

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**LEITMOTIF PRINCIPLE IN OPERAS OF AZERBAIJANI
COMPOSERS (40-70`S OF XX CENTURY)**

Specialty: 6213.01 – Music art

Field of science: Art Study

Applicant: **Leyla Juma Jumayeva**

Baku – 2025

The work was performed at the Department of “History and theory of music” of the Azerbaijan National Conservatory.


Scientific supervisor: Doctor of Sciences, professor
Ulker Sabir Aliyeva

Official opponents: Doctor of Sciences,
Associate Professor
Inara Eldar Maharramova

Doctor of philosophy in Art Study,
Associate Professor
Gullu Hasan Ismayilova

Doctor of philosophy in Art Study
Lala Daud Huseynli

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

Chairman of the
Dissertation Council: Doctor of philosophy in Art Study,
Professor

Ulviyya Ismayil Imanova

Scientific secretary of the
Dissertation Council: Doctor of Sciences, Associate Professor

Leyla Ramiz Zohrabova

Chairman of the
scientific seminar: Doctor of Sciences, Associate Professor

Aytaj Elkhan Rahimova

GENERAL CHARACTERIZATION OF THE WORK

Relevance and degree of development of the topic. Opera, as a syncretic genre, at all historical stages was dependent on the general state of the arts. Of course, opera has a tendency to renewal, and for this reason in different periods new themes, plots, new types of heroes appeared and continue to appear. Like other art forms (literature, theater, painting, sculpture, etc.), opera, reflecting the current worldview and artistic thinking, participates in the general cultural context.

It should be noted that along with the study of operas created over a short period of time and the development of various dramaturgical types and traditions, the study of artistic pursuits, methods and styles was also of great importance and relevance. Along with recitative, aria, arioso, ensemble and choral numbers, leitmotifs also influence the development of opera dramaturgy with its complex structure. Since the nineteenth century, the leitmotif principle has gradually come to occupy a leading position in the structure of the opera genre. The universality of this phenomenon is determined by its application in works of various genres: instrumental and stage music. This, in itself, allows us to distinguish the following functions, assuming an associative connection of meanings:

- 1) nominative – denoting an image, an object or a phenomenon being described;
- 2) emotional – expressing emotional, psychological states;
- 3) aesthetic – having an independent artistic effect and creating associations with real life.

As is known, modern musicology attaches great importance to the content of music and ways of its expression. Thus, the semantic and communicative functions of the leitmotif, emphasizing the procedural aspects of the content, create the basis for the unity of the dramaturgy, which is an important factor of the work.

The study of the opera genre, which took a leading place in Azerbaijani music of the twentieth century, was one of the directions of interest of national musicology. Along with the study of operas

created in a short period of time and the development of various dramaturgical types and traditions, the study of artistic searches, methods and styles was of great importance and relevance. Starting from U.Hajibeyli, the opera genre occupied a dominant position in the works of many Azerbaijani composers, and writing works in this genre was an indicator of their unique style of creativity and professionalism. The samples of opera reflected a number of important ideas – the originality of the nation, its character, destiny and special mission in world history, its national identity, significant historical events, widespread literary themes, etc.

The relevance of the research devoted to the study of the principle of leitmotif in operas by Azerbaijani composers is explained, first of all, by the insufficient development of this problem in Azerbaijani musicology. The problem of using the principle of leitmotif in Azerbaijani operas has been partially covered, mainly in the context of the works of individual composers or in studies devoted to the analysis of individual works, and therefore has not been singled out as an independent research topic. Researchers studying the compositional and dramaturgical features of musical works did not aim to reveal the characteristic features of the leitmotif principle in operas by Azerbaijani composers. The opera genre has always been in the center of attention of Azerbaijani composers and musicologists. From this point of view, the study of the problem and creative attitude to this genre are reflected in four directions:

1. In the opera genre leitmotif and reminiscence (reminiscence) in structural and semantic relation;
2. The role of mughams in revealing the content and artistic image in the first mugham operas;
3. Researching of the principle of leitmotif in the operas written in 1940-1960`s;
4. Researching of the principle of leitmotif in operas written in the 1970`s.

The first chapter of the study examines the historical origins of leitmotifs and reminiscences in world music practice and classifies them. A number of studies belonging to the first direction are

reviewed here. The leitmotif and leitmotif system in opera dramaturgy as a musical and artistic factor are considered, the first operas of both Western and Azerbaijani composers are examined.

The second direction is the question of the role of mughams in revealing the content and artistic image in the first mugham operas. It should also be noted that it was in the mugham operas that the first “rudiments” were laid down, which later were characteristic of the opera dramaturgy of Azerbaijani composers as a whole. In the early operas of U.Hajibeyli, M.Magomayev and Z.Hajibeyov, the mugham, revealing the images of the main characters, fulfills an important expressive function in the dramaturgy of stage development.

The third direction is the study of the principle of leitmotif in operas written in the 1940`s –1960`s. Along with the development of the opera genre, composers resort to a broader musical vocabulary when characterizing characters and revealing the artistic intent of a particular scene. Here, along with features derived from the art of mugham and ashug art, they turn to various layers of folklore (song, meyxana and other genres).

The fourth direction is the study of the principle of leitmotif in operas written in the 1970`s. One notable aspect is that the dramaturgy in the operas included in the analysis is on a different level. At the same time, the emergence of new opera genres (song-opera, satirical opera, fairy tale-opera, mono-opera) in Azerbaijani music, especially in the 1970`s, testifies to the composers' search in this field.

Special musicological studies revealing the history, evolution and general artistic and stylistic aspects of the mentioned problem, reflecting a complete methodological basis for its study, are practically unknown. Very limited development of the problem as a whole testifies to the qualitative originality of the research object and determines the relevance of the topic, at the same time, the mentioned problem opens wide prospects for the future development of Azerbaijani musicology.

The study of leitmotif and leitmotif system has been reflected in the scientific works of a number of Western and russian

musicologists. Although there are no special scientific works on this topic, leitmotif and leitmotif systems are usually considered in monographs and textbooks devoted to certain composers.

Notable among them are the studies of D.Y.Belan¹, L.I.Kandinsky², V.D.Konen³, B.V.Levik⁴, K.Dahlhaus⁵ and others devoted to the aesthetics of opera, theater and symphony, as well as R.Wagner. Also, in the study of various genres and related issues, scientific research by M.S.Druskin⁶ and others, as well as informational literature were considered. J.Santen van Kolff's *Erinnerungsmotiv-Leitmotiv*⁷, which is one of the factors that laid the foundation for the use of the leitmotif in Romantic opera, examines the techniques called “memorial motifs” and considers their historical aspects. Similarly, Karl Werner's *Toward a History of Leitmotifs in Opera*⁸ examines the history of the leitmotif in the context of the development of operas. A similar idea was also expressed by M.Galushko in her dissertation “Musical and Dramaturgical Functions of the Leitmotif in German Romantic

¹ Бэлан, Д.Я. Рихард Вагнер /Д.Я.Бэлан. – Бухарест: Молодежь, – 283 с.

² Кандинский, А.И. Заметки о «Золотом петушке» // – Москва: Сов.музыка, – 1958. – №6.– с.31-40; Кандинский, Л.И. Н.А.Римский-Корсаков. История русской музыки / Л.И.Кандинский. – Москва:1979 –.т.2., кн.2, – 280 с.

³ Конен, В.Д. Заметки о Р. Вагнере. Этюды о зарубежной музыке / В.Д.Конен. – Москва: Музыка, – 1975. – 480 с.; Конен, В.Д. Театр и симфония / В.Д.Конен. – Москва: Музыка, – 1975. – 375 с.; Конен, В.Д. История зарубежной музыки / В.Д.Конен. – Москва: Музыка, – 1979. –вып.3. – 528 с.

⁴ Левик, Б.В. История зарубежной музыки / Б.В.Левик. – Москва: Музыка, – 1974. – вып.2. – 46 с.; Левик, Б.В. Рихард Вагнер / Б.В.Левик. – Москва: Музыка, – 1978. – 450 с.

⁵ Dahlhaus, C. Zur Geschichte der Leitmotivtechnik bei Wagner. Das Drama Richard Wagners als musikalisches Kunstwerk //– Regensburg: – 1970, – р.17-36.

⁶ Друскин, М.С. Вопросы музыкальной драматургии оперы / М.С.Друскин.– Ленинград: Музыка, –1952, –334 с.; Друскин, М.С. История зарубежной музыки(втораяполовина XIX века) / М.С.Друскин. – Москва: Музыка, 1983. – 528 с.; Друскин, М.С.Вопросы музыкальной драматургии оперы / М.С.Друскин. – Москва: Музгиз, – 1952. – 344 с.

⁷ Santen van Kolffin “Erinnerungsmotiv-Leitmotiv”: [Elektron resurs] / URL:<https://www.jstor.org/stable/741902>.

⁸ Wörner, K.H. “Beiträge zur Geschichte des Leitmotivs in der Oper”: [Elektron resurs] / [URL:https://www.deutsche-digitale-bibliothek.de/item/](https://www.deutsche-digitale-bibliothek.de/item/).

Opera of the First Half of the 19th Century”⁹ and by E.W.Eiket in her study “Reminiscence and Leitmotif”¹⁰ as Factors of Dramaturgy in Opera”.

Naturally, scientific studies devoted to the opera genre, its forms and types occupied a significant place in Azerbaijani musicology. Thus, studies on opera genre by Elmira Abbasova, Ludmila Karagicheva, Solmaz Gasimova, Aida Taghizade, Imruz Efendiyeva, Valida Sharifova Alikhanova, Gamar Ismayilova, Shahla Hasanova, Aida Huseynova, Zemfira Gafarova, Jamili Hasanova and others helped in conducting the research. The titles of the dissertations “Genre and Style Problems of Azerbaijani Opera”¹¹ by I. Magerramova and “The Role of Musical Dramaturgy in Operas by Azerbaijani Composers”¹² by R. Mammadova are also mentioned here.

The study of the opera genre has often been reflected in studies, devoted to the composer's works, stage works and productions. Among them are monographs and a number of studies on operas and comedies¹³ by E. Abbasov and U. Hajibeyli,

⁹ Галушко, М.Д. Музыкально-драматургические функции лейтмотива немецкой романтической опере первой половины XIX в. : / дис. канд. искусствоведения. – Ленинград, – 1980. – 210 с.

¹⁰ Эйкерт, Е.В. Реминисценция и лейтмотив как факторы драматургии в опере: [Elektron resurs] / URL: <https://www.dissercat.com/content/reminiistsentsiya-i-leitmotiv-kak-factory-dramaturgii-v-opere287>.

¹¹ Мəһəггəмовə İ.Е. Azərbaycan operasının üslub və janr problemləri klassik opera kontekstində: [Elektron resurs] / URL: http://www.aak.gov.az/upload/dissertasion/sen/sen_n_mie_10_07_17.pdf.

¹² Мамедова, Р.М. Роль музыкальной драматургии в операх Азербайджанских композиторов: / диссертация на соискание учёной степени доктора философии по искусствоведению. / – Баку, – 2017. – 152 с.

¹³ Абасова, Э.А. Опера «Лейли и Меджнун» Узеира Гаджибекова / [ред. Д. Данилов]; Акад. Наук Азербайджанской ССР, Институт архитектуры и Искусств / Э.А. Абасова. – Баку: Азмузгиз, –1960. – 66 с.; Абасова, Э.А. Оперы и музыкальные комедии Узеира Гаджибекова / Э.А. Абасова. – Баку: Изд. АН Азерб. ССР, –1961. – 196 с.; Абасова, Э.А. Ниязи / Э.А. Абасова. – Баку: Азернешр, – 1965. – 18 с.; Абасова, Э.А. Опера «Кёроглы» Узеира Гаджибекова / Э.А. Абасова. – Баку: Азернешр, –1966. – 57 с.; Абасова, Э.А. Узеир Гаджибеков. / Э.А. Абасова. – Баку: Азерб. Гос. Издат., – 1975. – 142 с.

I.Abezgauz's study on the opera "Koroglu" "Opera "Korogli" by U.Hajibeyov"¹⁴, A.Abbasov's "Uzeyir Hajibeyov and his opera "Korogli"¹⁵.

Along with this, the development of opera genre and creative searches in the field of dramaturgy are reflected in the studies of S.Gasimova¹⁶, A.Taghizade¹⁷, A.Huseynova¹⁸, F.Aliyeva¹⁹, Z.Gafarova²⁰, J.Hasanova²¹ and others.

Object and subject of the study. The main object of the presented dissertation work is opera creativity of Azerbaijani composers. The subject of the study is the embodiment of the principle of leitmotif in the operas of Azerbaijani composers of the 40-70s of the XX century, the study of its content in music as a procedural-dramaturgical technique.

¹⁴ Абезгауз, И.В. Опера «Кероглы» Узеира Гаджибекова (О художественных открытиях композитора) / И.В.Абезгауз. – Москва: Советский композитор, – 1987. – 230 с.

¹⁵ Абасов, А.Дж. Узеир Гаджибеков и его опера «Кёроглы» / А.Дж.Абасов. – Баку: АГИ, – 1956. – 65с.

¹⁶ Qasimova, S.C. M.Maqqomayevin "Nərgiz" operası / S.C.Qasimova. – Bakı: Azərnəşr, – 1967. – 46 s.; Касимова, С.Дж. Оперное творчество композиторов Советского Азербайджана [2 cilddə] / С.Дж. Касимова. – Баку: Азгиз, ч.1, – 1973. – 101 с.; Касимова, С.Дж. Оперное творчество композиторов Советского Азербайджана [2 cilddə] / С.Дж.Касимова. – Баку: Ишыг, ч.2. – 1986. –122 с.

¹⁷ Tağızadə, A.Z. Cövdət Hacıyev / A.Z.Tağızadə. – Bakı: Mütərcim, – 2015. – 140 s.

¹⁸ Гусейнова, А.Н. Формирование оперного стиля Муслима Магомаева (по материалам архива композитора): автореферат дис. кандидата искусствоведения: / – Санкт-Петербург, – 1992, – 27 с.

¹⁹ Əliyeva, F.Ş. 60-70-ci illərin I yarısında Azərbaycan bəstəkarlarının bəzi üslubtəmayülləri: / sənətsünəslıq namizədi alimlik dissertasiyası. / – Bakı, – 1994. – 192 s.; Əliyeva, F.Ş. Azərbaycan muğam operası tarixindən // "Muğam aləmi" Beynəlxalq Elmi simpoziumunun materialları, – Bakı: Şərq-Qərb, – 2009, – s. 127-131.

²⁰ Кафарова, З.Г. «Кероглу» Узеира Гаджибекова / З.Г.Кафарова. / – Баку: Язычы, – 1981. – 166 с.

²¹ Həsənova, C.İ. Ü.Hacıbəyovun "Koroğlu" operasında musiqi dilinin lad xüsusiyyətləri // – Bakı: Musiqi dünyası, – 2007. №3-4(33), – s.51-55; Həsənova, C.İ. Üzeyir Hacıbəylinin yaradıcılığında milli musiqinin nəzəri əsasları / C.İ.Həsənova. – Bakı: Mars-Print, – 2009. – 320 s.

Aims and objectives of the study. One of the main objectives set is to reveal the essence of the principle of leitmotif in the studied operas of Azerbaijani composers of the 40-70s of the XX century and to determine the conceptual and dramaturgical features of these elements.

In accordance with this goal, a number of tasks are carried out:

- to identify and classify the functional characteristics of the leitmotif;
- to consider the historical sources that formed the basis of the leitmotif;
- to identify similar and different features of the leitmotif in the operas of Azerbaijani composers of the mentioned period;
- to reveal, in addition to national traditions, unique composer's discoveries in the operas under study in the context of the development of the genre as a whole;
- to study the influence of the leitmotif principle on the development of stage action in the operas of Azerbaijani composers.

Research Methods. The methodological basis of the dissertation work is the approved scientific literature of Azerbaijani and foreign musicologists in the field of musicology. In accordance with the objectives of the dissertation research here were used historical (coverage of regular evolutionary processes of Azerbaijani opera), complex (justification in the dissertation of the principles of approach as a synthesis of literary sources and music), analytical (conducting theoretical analysis of operas of Azerbaijani composers) and comparative methods.

The methodology of the thesis is mainly based on the study of the theory of leitmotifs (Chapter I). The semantic method is used in the operas of Azerbaijani composers, revealing the issues of application of the principle of leitmotif, which in turn creates the basis for the disclosure of the figurative content and the structural–functional method. B. Asafyev's theoretical doctrine of intonational expressiveness served as the fundamental theoretical basis of the study²². The researcher's observations regarding the “artistic

²² Асафьев, Б.В. Музыкальная форма как процесс / Б.В.Асафьев. – Ленинград: Музыка, – 1971. – 378с.

integrity” of the intonation structure and the interrelation of the parts of the work within the framework of the overall composition are important steps in understanding the principle of leitmotif.

The study of opera creativity of Azerbaijani composers led to the creation of U.Hajibeyli`s²³ methodological doctrine of organic synthesis of the national harmonic system with the major-minor harmonic system. The methodological sources of the thesis work are also the studies of the above-mentioned musicologists on the opera creativity of Azerbaijani composers.

The main provisions put forward for defense. The following provisions are presented in defense:

1. starting from the works of U.Hajibeyli and M.Magomayev, the principle of leitmotif gave impetus to the development of new forms of compositional structure in Azerbaijani operas and the search for new means of expression;

2. basing leitmotifs in Azerbaijani composers` operas on mugham and ashug music created a kind of hidden dramaturgy determining its place in the general context and, in turn, its belonging to one or another imaginative sphere. This conditioned the emergence of artistic and musical-dramatic unity of Azerbaijani opera and deepening of its semantic significance;

3. the application of the principle of leitmotif in Azerbaijani operas of the 40-70`s of the XX century is analyzed;

4. in addition to leitmotifs, leitlad, leitembre and leitgenre are also used in the operas of Azerbaijani composers;

5. depending on the dramatic idea of the work, two leitmotif principles are applied in the works of Azerbaijani composers:

a) Current (developing);

b) Remaining unchanged in the process of development of stage events.

Scientific novelty of the research. Scientific novelty of the presented dissertation work consists in the fact that for the first time a comprehensive study of the principle of leitmotif in operas of Azerbaijani composers has been carried out.

²³ Hacıbəyov, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.A. Hacıbəyov. – Bakı: Apastrof, – 2010. – 176 s.

For the first time:

– The aesthetic essence of the principle of leitmotif in the operas of Azerbaijani composers is revealed. The principle of leitmotif is studied not only as a semantic but also as a constructive beginning in the opera dramaturgy of Azerbaijani composers;

– leitmotif and leitmotif principle in opera dramaturgy are studied as a musical and artistic factor;

– the features of the leitmotif principle in the opera's "Motherland" by G.Garayev and J.Hajiyev, "Willow do not cry" by A.Badalbeyli, "Deceived stars" by M.Guliyev, "Azad" and "The Fate of Khanende" by J.Jahangirov are revealed. The leitmotif system of the opera "Sevil" by F.Amirov is classified and the leitmotif principle of the opera "The Bride's Rock" by Sh.Akhundova is reworked.

Theoretical and practical significance of the study.

– The material of the research can be used in teaching such subjects as "History of Azerbaijani music", "Analysis of musical works", "Historical musicology", etc.;

– the materials and results of the thesis can be a useful source when researching the significance of any composer and Azerbaijani opera in general;

– the research work is also a useful material for young composers, encouraging them to study traditions in the opera genre and search for new ways;

– the research materials can be useful for the actors of the Azerbaijan State Opera and Ballet Theater participating in the productions of the above mentioned operas;

– the main provisions of the thesis can be used also as an auxiliary material in the study of Azerbaijani musical and theatrical creativity;

– practical results obtained in the thesis can become a primary source for theater conductors who have little experience in understanding the artistic and compositional features of operas by Azerbaijani composers.

Approbation and application. The main provisions of the dissertation work have been reflected in domestic and foreign articles

published in scientific journals recommended by the Higher Attestation Commission under the President of the Azerbaijan Republic, as well as in reports at international and republican scientific conferences.

Name of the organization where the dissertation work was carried out. The dissertation was completed and presented for discussion at the Department of “History and Theory of Music” of the Azerbaijan National Conservatory.

The materials of the study are claviers, scores (as well as manuscripts), video and audio materials of operas by Azerbaijani composers. Here the operas, like “Khosrow and Shirin” by Niyazi, “Motherland” by G.Garayev and J.Hajiyev, “Azad” and “The Fate of Khanende” by J.Jahangirov, “Sevil” by F.Amirov, “Vaqif” by R.Mustafayev, “The Dead” by V.Adygozalov, “Williow do not cry” by A.Badalbeyli, “Aygün” by Z.Bagirov, “Deceived stars” by M.Guliyev, “The Bride`s Rock” by Sh.Akhundova were included.

The thesis also gives a brief analytical review of the principle of leitmotif in the operas of U.Hajibeyli (“Leyli and Majnun”, “Asli and Kerem”, “Keroglu”) and M.Magomayev (“Shah Ismail”, “Nargiz”), which comes from the desire to trace the evolution of the leitmotif principle at different stages in the works of Azerbaijani composers. Besides, the music of these composers is characterized by high artistic significance and is important for the whole Azerbaijani musical art in analyzing the above operas of Azerbaijani composers, the following materials were included in the study:

- Materials from the archive of the Azerbaijan State Academic Opera and Ballet Theater;
- materials from the State Archive of Literature and Art named after Salman Mumtaz;
- personal archive of composer Mammad Guliyev;
- video recordings of operas by Azerbaijani composers viewed by the author of the dissertation.

The total volume of the dissertation with the indication of the volume of structural sections of the dissertation separately. The dissertation consists of an introduction, 3 chapters (13 paragraphs), a conclusion, a list of isaolized literature, a saitography

and a notography. “Introduction” consists of 9 pages and 15708 characters, Chapter I consists of 32 pages and 59785 characters, Chapter II consists of 49 pages and 74523 characters, Chapter III consists of 33 pages and 49600 characters and “Conclusion” consists of 4 pages and 6926 characters. The total length of the thesis, excluding the “List of references”, is 209369 characters.

THE MAIN CONTENT OF THE DISSERTATION

In the **Introduction** part of the dissertation, the relevance and degree of development of the topic is determined, detailed information is given about the object and subject of the research, goals and objectives, methods, main provisions defended, scientific innovation, theoretical and practical significance, approval and application, and structure.

Chapter I of the dissertation – “Semantic and dramaturgical functions of leitmotifs in the opera genre” – consists of two paragraphs.

1.1. “Leitmotif as a musical and artistic element” – reflects extensive information about the origin, formation and history of the development of the term leitmotif. The thesis emphasizes that the leitmotif is one of the important means of expression that enhances the artistic meaning of the work. This paragraph explains the main characteristics of leitmotif:

1. Structurally, a leitmotif should be designed as a motif, usually consisting of no more than one sentence.

2. The leitmotif of a musical work to attract attention should stand out among other musical materials by its special brightness and originality: expressive intonation, characteristic rhythm, harmony, specific timbre are important here.

3. Such factors as its form and recognizability throughout the composition are considered important for the leitmotif.

Specific opera examples emphasize that leitmotifs are also used in operas as a descriptive device: leitmotifs of a character (multiple leitmotif portraits), leitmotifs of situations (leitmotifs of love, sadness, etc.); leitmotifs of objects (leitmotifs of rings, gold, horns,

etc.); leitmotifs of the environment (leitmotifs of suffering and poverty); leitmotifs of the landscape (leitmotifs of various natural phenomena – hurricane or fire, forest or stars; leitmotifs with symbolic meaning (numerous leitmotifs of fate, doom, revenge, curse, etc.); leitmotifs of characteristic themes describing a certain dramatic situation (leitmotif of independence, leitmotif of escape, etc.).

The dramaturgical function of leitmotifs in opera is also presented in detail.

The paragraph notes that the use of leitmotifs in opera creates the basis for the integrity of dramaturgical expression, which is reflected in the opera works of Azerbaijani composers.

1.2. “Semantics and dramaturgical functions of leitmotifs in the operas of U.Hajibeyli and M.Magomayev” – the originality of leitmotifs of Azerbaijani composers is considered on the example of the operas of U.Hajibeyli and M.Magomayev.

This paragraph emphasizes that the uniqueness of Azerbaijani operas lies in their appeal to national traditions and musical thinking (mugham and ashug music). It is also noted that the originality of leitmotifs of Azerbaijani composers is conditioned by the wide use of figurative and emotional sphere of Azerbaijani traditional music. The formation of musical material of dramaturgy in the first operas of U. Hajibeyli on the basis of mugham leads to the disclosure of characteristics and psychological portraits of characters, and the development of the scene acquires a symbolic meaning.

For the first time, the musical characterization of the main character in U.Hajibeyli's opera “Asli and Kerem” as a leitmotif material is based on the Ashug melody “Kerami”. Thus, the name of the main character of the opera acquires a symbolic meaning in the musical material of the opera, that is, it becomes a motif-symbol that creates emotional and semantic associations.

Muslim Magomayev, who later turned to the opera genre, used the existing experience of Uzeyir Hajibeyli and also searched for new ways. Thus, we can talk about the principle of leitlade in M. Magomayev's mugham opera “Shah Ismail”. For example, the love between Gulzar and Ismail is revealed through the lad seigyah. The lad bayaty-shiraz becomes a leit-symbol of Aslan Shah and his

supporting entourage. The composer uses the bayaty-shiraz in the first aria of Aslan Shah, in the chorus of the guests, in the duet between the Vizier and Aslan Shah, and in the chorus of the fifth act. Thus, the bayaty-shiraz harmony becomes a kind of leitlade characteristic of Aslan Shah and his entourage. The composer continued this principle of the leitlade in the opera Nargiz.

The thesis emphasizes that the techniques of using the image and content field of separate mugham or ashug melodies are also found in the works of other Azerbaijani composers. For example, in Suleyman Alasgarov`s opera “Bahadur and Sona” (given the presence of a common leitmotif), the shushtar harmony is perceived as the leitmotif of lovers. In Z.Hajibekov`s opera “Ashig Garib”, the ashug theme sounding in the overture became the leitmotif of the main character throughout the opera. In operas such as V.Adygezalov`s “Natavan” and F.Alizadeh`s “Intizar” (the second title of the opera “Intizar” is “Karabakhname”), the mugham “Karabakh shikestesi” acquires a symbolic meaning – it is a characteristic of the place where the events taking place in the composition occur. It is also noted that in U.Hajibeyli`s opera “Keroglu” the system of leitmotifs was used for the first time as a factor that created the basis for a wide disclosure of artistic images and compositional integrity of the opera.

Chapter II of the thesis - “Principles of application of leitmotifs in opera works of Azerbaijani composers (1940-60`s)” – consists of six paragraphs.

2.1. Niyazi`s opera “Khosrow and Shirin”. This paragraph emphasizes that Niyazi proceeded from all the characteristic features of the continuous type of composition, as here the interplay of contrasting musical images and the principles of symphonic development leading to the dynamization of thematic material is noticeable. In addition, this opera is characterized by intonational innovation, brilliant melody and an appeal to national origins in revealing the lyrical and psychological content. In the opera Khosrow and Shirin, which has a multilevel musical dramaturgy, Niyazi uses the leitmotifs of Shirin and Farhad to ensure the integrity of the opera from a musical and dramaturgical point of view, to

reveal the relationship of the characters with each other, as well as the inner world, individual characteristics, psychology and spirituality of each of them throughout the development of events. Beginning with the overture and based on the content, he used the main leitmotifs – Shirin`s theme, Farhad`s theme and the contrasting theme of cunning – to further illustrate the feelings and experiences of the characters. The opera also contains leitmotifs of love (Farhad, Shirin, Khosrow), hatred (Shirin) and deception (Khosrow), which further convey the characters' states of mind. The leitmotifs, having had a positive influence on the dramaturgy, further enriched it and also became carriers of the metaphor of Love and Hate in the opera.

2.2. The opera “Motherland” by G.Garayev and J.Hajiyev.

The musical dramaturgy of the opera is based on two conflicts: the external one (the resistance of the Soviet people to fascist invaders) and the love line (within the framework of the classical love triangle: Aslan – Dilber – Mardan). In the opera “Motherland”, which is a heroic and patriotic opera, the characters are characterized in detail not only by opera numbers, but also by leitmotifs.

The well-known musicologist L.Karagicheva, who analyzed the opera, noted that there is only one leitmotif in the opera - the leitmotif of the fascists. However, during a detailed analysis of the opera`s keyboard and score, based on some of the authors` handwritten notes, it became clear that the opera contains not only the leitmotifs of the fascists, but also those of other characters - Aslan (three leitmotifs), Mardan and Eldar. The opera uses both the principle of an extended, fluid leitmotif (the leitmotif of Aslan, the leitmotif of the fascists) and the principle of a generalized, unchanging leitmotif (the leitmotif of Eldar).

2.3. In F.Amirov`s opera “Sevil”, the composer, using the principle of leitmotif present in the classical opera structure, created the basis for the development of stage actions and further increased the tension in psychological scenes. It is known that the opera “Sevil” has always been a subject of study for musicologists. There are quite a few studies devoted to a broad analysis of the opera. In the thesis, for the first time, the leitmotif system of the opera “Sevil” is presented with musical examples in the form of a table in two categories.

The leitmotifs assigned to the first category are dynamic in nature, undergoing changes throughout the opera, emphasizing the semantic significance and giving emotional “coloring” to this or that scene. The first category includes seven leitmotifs: the leitmotif of Sevil, the leitmotif of Sevil’s suffering, the leitmotif of the call, the leitmotif from the drama of Sevil and Balash, and the leitmotifs of Azancı, Gulush and Dilber.

The second category of the leitmotif system of the opera “Sevil” is static in nature and fully retains its original appearance throughout the development of the stage action. The second category includes 11 leitmotifs of the opera: the four leitmotifs of Gunduz, Atakisha, Babakishi, the beks, Mamedalibek, Abdulalibek, Taftan and the people. The music of F.Amirov’s opera is based on certain thematic complexes (the opera “Sevil” contains 18 leitmotifs). It is noted that the opera “Sevil” is imbued with the unity of dramatic expression, which was facilitated by the composer’s use of the principle of leitmotifs. The strengthening of the psychological element and the desire to realistically convey the state of mind and experiences of the opera’s characters necessitated the development of the principle of continuous development in the opera. He united individual opera episodes, scenes and pictures into a continuous flow of stage action. Fikret Amirov’s dramaturgical method and his principles of symphonizing opera scores, starting with Uzeyir Hajibeyli’s opera “Keroglu”, influenced the opera works of Azerbaijani composers.

2.4. J.Jahangirov’s opera “Azad” – the paragraph notes that the composer, proceeding from the tragic plot line of the patriotic heroic opera (in the scenes of confrontation between the people and the authorities), uses the principle of leitmotif in describing the characterization of characters and their images in accordance with the structural and compositional plan of the opera. This is manifested in the presentation of the theme of “suffering and oppression”, which is reproduced by the string instruments and bassoon at the beginning of the opera.

The main characters of the opera are characterized through various numbers, ensembles and leitmotifs. Although musicologist S.

Gasimova noted that the opera contains only the leitmotif of the oppressed people, however, the analysis also noted the presence of other leitmotifs that served to enrich the musical material of the opera “Azad”. These are the leitmotifs of unrequited love and separation of the main characters Ayaz and Sariya, as well as the leitmotifs of oppression and exploitation of the negative character Yavar. Thus, the leitmotifs in the opera are connected both with the opposing forces (the people and the courtiers led by Yavar) and with the images of Sariya and Ayaz, which create the basis for the development of the lyrical and dramatic line.

2.5. In the paragraph entitled “Vagif” by R.Mustafayev, it is noted that although the opera “Vagif” finds its solution in the lyrical-dramatic genre, it reflects the patriotic line. R.Mustafayev, who achieved this, used the works of U.Hajibeyli and managed to reconcile these two types. Although R.Farhadova noted two main leitmotifs of Vagif in the opera “Vagif” describing 1) the greatness of the poet, his love for his people and country and 2) his lyrical lines. The leitmotifs of Khuraman, Eldar and Agha Muhammad Shah Gajar are also present in the opera, as well as leitmotifs and leitintonations of people's suffering. The theme set in the burning scene of Shusha, which is one of the most spectacular scenes in the opera “Vagif”, has acquired the significance of a leit-symbol.

Ramiz Mustafayev also used the intonations of “Karabakh shikestesi” in a symbolic sense to characterize the place of events taking place in the opera. This leitintonation, which has a symbolic meaning, is reflected throughout the opera, both in the vocal and orchestral parts. The use of leitmotifs in the opera plays an important role in the dramaturgy of the work, creates the basis for a unified symphonic development, and contributes to the integrity of the composition.

2.6. The paragraph entitled “V.Adygezalov`s opera “The Dead”notes that “The Dead” occupies a unique place not only in the composer's work, but also among large-scale stage works written on satirical themes in our musical culture.

Although V.Adygezalov`s opera “The Dead” has been the subject of research by a number of musicologists and music critics,

the problem of leitmotif has not been considered in it. In the course of analyzing the opera it became clear that, like other Azerbaijani composers, V.Adygezalov used the principle of leitmotifs laid down in the operas of U.Hajibeyli and M.Magomayev. The use of leitmotifs (three leitmotifs – two of them by Sheikh Nasrullah and one by Kefli Iskander) in the development of stage movements helped to determine their place in the general context in relation to this or that sphere of images. The leitmotifs applied in the work in accordance with the images play an important role in the development of the plot line of the opera and in revealing the musical characters of the main characters.

In conclusion, the results of Chapter II are reflected: It is emphasized that in the opera works of Azerbaijani composers of the 40-60`s of the XX century, the application of the principle of leitmotif, established in the stage works of U.Hajibeyli and M.Magomayev, has found its continuation. The use of leitmotifs throughout the development of stage action helps to determine their place in the general context, in relation to this or that imaginative sphere.

Chapter III of the dissertation – “Artistic and expressive role of leitmotifs in Azerbaijani opera (on the example of operas of 1970`s)” – consists of five paragraphs.

3.1. The paragraph “Willows do not cry” by A.Badalbeyli emphasizes that in the heroic-patriotic opera written in the genre of optimistic tragedy, the composer widely used the leitmotif system, which created the basis for the dynamism of the work. Here the composer mainly conveyed the leitmotifs of the psychological states of the characters (the leitmotif of Vugar and Zhaleh`s love, the leitmotif of Mother Hayal`s remorse), the leitmotif of the individual characteristics of the characters (the leitmotif of Vugar`s patriotism), as well as the leitmotifs of the main characters of the opera (the leitmotifs of Zhaleh, Murad and Aziz). Also in the opera, the waltz genre has become a kind of leitgenre for lovers. Another point deserves special attention: the leitmotif presented by A.Badalbeyli through the mugham “Bayaty-Shiraz” in the opening part of the opera “The Willows Do Not Cry” created the basis for introducing the

audience to the hero of the opera and his struggle as a national embodiment of patriotism. The mugham “Bayaty-Shiraz” became the leitmotif of the image of the main character of the opera – the patriotic, brave and fearless warrior Vugar. Here the mugham “Bayaty-Shiraz” is presented as a national idea of heroism and patriotism.

3.2. The paragraph on Z.Baghirov`s opera “Aygun” notes that this work is the first lyrical-psychological opera in the history of Azerbaijani music written in the genre of song-opera. The genre of song-opera differs from classical opera in that the characters are revealed through song rather than through arias and arioso, and the similarity lies in the fact that each character is given leitmotifs through an individual approach.

Z.Bagirov subtly felt the musical character of each character and extensively used leitmotifs to most fully convey their inner world, feelings and emotions. Examples of this are the leitmotif of Aygun, which has a reminiscent meaning based on the “Bayati Shiraz” moment, the two leitmotifs of Amirkhan (since Amirkhan is a transformed character, his two leitmotifs are given, his second leitmotif is called “the leitmotif of longing”), and the leitmotif of Elyar.

The existing leitmotifs not only revealed the portrait characteristics of the characters, but also further enriched the musical material of the opera, created intonational arches between scenes, and unified the overall structure.

3.3. In the paragraph about Sh.Akhundova`s opera “The Bride`s Rock” it is noted that this opera is a mugham opera written in the lyrical and tragic genre. However, Shafiga Akhundova`s mugham opera differs from the mugham operas of U.Hajibeyli, M.Magomayev and Z.Hajibeyov in that the musical material of the opera includes a system of leitmotifs. If in U.Hajibeyli`s opera “Asli and Kerem” for the first time the leitmotif of the main character was based on the Ashug melody “Keremi”, and in M.Magomayev`s opera “Shah Ismail” the leitmotif of the characters was based on harmonies, the leitmotif system was included in the structure of Sh.

Akhundova`s mugham opera “The Bride`s Rock”. Sh. Akhundova used leitmotifs (Gulbahar, Khan, as well as leitmotifs of longing and sighing) to enrich the drama of the opera. Their

leitmotifs, in accordance with the plot line of the opera, were performed in the vocal part and in the orchestral part, creating a basis for expanding the dramaturgy. The paragraph also emphasizes the use of the technique of “leitmotif doubling” (T. van der Stichoven’s term - when the same motif is used by different people or in different situations) in Sh.Akhundova's opera “The Bride’s Rock” (the leitmotif of unhappiness in the first act). This leitmotif is later heard in Khan’s dream scene in Act III, and in the last act of the opera, in the scene where Jamal sings, the leitmotif of misfortune is heard to show the tension and tragedy of the opera's finale, as well as to further emphasize the unrequited love of the lovers. The intonation of the leitmotif “misfortune” is heard for the last time in the final scene of the opera, in the chorus chant “Oh, this horror, oh, this misfortune”.

3.4. In M.Guliyev’s opera “Deceived Stars”, Mammad Guliyev used not only elements of the satirical genre, but also ancient theatrical forms of mystery, scenes of moralites, dell'arte (i.e. depersonalization, in the figurative concept – “character masks”), ballet pantomime, folk puppet theater, ritual folklore scenes. It is these features that make opera dramaturgy multifaceted. Also within the genre of satirical opera, the composer turned to the genres of folk music, including mugham, ashug music, folk songs, dances, meykhana, describing ritual performances of the Novruz holiday and folk square performances.

Along with all this, the composer also made unique use of the principle of leitmotif in his vast and colorful opera dramaturgy. Both leitmotifs (Selma and Stars) present in M. Guliyev’s opera “Deceived Stars” are presented as motif-symbols. The musical and sonic sphere of the starry sky is static and personifies the universe. And the developed image of Selma is presented as a principle as an embodiment of spiritual freedom and ascension through love. The description of leitmotifs in this case testifies to the opera's use of both an extended, fluid leitmotif (the leitmotif of Salman) and a generalized, unchanging leitmotif (the leitmotif of the Stars).

3.5. J.Jahangirov’s opera “The Fate of Khanende” In the opera J.Jahangirov synthesized a number of genres of national music

(folk songs, dances) with genres of Western music (pop, chanson) to describe the events of the past and present.

The Prologue and Epilogue of the opera utilize a dramatic device known as the “ring frame”, describing Mir Said’s lonely and unhappy life abroad. It is in the Prologue that the leitmotif of the protagonist is first heard and his memories are reflected. In the orchestra’s introduction, the leitmotif “Longing for the homeland” is heard, which in further development is reused in the arioso (based on the Shur fret) with the words “You have come from my homeland”.

In this opera J.Jahangirov, based on his personal interpretation, skillfully uses Eastern and Western music. Thus, the composer also uses chanson in free interpretation. In this opera, chanson, acquiring the character of a leitmotif, is interpreted as “unfulfilled desire”. For this reason, the theme of French chanson is first introduced in the prologue.

While in the Parisian gramophone record store this melody sounds very expressive through a phonogram, later it turns into a sad melody as the unhappy old Mir Said walks through the streets of Paris. In the epilogue, this melody is heard during Mir Said’s meeting with Azerbaijani tourists in a gramophone record store in Paris.

At the end of the third chapter, it is emphasized that one of the important means of expressiveness in the operas of Azerbaijani composers of the 1970’s is the principle of leitmotif. In the leitmotifs of operas, the expressive and pictorial origins, organically combining, create a basis for the concretization of the musical image. The intonation spheres describing opposite sides are not only opposed, but also harmonize and influence each other depending on the dramatic situation.

In the **Conclusion** section of the dissertation, it is noted that leitmotif and reminiscence (recall) as a conceptual-dramatic element have a long and fascinating history in the development of music art, particularly in musical theater.

In the Romantic period, reminiscence (recall) and leitmotif were particularly widespread and developed, and they continue to hold significant importance in contemporary music practice.

Undoubtedly, there are unique reasons for this. These two elements combine important and necessary functions such as communicative and semantic aspects.

1. **Communicative function** – It affects the perception of music through psychological mechanisms, thus creating a foundation for a clearer understanding of the work's program and content. The communicative (communication) function is expressed structurally through various types of repetitions (reprise).

2. **Semantic function** – It is related to the specific embodiment of artistic content through various means, such as intonation elements, genre, and style.

By analyzing various composition and genre types in opera, the distinctive and similar aspects of leitmotifs in opera dramaturgy have been explored. As is well-known, although the opera genre continues to develop and reform, it does not lose its connection to classical traditions.

In the operas studied (Niyazi's "Khosrow and Shirin", G.Garayev and C.Hajiyev's "Motherland", J.Jahangirov's "Azad" and "The Fate of Khanende", F.Amirov's "Sevil", R.Mustafayev's "Vaqif", V.Adygozalov's "The Dead", A.Badalbeyli's "Willows do not cry", Z.Bağirov's "Aygun" M.Guliyev's "Deceived Stars" and Sh.Akhundova's "The Bride's Rock") alongside national traditions, there are also unique discoveries by the composers that contribute to the renewal of the genre. Since the analyzed operas are diverse in genre and theme, the leitmotifs applied, as well as the principle of leitmotif itself, reflect this diversity.

In the operatic works of Azerbaijani composers, in addition to opera forms, leitmotifs have a special dramaturgical role. Through leitmotifs, the concretization of the plot, the strengthening of connections between acts, and the creation of a foundation for symphonic development take place. For this reason, music in opera is considered the most generalized and simultaneously detailed leading element of the entire artistic complex. The reinforcement, formation, and ultimately the realization of the ideological-image content of the work through the strengthening of a character, situation, or the

overall ideological-dramaturgical development is carried out through leitmotifs.

The presented dissertation indicates the use of individual composer approach methods through the application of the leitmotif principle. It also examines the similarities between leitmotifs and reminiscence.

As mentioned earlier, a leitmotif is a musical theme that evolves synchronously, while reminiscence (flashback) reflects memories related to past events, not the present ones. Thus, in the dramaturgy of works, musical reminiscence is directly related to recalling a specific psychological state. As noted, “reminiscence” is an active form of human consciousness manifestation. Reminiscence, transforming into a musical image, is incorporated into the overall development process of the work as an artistic equivalent of memory and, in all cases, becomes a dynamic factor. Reprisal-type reminiscence, acting as a formative factor, is realized by repeating a specific motif or theme within the work to recall a certain situation.

Thus, in V.Adigozlov's opera “The Dead” the second leitmotif of Sheikh Nasrullah is heard in the first act during Iskander's aria “Again God, again the Quran” reflecting the reprisal-type reminiscence. In J.Jahangirov's opera “The Fate of Khanende” the theme of “Motherland longing” is initially accepted as a leitmotif, but later, it transforms into a symbol of the lost Motherland, performing the function of reminiscence.

According to the content of the dissertation, the following scientific works of the author were published:

1. Cumayeva, L.C. “Qara Qarayev və Cövdət Hacıyevin “Vətən” operasının dramaturji xüsusiyyətləri” // Doktorantların və gənc tədqiqatçıların XX Respublika Elmi Konfransının materialları, Azərbaycanda “Multikulturalizm ili”nə həsr olunur. Azərbaycan Dövlət Neft və Sənaye Universiteti. – Bakı: – 24-25 may, – 2016, – s.492- 494.
2. Cumayeva, L.C. “Azərbaycan operasında leytmotiv və leytmotiv sisteminin ümumi xarakteristikası” // – Bakı: Konservatoriya, – 2017. №3(37), – s.59-62.

3. Cumayeva, L.C. “Leytmotiv sisteminin əsas prinsipləri” // – Bakı: Mədəniyyət dünyası, – 2018. XXXV buraxılış, – s.104-111.
4. Cumayeva, L.C. Məmməd Quliyevin “Aldanmış ulduzlar” operasının əsas kompazisiya xüsusiyyətləri // – Bakı: Elmi əsərlər, –2019. №27, – s.83-87.
5. Cumayeva, L.C. Ramiz Mustafayev “Vaqif” operasında leytmotiv sisteminin təhlili // Mədəniyyət: Problemlər və Perspektivlər Doktorant və Gənc tədqiqatçıların XIII Beynəlxalq elmi konfransının materialları. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, İmadəddin Nəsiminin 650 illik yubileyinə. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti. – Bakı: – 2019, – s. 92-93.
6. Cumayeva, L.C. Ə.Bədəlbəylinin “Söyüdlər ağlamaz” operasında leytmotiv sistemi haqqında ümumi məlumat // Doktorantların və gənc tədqiqatların XXIII Respublika Elmi Konfransının Materialları II cild, İmadəddin Nəsiminin 650 illik yubileyinə həsr olunur. Memarlıq və İnşaat Universiteti. – Bakı: – 03-04 dekabr, – 2019, – s.275-276.
7. Cumayeva, L.C. Azərbaycan bəstəkarlarının opera yaradıcılığında dramaturgiya və obraz – intonasiya prinsipləri (Ü.Hacıbəyli, M.Maqomayev, Niyazi) // Qloballaşan dünyada musiqi ənənələri, II Beynəlxalq elmi-praktik konfransın materialları. Azərbaycan Milli Konservatoriyası – Bakı: – 14-16 noyabr, – 2022, – s. 145-148. – [Elektron resurs] / URL: <http://konservatoriya.az/konfrans/2022.pdf>
8. Cumayeva, L.C. Satirik janrlı eserlər kontekstində Məmməd Quliyevin “Aldanmış ulduzlar” operası // – Türkiyə: Türk Müziği, – 2022. Cilt 2, Sayı 2, s. 59-66. – [Elektron resurs] / URL:<https://turkmuzigidergisi.com/index.php/tm/issue/view/4>
9. Cumayeva, L.C. Лейтмотив и лейтмотивная система в оперном искусстве // – Bakı: Sənət Akademiyası (beynəlxalq elmi-nəzəri jurnal), – 2022. №5(20), – s.70-77.

10. Cumayeva, L.C. Opera dramaturjisində tür sorunu ve ana motifleri kullanım ilkleri // Uluslararası İstanbul

Multidisipliner Bilimsel Araştırmalar Kongresi, – İstanbul: – 28-29 Eylül, – 2022, – s.639-647. – [Elektron resurs] / URL:https://www.izdas.org/files/ugd/d0a9b7_f8f976d593c4487199797ef39255c7ed.pdf

11. Jumayeva, L.J. Application of leitmotif system in Ramiz Mustafayev's opera "Vaqif"//New York City, 7th International NEW YORK Conference on Evolving Trends in Interdisciplinary RESEARCH & PRACTICES, – Manhattan: October 1-3, – 2022, – s.116-121. – [Elektron resurs] URL:https://www.nyconference.org/files/ugd/614b1f_e3b592725aa74579b4bafea9e3fcf94d.pdf
12. Джумаева, Л.Дж. Лейтмотив и лейтмотивная система в оперном искусстве // – Москва: Музыка и время, – 2023. №2, – с. 3-5.
13. Джумаева, Л.Дж. Психофизиологические предпосылки и семантико – драматургические истоки образования реминисценции и лейтмотивам в музыкально – театральном искусстве // – Naхçıvan: Axtarışlar, Azərbaycan Milli Elmlər Akademiyası Naхçıvan bölməsinin İncəsənət, Dil və Ədəbiyyat İnstitutu, – 2023. Cild-17, –s.188-199.
14. Джумаева, Л.Дж. Принцип использования лейтмотива Закира Багирова в опере «Айгюн» //–Казахстан, Алматы: Международный научно-практический журнал ENDLESS LIGHT in SCIENCE, –20 января, –2023. –s.453-461. – [Elektron resurs] / URL:<https://cyberleninka.ru/journal/n/endless-light-in-science?i=1119229>
15. Джумаева, Л.Дж. Поэтика реминисценции // – Bakı: Sənət Akademiyası, – 2023. №1(21). – s.37-50.
16. Cumayeva, L.C. Ramiz Mustafayev "Vaqif" operasında leitmotif sisteminin uygulanması //International Scientific Symposium "Heydar Aliyev and the Azerbaijan Culture",– Türkiyə: –2023, – s.192-199. – [Elektron resurs] / URL:<https://academia.edu/resource/work/108599619>

The defense will be held on 28 February 2025 at 11:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

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

Dissertation is available at the library of the Baku Music Academy named after Uzeyir Hajibeyli.

Electron version of the abstract are available on the official website of the Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses on 28 January 2025.

Signed for print: 21.01.2025

Paper format: 60x84 1/16

Volume: 41417 signs

Number of hard copies: 20