

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**IN THE FORMATION OF AZERBAIJAN PIANISTS  
THE ROLE OF RUSSIAN MUSIC OF THE 20TH CENTURY**

Speciality: 6213.01 – Music art

Field of science: Art Study

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**Baku – 2024**

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

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## **GENERAL CHARACTERISTICS OF THE WORK**

### **The relevance and scientific development of the research.**

The art of playing the piano in Azerbaijan has rich traditions of development. The formation and development of performance culture is of great importance as an integral part of Azerbaijani musical art. The impact of the Russian school of performance is considered one of the most important directions in the development of the Azerbaijani piano art. In the history of the development of the Azerbaijani piano school and in the teaching of piano performance, the activity of the performer-teachers representing the Russian performing school, teacher-student relations, concert activities, pedagogical potential, performance achievements, and the role in the training of highly qualified specialists are of exceptional importance.

Antonina Nikolayevna Yermolayeva, a graduate of the Moscow Conservatory, was one of the important figures in the formation and development of the Azerbaijani piano performance school. As a result of A.N. Yermolayeva's activities, the generation of national performers began to grow and they became the first representatives of the Azerbaijani piano school. The invitation of G.G.Sharoyev, A.A.Aleksandrov, M.L.Presman, I.S.Aisberg, M.R.Brenner and other pianists to Baku gave impetus to the foundation of the Azerbaijan piano performance school. Researching the issues of training and formation of national pianists by these teachers representing the Russian school of performance, as well as analyzing the interpretation features of the works of Russian composers, determines the relevance of the research work.

The role of the Russian school of performance in the development of Azerbaijani piano art and the influence of various currents in the 20th century piano music on the style of performance is one of the important directions of the national piano school. From this point of view, it is of great interest to study the works of Russian composers in the interpretation of Azerbaijani pianists. It is known that interpretation is one of the most important aspects of performing arts, and its investigation involves complex processes. Thus, looking at the history of the writing and performance of the work,

highlighting the characteristic features of musical images, and most importantly, the reflection of the performer's personal qualities in the interpretation of the works, sheds light on the qualities of Azerbaijani pianists in the art of performance.

Examining the influence of various currents in the 20th century piano music on the performance style of Azerbaijani pianists ensures that the national musical art has wide possibilities and enriches our art. That is why it is important to study the role and importance of Russian composers in the national music science, as well as in the art of piano performance.

There are a number of reasons that make the scientific study of the role of 20th century Russian music in the formation of Azerbaijani pianists relevant. First of all, the Russian school of piano playing has a great influence on the formation of the national piano culture. For many years, the involvement of representatives of the Russian school of singing in the teaching process in Azerbaijan had a direct impact on the formation of national singers. The peculiarities of studying the repeatedly performed works of Russian composers in the Azerbaijani piano school have caused their interpretation to become more relevant over time. From this point of view, the investigation of the activities of teachers representing the Russian piano playing school in our modern times is also relevant and is met with great interest. G.Sharoyev, M.Brenner and Y.Zak, who represent the Russian school of performance, are educators who have an important place and role in the field of national piano performance.

The relevance of the research is further increased by the comprehensive examination of the interpretation features of the piano works of S.V.Rachmaninov, A.N.Scriabin, D.D.Shostakovich, S.S.Prokofiev and I.F.Stravinsky in the repertoire of Azerbaijani performers. Thus, the interpretation of the works of Russian composers by Azerbaijani pianists is relevant in the modern era and at the same time determines the influence of impressionism and expressionism in Russian piano music on Azerbaijani piano performance. In this sense, it can be considered that the study of the role of Russian music of the 20th century in the formation of Azerbaijani pianists, as well as the introduction of modern musical

style to the Azerbaijani piano culture and the emergence of new performance elements, increases the relevance of the research.

The introduction of new compositional techniques, as in the whole world, requires the application of different interpretation methods in front of the performers in Azerbaijan. From this point of view, the interpretation of the works of Russian composers makes it important to study different performance methods in the repertoire of national performers.

In this regard, determining the characteristics of the historical development stages of Azerbaijani pianists and providing a historical-theoretical comparative analysis of it, as well as investigating the effect of various existing currents on the performance style, determines the relevance of the research work.

Azerbaijan`s piano culture is highlighted in many scientific research works and books dedicated to the performance of pianists.

In T.Seyidov`s monograph “Azerbaijani piano culture of the 20th century: Pedagogy, performance and compositional creativity”<sup>1</sup>, the interaction of various manifestations occurring in the Azerbaijani piano culture was thoroughly analyzed in a historical retrospective and the interaction of the constituent parts of piano performance in the national musicology science was presented.

The development and evolution of national piano performance was developed in the research work of F.Khalilova called “Essays on the history of Azerbaijani piano culture”<sup>2</sup>.

In the book “Sergei Rachmaninov`s Piano Concertos”<sup>3</sup> by Yegane Akhundova, a well-known representative of the modern Azerbaijani performing school, the history of creation, the most important stylistic features, content and structure of S.Rachmaninov concerts have been scientifically studied.

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<sup>1</sup> Seyidov, T.M. XX əsrin Azərbaycan fortepiano mədəniyyəti: Pedaqogika, ifaçılıq və bəstəkarlıq yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

<sup>2</sup> Халилова, Ф. Очерки истории азербайджанской фортепианной культуры: / автореферат дис. доктора философии по искусствоведению. / – Баку, 1969. – 24 с.

<sup>3</sup> Akhundova, Y.Ə. Sergey Raxmaninovun fortepiano konsertləri. Dərs vəsaiti / Y.Ə.Akhundova. – Bakı: Elm, – 2014. – 100 s.

Z.Asadov`s monograph “Georgi Sharoyev Phenomenon”<sup>4</sup> traces the life and creative path of prominent pianist G.Sharoyev in chronological order.

In general, Azerbaijani piano performance was investigated in the research works of L.Abasgulyeva<sup>5</sup>, L.Rzayeva<sup>6</sup>, Z.Aliyeva<sup>7</sup>, A.Zamanova<sup>8</sup>, L.Aliyeva<sup>9</sup>, A.Mayilova<sup>10</sup>, G.Safarova<sup>11</sup>, N.Ibrahimova<sup>12</sup>.

Some issues related to the researched topic have been highlighted in various scientific works dedicated to the creativity of Azerbaijani composers such as G.Garayev<sup>13</sup>, J.Hajiyev<sup>14</sup>,

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<sup>4</sup> Əsədov, Z.F. Georgi Şaroyev fenomeni / Z.F.Əsədov – Bakı: Gənclik, – 2018. – 120 s.

<sup>5</sup> Абаскулиева, Л.Г. Основные тенденции формирования и развития азербайджанской профессиональной фортепианной культуры: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2005. – 28 с.

<sup>6</sup> Рзаева, Л.С. Современная фортепианная музыка Азербайджана (проблемы творчества и исполнительства): / автореферат дис. доктора философии по искусствоведению. / – Ленинград, 1990. – 17 с.

<sup>7</sup> Алиева, З.Г. Фортепианные произведения Кара Караева. Некоторые вопросы стиля и исполнительской интерпретации: / автореферат дис. доктора философии по искусствоведению. / – Баку, 1973. – 24 с.

<sup>8</sup> Заманова, А.А. Фортепианное творчество Фикрета Амирова: / автореферат дис. доктора философии по искусствоведению. / – Ташкент, 1984. – 28 с.

<sup>9</sup> Алиева, Л.Э. Фортепианные циклы композиторов Азербайджана (вопросы эволюции жанра и стиля): / автореферат дис. доктора философии по искусствоведению. / – Баку, 2004. – 28 с.

<sup>10</sup> Маилова, А.Г. Становление и развитие музыкально-исполнительского творчества К.К.Сафар-Алиевой / А.Г.Маилова. – Баку: Адильоглы, – 2003. – 466 с.

<sup>11</sup> Сафарова, Г.Н. Формы методы использования национальной музыки в начальном фортепианном обучении детских музыкальных школ Азербайджана: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2003. – 22 с.

<sup>12</sup> Ибрагимова, Н.А. История, теория и практика концертмейстерского мастерства в Азербайджане. Учебное пособие для студентов и преподавателей фортепианного факультета Бакинской музыкальной академии / Н.А. Ибрагимова. – Баку: TS, – 2006. – 78 с.

<sup>13</sup> Карагичева, Л.В. Кара Караев / Л.В.Карагичева. – Москва: Советский композитор, – 1960. – 296 с.

<sup>14</sup> Абаскулиев, О.Г. Методико-исполнительская разработка вопросов интерпретации фортепианных произведений Джемдета Гаджиева / О.Г.Абаскулиев. – Баку: Минвуз АзССР, – 1980. – 39 с.

F.Amirov<sup>15</sup>, V.Adigozalov<sup>16,17</sup>, and J.Guliyev<sup>18</sup>.

Scientific research works reflecting the creative activity of pianists such as K.Safaraliyeva<sup>19</sup>, S.Guliyeva<sup>20</sup>, F.Badalbeyli<sup>21,22</sup>, E.Aliyeva<sup>23</sup>, O.Abasguliyev<sup>24</sup>, who played an important role in the history of Azerbaijani piano performance, were also taken into account during the development of the topic.

It has been determined that there are numerous studies on piano performance in Azerbaijani music. However, these are mostly related to composer creativity, activities of national pianists, piano playing methods and different music genres. Only certain aspects of the Azerbaijani piano culture are highlighted in these works.

Thus, it was found that the importance of Russian music of the 20th century in the formation of Azerbaijani pianists has not been investigated in a scientifically-theoretical way. Also, relations between performance and compositional creativity of Azerbaijani pianists, interpretation style in different genres, theoretical and performance position of the works included in the analysis have not been analyzed in a comparative and systematic way.

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<sup>15</sup> Адигезалзаде, З.А. Фортепианные миниатюры Фикрета Амирова / З.А.Адигезалзаде. – Баку: Ишыг, – 1979. – 32 с.

<sup>16</sup> Zalova, Z.Ə. Vasif Adıgözəlovun fortepiano konsertlərində milli xüsusiyyətlər: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2007. – 22 s.

<sup>17</sup> Эфендиева, И.М. Васиф Адигезалов / И.М.Эфендиева. – Баку: Нур, – 1999. – 323 с.

<sup>18</sup> Axundova-Dadaşzadə, Z.A. Cavanşir Quliyev: Total musiqi axtarışlarında // – Bakı: Musiqi dünyası, – 2019. № 3 (80), – s. 8151-8173.

<sup>19</sup> Майлова, А.Г. Методика преподавания профессора К.К.Сафар-Алиевой / А.Г.Майлова. – Баку: ЭЛМ вэ тахсил, – 2018. – 120 с.

<sup>20</sup> Мəммədova, V.C. Pianoçu Simuzər Quliyevanın elmi-pedaqoji fəaliyyəti. Dərs vəsaiti / V.C.Məmmədova. – Bakı: ADPU nəşriyyatı, – 2014. – 196 s.

<sup>21</sup> Hüseynova, K.Q. Musiqimizin Fərhadı / K.Q.Hüseynova. – Bakı: Adiloğlu, – 2007. – 351 s.

<sup>22</sup> Seyidov, T.M. Fərhad Bədəlbəylinin həyat və yaradıcılığı (məqalələr, rəylər, müsahibələr, materiallar) / T.M.Seyidov. – Bakı: Şərq-Şərb, – 2020. – 484 s.

<sup>23</sup> Xəlilova, S.H. Azərbaycan musiqi ifaçılığı sənətinin inkişafında pianoçu Elmira Əliyevanın rolu: / sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2014. – 238 s.

<sup>24</sup> Сафарова, Г.Н. Октай Абаскулиев. Творческий портрет педагога / Г.Н.Сафарова. – Баку: Улдуз, – 2005. – 126 с.

**The object and subject of the research.** The object of the research is Azerbaijani piano performance culture, and the subject is the role of Russian music of the 20th century in the formation of Azerbaijani pianists.

**The purpose and objectives of the research.** It is to determine the role and importance of 20th century Russian music in the formation of Azerbaijani pianists. Proceeding from the goal, the solution of the following issues is envisaged:

- To determine the place of Azerbaijani pianists in the national and world music culture;
- To clarify the role of the Russian performing school in the development of Azerbaijani piano art;
- To determine the impact of various currents in the piano music of the 20th century on the performance style of Azerbaijani pianists;
- To clarify the influence of performance characteristics of Russian piano music on Azerbaijani piano performance;
- To analyze the interpretation of the piano works of S.V.Rachmaninov, A.N.Scriabin, D.D.Shostakovich, S.S.Prokofiev and I.F.Stravinsky in the art of piano performance of Azerbaijan and to illuminate the emergence of new performance elements.

**The research methods.** In the dissertation, systematic, historical, analytical and comparative analysis methods were used to determine the role of Russian music of the 20th century in the formation of Azerbaijani pianists.

The theoretical-methodological basis of the dissertation is the principles that form the performance characteristics of Azerbaijani pianists. Here, based on historical and theoretical methods, various analytical analysis methods have been applied. In this context, the topic expressed using inductive and didactic methods was comprehensively and comparatively investigated. For this purpose, the pedagogical experiences of M.Brenner, G.Sharoyev and Y.Zak, who are of great importance in the formation of the Azerbaijani piano performance school, are addressed. The scientific-theoretical studies of



Azerbaijani musicologists U.A.Hajibeyli<sup>25</sup>, E.A.Abasova<sup>26</sup>, G.A.Abdullazade<sup>27</sup>, F.Sh.Aliyeva<sup>28,29</sup>, Sh.S.Hasanova<sup>30</sup> and U.I.Imanova<sup>31</sup> were used in the research. As well as in T.M.Seyidov<sup>32</sup>, K.G.Huseynova<sup>33</sup>, A.H.Mayilova<sup>34</sup>, V.C.Mammadova<sup>35</sup>, U.V.Hajibeyova<sup>36</sup>, I.D.Huseynova<sup>37</sup>, B.V.Asafyev<sup>38</sup>, L.A.Mazel<sup>39</sup>,

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<sup>25</sup> Hacıbəyov, Ü.Ə. Azərbaycan musiqi həyatına bir nəzər // Ü.Hacıbəyov. Əsərləri. / – Bakı: Azərb. SSR Elmlər Akademiyası, – c.2. – 1965. – s. 215-225.

<sup>26</sup> Абасова, Э.А. Узеир Гаджибеков - путь жизни и творчества / Э.А.Абасова. – Баку: Элм, – 1985. – 200 с.

<sup>27</sup> Абдуллазаде, Г.А. Философская сущность музыкального искусства / Г.А.Абдуллазаде. – Баку: Ишыг, – 1985. – 282 с.

<sup>28</sup> Əliyeva, F.Ş. Azərbaycan musiqisində üslub axtarışları / F.Ş.Əliyeva. – Bakı: Elm və həyat, – 1996. – 120 s.

<sup>29</sup> Əliyeva, F.Ş. XX əsr Azərbaycan musiqisi: tarix və zamanla üz-üzə / F.Ş.Əliyeva. – Bakı: Elm, – 2007. – 314 s.

<sup>30</sup> Həsənova, Ş.H. Musiqi tarixindən mühazirələr / Ş.H.Həsənova. – Bakı: Adiloğlu, – c.2. – 2012. – 134 s.

<sup>31</sup> Иманова, У.И. Классицизм XX века и музыка Кара Караева: / автореферат дис. доктора философии по искусствоведению. / – Ташкент, 1990. – 28 с.

<sup>32</sup> Seyidov, T.M. XX əsrin Azərbaycan fortepiano mədəniyyəti: Pedaqogika, ifaçılıq və bəstəkarlıq yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

<sup>33</sup> Hüseynova, K.Q. Musiqimizin Fərhadı / K.Q.Hüseynova. – Bakı: Adiloğlu, – 2007. – 351 s.

<sup>34</sup> Маилова, А.Г. Становление и развитие музыкально-исполнительского творчества К.К.Сафар-Алиевой. / А.Г.Маилова. – Баку: Адильоглы, – 2003. – 466 с.

<sup>35</sup> Məmmədova, V.C. Azərbaycan fortepiano sənətinin inkişafında Simuzər Quliyevanın rolu: / sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2013. – 162 s.

<sup>36</sup> Hacıbəyova, Ü.V. Azərbaycan bəstəkarlarının antologiyası layihəsi çərçivəsində piano üçün yazılmış əsərlərin antologiyası / Ü.V.Hacıbəyova. – Bakı: Elm və təhsil, – 2011. – 100 s.

Скребков, С.С. Анализ музыкальных произведений / С.С.Скребков.– Москва: Музгиз, – 2019. – 302 с.

<sup>37</sup> Hüseynova, İ.D. Azərbaycan musiqi sənətinin inkişafında Rus-Azərbaycan musiqi-mədəni əlaqələrinin rolu: / sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2011. – 144 s.

<sup>38</sup> Асафьев, Б.В. Русская музыка XIX и начало XX века / Б.В.Асафьев. – Ленинград; Музыка, – 1979. – 344 с.

<sup>39</sup> Мазель, Л.А. Вопросы анализа музыки / Л.А.Мазель. – Москва: Советский композитор, – 1991. – 375 с.

A.D.Alekseyev<sup>40</sup>, L.Y.Gakkel<sup>41</sup>, L.A.Barenboym<sup>42</sup> and S.S.Skrebkov`s<sup>43</sup> monographs studies and analyzes on various theoretical issues form the methodological basis of the research. The methods of analysis given in these works were systematically applied in the dissertation.

**Main clauses defended** constitute the main direction of the research and they consist of the following:

- Illumination of the general characteristics of the influence of the Russian school of performance in the development of Azerbaijani piano art;

- Investigation of the features of interpretation of the piano works of 20th century Russian composers in the repertoire of Azerbaijani performers;

- In the repertoire of Azerbaijani performers, the embodiment of performance characteristics of the piano works of S.V.Rachmaninov, A.N.Scriabin, D.D.Shostakovich, S.S.Prokofiev and I.F.Stravinsky;

- Determination of stylistic features of Russian composers in the interpretation of piano works;

- Analysis of interpretation of Azerbaijani pianists in the context of world performers;

- Reconciliation of dramatic and lyrical imagery, complex technical capabilities and virtuosity, embodiment of characteristic features of melodic expressiveness of the work;

- The realization of the traditions of Russian teachers in the Azerbaijani piano performance school and the study of performance opportunities;

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<sup>40</sup> Алексеев, А.Д. Интерпретация музыкальных произведений (на основе анализа искусства выдающихся пианистов 20 в). Учебное пособие / А.Д.Алексеев. – Москва, – 1984. – 91 с.

<sup>41</sup> Гаккель, Л.Е. Фортепианная музыка XX века. Очерки. / Л.Е.Гаккель. – Москва: Советский композитор, – 1990. – 286 с.

<sup>42</sup> Баренбойм, Л.А. Музыкальная педагогика и исполнительство / Л.А.Баренбойм. – Ленинград: Советский композитор, – 1974. – 336 с.

<sup>43</sup> Скребков, С.С. Анализ музыкальных произведений / С.С.Скребков.– Москва: Музгиз, – 2019. – 302 с.

- Manifestation of various currents in the 20th century piano music in the performance style of Azerbaijani pianists.

**The scientific novelty of the research** is that the role of Russian music of the 20th century in the formation of Azerbaijani pianists became a special research object for the first time and was studied at the dissertation level. As a result of the analysis of the piano works of Russian composers in the interpretation of Azerbaijani pianists, the stylistic features of the national school of performance were determined and the resulting savings include the following scientific innovations:

- For the first time, the research was based on the repertoire of Azerbaijani pianists covering various genres and a theoretical analysis was carried out in terms of determining their performance characteristics.

- Although the main direction of the thesis topic is the role of Russian music of the 20th century in the formation of Azerbaijani pianists, the works applied by many performers in the national performing art are covered in detail.

- The role of Russian music of the 20th century in the formation of Azerbaijani pianists was extensively investigated for the first time in the research work. Here, the interpretation of the piano works of S.V.Rachmaninov, A.N.Scriabin, D.D.Shostakovich, S.S.Prokofiev, I.F.Stravinsky was performed in the form of comparative analyzes with Azerbaijani and Russian performers. It should be noted that although Azerbaijani pianists refer to the piano works of N.K.Metner, A.S.Arensky, R.K.Shedrin, G.I.Ustvolskaya, N.K.Karetnikov, A.M.Volkonsky, A.K.Vustin, V.A.Yekimovski, L.V.Nikolayev and other composers, the analyzes in the dissertation are presented in the example of S.V.Rachmaninov, A.N.Scriabin, D.D.Shostakovich, S.S.Prokofiev and I.F.Stravinsky, who are classics of Russian music. These comparative analyzes were applied for the first time in the history of Azerbaijani piano performance culture. It should be noted that the sequence of the composers involved in the analysis was based on the level of appeal of national pianists to their piano works;

- At the same time, for the first time, the role and traditions of the representatives of the Russian school of performance in the formation of Azerbaijani performers were defined.

**The theoretical and practical significance of the research** is that the results and propositions obtained in the dissertation work are useful as a scientific source for researchers working in the field of musicology, as well as the history of piano music and the research of Azerbaijani performing arts. The materials of the study are useful for creating a historical picture of Azerbaijani piano performance culture, as well as for researchers conducting research in this field. The research work can be used in determining the modern directions of piano playing, in teaching the art of playing the piano in Azerbaijan, as well as in teaching “History of piano playing” and other subjects.

**Approbation and application.** The main provisions and results of the research work were reflected in speeches at national and international scientific conferences, in articles and theses published in periodical scientific publications included in international summarizing and indexing systems.

**The name of the institution where the dissertation work was performed.** The dissertation was completed at the “History of Music” department of the Baku Music Academy named after U.Hajibeyli.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The dissertation consists of an introduction, two chapters, five paragraphs, a conclusion, a list of used literature. In the structural sections of the dissertation the introduction is 10 pages (15 525 characters), Chapter I is 38 pages (70 493 characters), Chapter II is 78 pages (118 934 characters) and the conclusion is 6 pages (10 011 characters) consists. The total volume of the research work includes 132 pages and 214 963 characters, excluding the list of used literature.

## THE MAIN CONTENT OF THE DISSERTATION

**The Introduction** part of the dissertation provides information on the relevance and degree of development of the topic, the object, subject, goals and tasks of the research, methods, main clauses defended, scientific novelty, theoretical and practical significance, approbation and application, and structure.

**Chapter I of the dissertation** is called “**History of the Azerbaijani piano school and features of its development stages**” and consists of two paragraphs. **1.1.** In the paragraph “**The role of the Russian school of performance in the development of the Azerbaijani piano art**”, the activities and teaching principles of the teachers representing the Russian piano school in the training of Azerbaijani pianists are discussed. It should be noted that A.N.Yermolayeva, who opened the first special professional music school in Baku in 1895, created music classes at the base of this school in 1901. Piano classes are of leading importance here. In 1915, on the initiative of pianist Y.A.Ryzhinsky, a professor of the Odessa Conservatory who was invited to Baku, when music classes were replaced by a music school, G.G.Sharoyev, A.A.Aleksandrov and other pianists were invited to Baku in a short time. At the initiative of U.Hajibeyli, attention was paid to the field of higher music education in Azerbaijan and a professional music education system was created. In the first years of the establishment of the conservatory, M.L.Presman, a student of the Moscow Conservatory who worked as the rector and head of the piano class, another rector, I.S.Aysberg, a graduate of the Petersburg Conservatory, pianist and pedagogue G.G.Sharoyev were the personalities who laid the foundations of the Azerbaijani piano performance culture.

G.G.Sharoyev had very important historical services in the development of the piano art of Azerbaijan and trained many pianists. He came to Azerbaijan in 1919 at the invitation of the director of the Baku Music School, the famous pianist N.D.Nikolayev. In his classes, G.Sharoyev conducted interesting conversations about literature and art, giving examples from this field and giving a certain place to parallels and analogies around the

performed work. In addition to world classics, his pedagogical repertoire also includes the works of Azerbaijani composers. It is not accidental that his scientific-methodical work was on the piano creativity of Azerbaijani composers, where he studied many works from a theoretical point of view and analyzed the features of rhythmic harmonic style. G.Sharoyev, first of all, advised to learn the piece first without a pedal. The main goal here is to achieve a better legato. One of G. Sharoyev`s interesting recommendations is to study the work with piano dynamics at the beginning. G.Sharoyev sometimes left the choice of application option to the student. The leading line in his pedagogy was to teach his students the style of “creative performance”. Special work on small technique, playing the instrument in a melancholy manner, providing delicate nuances and placing the artistic meaning of the work in the foreground form the core of his methodology. K.Safaraliyeva, L.N.Yegorova, E.Nazirova, Y.I.Perevertaylo, V.Mustafazade were among the first students of G. Sharoyev.

Along with G.Sharoyev, M.R.Brenner is also considered one of the founders of piano pedagogy in Azerbaijan. Thanks to the activities of M.R.Brenner, a graduate of the St.Petersburg Conservatory, a great generation of performers has grown up in the Azerbaijan State Conservatory since the 1930s. M.Brenner was invited to Baku by U.Hajibeyli. He was not only a wonderful teacher, but also an interesting interpreter. The playing of this performer, who has high artistry and master of piano playing, was classically planned and was far from any kind of pathos. F.Badalbeyli`s formation and maturation as a pianist while studying at the conservatory has the exceptional services of M.Brenner. R.Atakishiyev, Z.Adigozalzadeh, U.Khalilov, T.Seyidov, O.Abasguliyev, A.Alasgarov, who are followers of M.R.Brenner school, and many other pianists have shown great achievements in the field of pedagogy and trained a new generation of pianists.

G.G.Sharoyev and M.R.Brenner laid the foundation of the Azerbaijan national piano school. Educators representing the Russian school of performance not only influenced the formation of the

Azerbaijani piano school, but also determined the ways of its development.

**1.2. It is called “Manifestation of various currents existing in 20th century piano music in the works of Azerbaijani composers”.** This paragraph provides information about the influence of different trends in the activity of Azerbaijani pianists. At present, a perfect and mature piano performance school has been established in Azerbaijan. Azerbaijani piano culture, which adopted the most progressive traditions of the European and Russian school of performance and went through a long development path, is distinguished by its own characteristics. The period up to the 1950s, the connection of the piano, an instrument of European origin, with amateur performance at the beginning, the development of music education, the historical significance of U.Hajibeyli in the formation of piano education and creativity are related to the activity of pianist-pedagogues like M.Presman, I.Aysberg, G.Sharoyev, M.Brenner, K.Safaraliyeva. In the 1950s-1970s, the scope of activities of the leading pianists-pedagogues in the art of piano performance expanded and the Azerbaijani professional piano art became more widespread. The trends that are especially noticeable in the composer`s creativity permeate the piano performance. In the 60s of the 20th century, progress in this field was noticeable. In this period, G.Garayev`s work gives a wide place to psychological and intellectual beginnings, the characteristics of national music are organically combined with modern musical thinking. In the fourth book of G.Garayev`s “24 prelüd” (“24 preludes”) series, this tendency is clearly manifested, and as a result of interest in neoclassicism, the linear-polyphonic style of writing is widely used. The influence of the works of S.Prokofiev and D.Shostakovich is evident in the sonata genre, and the sonatas of J.Hajiyev, V.Adigozalov, A.Alizade, and M.Mirzayev are examples of this. F.Garayev`s sonatina (1963), which he composed while still a student, was influenced by the neoclassical style characteristic of the music of the 20th century. In the second part of F.Garayev`s First sonata for piano (1965), fugue features were applied and closeness to the piano style of I.Stravinsky and S.Prokofiev was evident. In

F.Garayev's Second Sonata for piano (1967), pointillism was applied as a type of series technique. G.Garayev used the dodecaphony-series technique, one of the new technical styles of the 20th century, for the first time in Azerbaijani music in the 1960s, opening a new stage. In his "Alban Berqin xatirəsinə Sonata" ("Sonata in memory of Alban Berg") (1969), F.Alizade alternated the serial technique with the classical form with great skill and mastery. F.Alizade's sonata incorporates some features of the musical style of Alban Berg, a representative of the New Vienna school. The neoclassical trend, which is typical for the music of the 20th century, had its influence on the smaller genres of piano music in the 60s. Thus, elements of the neoclassical style are manifested in a number of plays in G.Garayev's collection "Orta çətinlikdə altı pyes" ("Six Plays of Medium Difficulty"). Composers' intensive searches in the field of piano music were consistently continued in the 1970s and 1990s. A special mention should be made of the outstanding pianist F.Badalbeyli's performance in this period. The successful performances of F.Badalbeyli, who was still very young at that time, in the international competitions held in Czechoslovakia (now the Czech Republic) in 1967 and Lisbon in 1968 introduced Azerbaijan to the entire international world. With his rich repertoire, F.Badalbeyli was able to deeply absorb the various currents in the 20th century piano music and revive them in his own interpretation. I.Hajibeyov's work "Vatto ruhlu eskizlər" ("Sketches with the spirit of Watteau"), composed in the neoclassical style, stands out in F.Badalbeyli's interpretation. In the 80s of the 20th century, one of the piano pieces similar to P.Hindemith's "Ludus tonalis" ("Ludus tonalis") polyphonic series in some aspects is the "Ağlar və qaralar" ("Whites and Blacks") series by Kh.Mirzazade. R.Hasanova's fantasy "Meyxana" ("Meykhana") (1996) benefits from another direction spread in the second half of the 20th century - minimalism. One of the works benefiting from the modern performance methods of the 20th century is J.Guliyev's series "Muğam ladlarında interlüdlərlə yeddi pyes" ("Seven plays with interludes in Mugham chords") (1980), which expresses the East-West synthesis. A.Azimov's piano piece "La makam" ("La makam") (1980) is a



clear example of the synthesis of national musical thinking and modern composition techniques. When talking about the influence of modern trends on the art of piano performance in 20th century Azerbaijani music, it is necessary to emphasize the art of jazz. Jazz improvisations of V.Mustafazade and R.Babayev gained fame starting from the 60s of the 20th century.

**Chapter II of the dissertation** is entitled “**Characteristics of interpretation of piano works of 20th century Russian composers in the repertoire of Azerbaijani performers**” and consists of three paragraphs. **2.1.** It is called “**Interpretation of the piano works of S.V.Rachmaninov and A.N.Scriabin in the repertoire of Azerbaijani performers**”. In this paragraph, the characteristics of the piano works of S.V.Rachmaninov and A.N.Scriabin are examined in the interpretation of national pianists. S.S.Rachmaninov`s music occupies a key place in the repertoire of Azerbaijani pianists. The composer`s large-scale piano concerts, preludes and etudes, many miniatures have been interpreted by many performers in the history of Azerbaijani piano performance art. The attention of the Azerbaijani listeners was attracted by the original style of the composer`s piano works written in the true national Russian traditions.

At the beginning of the 20th century, S.V.Rachmaninov came to Baku twice on tour, and the composer created a very pleasant impression on the audience with his performance. In the field of Azerbaijani piano performance, the works of S.Rachmaninov, first of all, took a wide place in the repertoire of pianist-pedagogue M.R.Brenner. It can be considered that Brenner is the first performer in Azerbaijani music to turn to S.Rachmaninov`s work. From the first periods of F.Badalbeyli`s creativity, who is a brilliant interpreter of S.Rachmaninov`s piano works, his performances with high pathos, brilliant virtuosity and rich emotionality were selected.

Y.Akhundova is not only a performer of S.Rachmaninov`s works, but also the author of a number of scientific-methodical works about the works included in her repertoire.

In different years, R.Atakishiyev, R.Guliyev, E.Safarova, T.Mahmudova, M.Adigozalzadeh, Y.Sayutkin, and other performers

turned to Rachmaninov`s works and presented the composer`s music in different interpretations.

A.N.Scriabin`s piano creations have taken the main place in the repertoire of Azerbaijani pianists. F.Badalbeyli, Y.Akhundova, S.Mirzayev and other pianists played the delicate melodiousness of Scriabin`s music with high professionalism. F.Badalbeyli feels Scriabin`s pianism very well, and while playing Scriabin`s piano works, he very accurately gave new aspects of his texture, articulation, pedalization, and the interpretation of the rhythm. Y.Akhundova`s performance in the symphonic poem “Prometey” (“Prometheus”) brilliantly demonstrates the uniqueness of a beautifully harmonious, virtuosic part, huge score, symphony of light. Y.Sayutkin created interesting interpretations of A.Scriabin`s preludes, etudes, sonatas and poems. In his performance, five preludes and two poems from the op.16 series vividly reflect the sharp contrasts characteristic of A.Scriabin`s music - lyricism and exuberant-heroic rise. S.Mirzayev performed etudes №9 and №11 from A.Scriabin`s op.8 series, the play “Qirlyandi” (“Girlyandi”) (op.73, №1). During the performance of etudes, S.Mirzayev prefers to show a tense development and a melodic development line based on octave movement.

**2.2. It is called “Characteristics of interpretation of D.D.Shostakovich`s and S.S.Prokofiev`s piano works in Azerbaijani performance”.** In this paragraph, the performance characteristics of the piano works of D.D.Shostakovich and S.S.Prokofiev are discussed in the Azerbaijani piano culture. D.Shostakovich, the author of deep philosophical symphonies and musical-stage works that caused great discussion at the time of their creation, paid great attention to piano music in his creativity from the very beginning.

The interest of Azerbaijani pianists in D.Shostakovich`s piano music has intensified since the 1970s. F.Badalbeyli visited Portugal during his postgraduate studies at the Moscow State Conservatory. Here, B.Bartok plays D.Shostakovich`s prelude and fugue (No. 24) in D-moll, along with works by G.Garayev. One of E.Safarova`s class concerts was dedicated to D.Shostakovich`s “24 prelüd və

fuqa” (“24 Preludes and Fugues”). F.Badalbeyli and M.Adigozalzade performed the piano part of the composer`s chamber works at the festival dedicated to the 100th anniversary of D.Shostakovich held in Baku in 2006 at the initiative of M.Rostropovich. D.Shostakovich`s Concerto №1 for piano and orchestra (op.35, c-moll) is based on the revival of the stylistic features of the composer in Y.Akhundova`s interpretation. In general, one of the main aspects that attract pianists in D.Shostakovich`s works for the piano is their richness of images. In these works, the composer sees life from different perspectives. High intellectuality and logic are also not overlooked by the composer.

F.Badalbeyli is one of the pianists who most appeals to the works of S.Prokofiev in the history of Azerbaijani piano performance. S.Prokofiev`s “Ötəri anlar”, “Sarkazmlar” (“Oteri anlar”, “Sarkasms”) series, the third, sixth and eighth sonatas for piano, concerto №1 for piano and orchestra are among the most popular works in F.Badalbeyli`s repertoire. F.Badalbeyli, a student of M.R.Brenner, implemented all the traditions inherited from his teacher in the interpretation of S.Prokofiev`s music and applied the richness of creative fantasy. Playing the composer`s quintet (g moll, op.57), M.Adigozelzadeh clearly expresses the laconic nature of the piano part, clearly reveals the simplicity of the texture and polyphonic features. M.Adigozelzade brilliantly reflected the image content and lyricism characteristic of the composer in S.Prokofiev`s Concerto №2 for piano and orchestra (op.16, G moll). Y.Akhundova created a brilliant interpretation of D.Shostakovich`s Concerto №1 for piano and orchestra. In her performance, the meeting of serious, classical and light melodies, the elegiac mood of the heavy part, the cheerfulness of the finale, and the spirit of humor are clearly shown. S.Mirzayev revives lyrical plays from S.Prokofiev`s “Qoca nənənin nağılları” (“Old Grandmother`s Tales”) series (op.31) in the form of poetic plates. The bright lyrics, the soft delivery character here are detailed in the pianist`s performance. Talented pianist, laureate of international competitions, Togrul Huseynli performed S.Prokofiev`s Third concerto for piano and orchestra (op.26, A moll) with high professionalism.

**2.3. It is called “I.F.Stravinsky`s neo-folklorism style creates new performance methods in Azerbaijani piano culture”** talks about the interpretation of I.Stravinsky`s piano works. Compared to the music of S.Rachmaninov, A.Scriabin, D.Shostakovich and S.Prokofiev, the works of I.Stravinsky are relatively rare in the repertoire of Azerbaijani pianists. Among I.Stravinsky`s piano works, the transcription of “Petruşka” (“Petrushka”) was most often used. Samir Mirzayev is one of the pianists who turned to Stravinsky`s work in Azerbaijani music. This virtuoso piece was created in the work of I.Stravinsky at the intersection of two eras - Russian and neoclassicism. The piano is characterized as a percussion instrument in the piece, which is very complex from a technical point of view. The new methods in this work are in the same line as the piano music of S.Prokofiev and B.Bartok.

In the interpretation of S.Mirzayev, each of the three fragments of the “Petruşka” (“Petrushka”) transcription “Rus rəqsi”, “Petruşkanın yanında”, “Maslenisa” (“Russian dance”, “Next to Petrushka”, “Maslenisa”) sounds perfectly. In this performance, the martellato method, harmony of Russian folk songs (“Ах, вы сени”, “Вдоль по Питерской”), glissandos and tremolos, dropped chords, heavy and transparent texture are expressed very clearly. The pianist skillfully reproduces dynamics and a wide pedal. The complexity of the work lies in the fact that the whole orchestra is intended to be played on the piano`s only keyboard. As is known, Stravinsky knew the specifics of the piano very well and interpreted it instrumentally. Simplicity and at the same time magnificence, along with contrasting timbre dynamics, rendering of fine nuances in sounding are the most prominent features of “Petruşka” (“Petrushka”). In S.Mirzayev`s performance, these listed features are very prominent. He deeply felt and succeeded in reviving the style of I.Stravinsky`s piano music, its peculiarity. In S.Mirzayev`s performance, the contrast of registers in “Petruşka” (“Petrushka”) and their individual sounding characteristics are very prominent. The pianist skillfully manages to achieve specific expressiveness of each sound during performance. The dynamics of the Bayramsayagi folk scene and unusual imagery are the leading features of the pianist`s performance.

In the **Conclusion** section of the dissertation, the comprehensiveness of the role of the representatives of the Russian performing school in the development of the Azerbaijani piano culture is emphasized, the artistic goals, methodological tendencies, repertoire selection of the pedagogues-performers distinguished by their original performing style are revealed and determined. Also, consideration of the image, form, means of expression and writing methods in the works of different genres and the evolution of these aspects in the works created in different years are brought into consideration.

It was noted that the unique pedagogical work principles and experience of each performer can be felt in his or her choice of repertoire and attitude towards students. G.Sharoyev preferred to prepare his students (K.Safaraliyeva, L.Yegorova, E.Nazirova, V.Mustafazade) for more performing activities and inculcated a creative approach. M.Brenner (F.Badalbeyli, J.Muradova) who worked at the same time as him, was far from pathetic performance, and mainly trained performers who were able to demonstrate their artistic ability and performance capabilities. Approached from this point of view, the dissertation highlighted the professional experience of the representatives of the Russian performing school, who played an important role in the formation of the Azerbaijani piano school, based on Russian and Western European musical culture, as well as their inseparable connection with national traditions, and the fact that the art of piano playing is a new stage in the development of national musical creativity. It should be noted that in addition to the historical importance of the creative activity of well-known Azerbaijani pianists, especially F.Badalbeyli, the concert repertoire of their trained performers (Y.Sayutkin, M.Adigozalzadeh) was also examined, and certain works performed by them were comparatively studied and brought to mind.

The piano works of the Russian composers involved in the analysis (S.Rachmaninov, A.Scriabin, D.Shostakovich, S.Prokofiev, I.Stravinsky) and Azerbaijani pianists (F.Badalbeyli, Y.Akhundova, M.Adigozalzadeh, S.Mirzayev, Y.Sayutkin), as well as the works of representatives of the world performing arts (V.Horovits,

D.Matsuyev, N.Luganski, Kh.Buniatishvili) were investigated in a comparative way, and differences in different interpretations were revealed. For Azerbaijani pianists based on the traditions of the Russian school of performance, simplicity, a comprehensive opening of the artistic image of the piece, and a demonstration of bright emotionality in the culminating parts are observed.

A number of conclusions were reached in the research work when talking about the influence of Russian composers on the activities of Azerbaijani pianists:

1. The role of representatives of the Russian performing school in the formation of Azerbaijani pianists is important, and in this regard, starting with A.Yermolayeva, G.Sharoyev, M.Brenner, they prioritized the teaching of the works of Russian composers as an important factor in the formation of the national performing school. Based on the experience of the Russian performing school, the study determines the formation of the traditions of the Azerbaijani national piano school and their unique place in the world music culture. The role of the Russian school of performance is mainly revealed by the inclusion of works of Russian composers in the teaching repertoire and the study of performance characteristics.

2. In the research work, the influence of performance characteristics of Russian piano music in the 20th century on the activity of Azerbaijani pianists is investigated. Thus, when analyzing the interpretation of the piano works of S.V.Rachmaninov, A.N.Scriabin, D.D.Shostakovich, S.S.Prokofiev and I.F.Stravinsky in the performance of national pianists, it is determined that features such as artistic imagery, texture, articulation, and pedalization are preferred.

3. In the interpretation of the piano works of Russian composers, the theoretical analysis of the performed work and the main place of the performance characteristics, the consideration of the stylistic aspects of each composer, and the performance characteristics related to the image-emotional content are highlighted.

4. During the interpretation, performance methods are expressed in determining the character of any musical image, and the

presence of a complex approach to the interpretation of the work: tempo, rhythm, dynamics, timbre and other basic tools are brought into consideration.

5. During the interpretation of S.V.Rachmaninov`s piano works, the convergence of dramatic and lyrical imagery, the combination of complex technical capabilities and virtuosity, and the superiority of the melodic expressiveness of the work are noticeable. In this regard, Azerbaijani pianists (F.Badalbeyli, R.Guliyev, Y.Akhundova, M.Adigozalzadeh and others) succeeded in embodying the original style of S.Rachmaninov`s piano creations (piano concerts, etudes and musical moments, preludes, etc.) .

6. The melodic expressiveness and delicacy, free rhythmic features characteristic of A.N.Skryabin`s piano creations were preserved in the interpretation of Azerbaijani pianists. The reconciliation of lyrical-poetic imagery with texture, which is especially characteristic of the composer`s preludes, is kept in the interpretation of national pianists (F.Badalbeyli, Y.Akhundova, S.Mirzayev) who turn to Scriabin`s piano works.

7. D.D.Shostakovich`s attachment to Azerbaijani music caused his piano works to be included in the repertoire of national pianists. Contrasts, restrained lyrics, and register contrasts typical for the composer`s piano works are reflected in the interpretation of Azerbaijani pianists (Y.Akhundova, M.Adigozalzadeh).

8. The laconic melody, mobility of tempo and rhythmic accuracy observed in S.S.Prokofiev`s piano works are among the most important points that Azerbaijani pianists pay attention to. This aspect is especially noticeable in the interpretation of F.Badalbeyli, whose repertoire is dominated by S.Prokofiev`s piano works. Also, the simplicity and subtle lyricism, brilliant virtuosity defining Prokofiev`s piano style were kept in the performance style of pianists who performed his works in different periods (S.Guliyeva, M.Adigozalzadeh, S.Mirzayev).

9. Although the style of I.F.Stravinsky`s piano works is uncharacteristic for the performance characteristics of Azerbaijani pianists, the composer`s perfect knowledge of the instrument`s capabilities makes it necessary to refer to his works. Azerbaijani

pianists have demonstrated contrasting timbre dynamics and juxtaposition of different registers, polyrhythmics in a clearer manner in Stravinsky's piano works reflecting the features of neo-folklorism.

10. During the interpretation of the works of Russian composers, Azerbaijani pianists gave preference to the formation of the way of thinking and individuality inherent in the work of each composer by the performer, and in relation to this, determining the methods of performance. In particular, based on the characteristics of the pianist's performance, it was observed that his individual approach was based on traditions during the interpretation of the work and his own performance was played on it.

11. The influence of Russian performance school on Azerbaijani piano culture is reflected in teaching methods and principles. While discovering the succession relations of Azerbaijani piano pedagogy with various piano schools, it is necessary to mention the traditions created by each teacher working in this period. Thus, the music education that started with A.Yermolayeva was an important factor in the training of national pianists by G.Sharoyev, M.Brenner and Y.Zak in later periods. The trend created by them is mutually determined in the pedagogical creativity of Azerbaijani pianists and is realized in a multitude of individual manifestations depending on each other, creating a school based on traditions. The next generation of pianist-pedagogues benefited from these traditions and played an important role in the formation of the national piano school. Pianists-pedagogues such as K.Safaraliyeva, N.Usubova, F.Guliyeva, E.Nazirova and O.Abasguliyev give preference to the formation of musical intelligence during teaching, as well as to the understanding of artistic regularities, development logic and stylistic features of the work.

12. The activity of F.Badalbeyli, the most brilliant interpreter of the works of Russian composers, should be especially noted. The creativity of the outstanding pianist is directly based on the interpretation of the most complex works of national and Russian composers. In his pedagogical activity, he encouraged the development of the national art of piano playing and based the interpretation of the works of the Russian school of composition in



the training of national personnel. Well-known performers such as M.Adigozelzadeh and Y.Sayutkin continue the aspects they inherited from F.Badalbeyli in their activities. These aspects are noticeable in the interpretation of the works of Russian composers by Azerbaijani performers based on traditions, in the approach from the point of view of modern way of thinking and, as a result, in the determination of performance characteristics. F.Badalbeyli is based on traditions when he plays the works of Russian composers, especially many piano works of S.Rachmaninov, which he presents in his interpretation. Different interpretations of the works of Russian composers, especially S.Rachmaninov and A.Scriabin, are noticeable in Y.Akhundova's work. In some cases, the principle of emotional influence, figurative-associative thinking prevails, and the performance and pedagogical art of R.Atakishiyev and F.Badalbeyli can be shown as a bright example of this/

In general, the principle of the development of the Azerbaijani piano culture went parallel with the formation of the teaching-pedagogical repertoire and created the foundation for the formation of the national piano music, which is closely related to the Azerbaijani folklore, piano performance and pedagogy. Great preference is given to the creation of various interpretations in Azerbaijani piano performance, which is based on the traditions of the Russian piano school and is a part of the national musical culture. From this point of view, the reconciliation of elements of classical pianism and national characteristics is the main indicator of Azerbaijani piano performance culture.

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

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The defense will be held on 27 September 2024 at 13:00 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 of the Baku Music Academy named after Uzeyir Hajibeyli Library.

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

Abstract was sent to the required addresses on 11 July 2024.

Signed for print: 05.07.2024

Paper format: 60x84 1/16

Volume: 44189 characters

Number of hard copies: