

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF SCIENTIFIC – RESEARCH CABINET  
OF MUSIC IN THE DEVELOPMENT OF AZERBAIJANI  
MUSICAL FOLKLORISTICS**

Specialty: 6213.01 – Music art

Field of science: Art Study

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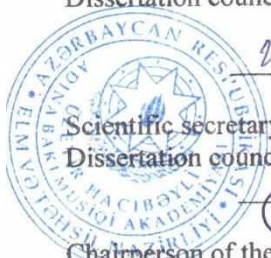
Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan, operating at the Baku Music Academy named after Uzeyir Hajibeyli.

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## **GENERAL CHARACTERIZATION OF THE DISSERTATION**

### **Actuality of the topic and its scientific development.**

Preservation and study of the cultural heritage of the Azerbaijani people is one of the important priorities of music science. In this regard, we note the relevance of studying the history of the emergence and functioning of the Scientific-Research Cabinet of Music, the activity of which is rightly considered an important stage in the history of the development of musical folkloristics of Azerbaijan.

The main goal of the Scientific-Research Cabinet of Music was to preserve the oral musical heritage of Azerbaijan. The workers of NIKMUZ (Scientific-Research Cabinet of Music) set themselves the tasks of collecting the oral musical creativity of Azerbaijani people, recording its samples, studying and generalizing the collected material. And the collection and recording of musical folklore carried out within the framework of the Scientific-Research Cabinet of Music, in turn, gave impetus to the multifaceted theoretical development of folk music.

The relevance of this study is related to the fact that the role of the Scientific-Research Cabinet of Music in the development of Azerbaijani musical folkloristics is connected with the important fact of expanding the geographical scope of material collection. It is possible to say affirmatively that before the beginning of activity of NIKMUZ (Scientific-Research Cabinet of Music) systematic collection of material was not undertaken.

The relevance of the study of oral music in the context of the records of the Scientific-Research Cabinet of Music is due to the fact that it allows us to determine not only the role of NIKMUZ (Scientific-Research Cabinet of Music) in the history of Azerbaijani musical culture. As a result of the study, some new features of the musical language of oral creativity are revealed. This becomes possible due to the comparative analysis of the variants of recordings both undertaken in the conditions of the Scientific Research Cabinet

of Music and with later recordings of Azerbaijani folklorists and ethnomusicologists.

The study of scientific work of the Scientific-Research Cabinet of Music has conditioned an appeal to many scientific works, sources on the history and theory of Azerbaijani oral music creativity.

First of all, we investigated materials related to the history of recording of Azerbaijani folk music. Among the fundamental works on Azerbaijani folk music is the work of Uzeyir Hajibeyli “Fundamentals of Azerbaijani folk music”<sup>1</sup>.

From this series of works devoted to the history of music science by Z.Safarova<sup>2</sup>, S.Bagirova<sup>3</sup>, A.Isazade<sup>4</sup>, G.Adigozalzade<sup>5</sup>, textbooks on the history of Azerbaijani music and “History of Azerbaijani music” published in 2017 under the guidance of Z.Safarova<sup>6</sup>.

Let us name the scientific researches specifically devoted to the history of Azerbaijani folk music recording.

Among them are doctoral dissertation of A.Isazadeh<sup>7</sup>, dissertation of M.Pashayeva<sup>8</sup>. Scientific works and articles by T.Mammadov<sup>9</sup>, F.Khalykzade<sup>10</sup>, I.Efendiyeva<sup>11</sup>, B.Huseynli<sup>12</sup>,

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<sup>1</sup> Гаджибеков, Уз.А. Основы азербайджанской народной музыки / У.А.Гаджибеков. – Баку: Язычы, – 1985. – 151 с.

<sup>2</sup> История музыки Азербайджана / Рук. пр. и научный ред. З.Ю.Сафарова. – Баку: Элм, – 2014. – 598 с.

<sup>3</sup> История музыки Азербайджана / Рук. пр. и научный ред. З.Ю.Сафарова. – Баку: Элм, – 2014. – 598 с.

<sup>4</sup> Исазаде, А.И. Азербайджанская народная музыка (истоки, проблемы собирания и исследования): / Автореф. дис.доктора искусствоведения / – Киев, 1988. – 46 с.

<sup>5</sup> Адигезал-заде, Г.А. Становление и развитие этномузыковедения в Азербайджане: / Автореф. дис.кандидата искусствоведения / – Баку, – 2005. – 29 с.

<sup>6</sup> История Азербайджанской музыки / Рук. З.Ю.Сафарова. – Баку, – 2017.

<sup>7</sup> Исазаде, А.И. Азербайджанская народная музыка (истоки, проблемы собирания и исследования): / Автореф. дис.доктора искусствоведения / – Киев, 1988. – 46 с.

<sup>8</sup> Пашаева, М.С. Запись, публикация и исследование азербайджанских мугамов: / Автореф. дис.канд.искусств / – Баку, 1991. – 27 с.

<sup>9</sup> Мамедов, Т.А Традиционные напевы азербайджанских ашыгов / Т.А.Мамедов. – Баку: Ишыг, – 1988. – 350 с.

S.Farhadova<sup>13</sup>, S.Bagirova<sup>14</sup>, I.Kocharli<sup>15</sup>, K.Dadashzade<sup>16</sup> also contain information and analysis on the recording of Azerbaijani oral music.

Various publications of the pre-revolutionary press, as well as materials of the Russian-language press allow us to reconstruct the picture of the formation of public and professional interest in the collection and recording of Azerbaijani oral music.

A comparative analysis of published recordings of folk songs and dances was undertaken by Z.Abdullaeva<sup>17</sup>. The author had the task of determining the evolution in the methodology of recording songs.

This review allows us to state that no special work devoted to the history, contribution, specific process of collecting and recording of oral music of the Scientific Research Cabinet of Music has been undertaken yet.

**Object and subject of the study.** The object is the activity of the Scientific-Research Cabinet of Music in collecting, recording and transcribing samples of Azerbaijani oral music.

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<sup>10</sup> Халыкзаде Ф.Х. Проблема сохранения музыкального фольклора Азербайджана в эпоху глобализации // – Баки: Musiqi dünyası, – 2003. – № 3-4, – с.124-127.

<sup>11</sup> Эфендиева, И.М. Из истории записей и публикаций азербайджанских мугамов. Традиции музыкальных культур народов Ближнего, Среднего Востока и современность / Сб.материалов Второго Международного музыковедческого симпозиума. Самарканд, 7-12 октября 1983. – Москва: Сов.композитор, – 1987. – с.207-210.

<sup>12</sup> Гусейнли, Б.Х. Азербайджанская народная танцевальная музыка: / Автореф. дис.канд.искусствоведения / – Баку, 1966. – 48 с.

<sup>13</sup> Фархадова, С.Т. Муга-монодия как тип мышления / С.Т.Фархадова – Баку: Элм, – 2001. – 368

<sup>14</sup> История музыки Азербайджана / Рук. пр. и научный ред. З.Ю.Сафарова. – Баку: Элм, – 2014. – 598 с.

<sup>15</sup> Köçərli, İ.T., Köçərli S.T. Elmi-tədqiqat musiqi kabinetinin fəaliyyətindən səhifələr // Azərbaycan etnomusiqişünaslığı üzrə oçerklər. – Баки: Elm və həyat, – 2017. – s.213-217.

<sup>16</sup> Дадаш-заде, К.Г. Восхождение / К.Г.Дадаш-заде. – Баку: Шерг-Герб, – 2014. – 232 с.

<sup>17</sup> Abdullayeva, Z.A. Azərbaycan toy mərasim musiqisi (“Dərviş toyu”nun təhlili əsasında) / Sənətşünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Баки, 1995. – 20 s.

The subject of the study is the role of the Scientific-Research Cabinet of Music in the history of Azerbaijani music science.

**Aim and objectives of the study.** The main aim of this study is to investigate and determine the role of the Music Research Cabinet in the history of Azerbaijani musical culture.

In connection with the set goal, the following research tasks are solved in the dissertation:

1. To collect all available accessible archival material on the activity of NIKMUZ;
2. To highlight the historical prerequisites for the emergence of the Scientific-Research Cabinet of Music;
3. To review the history of NIKMUZ activity;
4. To show the role of Bul-Bul in the formation of the Scientific-Research Cabinet of Music;
5. Analyze the samples of oral music in the recordings of NIKMUZ employees;
6. To identify stable and mobile parameters of functioning in these samples;
7. To analyze the variants of records in published and manuscript collections of oral musical creativity of Azerbaijani people;
8. To show the fruitfulness and prospects of the activity of the Scientific-Research Cabinet of Music for modern musicology.

**Research methods.** One of the research methods of this dissertation is the collection of available archival material and its systematization. A comparative analysis of manuscripts and publications was also conducted. The study of our topic involves the use of several methodological vectors. Thus, first of all, let us note the principle of historicism. Accordingly, the collections devoted to the history of Azerbaijani culture, in particular, the history of Azerbaijani music, have an important methodological significance.

The analysis was based on specific postulates concerning the essence of folklore. The analytical study of our theme was based, first of all, on the fundamental work of Uz.Hajibeyli on the

foundations of Azerbaijani folk music.<sup>18</sup> Besides, for scientific-theoretical disclosure of the theme, methodological ideas in the analysis of oral folk music creativity of such researchers as A.Badalbeyli, M.Ismayilov, R.Zohrabov, Z.Safarova, T.Mammadov, S.Abdullayeva, G.Abdullazade, S.Farhadova, B.Huseynli, K.Nasirova, J.Mahmudova, K.Dadashzade, R.Mammadova, G.Mahmudova and many others were used.

In methodological terms, we rely on the classification system of Azerbaijani folk music, formed and tested in numerous studies of Azerbaijani musicologists. Morphological parameters of this system were formulated in inseparable connection with the musical practice of the Azerbaijani people.

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

- Prerequisites for the establishment of NIKMUZ;
- Presentation of all available archival material on NIKMUZ activity;
- Generalization of the historical path of NIKMUZ;
- The role of Bul-Bul in the formation of the Scientific-Research Cabinet of Music;
- Comparative analysis of oral music samples in the recordings of NIKMUZ employees;
- Analysis of variants of records in published and manuscript collections of oral musical creativity of Azerbaijani people;
- Results of analyzing archival material.

**The scientific novelty of the research** lies in the fact that the role of the Scientific-Research Cabinet of Music in the history of Azerbaijani musical folkloristics is investigated for the first time in this dissertation. In our opinion, this work allows to fill certain “lacunas” in the history of musical folkloristics and show the progressive processes in the national musicology.

The scientific novelty of the research lies in the fact that this scientific work is the first to systematically investigate the multifaceted aspects of the activity of the Scientific-Research

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<sup>18</sup> Гаджибеков, У.А. Основы азербайджанской народной музыки / У.А.Гаджибеков. – Баку: Язычы, – 1985. – 151 с.

Cabinet of Music and summarize the contribution that NIKMUZ made to the development of Azerbaijani musical culture and science.

For the first time comparative analysis of song and dance variants, samples of professional music of oral tradition in published collections and manuscript lists extracted from archives has been carried out.

On the basis of numerous archival documents introduced into scientific circulation for the first time, the thesis reveals the characteristic features of the formation of Azerbaijani ethnomusicology.

No work has been undertaken to study the important characteristics of music in NIKMUZ recordings and transcripts and, accordingly, to reveal the parameters of the role of NIKMUZ in the development of Azerbaijani musical culture.

**Theoretical and practical significance of the study.** The theoretical significance of the study lies in the comparative analysis of manuscripts and publications. We see the practical significance in the fact that the material of the dissertation and conclusions can be used in the preparation of generalizing works on the history of culture and art of Azerbaijan.

Materials of the dissertation can be used in courses on source studies, on the history of Azerbaijani folk music in higher educational institutions, such as Baku Music Academy, National Conservatory, University of Culture and Art, Tusi Pedagogical University, Academy of Choreography and other universities.

In our opinion, the practical significance of this dissertation research is quite high, because the records of the staff of the Scientific-Research Cabinet of Music, collected together, reflect the folklore traditions of the Azerbaijani people, composed by the 20-30s of the twentieth century and will certainly interest ethnomusicologists, folklorists.

The practical significance of the dissertation is also seen in the fact that the experience of the Scientific-Research Cabinet of Music in collecting and deciphering samples of Azerbaijani musical folklore will be necessary in solving the problems of modern folklore studies. For example, the study of musical folklore in a contextual



environment at the level of ethno-culture, in ritual action, synthesizing different types of art, other forms of complex study of folklore. In addition, the results of our study can be used in modern collecting activities of scientists as one of the components of a systematic study of individual stages of this activity. The undertaken research can be used in solving the problems of systematization and cataloguing of oral folk music.

In our opinion, the maximum intensification of the development of modern ethnomusicology is closely connected with the collection and publication of the oral music of the Azerbaijani people. The materials collected together in this dissertation will allow intensifying the study of Azerbaijani folk music.

**Approbation and application.** Approbation of the thesis was carried out during a number of years. The main provisions of the work were reported and discussed at national and international conferences and seminars, such as: “Culture: Problems and Prospects”. Materials of XI International XVII International Scientific Conference (Baku – 2018), “Culture: Problems and perspectives”. Materials of XI International Scientific Conference of doctoral students and young researchers (Baku – 2017), Ministry of Education and Science of the Russian Federation Pyatigorsk State University Scientific Research in the Humanities: Discoveries of the XXI century, Materials of VIII International Scientific Conference of Doctoral Students and Young Researchers (Baku – 2017), Ministry of Education and Science of the Russian Federation Pyatigorsk State University. Pyatigorsk-2019, Materials of XXIII Republican Scientific Conference of Doctoral Students and Young Researchers, 03-04 December 2019, Baku, Scientific and Practical Seminar “Modern Problems of Ethnomusicology”, Baku – 2019, “Musical Traditions in a Globalizing World” Materials of II International Scientific and Practical Conference, Baku 14-16 November, 2022.

In addition, the results of the study have been partially reported in scientific journals such as: “Mədənəniyyət Dünyası” XXXIV, Baku – 2017, International Scientific Journal-Application ‘Search’, 2018, ‘Mədənəniyyət Dünyası’, XXXVI. Baku – 2018, Scientific Conference of doctoral students and young researchers (Baku –

2017), “Problems of studying the musical culture of Turkic peoples” Materials “Conservatory”, Baku – 2019, “Sənət Akademiyası”, Baku – 2020, “Vestnik” of Kyiv National University of Culture and Arts. Series: Musical Art, Vol4N2, 2021, Nakhchivan section of National Academy of Sciences of Azerbaijan Researches journal of institute of art, language and literature, Nakchchivan – 2024.

**Name of the institution at which the dissertation research was carried out.** The research was carried out at the department of “History and Theory of Music” of Azerbaijan State University of Culture and Arts.

**The volume of structural sections of the dissertation and the total volume of the work in characters.** The dissertation consists of an introduction, three chapters, eight paragraphs, conclusion, list of used scientific literature and appendice. The total volume of the dissertation is 128 pages 220 847 signs. Introduction 13 pages – 21931 signs, Chapter I 27 pages – 49855 signs, Chapter II 54 pages – 92420 signs, Chapter III 39 pages – 63192, dissertation conclusion 10 pages – 15 366 signs. The total volume of the dissertation consist of 220 847 signs, exclucing list of used scientific literature and appendices.

## **THE MAIN CONTENT OF THE DISSERTATION**

The introduction justifies the relevance of the research topic, discusses the degree of scientific development of the problem, the object and subject of the work, formulates the purpose and objectives of the study, scientific novelty, practical significance, research methods, the main provisions put forward for defense, approbation and application, as well as the volume of structural sections of the thesis and the total volume of the work in characters.

**In the first chapter – “Historical issues of the emergence and development of the Research Cabinet of Music” two paragraphs.**

**In the first paragraph “Historical prerequisites for the establishment of the Scientific-Research Cabinet of Music”** the period of Azerbaijan's cultural history of the late XIX – early XX

century is investigated. In this period, the powerful enlightenment movement that swept Azerbaijani society served as an impetus to the progressive activity of Azerbaijani intelligentsia and, in particular, interest in the problems of preserving and recording the spiritual heritage of Azerbaijan.

It is very important to emphasize that the first publications of oral folk art made by Azerbaijani enlighteners made it possible to introduce Azerbaijani folklore into the system of world folk art. Thus, various rites, rituals, beliefs, poetic comprehension of ethno-culture of Azerbaijanis caused adequate reaction of representatives of enlightenment movement, in particular, representatives of Russian culture. Analogies and parallels between the worldviews of different peoples testified to the development, on the one hand, and the antiquity of the ethno-culture of Azerbaijanis, on the other hand.

Uz.Hajibeyli played a great role in the birth of the Scientific-Research Cabinet of Music. It was Uz.Hajibeyli, a genius composer, an outstanding figure of Azerbaijani musical culture, a connoisseur of oral music, who was the first to put Azerbaijani folk music on notes. In the 20-30s of the last century, composer Muslim Magomayev did great work on propaganda and development of musical folkloristics. Being the head of the Arts Department of Narkompros, supervising the department of musical radio programs, heading the drama and opera theater, Muslim Magomayev everywhere actively participated in solving the problems of development of Azerbaijani music, in particular, musical folkloristics. The historical prerequisites for the establishment of the Music Research Cabinet are directly related to the Azerbaijan State Conservatory.

The Azerbaijan State Conservatory, which started its activity in 1921, from the first steps of its existence functioned as the main center for the development of music education in Azerbaijan. Already by the middle of the 20s the so-called “theoretical subject commission” was working here.

**The second paragraph of the first chapter is “History of the emergence and development of the Music Research Cabinet”.**

The paragraph emphasizes the role of Bul-Bul in the birth of NIKMUZ. Prominent figures of Azerbaijan wrote about the role of Bul-Bul in the creation of the Scientific-Research Cabinet of Music.

Gara Garayev repeatedly noted in his speeches the role of Bul-Bul in the development of music science of Azerbaijan. Bul-Bul's patriotism, his demanding attitude, faithful evaluation of the labor of composers and performers served as an invaluable contribution to the work of NIKMUZ. All this was highly appreciated by Bul-Bul's contemporaries.

Publications about Bul-Bul, archival materials testify to Bul-Bul as the organizer of the first Scientific-Research Cabinet of Music in Transcaucasia, whose activities included the collection, recording, publication of the oral music of Azerbaijan, ashig creativity, Azerbaijani mughams. Extant transcripts of NIKMUZ meetings, reports and other documents reflect the formation of scientific thought, historical and theoretical comprehension of the collected material.

By 1935, the work of the Scientific-Research Cabinet of Music was clearly differentiated. Thus, Uz.Hajibeyli was engaged in research, Seyid Rustamov was engaged in recording folklore, its processing, phono-archives. Song and instrumental creativity, dastans, mughams were collected and synchronized by Khadija Gaibova. In addition, the works of such outstanding musicians as khanende Jabbar Karyagdyogli, Seyid Shushinsky, tarist Kurban Primov were actively recorded. Since 1935, future coryphees of Azerbaijani music such as Gara Garayev, Javdet Hajiyev, Tofiq Kuliyeu, Mammadsaleh Ismayilov, Zakir Bagirov joined the work of the Scientific-Research Cabinet of Music. There are known such expeditions of NIKMUZ employees as expeditions to Sheki, Quba, Ganja, Gazakh regions, Dilijan, Borchali and others.

Archival documents, minutes of the meetings of the Scientific-Research Cabinet of Music, personal archives of the expedition participants, articles and speeches of NIKMUZ employees, later prominent figures of Azerbaijani musical culture G.Garayev, F.Amirov, Niyazi, S.Rustamov, Z.Bagirov, Ertogrul Javid, M.Ismayilov, T.Kuliyeu, A.Zeynalli allow us to affirmatively say that each recorded sample of musical creativity was considered from

different aspects. Thus, the most attentive attention was paid to the genre belonging of this or that sample, its specific properties, functioning in the context of everyday life, special fixation of performers – ethnophores, informants, professional musicians.

**The second chapter “Analysis of song and dance musical material from the archives of the Research Cabinet of Music”.**

**The first paragraph “Comparative analysis of variants of Azerbaijani folk songs in Seyid Rustamov's records”** analyzes the variants of oral music of Azerbaijani people available in the archives.

The opportunity to differentiate the song genre by the applied principle – lyrical, ritual, historical, etc. has opened up. Genre parameters have their own regularities, so distribution on samples of urban song lyrics, ritual samples, of course, stipulates appropriate consideration, cognition of peculiarities of musical language and form. This was a song layer, which lived in the people in the form of everyday musical environment.

It is very important to note that the staff of the Scientific-Research Cabinet of Music, not having a large, specialized experience in collecting samples of oral music, began their work with a systematic basis of collecting work. The recordings of folk songs were carefully subtextualized. An important aspect was the factor of contextualization of the song creation, i.e., a specific zone, or a local song point.

For the first time in the recordings made within the framework of the Scientific-Research Cabinet of Folk Music, variants of Azerbaijani folk music appeared, as close as possible to their original samples. And this is the main achievement of the work of NIKMUZ. In this connection, there is an opportunity to consider and study variants of different records of oral musical folk art and identify significant invariants.

Comparative analysis of samples of Azerbaijani folk music presented in the recordings of the Scientific Research Cabinet of Music with the recordings of the earlier period of the history of folkloristics and the period of the second half of the twentieth century seems important for the following reasons:

1. Comparison of variants of the same musical sample will allow to approach the material of the Scientific-Research Cabinet of Music from a value-oriented point of view;

2. As a result of comparing variants of musical samples, the most repeated elements of the musical language are revealed, and, therefore, stable, resistant elements to the influence of the historical and social context;

3. Comparative analysis of variants of Azerbaijani folk music samples in the recordings of NIKMUZ figures and other, for example, later recordings, allows to argue the most persistent, bright in its national specificity constituents of the musical language. At the next stage of the study, we found it necessary to compare Seyid Rustamov's records in his published collection and several lists of archival unpublished versions of Azerbaijani folk songs.

We found several manuscript lists of folk songs in the archives of the Institute of Architecture and Art of the National Academy of Sciences of Azerbaijan. The careful, painstaking work of the staff of the Scientific-Research Cabinet of Music is evidenced by the analysis of published samples with handwritten ones.

**In the second paragraph of the second chapter “Peculiarities of variants of Azerbaijani folk songs in manuscript lists of NIKMUZ”.** To reinforce our observations we compare archival records of Azerbaijani folk songs made by Muslim Magomayev and M.Ismayilov with published material, i.e. songs from the two-volume book “Azerbaijani Folk Songs” by S.Rustamov.

M.Magomayev's manuscripts with records of folk songs are kept in the archive of Muslim Magomayev<sup>19</sup> at the Manuscripts Institute of the National Academy of Sciences of Azerbaijan. Songs recorded by M.Ismayilov – in the archive of the Institute of Architecture and Art of the Azerbaijan Academy of Sciences. We also found it necessary to conduct a comparative analysis of variants recorded by Niyazi, kept in the archive of the Institute of Architecture and Art of the Azerbaijan Academy of Sciences and in the House-museum of Niyazi, Ertogrul Javid.

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<sup>19</sup> Müslüm Maqomayevin arxiv fondu // Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Fond № 25, siyahı № 1, v.106.

The song material in the published collections with all the variety of melodies, lad-intonation formation, form formation, syntax are included in a single semantic circle and have certain features of musical expressiveness.

The analysis of Niyazi's manuscripts from the phonovaliks available in the Scientific-Research Cabinet of Music and stored in the archives of the Institute of Architecture and Art of the National Academy of Sciences of Azerbaijan was also carried out. These manuscripts are entitled as transcription of phonorecordings of Azerbaijani folk dances.

The Niyazi House-Museum of the Ministry of Culture holds eighty samples of Azerbaijani song heritage.

Niyazi's recordings of the Lankaran expedition of 1934 are of interest. The manuscript is characterized by genre diversity of song material. Lyrical songs, songs accompanied by choir, labor songs such as “Çoban mahnı” are recorded. Here we also find songs of the Astara zone. Niyazi's piano arrangements, for example, are also found in this manuscript collection. We emphasize that under each musical sample is Niyazi's signature.

Another collection of manuscripts of Azerbaijani folk songs is kept in the archives of the Institute of Architecture and Art of the National Academy of Sciences of Azerbaijan. These songs were recorded by M.Ismayilov, an employee of the Scientific-Research Cabinet of Music, later a prominent theoretical scientist and professor at the Conservatory.

**The third paragraph of the second chapter, “Analysis of Dance Melodies in NIKMUZ Manuscript Sources,”** analyzes dance melodies.

The NIKMUZ records specifically reflected the genre definitions of the collected musical material in relation to dance music, as well as the applied and expressive function of this or that sample.

Considering the specificity of dance music in the recordings of the Scientific Research Cabinet of Music, let us emphasize such features of this genre of Azerbaijani music identified in the NIKMUZ recordings as:

1. clarity of manifestation of genre properties of dance music;
2. correlation of lyrical genres and motor genres;
3. the emphasis on festive and lyrical imagery and, accordingly, the classification of dances;
4. clear demonstration of the parameters of each sample.

Interesting samples of dance melodies were collected by Zakir Bagirov. The recordings were made in Basarkechar (Armenia) and Borchali (Georgia) in 1939. Only one hundred and thirty-five melodies were recorded. Moreover, some melodies are very short versions, having several bars in the recording. But in this manuscript list there are also extended dance melodies. Among them there are well-known, I would say, classical samples for Azerbaijani oral music.

Collectors of folk music, employees of the Scientific-Research Cabinet of Music strived to reflect specific features of Azerbaijani dance music in the recordings. Thus, as is well known, Azerbaijani dances are characterized by clear rhythm, clarity of ludo-intonation, brevity and multiple repetition of their main thematic cells.

In the dances in the recordings of the Scientific and Research Cabinet of Music, the dynamism of revealing periodicities immediately attracted attention. It is precisely these properties that we see in all NIKMUZ manuscripts.

All recordings made by the staff of the Music Research and Development Cabinet, with all the variety of melodic, genre, figurative and emotional aspects, reflect the specificity of Azerbaijani dance music. One of such dynamic and expressive properties is the variation pronounced in Azerbaijani dances.

It is noteworthy that Azerbaijani folk dances were recorded in all their diverse structure. Azerbaijani dances often have intonational diversity that does not fit into a uniform structure. The peculiarity of dance melodies – activation of movement through repeated variation of the initial melodic cell – was immediately “grasped”. The recordings also reflected such a characteristic feature of dance music as refrain.

The main difference between the variants of dance melodies in the published collection and manuscripts is that in the published



dances the model of variant progression of the material is chosen very precisely. Most often they are two- or three-stroke melodic cells.

In the manuscript material we note a greater freedom of development of the musical material. Here there is much more “improvisation” than strict adherence to a given thematic “outline”. The exception is a rather large group of dance melodies recorded in a brief form, at the level of a single phrase. In this sense, let us emphasize that the degree of ostinant development also differs, from simple repetition to modified repetition.

There are a number of other features that distinguish published and manuscript recordings of dance melodies from each other. Thus, two tendencies prevail in manuscript recordings: the tendency to prioritize open leaps and the filling of leaps more often in an ornamental, variant way. In the publications, we note the prevalence of ostinant tendencies and the tendency in development to dance renewal within a narrow range. Of course, this comparative correlation is conditional. At the same time, it reflects the predominance of the observed features of variants.

**The third chapter is “Activities of the Scientific Research Cabinet of Music in collecting professional music of oral tradition”.**

**The first paragraph, “Aspects of the Study of Records of Professional Music of Oral Tradition,”** examines the NIKMUZ's information material on mughams.

Studying the work of the Scientific Research Cabinet of Music in the field of mugham, we will pay attention to the memoirs of Suleyman Mansurov on the history of Azerbaijani music, in particular, the history of Azerbaijani mugham, presented and reviewed by E. Javid. Thus, such musicians as kamancha performer Mirza Sattar, khanende Mola Rza Ardebilli, Bakili Baladadash, Kor Haji, Urlu Iskender, Haji Malik Heydar, Khalil, Meshadi Abdul Huseyn, Kebla Eldar, Meshadi Mammad Mughbil, Kebla Agha Bala Agha Seyid oglu, Gadir Bala and others appear in Suleyman Mansurov's memoirs.

S.M.Mansurov gives interesting information from the biography of musicians, describes their appearance, various fragments from their life.

More than 100 texts used by khanende in mughams of that period, transmitted by Suleyman Mansurov Ertogrul Javid divides them into three groups:

1. Texts of folk tunes and texts known with the performance of musicians;
2. Texts belonging to Azerbaijani poets;
3. Poems known from Iranian classical literature.

As the material of NIKMUZ shows, the recollections of famous musicians, their discourses on folk music, and historical facts about the history of mugham art cited by them are of great value. This paragraph also considers some peculiarities of tesnif records.

The archive of the Institute of Architecture and Art preserved an interesting manuscript collection – M.Ismayilov's record of tesnifs from Alisahab's singing. M.Ismayilov also recorded another manuscript collection from the singing of J.Karyagdyoglu.

In the published collections, the tesnifs are unified to a certain extent. The recordings give performers the opportunity to show their individual capabilities, to interpret the musical text depending on their vocal data.

The tesnifs in published collections, for example, in R.Zohrabov's publication, are characterized by a leisurely dynamic profile that requires concentration on each phrase of the song. In the manuscript versions, the musical material is recorded directly from the singing of the khanende. That is why in manuscript recordings there are quite a lot of samples with rich ornamentation, swirling melodic line in a narrow range, freedom in the scale presentation of the song material, various kinds of truncations and extensions of the song text, improvisation of the narration.

Quite often manuscript and published versions of tesnifs differ from each other in their scales. As a rule, manuscript variants are compact. We can say that the structural units of the text in manuscript and published examples differ from each other variantly.

Noting in the comparative analysis of the variants the difference in the scale of the tesnifs, we also note the differences in form formation. Suffice it to say that such form-forming principles as variation, the system of lado-intonation deviations, and variable processes are more active in the samples of a more extended structure.

**In the second paragraph of the third chapter “Analytical parameters of recordings of professional music of oral tradition - reng”** a comparative analysis of published and manuscript lists of Azerbaijani rens is undertaken.

It is known that in 1928 M.Magomayev first recorded the mugham “Rast” with G.Primov playing. And in 1930 Niyazi recorded two mughams “Rast” and “Shur” from J.Karagdyoglu's singing accompanied by K.Primov.

Azerbaijani mugham as a multi-part cycle in the form of dastgah was recorded by T.Guliyev (“Rast dastgahy”, Baku, 1936; “Zabul dastgahy”, Baku1936) and Z.Bagirov (“Dugah dastgahy”, Baku, 1936).

Recordings of mughams of 1939 by G.Garayev and F.Amirov are also known. Thus, G.Garayev recorded the section “Maye” of the mugham “Shur” sung by G.Primov, and F.Amirov recorded a short version of the mugham “Rast” sung by khanende Bilal Yahya. The paragraph briefly describes the material stored in the archive.

In the manuscript records of Muslim Magomayev among a hundred samples of oral folk art collected by him there are also samples of mugham creativity. Thus, M.Magomayev recorded instrumental mugham “Rast” in its full version from playing on Gurban Primov's tare, the reng “Mahur”, also recorded from playing on G.Primov's tare, some samples Muslim Magomayev recorded from playing on Akhmed Bakikhanov's tar - these are rens “Chahargah”, “Daramad”, “Mahur”. There are also two rens here, the recording of which does not specify the performers.

The manuscript of Zakir Bagirov's recordings from singing of Bul-Bul and performance on the tar by G.Primov is kept in the archive of the Institute of Architecture and Art of the National Academy of Sciences of Azerbaijan. It is interesting that Z.Bagirov recorded several variants of “Bayaty isfahan rangy”. In this row we

should note the recorded rengs “Əraq”, “Huzzal”. Z.Bagirov also chooses the form of recording entitled “Rast ranglary”, in which he gives the mugham “Rast” in the integrity of its dramaturgy. Similarly, Z.Bagirov recorded the reng of the mugham “Chahargah” as well.

In Niyazi's manuscript records there is also a recording of the instrumental mugham “Kurdu” in the alternation of its rengs. Niyazi did not divide the recording of the rengs into separate titles, but gave the recording the appearance of a complete mugham work. In the same manuscript material, we find the recording of “Ovşary”, which is a short version.

A comparative approach to Zakir Bagirov's manuscript recordings and published variants of Azerbaijani rengs demonstrates the following universal qualities:

- A dramaturgically sustained sequence of mugham sections. Accordingly, adherence to the known canon determines the identity of the form-formation process;

- balance between the strength of tonic gravitation and the polysemousness of the harmonic foundations;

- typologies of formulaic cadential groups coincide in their lado-intonational expression, in particular, the frequency and specificity of cadential groups.

Let us note only melodic “discrepancies” in the character of the recordings. Thus, in the published collections of Azerbaijani rangs, melodic clarity prevails, I would say, lapidarity. In NIKMUZ recordings, melodic refinement and ornamental nuance attract attention to a greater extent.

Summarizing the recordings of rengs by the staff of the Music Research Cabinet, we note that in these recordings, as evidenced by the sheet music we cite, we observe the following:

- at the heart of each reng is a particular tonic vector that governs the shaping;

- ladotonal, lado-intonational movements in the rengs are determined by the well-known mugham canon;

- in rengs the phasing of the form-forming process is carried out;

- certain tactics of functional formation in rengs are determined by the system of mugham thinking;

- the rengs recorded in NIKMUZ reflect the multidimensionality peculiar to Azerbaijani mughams;

- recordings of Azerbaijani rengs are characterized by individuality, which, in our opinion, is connected with the individuality of bright personalities – Gara Garayev, Fikret Amirov, Niyazi, Zakir Bagirov, Mammad Saleh Ismailov, Ertogrul Javid.

The recordings of rengs realized within the framework of the Music Research Cabinet showed not just fragments of a certain genre. The most important quality of Azerbaijani mughams can be seen in the recordings of rengs.

**The third paragraph of the third chapter “Information material of the Scientific-Research Cabinet of Music on the functioning of Ashig music”.** This paragraph discusses the role of Ertogrul Javid in working on the material on Ashig music of the Music Research Cabinet.

It should be noted that Ertogrul Javid, as a specialist reflecting in his work the tasks set by the Scientific Research Cabinet of Music, was very attentive to the texts of dastans, fairy tales and songs. He paid special attention to the literary merits of the language. Taking into account that the language of Ashig art has its own specificity, vocabulary, has its own style. That is why E.Javid repeatedly emphasized the role of Ashig language in the development of Azerbaijani literature in the study of dastan texts. E.Javid emphasized the problem of dialect of Azerbaijani Ashigs as an important issue. He emphasized the role of the collector who paid special attention to the dialect peculiarities while recording.

Another hypostasis of Azerbaijani Ashig creativity – syncretism of creativity – was also reflected in E.Javid's comments and reviews.

The most interesting material in the archive of the Scientific-Research Cabinet of Music was kept in the folder under the general title “İskəndər xalq yaradıcılığında”, in which the material concerning the variants of Nizami Ganjavi's work “İskendername” was collected. In E.Javid's opinion, the process of borrowing was much more

complicated, because Nizami drew certain images from the spiritual treasury of the Azerbaijani people, which then, in Nizami's interpretation, returned to the people's environment, to the oral folk art.

This material, collected within the framework of the Scientific-Research Cabinet of Music, had a definite purpose. Namely, it was supposed to publish a collection for the anniversary of Nizami Ganjavi, which would contain materials on Nizami, specific songs dedicated to Nizami, songs sung by khanende in mughams, etc.

E.Javid collected invaluable poems by Ashig Alasgar, Ashig Musa, Tufarganli Abbas, Huseyn Bozalganli, Ashig Amrakh, Misgin Veli, Ashig Alasgar's son Ashig Talyb and others. The dejishme, such as Alesker's ashyg with Huseyn ashyg, are also collected here.

Bul-Bul's instruction on recording Ashig melodies, created in 1937, is well known. In this instruction, Bul-Bul emphasized the fact of a comprehensive approach to the recording of Ashig creativity, because Ashig creativity is synthetic. In the instruction, Bul-Bul also specifically mentioned the role of the Ustadnameh, to which he paid special attention. Thus, not only the name of the ashyg from whose singing and performance the dastan is recorded, but also the name of the ashyg who orally transmitted this dastan should be indicated. If the ashyg sings or dances before performing the dastan, the name of the tune or dance should be mentioned. In addition, Bul-Bul believed that the performance of ashig should be recorded taking into account all the subtleties of style, taking into account all the genre diversity functioning in dastans – Garavelli, Latifa and so on. And also, with painstaking reflection of mythological, religious, mystical elements.

On March 22, 1937, Bul-Bul convened a meeting to discuss the important issues of Ashig creativity, namely notation and the study of the main forms in Ashig creativity. The main issues of this meeting were the study of the musical structure of the saz instrument, notation of samples of Ashygh music, and issues of score recording of Ashygh music. Special attention was paid to the professionalism and purity of the intonation structure of music, as well as Ashygian terminology.

**The conclusion forms the conclusions of the thesis:**

In our dissertation we have sought to give both a holistic understanding of the activities of NIKMUZ and to identify specific aspects of the work of NIKMUZ, the need to show the historical prerequisites for the establishment of an organization that played such a significant role in the history of Azerbaijani musical folkloristics.

Addressing both historical and theoretical aspects of the study of the role of NIKMUZ in the history of Azerbaijani musical culture allowed to come to important results of the research. In the thesis a review of sources and archival material was undertaken. The analysis of this material was differentiated by genres. Analytical parameters were classified depending on the universals of the system of Azerbaijani musical oral creativity. In the process of analyzing song, dance creativity, professional music of oral tradition - Azerbaijani mughams, ashgy art, relevant parameters were also chosen. The study of variants – published and manuscript samples, stable and mobile elements of functioning, fundamental determinants of the musical system of Azerbaijani music was put at the center of attention.

The role of activity of the Scientific-Research Cabinet of Music is high and invaluable. For a short period of existence in this organization a huge musical material was collected. This material has fixed in written form the richest musical culture of Azerbaijan and allowed to show and propagandize it in a wide cultural context.

The activity of NIKMUZ played a huge role in the formation of the Azerbaijani composer school. The collected material, recorded in writing, still serves to create new works of Azerbaijani composers.

**The following publications have been published on the subject of the thesis:**

1. Асланова Л.Т. Роль Научно-Исследовательского Кабинета Музыки в развитии азербайджанской музыкальной фольклористики // «Культура: Проблемы и перспективы». Материалы XI Международной научной конференции докторантов и молодых исследователей, – Баку: ADMİU-nun nəşriyyatı, – 17 марта, – 2017, – с.74-75.

2. Асланова Л.Т. Некоторые страницы научно-исследовательского кабинета Музыки // – Bakı. “Mədəniyyət dünyası”. – 2017. XXXIV, – с.138-143.
3. Асланова Л.Т. Некоторые вопросы изучения деятельности Научно-Исследовательского Кабинета Музыки // «Культура: Проблемы и перспективы». Материалы XII Международной научной конференции докторантов и молодых исследователей, – Баку: ADMİU-nun nəşriyyatı, – 05 апреля, – 2018, – с.85-86.
4. Асланова Л.Т. Теоретические вопросы изучения деятельности Научно-Исследовательского Кабинета Музыки // «Проблемы изучения музыкальной культуры тюркских народов» Материалы XVII Международной научно-практической конференции, – Баку, – 05 апреля, – 2018, – с.171-174.
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6. Асланова Л.Т. Вопросы сравнительного анализа вариантов азербайджанских народных песен из архива Научно-Исследовательского Кабинета Музыки // – Bakı. “Mədəniyyət dünyası”. – 2018. XXXVI, – с.43-50.
7. Асланова Л.Т. Исторические предпосылки создания Научно-Исследовательского Кабинета Музыки // Doktorantların və Gənc Tədqiqatçıların XXIII Respublika Elmi Konfransının Materialları. II cild, AzMİU «Nəşriyyat-Poliqrafiya Mərkəzi», – Bakı. – 03-04 dekabr, – 2019, – с.269-270.
8. Асланова Л.Т. О танцевальных мелодиях в рукописных источниках НИКМУЗа // – Bakı. Konservatoriya. – 2019. №1(43), – с.77-82.
9. Асланова Л.Т. Роль Научно-Исследовательского Кабинета Музыки в истории азербайджанской музыкальной фольклористики // Министерство Образования и Науки РФ Пятигорский Государственный Университет «Научные



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  11. Асланова Л.Т. Исторические предпосылки создания Научно-Исследовательского Кабинета Музыки // – Киев: «Вестник» Киевского национального университета культуры и искусств. Серия: Музыкальное искусство, – 2021. Том 4, №2, – с.230-239.
  12. Асланова Л.Т. Niyazi və Cövdət Hacıyevin not əlyazmalarının açılmamış səhifələri (Azərbaycan milli musiqi irsinin qorunması kontekstində) // «Музыкальные традиции в глобализационном мире» Материалы II Международной научно-практической конференции, – Баку.– 14-16 ноября, – 2022, – с.83-88.
  13. Асланова Л.Т. The establishment of scientific department of musical research – the historical background // – Naxçıvan, «Tusi» – 2024. №2(49), 18 cild, – с.200-205.



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