruments give reason to say it.

The study of the field of instrumental music in G.Huseynli's work reveals his interest in various musical genres in this field. Benefiting from folk music and mugham performance, the composer creatively used the features of musical language, the basis of time, melodic and rhythmic structure in his instrumental works, and succeeded in composing original works.

### **3.2. Dedicated to "Thematic study of music written for theatrical productions by G.Huseynli."**

Music written for theatrical performances occupies a certain place in G.Huseynli's creative work. The composer approached this field seriously, composing music for the works he addressed with high professionalism at the level of the genre's requirements. He composed music for several plays staged at the Ganja State Drama Theater and the Azerbaijan State Theater for Young Spectators named after M.Gorky in Baku. These include "Ailə namusu/Family

Honor” (M.Mukhtarli), “Almaz” (J.Jabbarli), “Bahar mahnısı /Spring Song” (A.Abbasli), “Dağılan tifaq/Destroyed Alliance” (A.Hagverdiyev), “Yadigar/Relic” (K.Sultanov and M.Burjaliyev), “Gənc ustalar/Young Masters” (Z.Khalil), “Göyərçinlər/Pigeons” (T.Ayyubov), "Nasreddin" (Y.Azimzade), "Sheikh Sanan" (H.Javid), etc. G.Huseynli's archive contains handwritten notes of music he wrote for theater performances in Ganja and Baku. These are the notes called “Almaz”, “Göyərçinlər/Pigeons”, and “Nəsrəddin/Nasreddin”.

“Almaz” is a work by the founder of modern Azerbaijani drama, Jafar Jabbarli. The 1950 performance of the Ganja Drama Theater was prepared by director Yusif Yulduz. The manuscript of the music written by G. Huseynli for that performance consists of five musical numbers. The music characterizes people’s interest in labour, education, and high spirits.

“Göyərçinlər/Pigeons” is a work by poet and playwright Talat Eyyubov, staged at the Theater for Young Spectators named after M. Gorky in 1959 by director Zafar Nematov. The manuscript of the music written by G. Huseynli for that performance consists of 13 numbers. The content of the work is related to schoolchildren's care for nature, the world of animals and birds.

“Nəsrəddin/Nasreddin” is a comedy in 3 acts and 6 scenes by the prose writer and playwright Yusif Azimzadeh, staged at the M.Gorky Theater for Young Spectators in 1961, directed by Zafar Nematov. The manuscript consists of 12 numbers. Each musical number serves to characterize the characters associated with Azerbaijani folklore and to reveal the general spirit of the play.

The **Conclusion** section of the dissertation concludes the research.

The sources of G. Guseynli’s creativity are very rich. His deep knowledge of the oral musical heritage played a major role in the formation of his creative style. G.Guseynli, relying on this root, approached it creatively and created original works. The musical language of his works is characterized by a close connection with the moment (makam) basis of national music, the peculiarities of the genre-melodic structure of folk songs and dances, mugams, the

embodiment of the quarta-quinta (fourth-fifth) modes characteristic of ashug music, and the simplicity of the harmonic background of the accompaniment. The composer's works in various genres are closely connected with the national system of moments; they clearly show an emphasis on the supporting steps and the use of the formative properties of moments. In the forms of melodic movement, one can note features characteristic of traditional music – the twisting of the melody around the supporting step, stepwise ascending and descending movements, the movement of the sequencer chain along the sound sequence of the moment, etc. All this became the basis of the composer's musical style.

G.Guseynli, who took an eternal place in the development of musical culture with his bright creative thinking and multifaceted activities, enriched the national musical heritage with his original works.

**Based on the content of the dissertation, the following scientific works by the author have been published:**

1. Rəfibəyli, L.H. Qəmbər Hüseynli və Gəncə // “Gəncənin musiqi mədəniyyətinin tarixi” mövzusunda Respublika konfransının materialları, – Gəncə: – 15-16 noyabr, – 2019, – s. 87-91.
2. Rəfibəyli, L.H. Bəstəkar Qəmbər Hüseynlinin yaradıcılığına bir nəzər // VI “Uluslararası Müzik və Dans Kongresi” mövzusunda Beynəlxalq konfransının materialları, – Türkiyə: Alanya, – 30-31 oktyabr, – 2020, – s. 257-262.
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4. Rəfibəyli, L.H. Məktəblilərin musiqi tərbiyəsində Q.Hüseynlinin uşaq mahnılarından istifadə // VIII “Uluslararası Müzik və Dans Kongresi” mövzusunda Beynəlxalq konfransının materialları, – Bakı: – 1-3 oktyabr, – 2021, – s. 333-337.

5. Rəfibəyli, L.H. Bəstəkar Qəmbər Hüseynli yaradıcılığının üslub xüsusiyyətlərinin tədqiqi məsələləri // “Bəstəkar və zaman” mövzusunda Respublika elmi-praktiki konfransının materialları, – Bakı: – 4-5 may, – 2022, – s. 303-309.
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8. Rəfibəyli, L.H. Creativity of composer Gambar Huseynli // – Lublin: Poland, “KELM”, – 2023. № 4(56), – s. 55-58.
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