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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

AZERBAIJANI MUSIC FOLKLORE IN CHORAL WORKS OF MODERN COMPOSERS

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GENERAL CHARACTERISTICS OF THE DISSERTATION

The relevance and development of the topic. Azerbaijani folk music has been in the focus of composers with its rich genre diversity and wide modes-intonation, rhythm, form-structural features. In the early 20th century the genius composer Uzeyir Hajibeyli (1885–1948), who understood the essence of folk music and highly valued its position in the composers' works, rendered invaluable services in preserving this rich heritage. The composer did his best to collect and publish folk music, and involved his colleagues and young musicians in this work. U.Hajibeyli, who also studied various fields of folk music in scientific researches, touched upon the use of these genres in the composers' creativity in his work "Fundamentals of Azerbaijani Folk Music", as well as in a number of scientific articles. The theory of the mode developed by him is also considered as a serious research work aimed at the manifestation of national musical traditions in the composers' works. The creativity of the composer, who widely used folk songs and dances in his works, also served as an example for the Azerbaijani school of composition. Based on the traditions created by Uzeyir bey, Azerbaijani composers have formed an individual creative style in this field, applied various methods and forms of manifestation of folk music in composers' works.

The application of folk music genres has been formed in all genres of classical music. This work was also actively carried out in choral music. In order to develop this art, folk songs worked out by composers played a special role in the creation of the repertoire of choirs. This trend has been going on since the beginning of the 20th century. The creation of choral miniatures by Azerbaijani composers using folklore genres has had a different essence in different periods in terms of the embodiment of the genre. It is known that folk music includes songs, dances, lullabies, bayatis, songs performed at weddings and mourning ceremonies, speeches, kind of poems composed by ashugs, Novruz songs and so on. This rich folk music has always been a source of inspiration for our composers, embodied in various genres. Different genres and types of folk music are

observed in the works of composers such as S.Farajov, J.Abbasov and E.Dadashova, as well as F.Naghiyev, who repeatedly drew attention to the choir genre. In addition to the choral works of the folk songs we analyzed, in the choir scenes for the theatrical performance “Kerbelada dogan gunesh” (2004) and choir miniature “Bulaq bashi toz olar” (1980) by S.Farajov the composer benefited from the folklore.

Novruz folklore has been performed in various genres in the composers’ works since the second half of the 20th century. The first example is the scenes from the opera “Aldanmish ulduzlar” (1977) by Honored Art Worker Mammad Guliyev. Covering this topic, the composers showed great interest in the traditions of Novruz holiday, which are widely used in Azerbaijani folklore. For example, V.Adigozalov created the cantata “Novruzum” (words by R.Z.Khandan) in 1993. Here the composer widely used the traditions of ashug music, folk melodies “Kosa-kosa” and so on.

Among modern composers J.Abbasov appealed to various examples of children’s and ceremonial folklore in “Ninni” (Turkish folk song) for a cappella choir written in 1995, in his cantatas “Duzguler” (1996), “Heyat oxumalari” (1983), “Merdlik” (1992), “Bahar merasimi” (1986). E.Dadashova’s works include the miniature “Oyna yar” (folk words) written in 1984 for the three-voiced a cappella female choir, and the “Samani” choir (music taken from Novruz ceremonies) written in 1987 for the children’s choir. In these works, the composers composed original music, mainly referring to the poetic text of the folklore genre.

Dances, one of the brightest genres of folk music, were also on the focus of composers. For example, O.Rajabov created ten choral works with reference to folk dances. This series was also analyzed in Elmira Humbatova’s dissertation “Composer Ogtay Rajabov’s Chamber-vocal and Instrumental Music” (supervisor, professor Z.Gafarova), which is about to be defended. In order to avoid duplication, it is not directly analyzed here.

Folk songs are among the genres in the works of many composers. A number of achievements have been made in the development of folk songs for choir, certain stylistic features have

been formed. There are many differences, new methods and means of expression between the choral works of the first half of the 20th century and the works of the second half of the 20th century. The analysis of these works is of great importance for the science of musicology in order to follow the processes and evolutionary stages in the development of choral art. For this reason, the topic of the dissertation remains relevant.

Folk song developments have a special place in the work of modern composers. In these works, new means of expression of modern music are compared with national genres and forms, mode-intonation, meter-rhythm, form-structural features. The new approach to folk songs, the acquisition of new colors in the style of writing intended for the choir, is the main idea of the modern examples we have analyzed. A number of examples have been involved in theoretical analysis for the first time. The study of these examples is relevant both in the context of modern composer's works, and in terms of new features and achievements of modern choral music.

The study of choral art is important for its development and adaptation to modern requirements. The role of choral art in the formation of important moral values such as public opinion, aesthetic taste, collectivism, patriotism, national self-awareness is irreplaceable. Choirs, both in independent works and in stage productions, are always reflected as the embodiment of the people, the nation, the unity. The figurative-emotional impact created by the choir is stronger than in other genres of music, because it is in the performance of the choir that such qualities as unity, struggle, national strength are more vividly expressed. The examples studied in the dissertation are relevant because they are closely related to the creation of songs that reflect the historical past of the people, as well as the success and achievements of the Azerbaijani choral art of the 20th century.

In spite of the fact that the study of theoretical provisions on the application of folk songs in the work of composers is widespread in Russian musicology, this issue has been included in various studies in our national musicology. These researches were carried out

in terms of intonation, the main components of choral music, methods of performance were not widely analyzed. The analysis of music samples in the presented dissertation mainly serves to reveal the important aspects of choral performance. These analyzes identify modern trends in the impact of folk song on the development of choral performance. At the same time, the samples analyzed for the first time can have a significant impact on the expansion and enrichment of the choir repertoire.

The topic of the dissertation is related to the ideas and concepts of many works of musicology written in the field of composition and folklore. The use of folk music in the composers' works is one of the most widely studied topics in various fields, both in national musicology and in European and Russian musicology. The wide scope of the topic has resulted in various researches in this area. Since the main focus of our research is on the choral works of folk music, this type of works are included in the list of scientific literature.

The application of folk music in the composers' works has been an important issue in the focus of U.Hajibeyli's attention since the first day, and as a result, his fundamental work "Fundamentals of Azerbaijani Folk Music"¹ is dedicated to this issue. The development of folk music by composers for various groups has become a priority of his scientific articles, as well as his composer activity.

The study of choral music is one of the most important areas of Azerbaijani musicology. However, research in this area is mostly based on the works of classical composers. In particular, it is worth mentioning Leyla Mammadova's monograph on the historical stages of development of choral art in Azerbaijan, as well as numerous scientific articles on the analysis of choral works in the creative activity of national composers.²

In addition, the books, articles, methodical aids covering various aspects of choral art served as a scientific source in writing

¹ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə. Hacıbəyli. – Bakı: Apostrof, – 2010. – 152 s.

² Məmmədova, L.M. Хоровая культура Азербайджана / Л.М. Мамедова. – Баку: Адилоглы, – 2010. – 230 с.

this dissertation. From this point of view, scientific researches by Saila Agayev³, Yusif Habibov⁴, Yulizana Kukhmazova⁵, Naila Mirzayeva⁶, Malak Valizade⁷ and other choirmasters were applied.

During the analysis, scientific articles and monographs on the work of Azerbaijani composers, as well as the theoretical provisions of Russian musicologists I.I.Zemtsovsky⁸, B.V.Asafyev⁹, G.L.Golovinsky¹⁰, L.A.Mazel¹¹ and others were addressed.

The object and subject of the research. The **object of the research** is the work of Azerbaijani composers for choir. The **subject** is the ways of development of chorale miniatures in the works of the composers involved in the research, the changes they have undergone at different historical stages, the new qualities acquired on the basis of modern methods applied.

The aim and objectives of the research. The main purpose of the dissertation is to study the role and importance of choral works based on folk songs in modern times, to reveal the specific stylistic features of these examples and to highlight their impact on the

³ Агаева, С.Г. Особенности национального мышления в хоровом творчестве Азербайджанских композиторов: / автореф. диссерт. на соиск. канд. искусствоведения / – Баку, 1995. – 23 с.

⁴ Həbibov, Y.V. Xorşünaslıq. Dərs vəsaiti / Y.V.Həbibov. – Bakı: Elm, –1998, – 150 s.

⁵ Кухмазова, Ю.Ш. Эволюция жанра хоровой миниатюры в творчестве азербайджанских композиторов: / автореферат дис. доктора философии по искусствоведению / – Баку, 2016. – 60 с.

⁶ Mirzəyeva, N.A. Xorşünaslıq / N.A.Mirzəyeva. – Bakı: 2007, – 123 s.

⁷ Велизаде, М.И. Национальная специфика постановки детских голосов до мутационного и после мутационного периодов в детских хорах Азербайджана: / автореферат дис. канд. искусствоведения / – Баку, 2006. –28 с.

⁸ Земцовский, И.И. Фольклор и композитор. Теоретические этюды / И.И.Земцовский. – Ленинград: Советский композитор, – 1977. – 176 с.

⁹ Асафьев, Б.В. Речевая интонация / Б.В.Асафьев. – Москва-Ленинград: Музыка, – 1965. – 136 с.

¹⁰ Головинский, Г.Л. Композитор и фольклор. Из опыта мастеров XIX-XX веков. Очерки / Г.Л.Головинский. – Москва: Музыка, – 1981. – 279 с.

¹¹ Мазель, Л.А. О мелодии / Л.А.Мазель. – Москва: Музгиз, – 1952. – 300 с.

Мазель, Л.А. Вопросы анализа музыки. Опыт сближения теоретического музыкознания и эстетики / Л.А.Мазель. – Москва: Сов.композитор, – 1978. – 381 с.

development of choral art. The following tasks are envisaged to achieve this goal:

- To review the stages of development of choral art in Azerbaijan and to highlight the position of choral music in the composers' works;
- To review the methods of using folk songs in the composers' creative activities and the history of choral works;
- To determine the place of folk songs for choir in modern composers' music;
- To conduct a theoretical analysis of choral works created in modern times;
- To review different forms of embodiment of folk songs in choral music;
- To determine the features of modern development of choral works of folk songs as a result of research and analysis.

The methods of the research. The dissertation is devoted to revealing the position of folk songs in the development of choral art. In the process of research, the application of folk songs in the composers' creative activities, their use in choral genres, the analysis of the specific stylistic features of choral works were carried out by various methods. Historical method was used in the study of the stages of development of the genre and theoretical-comparative method was used in the analysis of the works.

During the analysis, scientific works and theoretical concepts of Azerbaijani and Russian musicologists on the subject were used as the main source of reference. In particular, the scientific provisions by U.Hajibeyli, M.Ismayilov, R.Zohrabov, A.Isazade, A.Mammadova and others related to folk songs were used.

The research material consists of choral works of Azerbaijani composers Uzeyir Hajibeyli, Fikret Amirov, Nazim Aliverdibeyov, Jahangir Jahangirov, Soltan Hajibeyov, Ramiz Mustafayev, Azer Dadashov, Elnara Dadashova, Sardar Farajov, Galib Mammadov, Ibrahim Ismayilov, Jalal Abbasov and "Sari gelin" ballad by Rena Gadimova for choir and orchestra.

The main provisions of the defense. The main provisions submitted for defense in the dissertation include the results of

research on choral works written in the second half of the 20th century:

- The criteria formed in the choral works by U.Hajibeyli and his contemporaries were developed by the next generation of composers;

- The predominance of polyphonic methods in the methods of expression used in choral works has ensured the professional development of the genre in harmony with choral performance;

- A different approach to the melodic content of folk songs in the choral works of modern composers, the use of leitmotif-type motifs and phrases, the preservation of image-emotional content characterize the formation of a new style in the development of the genre;

- In their choral works, Azerbaijani composers mainly applied the genres of folk music such as song, dance, cradle song, lullaby, bayati.

The scientific novelty of the research. The study of folk music, including folk songs, has been the subject of research for almost a century from various aspects. This rich genre of folk music has also been studied in the composers' works, and scientific works on the methods of using classical music have appeared. One of such areas is related to choral music. However, the existing gaps in this field have created a basis for the study of the role of folk songs for choir in the composers' creative activity in modern times and a new stage in the development of the genre. In particular, it should be noted that choral works in other genres of folk music are very rare and are mainly the product of recent times. The scientific novelty of the dissertation is directly related to the study of this topic. At the same time, since the large number of choir miniatures involved in the study is analyzed here for the first time, the results obtained can be considered as a novelty of the scientific work. From this point of view, the scientific novelty of the dissertation can be characterized by the following provisions:

- For the first time in the dissertation, choral works based on folklore genres were studied from a wide aspect as an object of research;

- The stages of development of choral works on the basis of folk songs were considered, the process of evolution of the genre was followed;

- Modern stylistic features of choral works on the basis of folk songs were revealed;

- A number of choral miniatures were analyzed for the first time in the dissertation.

The theoretical and practical significance of the research.

The dissertation provides extensive information on the position of folk songs in the composers' works, and especially in choral music, the formation of choral works, the stages of development. The study also analyzed a large number of choir miniatures. From this point of view, the materials of the dissertation work can be used in teaching various music-theoretical subjects such as "Choir Conducting", "The Specialty of Conducting", "Score Reading", "Choral Studies", "Choral Arrangement", "Choral Literature", "History of Choral Music", "Choral Styles" and so on. The dissertation can be considered as a scientific source for any researcher engaged in the study of folk music.

Approbation and application. The main results and provisions of the dissertation are reflected in 8 articles and 4 conference reports in periodicals included in the international summary and indexing systems of countries such as Azerbaijan and Russia. Reports on the topic were made at a number of local and international scientific conferences.

The name of the organization where dissertation was completed. The research was carried out at the "History of Music" department of Baku Music Academy named after U.Hajibeyli.

The volume of the dissertation with signs, indicating the volume of the structural units of the dissertation separately. The dissertation consists of Introduction, three Chapters (with two paragraphs in each of Chapters II and III), Conclusion, List of Literature and Appendices. Introduction consists of 9 pages, 14562 characters, Chapter I – 29 pages, 41693 characters; Chapter II, first paragraph – 55 pages, 74043 characters; second paragraph – 19 pages, 23426 characters; Chapter III first paragraph – 26 pages,

32909 characters, Chapter III second paragraph – 20 pages, 28056 characters, Conclusion – 4 pages, 8020 characters, List of Literature-10 pages, 15609 characters, Appendices – 5 pages, 5875 characters. The total volume of the dissertation consists of 185 pages and 222809 characters, excluding the sections List of Literature and Appendices used.

MAIN CONTENT OF THE DISSERTATION

The first chapter of the dissertation is entitled **“The Creation and Development of Folk Songs for Choir in the 20th Century”**. This chapter reflects the historical-theoretical excursion on the features of the embodiment of folk songs in the composers’ works, especially the first examples of folk song works. Folk songs works acquired certain genre features at this stage, and the role of composers such as U.Hajibeyli, F.Amirov, N.Aliverdibeyov, J.Jahangirov, S.Hajibeyov in the formation of the genre was shown here. In particular, the development of folk songs by the composers mentioned in the first chapter were analyzed. The analysis and observations show that the folk songs developed during this period have a number of characteristics.

The use of folk music in composers’ creative activities has become one of the priority issues in the science of musicology of the twentieth century. In Azerbaijan, this trend is reflected in the works of the great composer Uzeyir Hajibeyli and formed the basis of the national composition style. This composer’s creative style, who used folk music in his works, became a school for future generations. Composer’s creativity and folk music have common and individual qualities as a point of contact that manifests itself in the most diverse ways. Folk music in the composers’ works manifests itself in components such as genre, musical language, melody, rhythm, intonation, form, mode, performance style etc. The manifestation of national traditions in the works of Azerbaijani composers has been repeatedly highlighted in various studies as one of the topical issues

of musicology. These studies mainly examined the national modes-intonation features of the works.

One of the manifestations of folk music in the composers' works is associated with the development of certain musical genres. The use of folklore genres in composer's music is characterized by the development of its various forms, including folk songs and dances.

The appeal to folklore has been characteristic of the wide range of genres and active attitude of Azerbaijani composers since the second half of the 20th century. During this period, Azerbaijani composers turned more to patriotic issues related to political issues. In connection with the Karabakh tragedy, the composers were more interested in ceremonial folklore. Clear examples of this are observed in the choral works by V.Adigozalov, M.Guliyev, S.Farajov, F.Naghiyev, R.Aliyev and many composers. For example, V.Adigozalov's oratorios "Odlar yurdu" (words by R.Z.Khandan), "Qarabag shikestesi" (words by Teymur Elchin), "Chanaqqala-1915" (words by Mehmet Akif Ersoy) and "Qem karvani (words by R.Rza); M.Guliyev's "Poema-Rekviyem" (words by A.Salahzadeh), one-part Requiem ("Rekviyem") (words by F.Goja), lyric poem "Shebi-hijran" (words by Fuzuli), as well as "Dede Qorqud – Azerbaijan" (words by F.Goja) which reviews the historical past of Azerbaijan and J.Abbasov's cantata "Mardlik" (words by the people). Concert for a cappella choir dedicated to Gara Garayev (1989) (words by Khagani Shirvani), which occupies an important place in the works of F.Nagiyev, consists of three parts: part I – "Agri, part II – "Elvida" and part III – "Feryad". In each part one can see the traditions of Azerbaijani ceremonial folklore¹². R.Aliyev's march-song "Turk oglu ireli" for choir and symphony orchestra (1988) (words by Hasan Meraj), the odes – "Azadliga geden yollar" (1990) (words by F.Goja), "Ata yurdum Azerbaijan" (2005) (words by I.Dadashov) are also in this line.

Some of the above-mentioned works have been analyzed in detail in candidate dissertations such as "Choral Works on the

¹² Мамедова, Л.М. О хоровом творчестве Ф.Нагиева. Концерт для хора а cappella памяти К.Караева / Л.М.Мамедова. – Баку: АДПУ, – 2015. – с.28.

History by Azerbaijani Composers During Independence” by V.Humbatov, “Evolution of the Choir Miniature Genre in the Works of Azerbaijani Composers” by Y.Kukhmazova and others. Therefore, it has not been analyzed in our study.

As we know, Azerbaijani folk music is characterized by a number of genres – song, dance, cradle song, lullaby, endearment, bayati, sayings, ceremonial music, wedding songs, mourning, lamentation, Novruz songs, etc. When we review the choral works of composers, we often come across the examples from these genres based on songs, dance, cradle songs, lullabies, bayatis. It should be noted that the bayati genre has attracted great interest of composers since the second half of the 20th century. From this point of view, cappella choir series “Bayatilar” (1969) by People’s Artist Agshin Alizadeh , as well as People’s Artist R.Mustafayev’s “Bayatilar” for a cappella choir – “Yar guler”, “Uzun gulse”, “Bezen yeri”, “Bulbul okhur”, “Nergizler”, “Ses veren olsa” and others can be given as examples. It should be noted that R.Mustafayev is the author of more than 500 choral works, 9 oratorios, 7 cantatas, 6 odes and others¹³. At the same time, F.Naghiyev’s works include choir miniatures such as “Ashiqem”, “Benovsheyem”, “Geder”, “Toy gunu” based on folk bayatis. In these works, the composers created a series of choral miniatures based on the poetic genre of folklore – bayati. The proportion of choral works, in which both the poetic text and the musical content belong to folklore, is not the same in every genre. Thus, in the first half of the 20th century, choral works were mainly based on folk songs. Most of the choral works analyzed in the dissertation are of this type.

It should be noted that the first examples of folk songs for choir were created by composers such as Uzeyir Hajibeyli, Said Rustamov, Suleyman Alasgarov, Nazim Aliverdibeyov, Soltan Hajibeyov, Fikret Amirov, Jahangir Jahangirov. The development of folk music genres was intended for various compositions. In the works of the above-mentioned composers the existing orchestras of folk

¹³ Məmmədova, L.M. Çox illik zəhmətin bəhrəsi. Ramiz Mustafayev - 80 // – Bakı: Musiqi dünyası, – 2007. – № 1-2 (31), – s. 73.

instruments, various ensembles and choral works have played a special role in the formation of this genre.

U.Hajibeyli's choral works based on folk songs "Ay beri bakh", "Gedek gezek bagchada", "Aman nene", "Ne gozeldir", "Lolo", "Sen gozel", "Lelli" also served as a criterion for the first examples of this genre. Some of these works were published in the collection "Azerbaijani Folk Songs" published in 1954. It is interesting that the composer worked to perform folk songs accompanied by a choir, an ensemble of folk instruments and a piano. It should be noted that this composition is not found in other composers who applied to the choral works of folk songs. The collection includes works based on folk songs "Beri bakh", "Gedek gezek bagchada", "Aman nene", "Ne gozeldir". U.Hajibeyli's choral works analyzed hereby i.e. "Beri bakh", "Gedek gezek bagchada", "Ne gozeldir" are characterized by the timbre variety of the score, the presentation of the solo melody in different ways, the preference for unison performance during the refrain, the extensive use of ostinatos. The use of national musical instruments in the instrumental part is observed only in U.Hajibeyli's choral works.

The paragraph also analyzes the choral works by N.Aliverdibeyov, F.Amirov, J.Jahangirov, S.Hajibeyov. In N.Aliverdibeyov's works "Gul bagchalar", "Senden mene yar olmaz", the melody is performed both as a whole and with canons and imitations. In these works, the phrases that are often repeated and important in the text of the song are repeated in other sounds. F.Amirov's choral works like "Gozelim sensen", "Sandiga girsem neylersen", along with the characteristic features of the genre, have rich timbre colors, colorful harmonic texture, full choral score typical of the composer's style. In choral work "Lyric Song" by S.Hajibeyov, the composer preserved the original melody of the song as it was.

Each of Jahangirov's folk song performances, which we have analyzed, i.e. "Ezme taglari"), "Gul achdi", "Nargile", "Aman keklik" is intended for a Cappella choir. Changes in tempo and meter are often encountered in works. In each work, the composer managed to create a variety of timbre using a group of sounds at different

times. The composer tried to emphasize the characteristic parts and intonation features of the mode in the melody as well as in other sounds. R.Mustafayev's choral works "Yar bize qonaq gelecek", "Qoy gulum gelsin", "Keklik" were also covered in the analysis.

Thus, the analysis showed that the composers used different methods and means of expression in the works of folk songs for choir, as well as textures and types of ensembles. The type of accompaniment we observe in U.Hajibeyli's choral works is very interesting and, unfortunately, this tradition was not continued later. Choral performances are for accompanied and unaccompanied choirs. In any case, the development of musical material in the works is realized mainly through the use of polyphonic methods. The use of imitation and mirror movement is common. It should be noted that this trend was continued in the choral work of the next generation of composers. Although the principle of sound distribution, solo and unison varies depending on the composer and performance, in general, Sopranos always come to the fore as a soloist. The use of motifs and phrases that imitate the percussion in the accompaniment party has also become a common expression in choral work. The use of various melodic lines in choral scores, as well as the use of divisions in certain parts, along with the saturation of the sound layers, also contributed to the development of the homophonic-harmonic texture. All these points, which we observed in the samples we analyzed, were preserved and developed by the composers in the next stage.

The second chapter of the dissertation is entitled "**Stylistic Features of Choral Performances of Folk Songs in the Late 20th - Early 21st Centuries**". This chapter consists of two paragraphs. The first paragraph is entitled "**Manifestation of New Stylistic Tendencies in Folk Songs**". The main purpose of this section is to reveal the new features of folk song works in the works of Azerbaijani composers since the second half of the 20th century, as well as to clarify the issues of preserving and developing the already established criteria of the genre. The choral works of Sardar Farajov "Lebu-leb"; Azer Dadashov "Ay sallanib geden yar", "Seni chokhdan sevirem"; Elnara Dadashova "Ay beri bakh", "Men gulu

deste baglaram”, “Geden gelmedi”; Jalal Abbasov “Aman ovchu”, “Qalaliyam”, “Daglarda chichek”; and Ibrahim Ismayilov “Basma taglari”, “Bir denesen”, “Abi yashila burunur” are analyzed here.

The methods of expression we observe in the performance of each analyzed folk song, the delivery of image-emotional content, the types of textures used in the work vary according to the creative style of the composers. However, we can point to the preservation of the image-emotional content of the folk song as the main thing in common. Among the means of expression that embody it, it is obtained by preserving the original melody, repeating certain expressions and words that are specific and important to the text with ostinatic rhythm and melodic phrases. Soprano sounds are more active in terms of which party the main melody is in. However, this position can also be observed in the Tenor party. It is also observed that the main melody is presented on the principle of sharing between different sounds. In E.Dadashova’s works it is more common that the main melody is not kept at all, its leitmotifs and rhythmic structure are emphasized. In J.Abbasov’s works the main melody is preserved as it was. In I.Ismayilov’s works such features as ostinato, joint use of different texture types, distribution of the main melody between sounds are noticeable.

The creation of works based on folk songs is associated not only with the composers’ creativity, but also with the activities of talented and professional choirmasters. In the second half of the 20th century, thanks to the hard work and diligence of the teaching staff of the Department of Conducting at the Azerbaijan State Conservatory, the choirmasters composed a number of folk songs for their groups. These examples, along with the composer’s work, occupy a large place in the repertoire of choirs and are successfully applied in the teaching process of choral conducting.

Among them Nijat Malikov’s “Yar gelir”, “Girdim yarin bagchasina”, “Daglarda quzu meler”, “Uch chalma”, “Ay dili-dili”, “Lay-lay”, “Salma gozden meni”, “Gul achdi”, “Ne bakhirsan”, “Yar yar”; Adil Gafarov’s “Ay qiz sene mailem”, “Baga girdim uzume”, “Mahur tesnifi”, “Leli”, “Sona khanim”, “Surmeli qiz”; Muzaffar Askerov’s “Leyla”, “Gedek gezek”, “Chal oyna”, “Uch meyye”;

Firangiz Khalilova's "Qara gile", "Shur tesnifi - Elimi bichaq kesibdi", "Ay dili-dli", "Qara qiz"; Irada Aslanova's "Agacda leylik", "Qubanin ag almasi", "Kuchelere su sepmishem", "Uch meyve", "Almani atdim kharala", "Ay dilber", "Qalaliyam", "Qalanin dibinde"; Gulbaji Imanova's "Qubanin ag almasi", "Okhu tar"; Tarana Yusifova "Ay qadasi", "Rast tesnifi - Ay dilber", "Aman neynim", "Susen sunbul"); Vagif Mastanov's "Baga girdim uzume"), "Daglarda chichek", "Yar, oyna"; Yulizana Gorkhmazova's "Yalli", "Chal oyna", "Men gulu deste baglaram", "Bilay-bilay"; Fazil Aliyev's "Keklik", "Onu deme zalim yar"; Maralkhanim's "Onu deme zalim yar", "Jeyran sevgilim", "Susen sunbul", "Qalali", "Qadan alim", "A daglar", "Qaladan qalaya", "Hesiri basma", "Iki alma", "Gel-gel", "Ay dilber", "Bagchada guller", "Ninni", "Gilenar", "Qubanin ag almasi"; Mehin Orujova's "Senden mene yar olmaz", "Nar ey nar", "Evleri var khana-khana", "Yeri-yeri", "Uja daglar", "Aman nene", "Aman ovchu", "Yadima sen dushende", "Yarin baginda", "Oyna, yar", "Ag arkhaliq", "Aranda qaldim" can be shown as examples.

The second paragraph is entitled "**The Use of Azerbaijani Folk Songs in the Context of the Cultural Convergence of the Peoples of the World.**" In this section, folk songs developed by Galib Mammadov, one of the talented representatives of Azerbaijani composers, are analysed. The choir works of folk songs such as "Aman nene", "Susen sunbul"), "Lay-lay", "Chal oyna", as well as Bayati-Shiraz tasnif included in the composer's "Landet vi kommerfra" project in 1997 were analyzed here. The choral works created by G.Mammadov on the basis of folk songs attract attention with a number of specific features. First of all, it is necessary to note the original groupings in the works. For example, in the works "Nushabaa og Alexander" ("Chal oyna"), "Fortellerskalen" ("Susen sunbul"), the women's choir of groups I and II, in addition to the soloist in the work "Kvinnen i kic" ("Bayati-Shiraz") indicated an interesting score structure. Another peculiarity is the accompaniment of an ensemble of national musical instruments during the performance of some choirs. In this regard, the Fortellerskalen ("Susen sunbul") is an example of an instrumental piece. In some

works, including “Ved en kirke i grus” (“Lay-lay”), in some cases there is a decrease in the sound of the chorus. At the same time, the composer often creates fullness in the texture by applying doubles and triples of sounds. This is the case with *Kvinnen i kic* (“Bayati-Shiraz”), *Nushabaa og Alexander* (“Chal oyna”), *Fortellerskalen* (“Susen sunbul”) and “Rode gardiner” (“Aman nene”).

Most of the choral works also include a soloist party. The soloist mainly performs melodies of folk songs. In *tasnif* “*Kvinnen i kic*” (“Bayati-Shiraz”), the composer used an interesting structure. Thus, the theme of the soloist is repeated in the performance of the choir, and these passages are performed in the Azerbaijani language by the soloist, and in the Norwegian language by the choir. Such a structure is found only in this example.

One of the characteristic features of the works is that the percussion accompaniment is embodied in both instrumental and choral parts. In the introductory parts of almost all works, there is *ostinato* material based on the rhythmic structure of the song. Sometimes it acts as an accompaniment party for the whole choir, sometimes it just appears in the introduction and *koda*. In general, the homophonic-harmonic texture is more predominant in choral works, but the polyphonic texture is used in the middle part in the work of “*Nushabaa og Alexander*” (“Chal oyna”). The choral work “*Kvinnen i kic*” (“Bayati-Shiraz”) has a chorale texture.

As for the form of work, the composer prefers two-part reprises, as well as couplets. In some works, for example, in the choral work “*Kvinnen i kic*” (“Bayati-Shiraz”), the material of the introduction is repeated in the *coda* and brings a compact structure and symmetry to the form. From this point of view, it is possible to show the works “*Kvinnen i kic*” (“Bayati-Shiraz”), “*Rode gardiner*” (“Aman nene”). One of the main factors that play a role in the formation of the form is repetition, variability. In some examples, the composer performs repetitions both through variant and reprise.

The third chapter of the dissertation is entitled “**Manifestation of Stylistic Features in the Compositions of Folk Songs of the Same Name**”. This chapter consists of two paragraphs. The first paragraph is entitled “The Same Folk Songs in the Choral Works of

Different Composers”. This section provides a comparative analysis of various works based on the same folk song. Here we analyzed and compared S.Hajibeyov and I.Ismayilov’s choral works on the basis of folk song “Lachin”, Jahangir Jahangirov and Ramiz Mustafayev’s choral works based on the folk song “Aman keklik”; the choral works of J.Abbasov and I.Ismayilov on the basis of the folk songs “Arakhchinin mendedir”, “Evleri var khana-khana”.

Thus, our analysis in the previous sections and here once again showed that folklore is an invaluable source for the creativity of Azerbaijani composers, and each artist has benefited from this treasure in his own way. In choral music, the genre and form of folk songs, as well as melodic, rhythmic, mode-intonational features were reflected in more works. During the comparative analysis, the composers showed unique attitude to folk songs. Thus, while J.Abbasov, R.Mustafayev, J.Jahangirov preferred to keep the melodic content of the folk song as it was, E.Dadashov, I.Ismayilov tried to emphasize certain bright phrases and sentences, certain expressions and words that were important in the expression of the content. The principle of distribution of chorus sounds is also observed with general and different features. Here the main melody is distributed from the beginning to the end in the same sound or between sounds, and is developed by polyphonic methods. In R.Mustafayev and J.Abbasov, it is typical that the introductions typical of the vocal-instrumental style of folk song are shown through choral sounds. In these miniatures with the participation of different means of expression, each composer paid special attention to the preservation of the image-emotional content of the folk song, tried to emphasize the aspects related to the mode-intonation.

The second paragraph is entitled **“Folk Song “Sari gelin” in Choral Works”**. This section comparatively analyzes the choral works “Sari gelin” by E.Dadashova and J.Abbasov as well as the ballad for choir and symphony orchestra in R.Gadimova’s works.

Based on the results of the analysis, it can be said that each composer first of all preferred to exaggerate the leittonation of folk songs. In particular, the motif that forms the basis of the expression “sari gelin” occupies an important place in almost every example. In

addition, the poetic basis of the folk song, along with the melody, acts as a leading factor in the formation of the image-emotional content of the work. Only in this case, the means of expression used by composers and the selected genres determine the role of folk song in the creation of a musical work and its position within the work. Of the examples we have analyzed, R.Gadimova's work is not only a choir miniature, but also a vocal-symphonic type of the ballad genre. However, in synthesizing the characteristics of instrumental and choral music, the composer showed the role of the choir and its importance in the formation of the musical image in connection with the folk song to which she addressed. In E.Dadashova's work folk song is presented for the accompanying women's choir, and in J.Abbasov's work a cappella is developed for the women's choir. In other examples, the folk song acts as a source of miniatures, while in this work, "Sari gelin" also acts as a symbolic image of the Karabakh tragedy. The image is also expressed from different aspects by all three composers. Thus, in E.Dadashova this image is sung lyrically-romantic, in J.Abbasov deep sorrow, and in R.Gadimova tragically dramatic. All three examples, in turn, serve as an important source in the preservation, promotion and transmission of folk songs of socio-political importance to future generations.

The next section of the dissertation "**Conclusion**" reflects the views and provisions of the analysis. Including:

- Thanks to the rich creative heritage of Azerbaijani composers, it is possible to follow the formation and development of choral works based on different genres of traditional music as a genre. It is possible to characterize gradually the first and second halves of the XX century, the beginning of the XXI century in terms of the formation of genre features of choral works, the first example of which was reflected in U.Hajibeyli's works. In the first half of the twentieth century, composers referred more to folk songs, while in the second half, choral works based on genres of folklore such as dances, lamentations, songs glorifying the coming of spring, lullabies, and bayatis appeared.

- The emergence of choral works based on folk songs in the first half of the 20th century had two main purposes. The first was

the application of folk music in the composers' works, and the second was to ensure the enrichment of the newly formed choral art in terms of performance and repertoire. One of the works carried out to form the artistic and aesthetic taste of the Azerbaijani listener, who got acquainted with polyphonic vocal music through opera, was to develop folk music genres for choir, as well as to use it as a primary source in writing independent choral genres. The examples studied in the dissertation are closely connected with the creation of songs reflecting the historical past of the people, as well as with the success and achievements of the Azerbaijani choral art of the 20th century.

- U.Hajibeyli considered the development of folk music samples for different groups, as well as a necessary step in solving the problem of repertoire of choirs and recommended all composers to do so. From this point of view, it is possible to observe the formation of both the peculiarities of the genre and the school of composition on the basis of the synthesis of national roots and European classical music criteria in the choral works created in the first half of the 20th century. However, during this period, there was a development from the unison organization of choral parts to the polyphonic texture.

- In the choral works created in the first half of the 20th century, the composers worked to reflect the characteristics of the folk song, as well as the mode-intonation, melodic and rhythmic features, as well as the traditions of performance. From this point of view, the use of folk instruments in instrumental accompaniment in U.Hajibeyli's choral works can be a bright example. Unfortunately, this tradition was not continued at a later stage. In addition, the presence of rhythmic ostinatos in the bass, which imitated the percussion accompaniment, and the preservation of melodic material played an important role in the promotion of folk songs and the preservation of their original features.

- The use of polyphonic methods in the choral works of composers such as F.Amirov, N.Aliverdibeyov, J.Jahangirov, S.Hajibeyov, R.Mustafayev also played a special role in the formation of professional criteria of the genre. Given that the polyphonic style is very typical of choral music, the use of

techniques, imitations and canons in this style of folk song has led to new interpretation of the song, which is characteristic of choral performance.

Choral performances are designed for accompanied and unaccompanied choirs. In any case, the musical material in the works is developed mainly through the use of polyphonic methods. The use of imitation and mirror movement is common. Although the principle of sound distribution, solo and unison varies depending on the composer and performance, in general, Sopranos always come to the fore as a soloist. The use of motifs and phrases that imitate the percussion in the accompaniment party has also become a common expression in choral work.

The application of polyphonic style in choral works was continued by the next generation of composers. From this point of view, the choral works of G.Mammadov, E.Dadashova, J.Abbasov are noteworthy.

- Folk song works have a special place in the creative activity of modern composers. In these works, new means of expression of modern music are compared with national genres and forms, fret-intonation, meter-rhythm, form-structural features. The new approach to folk song, the acquisition of new colors in the style of writing intended for the choir, is the essence of the modern examples we have analyzed. In choral works based on the other genres of folk music, composers created original music, preserving the poetic text.

- In the dissertation, the choral works created by J.Abbasov, E.Dadashova, I.Ismayilov, G.Mammadov were theoretically analyzed for the first time. The methods of expression we observe in the choral works of folk songs created by these composers, the delivery of image-emotional content, the types of textures used in the works vary according to the individual style of the composers. However, one of their common features is the preservation of the image-emotional content of the folk song in these works. Preservation of the original melody among the means of expression embodying the figurative content is achieved by repeating certain expressions and words that are specific and important to the text with ostinatic rhythm and melodic phrases.

- The dissertation comparatively analyzes the choral works of different composers on the basis of folk songs of the same name. During the comparative analysis, the unique attitude of the composers to the folk song was revealed.

- While J.Abbasov, R.Mustafayev, J.Jahangirov preferred to keep the melodic content of the folk song as it was in the compared folk songs, E.Dadashova, I.Ismayilov tried to emphasize certain bright phrases and sentences, certain expressions and words that were important in the expression of the content. The principle of distribution of chorus sounds is also observed with common and different features. Here the main melody is distributed in the same sound or between sounds from the beginning to the end, and is developed by polyphonic methods. In R.Mustafayev and J.Abbasov, it is typical that the introductions typical of the vocal-instrumental style of folk song are shown through choral sounds. In these miniatures with the participation of different means of expression, each composer paid special attention to the preservation of the image-emotional content of the folk song, tried to emphasize the aspects related to the mode-intonation.

- The song “Sari gelin”, which has recently acquired a symbolic meaning, has been compared in the works of three composers. Two of them are choral works (E.Dadashova and J.Abbasov), and one is a vocal-instrumental work based on a folk song (R.Gadimova). When addressing this topic, the composers preferred to exaggerate the leitintonations of the folk song. In particular, the motif that forms the basis of the expression “sari gelin” is leading in almost all three examples. The poetic basis of the folk song, along with the melody, acts as a leading factor in the formation of the image-emotional content of the work. The means of expression used by composers and the selected genres determine the role of folk song in the structure of the musical work and its position within the work.

- It should also be noted that as early as in the beginning of the XX century, world-famous composers, ethnomusicologists and methodologists, such as Bela Bartok, Zoltan Kodaly and others, came to the conclusion that the primary source of music education

for children and people in general must generate from folklore. It is convenient to study folk music in choral performance first, because the choir genre is the most democratic. Everyone may join it (even those who do not have musical education).

Singing in a choir not only develops listening skills, but also plays an important role in shaping the musical taste of performers. The place and role of folklore-based choral works in modern times is very important and significant for every nation. From this point of view, the choral works of modern professional composers of Azerbaijan reviewed in our dissertation are of great significance. By promoting such works, we may preserve the sense of national music, our national spirit, in brief, the most delicate and ancient roots of our musical culture, and achieve to create a future generation with pure and extensive knowledge.

Thus, the development of folk music genres for choir was reflected in one way or another, more or less, in the creative activities of almost all composers. After Uzeyir Hajibeyli, composers such as Fikret Amirov, Nazim Aliverdibeyov, Jahangir Jahangirov, Soltan Hajibeyov, Ramiz Mustafayev, Sardar Farajov, Elnara Dadashova, Azer Dadashov, Galib Mammadov, Jalal Abbasov, Ibrahim Ismayilov, choirmasters Nijat Malikov, Gulbaji Imanova had special services in this field. Thanks to their hard work, the repertoire of choirs has been enriched with valuable examples of this genre.

The following scientific works of the author which reflect the main content of the dissertation were published:

1. Məmmədova N.B. Xorun bədii ifaçılıq mədəniyyəti elementləri // – Bakı: Təsviri və dekorativ-tətbiqi sənət məsələləri, – 2011. – № 2(8), – s.91-94.
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4. Məmmədova N.B. Cəlal Abbasovun “Araxçının məndədir” Azərbaycan xalq mahnısının xor üçün işləməsi // – Bakı: Mədəniyyət.az, – 2016. – № 7(305), – s.70-72.
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10. Məmmədova N.B. Sərdar Fərəcovun “Ləbu-ləb” Azərbaycan xalq mahnısı əsasında xor işləməsi // – Bakı: Musiqi dünyası, – 2018. – № 4 (77). – s.71-74.
11. Məmmədova N.B. Cəlal Abbasovun xor üçün xalq mahnı işləmələrinin bəzi üslub xüsusiyyətləri // “Musiqişünaslığın aktual problemləri” konfransının materialları, – Bakı: 2019, – s.122-127.
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