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ABSTRACT

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FEATURES OF MUSICAL LANGUAGE IN THE WORKS OF PEOPLE'S ARTIST NARIMAN MAMMADOV

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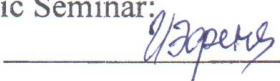
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GENERAL CHARACTERISTICS OF THE WORK

The relevance of the theme and the degree of development.

Prominent composer, People's Artist of the Republic of Azerbaijan, Honored Art Worker of the Nakhchivan Autonomous Republic, professor Nariman Mammadov has a worthy place in the music culture of Azerbaijan as an artist with a unique work hand writing. N.Mammadov's work heritage is very rich. He is the author of two ballets (“Humay” and “Sheyx Sanan”), seven symphonies (including the Fourth symphony “Voice of My Heart” in memory of Huseyn Javid, the Seventh symphony “To the Martyrs of Khojaly”), five musical comedies, four concerts for piano and orchestra, concerts and symphonic poems for tar and orchestra and for violin and orchestra, oratorios, suites for orchestra of folk instruments, “Symphony”, “Zarbi-mugham”, “Dastgah”, “Nakhchivan” vocal-instrumental suites, the sonata “Mugham and reng” for the organ, Trion in memory of Uzeyir Hajibeyli, other chamber-instrumental works, music for drama performances and more than 300 songs and romances.

At the same time, N.Mammadov played an important role in the development of Azerbaijani ethnomusicology, opened a new stage in the field of notation of mughams. His notes and articles on the study of the art of mugham are still used today as research material and teaching aids.

Research of N.Mammadov's work, the study of contributions to the music culture of Azerbaijan at the scientific and theoretical level are one of the most active issues in the late XX - early XXI century, especially in the period when Azerbaijan gained independence.

The study of the musical language in the composer's work is a wide issue, as it includes the characteristics of the genre, the scope of the subject, the relationship of form and content, as well as the study of aspects of the means of musical expression - melody, moment, harmony, rhythm, orchestration etc., as well as the use of folk and classical music and its impact on the language of music. In this sense, the study of the works of composer Nariman Mammadov is relevant.

To date, Nariman Mammadov's work has been poorly studied at the level of scientific and theoretical research of a complex nature. However, his achievements and scientific analysis of his individual works are reflected in a number of studies of practical importance - monographs and scientific and journalistic articles.

The first monograph dedicated to the life and work of N.Mammadov was written by musicologist Rena Farhadova. In the monograph published in the publishing house "Ishiq"¹ in 1982, information was given about N.Mammadov's way of life and works, history of the creation of a number of works, content and musical characteristics, individual works of the composer were analyzed. It should be noted that the composer's work has been enriched with new works in the period after 1982 and their involvement in research is one of the important issues.

In the article "Nariman Mammadov" by the doctor of arts, professor Ramiz Zohrabov², remarkable ideas were put forward on the composer's creative work path, musical style, genre characteristics of his works.

People's Artist, Professor Ramiz Guliyev's methodical recommendations "Concert of N.Mammadov for symphony orchestra with tar"³, and Doctor of Philosophy in Art Studies Afat Novruzov's article "Nariman Mammadov's concert for symphony orchestra with tar"⁴ focused on the artistic features and analysis of the work.

In the articles of Ilhama Novruzova, a teacher at Nakhchivan State University⁵, the author reflected the work portrait of N.Mammadov and gave an analysis of his songwriting.

¹ Фархадова, Р.Дж.Нариман Мамедов / Р.Дж.Фархадова. – Баку: Ишыг, – 1982. – 48 с.

² Zöhrabov, R.F. Nəriman Məmmədov // R.F.Zöhrabov. Bəstəkarlarımızın portreti. – Bakı: Gənclik, – 1997. – s.96-100.

³ Quliyev, R.Ə. N.Məmmədovun tar ilə simfonik orkestr üçün Konserti. // R.Ə.Quliyev. Tar üçün konsertlər. – Bakı: ADPU nəşriyyatı, – 1987. – s. 54-67.

⁴ Novruzov, A.S. Nəriman Məmmədovun tar ilə simfonik orkestr üçün konserti. // – Bakı: Musiqi dünyası. – 2006 № 1-2 (27). – s. 74-77.

⁵ Novruzova, İ. Nəriman Məmmədovun yaradıcılığına bir nəzər. // – Bakı: Musiqi dünyası. – 2002 № 1-2 (11). – s. 126-129.

Doctor of Art Studies, professor Tarlan Seyidov's monograph "20th century Azerbaijani piano culture: pedagogy, performance and composing"⁶ illuminates the individual pages of N.Mammadov's piano in the context of the development of piano music in Azerbaijan. In the article "Stylistic features of Nariman Mammadov's concerts for piano and symphony orchestra"⁷ by Fatima Aliyeva, Doctor of Philosophy in Art History, the author pays attention to the artistic and performance qualities of piano concerts, which have a special place in the composer's work.

Articles on the first plays and first performance of N.Mammadov's works were also published in periodicals and scientific journals.

Object and subject of the research. Nariman Mammadov's work is the object of research. The national peculiarities of the sources of N.Mammadov's works, the composer's work fields and his attitude to the sources of folk music have become the object of research. The subject of the research is the study of instrumental and vocal works of various genres and forms in the works of Nariman Mammadov, the analysis in terms of revealing the national features of the musical language, the study of the legal aspects of national music in the process of formation of composer style.

Objectives and tasks of the research. The objective of the dissertation is to fully engage in the research of Nariman Mammadov's work and study it in terms of the features of the musical language. Proceeding from this purpose, the following tasks are put forward in the dissertation work and their solution is put forward:

- Investigation of the peculiarities of the cultural environment in which Nariman Mammadov was formed and to show its role in his work;

⁶ Сеидов, Т.А. Азербайджанская фортепианная культура XX века: педагогика, исполнительство и композиторское творчество / Т.А.Сеидов. – Баку: – 2006. – 272 с.

⁷ Əliyeva F. Nəriman Məmmədovun fortepiano və simfonik orkestr üçün konsertlərinin üslub xüsusiyyətləri // – Bakı: Musiqi dünyası. – 2008 № 1-2 (35). – s.177-179.

- Research of development stages of N.Mammadov's works;
- Analysis of N.Mammadov's works in terms of thematic scope and genre diversity;
- Investigation of all spheres of composer's work: musical-stage, camera-instrumental, vocal, symphonic orchestra and orchestra of folk instruments, analysis of features of musical language of his works in this process;
- Investigation of N.Mammadov's activity in the field of ethnomusicology, noting and research of mughams, folk songs and dances;
- Discovery and generalization of the composer's unique creative features and hand writing at the scientific-theoretical level.

Research methods. The methodological basis of the dissertation is research on the theory of music, theoretical provisions of musicologists.

The theoretical and methodological basis of scientific research is based on the views and theoretical ideas that are based solely on the national worldview, but also closely related to universal values. In this context, we have thoroughly studied the problem using inductive and deductive methods of scientific cognition and tried to form correct scientific conclusions.

The research process used the methods of analysis accepted in theoretical musicology, as well as the method of historical-theoretical and comparative analysis. For this purpose, the scientific work of Azerbaijani musicologists is addressed, ways of formation of musical culture, composer art, music education and pedagogy are considered.

Researches of Azerbaijani musicologists - Uzeyir Hajibeyli, Mammadsaleh Ismayilov, Elmira Abasova, Gulnaz Abdullazade, Solmaz Gasimova, Zemfira Gafarova, Imruz Efendiyeva, Farah Aliyeva, Jamila Hasanova, Shahla Hasanova, Rena Mammadova, Tarlan Seyidov, Ramiz Zohrabov and others, dedicated to Azerbaijani music became the methodological basis of the dissertation, and the scientific provisions of all these musicologists were used as a source.

In particular, in the analysis of national features of the musical language, the fundamental scientific work of Uzeyir Hajibeyli

“Fundamentals of Azerbaijani folk music”, the provisions of his mode theory, as well as scientific research of Mammadaleh Ismayilov and other local and foreign musicologists' mode theory were used.

The analysis of N.Mammadov's works was carried out from the point of view of the provisions of the theory of music. During the study of the features of the musical language, attention was paid to such issues as the harmony of national modes with the classical functional system, the influence of the mode on the melodic and harmonic language, its role in the formation of form. This allowed the composer to discover the National features of the musical language and to explore their role in the formation of the musical style.

The main provisions for the defense are related to the main directions of our research. Among them, issues such as:

- Characterization of the stages of the life and career of the composer Nariman Mammadov;
- Investigation of N.Mammadov's activity in the field of ethnomusicology;
- Characterization of features of musical language in N.Mammadov's symphonic creativity, analysis of symphonies, instrumental concerts;
- Based on the analysis of N.Mammadov's musical-stage and vocal-instrumental works, issues such as revealing the main features of the musical language of the ballet “Humay” and vocal-instrumental works should be noted.

Scientific novelty of the research. NN.Mammadov's works have not been studied at the level of scientific and theoretical research to this day. The topic we addressed is, for the first time, devoted to the study of N.Mammadov's works at the dissertation level and is the main indicator of the scientific novelty of the work.

The scientific novelty of the dissertation is that for the first time in Azerbaijani musicology, the work of Nariman Mammadov was thoroughly studied, the musical language of his works and the stylistic features of the composer were revealed. For the first time, a

number of Mammadov's works not studied in musicology were involved in the research.

The composer's instrumental and vocal works of various genres were analyzed, the scope of his work, genre features, findings on the musical language, his creative attitude to folk music and mugham, as a result of which new features were revealed. As a result of the influence of the principles of using Azerbaijani folk music on the composer's musical language, the role of the composer in the formation of musical style was investigated and revealed.

The study of the features of the musical language created by Nariman Mammadov thanks to his works written in different genres, his search for innovation, his use of folk music and mugham traditions, his activity in the field of ethnomusicology was carried out for the first time at the level of the dissertation work.

Theoretical and practical significance of the research. Materials of the study, obtained scientific provisions can be used in future scientific works, research and lectures, seminars. In particular, it can be useful in theoretical and practical courses of higher and secondary schools – “History of music of Azerbaijan”, as well as other subjects covering art.

Approbation and application. The main provisions of the study are reflected in the reports of the author at scientific conferences, in the publications recommended by the SAC – articles in local and foreign scientific journals.

From these, articles published in the: Humanities science current issues. Interuniversity collection of Drohobych Ivan Franko State pedagogical University young scientists research papers. Drohobych 2020, Issue 30. Volume 1; Music world” In international, scientific-pedagogical, critical - publicist and cultural-educational journal, the international music-cultural journal “Harmony”, the scientific publication of the Academy of Sciences can be shown. Also, we should note the materials of the international and republican scientific conferences.

Name of the organization where the dissertation work is performed. The dissertation was carried out at the Faculty of “Arts” of Nakhchivan State University.

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, 3 chapters, six paragraphs, a conclusion and a list of references. The introduction consists of 15936 characters with 11 pages, Chapter I – 56140 characters with 32 pages, Chapter II – 61648 characters with 57 pages, Chapter III – 60538 characters with 56 pages, conclusion – 9040 characters with 5 pages. The total volume of the dissertation is 203302 characters, excluding the literature used.

MAIN CONTENT OF THE RESEARCH

In the Introduction section of the dissertation, the relevance of the topic is substantiated, its level of scientific development, scientific novelty is explained, the objectives and tasks of the research, methodological basis and practical significance are determined.

Chapter I of the dissertation is called **“General characteristic of Nariman Mammadov’s works”**. This chapter consists of two paragraphs. In the first paragraph of Chapter I – **1.1. “The stages of Nariman Mammadov's life and works path”** are considered.

Nariman Mammadov was born in 1928 in the city of Nakhchivan, which has an ancient history and musical traditions. As it is known, Nakhchivan, known as one of the oldest human settlements in the world, has made its contribution to the fields of culture, architecture and art. Nakhchivan is the homeland of many prominent historical figures, poets and writers, figures of science, culture and art. The land of Nakhchivan is known for its yalli, folk songs, ashug songs, folk instruments, music performers.

N.Mammadov experienced his first musical education in tar class at Nakhchivan Music School. Here he also tries to deeply master the subject of music theory. These two areas play an important role in shaping him as a professional musician.

N.Mammadov's next period of education was connected with Baku. He studies at the Baku Music College named after Asaf

Zeynalli in two sections - the section of folk instrument performance and theory. Here he perfectly studied Azerbaijani mughams in the mugham class of prominent tarzan (tar player)-pedagogue Ahmad Bakikhanov. This has a significant impact on his works.

He also studied note subject from the tar speciality in the class of the outstanding Tarzan-educator Adil Garay Mammadbayli. In the early 1950s, N.Mammadov performed as a tar performer. At that time, the composer mastered the technical possibilities of tar, the subtleties of mugham and was able to embody it in his works.

During his studies at the technical school, he was also very interested in composing and his interest in the orchestra of folk instruments manifests itself. The first work he composed while studying at the music college – Suite for orchestra of folk instruments, was successfully performed by the orchestra of folk instruments of Azerbaijan Television and Radio under the direction of prominent composer and conductor Said Rustamov.

The next stage of Mammadov's academic years is connected with the Azerbaijan State Conservatory. N.Mammadov studied here in two specialities – musicology and composer. He took lessons on musicology, from prominent musicologists-pedagogues – N.Chumakov, L.Karagicheva. His teacher of composition was the great composer Jovdat Hajiyev. These educators played an important role in his formation and creativity as a professional musicologist and composer. This provided both the breadth of his outlook and the improvement of his musical style. N.Mammadov graduated from the history-theory department of the Conservatory in 1956, and in 1961 from the composition department.

After graduating from the conservatory, he worked effectively as a composer and musicologist. He creates large-scale works with great enthusiasm and a creative spirit. He takes an active part in the musical life of the Republic. His works are performed at the congresses and plenums of the Union of Composers of Azerbaijan, concert events held in the Republic, interpretation of various performers and music groups on TV and radio waves.

At the same time, N.Mammadov works as a scientific worker at the Institute of Architecture and Art of the Azerbaijan Academy of

Sciences. He studies mughams and folk music samples by writing their notes. Grows up as a researcher scientist. He participates in international and national symposiums and conferences, attracts the attention of the international scientific community with his interesting reports. He also spoke about the events in the cultural life of the country in the periodical press pages of the republic and demonstrated his position as a musician and citizen.

N.Mammadov's works were very productive. The field of instrumental music plays a leading role in his work and it includes works of various genres, from large-scale series, symphonies to chamber-instrumental works. N.Mammadov is the author of seven symphonies. The themes and images of these symphonies are diverse. The history of their creation is connected with the stages of the composer's creation path. These symphonies are dedicated to the events in the life of the republic, which reflect the composer's active attitude to the events in society and creative interests. The first symphony was composed in 1965 for chamber orchestra, and the second symphony was composed in 1970 for string orchestra, liturgy and piano. The third symphony was written in 1980 for organ and string orchestra. The Fourth Symphony is called "The voice of my heart" and is dedicated to the memory of Huseyn Javid, dated 1984. The fifth and sixth symphonies occurred at the end of the 1980s and are works reflecting the tendencies of the period. The seventh symphony was created in 1995 and dedicated to the Khojaly tragedy.

N.Mammadov's continued appeal to the genre of symphonic poem attracts attention among his symphonic works. We can see this in the example of the "Dramatic poem" (1961), Symphonic poem "Komsomol" on the motives of "Komsomol poem" by Samad Vurgun (1962), Symphonic poem of the same name based on the themes of Nizami's poem "Farhad and Shirin" (1980), also, Symphonic Poem (1979), the symphonic poem "Nagil".

We should mention the concerts among the large-scale instrumental works of the composer. He is the author of concerts for symphony orchestra with four pianos, as well as for symphony orchestra with the flute, for symphony orchestra with tar, for orchestra with violin.

Of these, Concerto No. 1 for piano and symphonic orchestra was composed in 1964. This work was first performed by pianist R.Shifrin, under the direction of conductor Ch.Hajibeyov, accompanied by the Azerbaijan State Symphony Orchestra named after U.Hajibeyov. The concert was also performed in Moscow by soloist R.Shifrin and the All-Union Television and Radio Grand Symphony Orchestra.

Concerto No. 2 for piano and symphony orchestra was formed in 1973. The work was first performed at the IV Congress of Azerbaijani composers. Performers – Azerbaijan State Symphony Orchestra named after U.Hajibeyov, conductor R.Abdullayev, soloist R.Shifrin. The concert was included in the program of symphonic concerts of the “Transcaucasian Music Spring” festival in 1975. The recordings of the first and second concerts are kept in the fund of Moscow Radio.

The concert for the symphony orchestra with tar was written in 1983. The first performer of the work was outstanding tarzan (tar player), people's artist, professor Ramiz Guliyev. This work of the composer is dedicated to R.Guliyev.

N.Mammadov also addressed large-scale vocal-instrumental music genres in his works. Some of them were composed by the soloist for the choir and symphony orchestra, and some of them were composed for the soloist, choir and folk instrument orchestra and include oratorio, cantata and suite genres.

The composer has composed numerous vocal-instrumental pieces for soloist, choir and orchestra in the suite genre. “Nakhchivan” vocal-instrumental suite (for I.Safarli's words, 1964), “Chanlibel fortress on Araz” vocal-instrumental suite (for H.Razi's words, 1973), “Dastgah” vocal-instrumental composition for soloists and orchestra of folk instruments (1977) are of this kind.

In addition, N.Mammadov composed three suites for folk orchestra (first suite – 1957, second suite – 1961, third suite – 1965), “Symphonietta” (1972) and “Zarbi-mugham” suite (1978). All these works have been performed by the Azerbaijani folk instruments orchestra of Azerbaijan television and radio.

Nariman Mammadov also composed plays and instrumental works for chamber orchestra - quartet, trio and sonata. Two caprices

for chamber orchestra (1965), Sonata for organ “Mugham and reng” (1974), trio in memory of Uzeyir Hajibeyov – for violin, cello and piano (1975), Sonata for trio (cello, piano, flute, 1980), four plays for violinist ensemble (1980-1981) “Tokcato” and “Skertso” (1980) were included in the repertoire of musicians and music groups.

Musical-stage works have a worthy place in N.Mammadov's work heritage. He is the author of two ballets, five musical comedies and music for dramas.

N.Mammadov's ballet “Humay” was staged in 1981 at the Azerbaijan State Opera and Ballet Theater. This ballet is based on the motives of the “Komsomol poem” by the great Azerbaijani poet Samad Vurgun. The authors of the libretto of the ballet are K.Batashov and A.Asaturyan. In the first performance, choreographer A.Asaturyan, conductor R.Abdullayev, artist A.Almaszade, in the roles: Humay – L.Letyagina, Jalal – R.Grigoryan, Bakhtiyar – V.Akhundov, Garay bey – R.Arifullin and others performed.

In the last years of his life, Nariman Mammadov completed his work on the ballet “Sheikh Sanan” based on the motives of Huseyn Javid's work.

Among Mammadov's musical and stage works, we should also mention his musical comedies. He composed three musical comedies together with T.Bakikhanov. These are the musical comedies “Altı qızın biri Pəri” (“One of the six girls is a fairy”) (libretto by A.Alizada, 1964), “Məmmədəli kurorta gedir” (“Mammadali goes to the resort”) (libretto by A.Babayev, 1969), “Qız görüşə tələsir” (“The girl is in a hurry to meet”) (libretto by A.Babayev, 1978). These musical comedies have been staged with great success in different years at the Azerbaijan State Theater of Musical Comedy named after Sh.Gurbanov. Two more musical comedies of the composer – “Olacağa çarə yoxdur” (“There is no remedy for what will happen”) and “Pasport” (“Passport”) belong to the last years of his life.

It should be noted that the composer also wrote music for a number of dram performances staged in Baku, Nakhchivan, Sumgayit, Aghdam.

An important part of Mammadov's work heritage is his vocal works - songs and romances. He applied to the genre of the song all

his life, composed more than 300 colorful songs and romances. Many of them have been awarded various prizes in republican competitions. His “Sirab” (lyrics by Huseyn Razi), “Təzəcə gəlinsən” (lyrics by Tofig Mutallibov), “Nazlı yar” (lyrics by Rafiq Zaka), “Naxçıvandır” (lyrics by Madina Gulgun), “Gözəlləşsin şəhərimiz” (lyrics by Atif Zeynalli), “Üzmə məni” (lyrics by İslam Safarlu) etc. songs are one of the songs that our people love to listen to. The composer's songs attract attention with their interesting musical language, rich melodies and colorful rhythms.

The work heritage of the outstanding composer, his services in the development of Azerbaijani music and music studies were appreciated by the Azerbaijani state. He was awarded high honorary titles as honored art worker of the Republic of Azerbaijan, people's artist, honored art worker of the Autonomous Republic of Azerbaijan. For a long time, he worked as a researcher at the Institute of Architecture and Art of the Azerbaijan Academy of Sciences, as a teacher at the Baku Music Academy, and received the title of professor. He was also awarded a number of honorary degrees.

N.Mammadov died on April 7, 2015, and was buried in the second alley of Honor in Baku [3; 6].

The second paragraph of Chapter I of the dissertation is called – **1.2. “The ethnomusicologist activity of Nariman Mammadov”**. While characterizing N.Mammadov's works, we paid attention to his activity in the field of ethnomusicology, its influence on the style of composition, the interaction of the spheres of activity. We can characterize N.Mammadov's ethnomusicology activity in two directions. The first is the notation and research of mughams, and the second is the notation and research of folk songs and dances.

N.Mammadov's services in the period of collection and notation of the oral musical heritage in Azerbaijan in 1950-80 are noteworthy.

N.Mammadov's activity in the field of collection and recording of folk songs and dances was connected with folklore expeditions organized by the Azerbaijan Academy of Sciences. Samples collected by Nariman Mammadov together with Doctor of Art Studies, professor Ahmad Isazadeh in different parts of the country

were published in the collections “Folk songs and dances” (1975), “Azerbaijani folk songs and dances” (1984). As a result of folklore expeditions, N.Mammadov together with A.Isazadeh published notes and presented their reports at scientific meetings⁸.

Nariman Mammadov has done a lot in writing the notes of our mughams. Mughams published in N.Mammadov's note writings: “Chahargah” and “Humayun” (Baku, 1962), “Bayati-Shiraz” and “Shur” (Moscow, 1962), “Rast” and “Shahnaz” (Baku, 1963), “Segah-Zabul” and “Rahab” (Baku, 1965) are instrumental, “Chahargah” (Moscow, 1970), “Rast” (Moscow, 1978) are vocal-instrumental note writings. However, N.Mammadov included a number of tasnif and renga in the notes of instrumental mughams.

Among them instrumental mughams – “Bayati-Shiraz”, “Shur”, “Rast”, “Chahargah”, “Humayun”, “Segah-zabul”, “Shahnaz” and “Rahab” mughams noted from tar player Ahmad Bakikhanov's performance. In the form of instrumental dastgah, the parties of “Rast” and “Chahargah” mughams were from tar player Bahram Mansurov and khanandes Hajibaba Huseynov and Yagub Mammadov's performances. The interpretation of the performance of tar player Habib Bayramov, singers Yagub Mammadov, Islam Rzayev and Alibaba Mammadov was also used in the notation tasnifs of renga.

The most prominent artists of our time Gara Garayev and Tofig Guliyev wrote comments on these mughams. Musicologist-scientist Ramiz Zohrabov in his research works “Theoretical problems of Azerbaijani mugham” (1992), “Theoretical bases of “Rast” mugham dastgah” (2002) was based on note writings of the vocal-instrumental mughams “Rast” and “Chahargah” written by N.Mammadov, this proves the scientific significance of N.Mammadov's notes.

N.Mammadov is the author of interesting studies on the art of mugham⁹. His articles have been co-published with the musician-scientist Elmira Abasova¹⁰.

⁸ Исзаде, А., Мамедов, Н. Композитор и фольклор. // Материалы к сессии, посвященной итогам археологических и этнографических исследований 1970 года в Азербайджане. – Баку: Элм. – 1971.

⁹ Мəммədov, N.H. Azərbaycan muğamları // Azərbaycan xalq musiqisi. Oçerklər. – Bakı: Elm. – 1981. – s.86-120.

Thus, along with being a composer, N.Mammadov enriched our musical heritage with his activity in the field of ethnomusicology. His publications and scientific articles covering the notes of mughams are considered to be an important stage in the development of mugham studies [11; 13].

The second chapter of the dissertation is entitled “Peculiarities of musical language in the symphonic works of N.Mammadov”. This chapter consists of two paragraphs. The first paragraph of Chapter II – 2.1. Dedicated to the analysis of “Symphonies”.

One of the interesting features of N.Mammadov's symphonies in the musical language is their subject matter. In these works, from the First symphony to the last, the theme of the Motherland is in the forefront. In each symphony, this theme is explained in different ways. For example, the main circle of images of the First symphony is dedicated to the memory of the heroes who died in the struggle for the freedom of the Motherland. Sad music, which characterizes the image in the musical content of the work, is of leading importance. This musical image plays an important role in the dramaturgy development of the work and shows itself in the composition of the new orchestra each time in its parts. It also sounds like the composer's thoughts, the sadness of his soul. Such musical images have reached a high peak in the Seventh symphony, giving different interpretations on different topics in all symphonies of the composer.

The Second, Fourth and Seventh symphonies in N.Mammadov's works are noteworthy as stage works.

In the Second symphony, the use of piano and lithotripsy instruments in the composition of the string orchestra is of dual importance: on the one hand, acts as a soloist in interaction with the orchestra, on the other hand, it participates in the development of music as a full member of the orchestra and, in both cases, becomes a means of ensuring the richness of the orchestral language of the work, the movement of musical-dramaturgy. All this opens the way

¹⁰ Абасова, Э.А., Мамедов, Н.Г. Мугам и азербайджанский симфонизм. // Музыкальная трибуна Азии. – Москва: Советский композитор – 1975. – с.10-36.

for the composer to make new discoveries in the field of orchestration and musical language.

The sequence of parts, the character and temp indicators in the symphonic range differ from the classical symphonic range. I part – Moderato, Allegro; II part – Allegretto; III part – Largo. As it seems, the symphony does not have a concluding Final, which is due to the creative imagination of the composer, the symphonic series is summed up in three parts. The parts of the work are connected with each other in terms of the subject and are subjected to symphonic development. The principles of variability are of leading importance in the development of topics. This shows the connection of the source of the thematic material with mugham, ensuring the consistency and integrity of the range.

N.Mammadov's Fourth symphony is called "Voice of my heart" and is dedicated to the memory of the prominent Azerbaijani poet Huseyn Javid. The programmatic naming of the Fourth symphony is connected with the composer's creative imagination and attitude to the work of Huseyn Javid. The image of Hussein Javid in the symphony is illuminated by the associations from his work, against the background of the contradictions of his time. The characteristic conflict that forms the basis of the symphony - the protest of a person with a rich inner world against the injustices of the world - is resolved in a romantic way, which corresponds to the creative purpose of Hussein Javid.

The symphony consists of three parts, designed for a large symphony orchestra: I part – Allegretto-Moderato, sonata allegro; II part – Moderato, in three-part form; III part – Allegro, based on the variation form. In the symphonic series, the number and sequence of parts go beyond the classical interpretation, which is a characteristic of N.Mammadov's symphonies. The shape of parts of the symphony is within the framework of classical regularities, however, within the composition, the peculiarities of the development of mugham are manifested in the structure of the themes. The development of topics from a single core, variational changes from melodic, rhythmic, structural, texture, orchestral writing etc. aspects, wavy development with the resulting stages should be noted.

N.Mammadov's Seventh symphony entitled "To the martyrs of Khojaly" was dedicated to one of the bloodiest events in the history of Azerbaijan at the end of the 20th century – the memory of the victims of the Khojaly genocide. The content of music in N.Mammadov's Seventh symphony is close to the stage drama with conflicting situations, dynamic scenes, characters, in an attempt to get to the essence of events. The main hero of the work is the people. Its way of struggle and victory, the sharpening of the emotions of contradictory characters, the force of special influence in many cases give the character of music a sign of romanticism, which is also manifested in other symphonic works of the composer. Within the four-part composition, the composer interpreted the traditional parts of the symphonic series in a unique way, combining them into a single dramatic line of the work. Parts of the symphony: I part – Largo; II part – Allegretto; III part – Moderato; IV part – Allegro ansioso.

The music of the Seventh symphony has a great expressive power and concrete imagery, which allows us to talk about the broad programming of his works. Creative and destructive forces, heroism and struggle, the sorrow of its victims, the great and invincible power of humanism, the difficulty and joy of victory reflects the development of events in the music of N.Mammadov's symphony. In the embodiment of the tense problems of modernity, in their broad philosophical sense, the composer tends to the conflict-dramatic line of the symphony [1; 5].

The second paragraph of Chapter II of the dissertation is dedicated to the analysis of – **2.2 “N.Mammadov's instrumental concerts and programmed symphonic works”**. The concert genre for various solo musical instruments – piano, tar, flute, violin and symphony orchestra play an important role in N.Mammadov's work. All concerts are three-part classical works. The author has managed to create interesting compositions here, mainly using classical sonata-allegro, rondo and three-part forms.

The main feature of the concert genre is the “competition” between the soloist and the orchestra, which is reflected in the concerts of N. Mammadov. The performance qualities of the works,

instrumental performance style, bright, virtuoso musical themes, lyrical pages, the use of technical means of expression of modern composition are very noteworthy.

In N.Mammadov's songs, both in the solo melodic line and in the orchestra bill, the connection with the national music features manifests itself. A melodic line with a sung and lyrical song style is of leading importance in the piano part, and in the cadence sections mugham-like expression style is reflected. In the orchestra bill, a structure consisting of various interval compositions of the type of ostinato, reminiscent of the characteristics of the national musical instruments, is preferred. In many cases, this aspect is also reflected in the part of the soloist. All this is solved in the development of the general musical idea of concerts, in terms of expression of artistic and technical capabilities of the instrument.

One-part program works in N.Mammadov's symphonic works have interesting features. The content features of the symphonic poem genre also determine its form and structure. From this point of view, within the possibilities of the one-part form, the composer builds the drama in such a way that the images and their inner world, the environment around them, and most importantly, high ethical feelings are expressed here. From this point of view, the composer's appeal to the genre of symphonic poems is connected with his individual features, the nature of the program content. N.Mammadov called his work "Dramatic poem" and explained the program, figurative content and character of music. N.Mammadov's symphonic poem was written for the great symphonic orchestra. The work is written in the form of sonata, which is traditional for symphonic poem. One of the notable features of the symphonic poem is the variational development of the themes. Also in the development of themes, wavy, rising-descending motion lines, phased features manifest themselves [4; 9].

Chapter III of the dissertation entitled "**N.Mammadov's musical-stage and vocal-instrumental works**" and consists of two paragraphs. In the first paragraph – **3.1.** N.Mammadov's ballet "**Humay**" is analyzed.

The ballet “Humay” occupies a special place in N.Mammadov's musical heritage. The establishment of the ballet “Humay” was conditioned by the development of the art of ballet in Azerbaijan and, based on the classical traditions of this genre, continued them in new conditions.

This ballet was written on the basis of the motives of the great Azerbaijani poet Samad Vurgun's “Komsomol poem”. There are a number of differences between the libretto of N.Mammadov's ballet “Humay” and the poem of S.Vurgun. Composer and libretto writers did not set a goal to open the plotline of the poem in the ballet. Here the lyrical line is developed against the background of public drama. The main characters are presented in a large-scale and generalized manner. The heroes of the work – the beautiful Humay, faithful to her love, the poet-hearted Jalal, the leader of the Komsomol gang, the brave Bakhtiyar, and the cruel Garay Bey, who became the enemy of the government, are confronted in a sharp tragic conflict.

Each scene in the ballet has a programmatic title and figurative content, at the same time, the ballet is divided into independent musical numbers. At the same time, these are the stages of unified development, continuing the symphonic line of development, reflecting all aspects of the stage events: Prologue – “Anthem of love”; First curtain, I image – “Village”; II image – “Beauty and love”; Second curtain, III image – “Novruz holiday”; IV image – “Blood vessel”; Third curtain, V image – “Expectation”; VI image – “Death of Garay bey”.

The musical dramaturgy of the ballet is based on the intersection of contrasting lines, the confrontation of conflicting environments: the first of them is a lyrical line of love given in a public dramatic environment, the second is related to the environment associated with the image of Garay bey, which creates cruel tension, and the third is related to the domestic environment of the people. Each of them has its own unique intonation structure, metro-rhythmic properties.

Leitmotifs play an important role in musical dramaturgy. The main leitmotifs can be characterized as follows: Love leitmotif. The work gives two leitmotifs of love, one of which is a delicate, dreamy

theme, and the other is a theme of hopeless love; leitmotif of Jalal; leitmotif of Garay bey; The subject of the people's uprising; The subject of requiem; The subject of Jalal's poetic ghazals.

The main characters of the ballet – Humay, Jalal, Bakhtiyar, Garay bey – each have a certain idea and are characterized by their own music and dance. From this point of view, the scope of each character is of dramatic importance. The delicate dances of the girls and the energetic performances of the young boys are based on the intonations of national folk dances. In the description of the gang of bandits, grotesque music characterizing their rudeness is used.

The ballet's music has deep national roots and is modern, symphonic in terms of musical language and means of expression. In various scenes of the ballet, the means of expression of Azerbaijani folk melodies and mughams are prominent in the characterization of images and sometimes manifest themselves as certain reminders, changes. The composer used the genre features of folk choreography both in lyrical dance scenes and in intense dramatic scenes [2; 10].

The second paragraph of Chapter III of the dissertation is called – **3.2. “Vocal-symphonic works of N. Mammadov”.**

Nariman Mammadov's oratorio “Azerbaijan” for soloists, choir and symphony orchestra composed in the words of Atif Zeynalli is dedicated to the glorification of the great image of the Motherland. N.Mammadov's patriotism and civic position are reflected in this work.

N.Mammadov's oratorio “Azerbaijan” consists of four parts. Within it, the peculiarities of the classical oratorio genre – the sequence of traditional parts with the principle of contrast – show themselves. The compositional structure of the work differs both in the nature and emotional impact of the music, as well as in the features of the musical language – maqam (mode)-tonality, melodic and metrorhythmic. However, despite this, they play an important role in the proportionality of the composition of the work and consistently reveal the content. N.Mammadov's oratorio “Azerbaijan” consists of four parts. I part – Largo; II part – Allegretto; III part – Andante; IV part – Vivace. In the oratorio, the choir and the orchestra are presented in unity, in constant dialogue, in a homophonic-

harmonic texture, and sometimes in mutual development by polyphonic methods, serving the full sound of the score.

N.Mammadov's vocal-instrumental suite “Nakhchivan” is intended for the orchestra of Azerbaijani folk instruments, soloist and choir. The suite is composed of the words of Islam Safarli. The five-part structure of the suite is consistent on the principle of contrasting according to the pace of parts: I part – Allegretto moderato; II part – Allegretto; III part – Moderato; IV part – Allegro; V part – Allegretto. There is no sharp contrast between the musical material of the parts of the suite, they are mainly of lyrical character, in the spirit of patriotism due to their content, they are dedicated to the glorification of the beauty of the motherland. We can evaluate the suite as a series of songs about Nakhchivan.

Typical stylistic features of N.Mammadov's vocal-instrumental works consist of singing, which is characteristic of vocal and instrumental parts. In addition, all-vocal episodes are in the spirit of folk songs [7].

In the **Conclusion** part of the dissertation, the research is summed up.

One of the main features that attract attention at all stages of N.Mammadov's work is the level of professionalism of his works. This shows the formation of the composer's musical style, perfect mastering of the technique of writing composers. The combination of classical style of thinking and mugham traditions inherent in the composer imposes emotional fullness on the language of music.

The manifestation of the features of romance in N.Mammadov's orchestral works manifests itself vividly in his appeal to literary works. From this point of view, the appeal to the works of Nizami, Huseyn Javid, Samad Vurgun is noteworthy. More than the concrete embodiment of the motives of the works of these poets in music, the attitude to the mentioned poets, their poetic world, lyrical-dramatic thoughts of the composer inspired by this rich source is reflected.

The classical traditions in the composer's works manifest themselves in a clear way of thinking and expression, in precisely measured forms. Based on the classical structure, N.Mammadov

adapts it to the artistic content within their capabilities. However, one of the main features of the musical language is the desire to innovate within the traditional form, the use of the features of the variation form within the sonata form, in the structure of the symphonic circle.

Another aspect of N.Mammadov's musical language is the economic use of musical means of expression. The composer often creates an exhausted musical board by developing the inner potential of the small intonation core in terms of maqam (mode), texture, metrorhythmics, timbre. Note that the deep roots of this characteristic of the composer's style are connected with mugham traditions.

One of the notable features of N.Mammadov's musical language is his achievements in the field of orchestration. In the use of orchestral instruments, N.Mammadov uses various orchestras very effectively. He makes his own unique innovations, relying not on special orchestral effects, unusual timbre, but rather on classical traditions. As in other musical instruments, it should be noted that in the language of the orchestra, the composer uses the existing traditions, and at the same time chooses orchestral instruments to express the content of each work and the world of images, using timbre-dramatic opportunities.

Thus, in Nariman Mammadov's work, the study of musical language includes genre features, range of topics, connections of form and content, the study of the aspects of means of musical expression – melody, moment, harmony, rhythm, orchestration, etc. the use of folk and classical music and its impact on the musical language, allowed to characterize the composer's work in detail [8; 12].

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

1. Qasimova, A.R. Nəriman Məmmədovun yaradıcılığında proqramlı simfonik əsərlər. // – Bakı: Harmony. Международный музыкальный культурологический журнал. – 2014. № 13. с. 1-4.
2. Qasimova, A.R. Nəriman Məmmədovun “Humay” baleti. // – Bakı: Harmony. Международный музыкальный культурологический журнал. – 2015. № 14. с. 1-4.

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11. Гасимова, А.Р. Роль композитора Наримана Мамедова в записи азербайджанских мугамов // – Киев: Концептуальны проблеми розвитку філологічних наук у сучасному полікультурному просторі. Матеріали Міжнародної науково-практичної конференції 18-19 апрель 2021 года.

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