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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**CHAMBER-VOCAL AND INSTRUMENTAL MUSIC
BY COMPOSER OGTAY RAJABOV**

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and processing degree of the topic. The study of creativity of different composers, which is an actual topic of Azerbaijani musicology, constantly renewing and developing as time goes by, determines the main directions of progress of modern musical art. These topics which are always selected with new methods of analysis, don't only preserve their scientific and practical importance, but also support the development of music criticism specially. One of the bright figures of the Azerbaijani school of composition, Honored Worker of Art, Honored Teacher and Doctor of Pedagogical Sciences, Professor, Academician of the Russian Academy of Pedagogical and Social Sciences, composer Ogtay Rajabov, the topic of the dissertation work which is dedicated to his creativity is relevant in terms of research and promotion of compositional, pedagogical, journalistic, social functions of musical art. Rich legacy of O.Rajabov - a composer, pedagogue, research scientist, music public figure who organically combines these fields in his work, is among the actual topics related to the study of the composer's work.

O.Rajabov's numerous musical works, pedagogical-methodical teaching materials, programs, his active activity in the musical life of the country as a public figure in the responsible positions he always held have ensured the researcher's interest in his multifaceted creativity. As a composer, pedagogue-researcher and public figure - O.Rajabov's proper creative legacy has a great importance in terms of the promotion of Azerbaijani musical art with its ethical and aesthetic content related to national generation, bright demonstration of spiritual values.

The composer's musical works in small and large genres are a valuable contribution to national art. Regardless of his age and social status, the composer, who obtained the love of a diverse audience, always preferred to glorify the highest feelings of human spirituality. The world of roles in his works inspired the formation of the young generation on moral values by instilling feelings of pure and sublime love, love of country, care and attention to children. In the works

designed especially for young musicians, the closeness of the musical language to the national generation, the application of simple and understandable ways and methods, as well as the colorful image-emotional content, got the great sympathy of the listening audience. Taking lessons from prominent masters such as F.Amirov, J.Hajiyev, D.Kabalevski, O.Rajabov continued the artistic-aesthetic principles of his teachers in his work, and worked diligently for the advancement of musical art on the path of modern development. His activity is characterized not only by composition, but also by important steps towards the development of music education and pedagogically important researches that have shown successful results. From this point of view, the research of the composer's creativity is important and relevant for the development of various fields of musicology. In the dissertation work, chamber-instrumental and chamber-vocal fields were chosen as research objects from the composer's wide creative heritage. The position of chamber music in the composer's work, its special influence on the development of music pedagogy and the series of numerous works created by O. Rajabov in this field require its study. These works have been extensively theoretically analyzed here for the first time as a special research object, and their scientific-practical importance determines the degree of relevance of the topic.

The monograph "Ogtay Rajabov" about the creativity of the composer, who works very actively both as a composer and as a teacher-researcher, was published by R.Imanov in 2014¹. The author touched on almost all areas of the multifaceted creativity of the composer and revealed his characteristic features. This monograph provides brief information about each work covering O.Rajabov's musical heritage. It should be noted that the book "Ogtay Rajabov" by R.Imanov, as the first and only large-scale monograph about the composer, has a great importance in the study and promotion of his creativity.

Individual works which were included in the composer's creativity were analyzed in several research works, and information

¹ İmanov R.A. Oqtay Rəcəbov / R.A.İmanov. – Bakı: Şərq-Qərb, – 2014. – 224 s.

about individual stylistic features, characteristic of different areas of his creativity was included. From this point of view, professor-scientist T.Seyidov's monographs dedicated to Azerbaijani piano music: "20th century Azerbaijani piano culture: pedagogy, performance and composer's creativity"² and "Развитие жанров азербайджанской фортепианной музыки"³(Development of Azerbaijani piano music genres), as well as L.Rzayeva's modern piano researches related to her creativity - "Looking through the history of piano art"^{4, 5, 6}, F.Aliyeva's monographs on stylistic searches in the creativity of Azerbaijani composers⁷, stages⁸ and new ways of development⁹ act as a valuable scientific source.

During the analysis of the works involved in the dissertation work, the works of Azerbaijani and Russian musicologists regarding the basics of music history, theory, harmony, form, and national significance were evaluated as the main source of reference.

O.Rajabov's creative activity is always in the center of attention of the mass media and has been covered in various media pages. In this regard, "Kabalevsky of the Caucasus - Ogtay Rajabov"¹⁰, "70-

² Seyidov, T.M. XX əsr Azərbaycan Fortepiano mədəniyyəti: pedaqogika, ifaçılıq və bəstəkar yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

³ Сеидов, Т.М. Развитие жанров азербайджанской фортепианной музыки / Т.М.Сеидов. – Баку: Шур, – 1992. – 307 с.

⁴ Rzayeva, L.S. Fortepiano sənətinin tarixini vərəqləyərkən // – Bakı: Musiqi dünyası, – 2000. – №3-4 (5), – s. 52-54.

⁵ Rzayeva, L.S. Fortepiano sənətinin tarixini vərəqləyərkən // – Bakı: Musiqi dünyası, –2001. – № 1-2 (7), – s.141-143.

⁶ Rzayeva, L.S. Fortepiano sənətinin tarixini vərəqləyərkən // – Bakı: Musiqi dünyası, – 2002. – №1-2 (11), – s. 81-85.

⁷ Əliyeva, F.Ş. Azərbaycan musiqisində üslub axtarışları / F.Əliyeva. – Bakı: Elm, – 1996. – 118 s.

⁸ Əliyeva, F.Ş. XX əsrin birinci yarısının tarixi inkişaf kontekstində Azərbaycan musiqi mədəniyyəti: / Sənətsünaslıq üzrə dok. dis. avtoref. / – Bakı, 2008. – 46 s.

⁹ Əliyeva, F.Ş. XX əsrin ikinci yarısında Azərbaycan musiqisinin yeni inkişaf yolları / F.Ş.Əliyeva. – Bakı: Elm, – 2012. – 207 s.

¹⁰ Qafqazın Kabalevskisi-Oqtay Rəcəbov [Elektron resurs] / <http://www.respublica-news.az/index.php/dig-r-x-b-rl-r/m-d-niy-y-t/item/18388-gafqazin-kabalevskisi-ogtay-raedzaeov>

year-old composer Ogtay Rajabov, the author of ageless songs"¹¹, "Ogtay Rajabov's new opera"¹², etc. In addition to interesting information, the audience's position was demonstrated in the articles entitled.

Object and subject of the research. The object of the research is the chamber-instrumental and vocal creativity of the Azerbaijani composer O.Rajabov. All the works related to this field are covered in the dissertation. The subject of the research is the individual stylistic features of the musical language manifested in the composer's chamber-instrumental and chamber-vocal works. In the dissertation, each of these works was directly analyzed theoretically and stylistic features were revealed.

Goals and duties of the research. The main purpose of the research work is analyzing the works in the chamber-vocal and chamber-instrumental works, which make up a large part of the composer Ogtay Rajabov's creativity, and to reveal the characteristic features of his style. To realize this goal, the following tasks are planned:

- To take a look at the life and creative path of the composer and determine the position of chamber music here;
- To group vocal and instrumental types of chamber music - in terms of genre, form, volume, image characteristics;
- Revealing the main stylistic features by conducting a theoretical analysis of the genres specific to chamber-vocal music;
- To involve camera-instrumental works in theoretical analysis and determine their artistic-aesthetic essence, as well as their pedagogical role;
- To shed light on the exemplary role of the image-emotional content presented in the works included in the analysis in the education of the young generation;

¹¹ Qocalmayan nəğmələrin 70 yaşlı müəllifi Bəstəkar Oqtay Rəcəbov [Elektron resurs] / <http://azpress.az/index.php?sectionid=news&id=8004>

¹² Oqtay Rəcəbovun yeni operası [Elektron resurs] / https://525.az/site/?name=xeber&news_id=36874#gsc.tab=0

- Based on the conducted analysis, to reveal the stylistic features specific to the composer's chamber music and connect them with other creative fields.

Research methods. In the dissertation work, the view of the chamber music of the composer O.Rajabov manifests itself both historically and theoretically. Thus, during the implementation of the research work, the creative path of the composer was looked and its historical importance was highlighted. The works included in the study were theoretically analyzed, and the characteristic features of the musical language were revealed. Thus, historical, theoretical and comparative analysis methods were used in the research work. In particular, the general theoretical principles of musicology, the main propositions developed in the researches of Azerbaijani and foreign musicologists form the methodological basis of the dissertation.

Researches of Azerbaijani musicologists U.Hajibeyli, E.Abasova, G.Abdullazade, R.Zohrabov, Z.Safarova, as well as Russian musicologists B.Asafyev, L.Mazel, E.Nazaykinski, V.Vinogradov and others were based on as a scientific and methodological base.

The works included in the composer's chamber music were included in the analysis. In particular, O.Rajabov's "14 miniatures", "10 plays for piano" series for piano, "Gaytaghi" for two pianos, "Rhapsody on Jewish themes", 50 Azerbaijani folk song compositions in two volumes, two sonatinas, a "Four rubai", "Six vocaliz" series for a cappella choir, choral works based on 10 Azerbaijani folk dances, "Segah", "Concerto-Poem No.2 for piano and string orchestra" and "Protect Mothers" romance series were directly analyzed.

The main provisions of the defense. O.Rajabov's chamber instrumental and vocal creations are studied in the thesis work. Based on the analyzes conducted and the results obtained, the provisions defended are as follows:

- The composer's chamber and vocal music, including both small and large-scale genres, constitutes a large part of his creativity, and here the superiority of miniature genres is evident;
- The composer's unique attitude to folk creativity in chamber music is characterized by the application of methods and expression

types embodied in the choral interpretation of instrumental genres, as well as the choral singing of monodic mugham performance;

- In chamber-instrumental creativity, the genre and forms intended for young pianists are predominant, as well as the pedagogical and methodical essence of the works is observed in piano miniatures with the application of simple means of musical expression;

- Regardless of its size and type, the superiority of image-emotional content that describes children's life, as well as glorifies mother-child relationships, feelings of love, heroism and loyalty to the motherland is typical.

The scientific novelty of the research. The scientific novelty of the dissertation work is primarily related to its topic. Thus, O.Rajabov's chamber music is studied for the first time in this dissertation as a separate research object. During the research, most of the works included in the composer's chamber music are theoretically analyzed for the first time, which determines the scientific novelty of the work. Thus, the scientific innovations of the research can be indicated by the following provisions:

- The chamber-instrumental and chamber-vocal creativity of the composer O.Rajabov was investigated as a special research object;

- As a result of extensive analysis of O. Rajabov's piano music, unique stylistic features were revealed;

- Most of the works included in the research were analyzed for the first time;

- The unique attitude of the composer to folk music genres is highlighted in the context of chamber works and justified by analysis.

The theoretical and practical significance of the research. In the dissertation work, piano and choral works were theoretically analyzed, specific features of the composer's musical style were determined. In particular, the performance principles of the works were considered during the analysis. In this regard, the analyzes conducted and the obtained results can be used as a scientific and methodical source in higher and secondary music education institutions. It is possible to evaluate the materials of the dissertation as a scientific source in subjects such as "History of Music", "Analysis of

Musical Works", "Music History of Azerbaijan", including new researches.

Approbation and application. The main provisions and results of the dissertation work are reflected in 6 articles published in periodical scientific publications included in the international summarizing and indexing systems of countries such as Azerbaijan, Turkey and Ukraine. 3 reports on the subject were heard at local and international scientific-theoretical conferences.

Name of the organization where the dissertation work is carried out. The dissertation was performed 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 (with three paragraphs in each chapter), a conclusion and a list of references. Including, Introduction section 6 pages, 11110 characters; the first paragraph of the first chapter, 16 pages, 28944 characters; second paragraph 21 pages, 26779 characters; the third paragraph is 25 pages, 32138 characters. The first paragraph of the second chapter is 19 pages, 23131 characters; second paragraph 32 pages, 46497 marks; the third paragraph is 27 pages, 40019 characters long. The Conclusion section of the thesis is 5 pages, 7870 marks; the used literature list is 10 pages, 13972 characters, and the total dissertation (excluding the used literature list) is 157 pages and 218243 characters.

MAIN CONTENT OF THE DISSERTATION

The first chapter of the dissertation is entitled "**Style features of Ogtay Rajabov's camera-vocal creativity**". This chapter combines three paragraphs. First paragraph 1.1. It is called "**Creative portrait of Ogtay Rajabov**". In this paragraph, the creative path of the composer is reviewed and information is provided about the genres he applied. Ogtay Rajabov's special place and unique position among the composers who entered into creativity in the 70s of the 20th century is determined by his rich creative heritage, musical-

social and scientific-pedagogical activity. A talented artist who successfully works in a wide range of creative fields as a composer, pedagogue, public figure, has always been selected for his business acumen, responsibility and discipline towards his profession, and actively participated in the formation of the aesthetic taste of the young generation. This activity can be observed in his compositional legacy as well as his social and pedagogical activities. O.Rajabov, the author of a large number of works for young musicians, worked in the direction of rooting their musical aesthetic taste on national values, and created a number of methodical works to make the steps taken on the way to mastering the professional criteria of art strong and confident.

O.Rajabov's creative legacy as both a composer and a researcher-scientist-pedagogue is very rich and great. His hardworking and tireless work is reflected both in the number and quality of the works written, and in his researches in the field of music education. O.Rajabov has applied to almost all genres of music throughout his career. The composer's scientific-pedagogical research did not wait long for its successful result. A number of projects, scientific and pedagogical experiments carried out under his leadership quickly showed their successful results and played an important role in the country's music education. In this regard, the successful activity he conducted on new music programs at the suggestion of the great Russian composer D.Kabalevsky can be an example. *"The composer-educator, who is known as the author of experimental music programs, successfully continues his work in this direction even today. Under his direct leadership and authorship, 16 textbooks "Music", "Musical literature", "Piano playbook" and "Elementary music theory" were published for general education and music schools in 1996-2010. they are still used today"*¹³.

In addition to all this, the composer O.Rajabov worked for many years (1978-1992) in the Azerbaijan State Television and

¹³ Alishli C. Tanınmış bəstəkar Oqtay Rəcəbovun 75 illiyinə həsr olunmuş yubiley tədbiri keçirilib / Bakı: AZƏRTAC, – 07 oktyabr, – 2016. [Elektron resurs] /https://azertag.az/xeber/Taninmis_bestekar_Oqtay_Recebovun_75_illiyine_hesr_olunmus_yubiley_tedbiri_kechirilib-999580

Radio Broadcasting Committee and was the host of the program "Music Club of Schoolchildren". As you can see, the formation of children's musical taste has worried O.Rajabov in every field of his creativity. The textbooks and programs he prepared for children, as well as the musical works of various genres he composed are clear examples of this activity.

O.Rajabov's musical heritage includes musical stage works, chamber instrumental music, symphonic, choral and vocal genres. There are works intended for both children and adults. The composer, who always showed sensitivity towards children, composed operas, songs, and small plays for them. His collections of "Singing Alphabet" for Azerbaijani, Russian and English alphabets, "Anam, nənəm, bir də mən" and "Çörək haqqında nəğmələr" are of this type.

O.Rajabov's creativity, which is characterized by colorful genres, can be divided into vocal and instrumental types. Instrumental music manifests itself in large and small music genres. It includes the composer's miniatures composed for various instruments, concert pieces and concerts written with the accompaniment of a symphony orchestra. Among them are a concert and concert-poem for piano and symphony orchestra, collections of plays, "Gaitagi" for two pianos, three jazz compositions, "Rhapsody on Jewish themes", 50 works of Azerbaijani folk songs, two sonatinas. Among other things, it includes the composer's concerto for cello and symphony orchestra, scherzo for flute and piano, and sonata for violin and piano.

Instrumental music is also characterized by large-scale genres such as nine symphonies, "Chingiz" symphony-requiem. The composer's first symphony was written in the 70s of the XX century. Although the world of characters created by O.Rajabov is colorful and has different social status, age limit, and world view, they are united by one action. The themes sung in his works always express the humanistic ideas of humanity.

The composer's experience in the oratorio genre took place first in the work "Khojali". In the "Heydar" oratorio, O.Rajabov's vocal musical style is manifested in the masterful embodiment of image-emotional content. The image of Heydar Aliyev is also glorified in

the composer's small vocal works, including the collection of songs called "Ulu öndər". The image of the Motherland is collected in the collection "Vətən nəğmələri". Each of the 35 songs that make up it have entered our musical treasury as rich examples of various contents and colorful images dedicated to the motherland. It should be noted that the song genre occupies a very important place in the composer's creativity. The composer always applied to this genre and created hundreds of examples of it. One of such collections is "İlahi nəğmələr". His interest in vocal music genres is also expressed in his large-scale musical stage works. There are four operas of O.Rajabov for children. Each of them is based on fairy tales and legends related to children. "Göyçək Fatma" (libretto author M.Dilbazi), "Dınqır sazım" (libretto author S.Nurugizi), "Xeyir və Şər" (libretto author M.Dilbazi) and "Tıq-tıq xanım" composed by O.Rajabov for children. libretto author A.Agayev) the plot of his operas is very familiar from the fairy tales of the same name. O.Rajabov's interest in musical stage genres was reflected in other works as well. So, in 2001, O.Rajabov composed the musical comedies "Əlin cibində olsun", in 2006 "Şeytanın yubileyi", and in 2015 "Əliqulu evlənir".

Choral music, which has a unique position in O.Rajabov's work, attracts attention with a number of new aspects. First of all, the main point of interest is related to the range of genres chosen by the composer for the chorus. His works of folk dances written for choir, rubai, as well as "Segah" mugham show a new approach with interesting means of interpretation. Chamber music, which occupies a special place in the composer's work, is characterized by large and small genres. Piano music takes the main place here. The composer composed two concertos and a large number of miniatures for this instrument.

Thus, it can be said that O.Rajabov created a rich heritage by addressing most genres of classical music throughout his work. It includes programmed and non-programmed, vocal and instrumental, small and large works. Humanist ideas, pure and sublime feelings, and patriotic heroes act as a source of inspiration for the composer, regardless of which genre he uses. Also, the creative style, which is closely related to national values and rich in modern musical means

of expression, is the main part of these works. It should be mentioned that the opera "Atatürk" created by the composer in recent years, the cantata "Victory Anthem" for choir and symphony orchestra (the work was performed on the birthday of the President of the Republic of Azerbaijan İlham Aliyev in 2021) act as a clear example of his inexhaustible creative potential. The state highly appreciated O.Rajabov's tireless activity, precious creativity, personality characterized by hard work and courage to work. The composer has been awarded with valuable prizes and honorary titles in different years, including an honored teacher in 1985, a "Medal of Progress" in 2006, a personal scholarship of the president since 2011, and an Honored Art Worker of the Republic of Azerbaijan in 2019. was awarded honorary titles.

The second paragraph of the first chapter **1.2**. It is called "**Characteristics of Ogtay Rajabov's chamber-vocal works**". In this paragraph, a number of the composer's works written in the chamber-vocal genre, including "Six Vocalization", "Four Rubai", and "Segah" for the choir, are involved in the analysis. O.Rajabov, who has created interesting works in various types of music, shows a unique approach to the genres he addresses. The unique embodiment of choral music genres formed by the unity of text and music is also observed in the composer's "Six vocalizations" series. In most genres of music intended for choir, the presence of the text is unconditionally required. However, in a number of O.Rajabov's works for the choir, the text factor is replaced by various expressive means of choral performance. The series "Six vocalizations" is also of this kind. If we look at the musical language of vocalizations intended for a cappella choir, it is possible to see that polyphonic style prevails here. However, the composer was able to create interesting and unique choral examples by skillfully combining polyphonic means of expression with the characteristic features of folk music genres. In these examples, the abilities of the vocal sound are enriched with the artistic and technical means of expression of choral performance, and its new timbre, image-emotional qualities are revealed. The individual stylistic features of the composer, who

demonstrates a unique and interesting approach to choral performance, are also vividly manifested in vocalizations.

Choral music in O.Rajabov's work has interesting and unique genre features. The four rubais he composed in 1970 to the words of the famous Azerbaijani poetess Mehsati Ganjavi are also of this type. Choral miniatures composed by the composer based on rubais are designed for a four-voice a cappella choir.

In the creativity of the composer O.Rajabov, who skillfully benefits from folk music, mugham is formed with various forms of manifestation. "Segah" mugham intended for choir is one of them. The work is intended for a four-voice a cappella choir and consists of seven performances. In the "Segah" composition, the composer shows an interesting and unique attitude to the mugham dastgah, its structure and performance features. In the composition of O. Rajabov, the separation of parts acts as a different aspect. In addition, the fact that the last part belongs to a different mugham-dastgah and completes the series should be noted as the main aspect that distinguishes this work from the others.

The third paragraph of the first chapter **1.3**. It is called "**Artistic content and analysis of Ogtay Rajabov's works and romances written for polyphonic choir**". In this paragraph, O.Rajabov's ten folk dance works for choir, as well as "Protect Mothers" romance collection for voice and piano are analyzed. Choral music, which has a special place in the composer's work, is sung in different genres. "Segah" mugam for the choir, "Heydar" oratorio, "Chingiz" symphony-requiem, as well as works of folk dances for the choir are among the interesting examples of choral music.

O.Rajabov composed ten folk dances for a four-voice mixed choir. Among these examples are the performances of "Cığ-cığa", "Xalabacı", "Turacı", "Şələxo", "Darçını", "Keçiməməsi", "Qulu rəqsi", "Yüzbir", "Brilliant", "Vağzalı" dances.

In all works, the main melody of the dances is preserved as it is, and its performance is mainly entrusted to the Soprano voices. The creation of instrumental percussion accompaniment by bass and tenor voices can be noted as an interesting finding for choral work. The high range observed in the works, the altered harmonic

compositions and the complex rhythmic structure characteristic of some dances require special preparation from the choir. In choral works, the composer was able to masterfully revive the mobility characteristic of the dance genre, the style of playing instrumental music, and the important percussion accompaniment within the capabilities of the a cappella choral score.

O.Rajabov has always turned to the song genre at various stages of his creativity. In his songs, a circle of themes and images related to life, man, and nature are revealed. The composer's songs were performed by well-known singers of the time, including Y.Rzazade, M.Babayev, F.Karimova, I.Guliyeva, A.Orucova, T.Amrah, A.Zeynalli, H.Anatollu, E.Rahimova and others, and achieved great success. The songs were composed with the texts of N.Kasamanli, V.Aziz, M.Ismayil, F.Mehdi, R.Rovshan, N.Najafoglu, G.Tanha and other poets. The composer's song collection "Könül nəğmələri", published in 2011, contains fourteen songs. Here, topics such as love, longing, desire, and separation are sung in the language of lyrical music.

In addition to songs, the composer also turned to the romance genre. The collection "Protect the Mothers" collected nine romances was published in 1988. "There are two vocal series in the collection. Both vocal series were written in Russian for soprano and piano. The lyrics of the first series belong to Azerbaijani poet Mammad Ismayil (5 songs), the lyrics of the second series belong to Rasul Hamzatov (4 romances)¹⁴.

The collection includes "Мои годы" (My years), "Будь вечностью" (Always exist), "Любовью к женщине" (Love for a woman), "Ты не пришла" (You didn't come), "Любовь" (Love), "Мама" (Mother), "Мамина колыбельная" (Mother's lullaby), "Сыночек" (My son), "Песня мамы, когда ткала ковер" (My mother while weaving a carpet) songs. As you can see, mother's love and love themes are particularly prominent in the series. Based on our analysis, it can be said that O. Rajabov's series of romances is

¹⁴ İmanov R.A. Oqtay Rəcəbov / R.A.İmanov. – Bakı: Şərq-Qərb, – 2014. – s 83.

dedicated to glorifying noble and sublime feelings, boundless feelings of love between mother and child.

Among them are several romances expressing love for women. In general, the composer has managed to skillfully create the expression of human feelings embodying the moral values of human society with figurative and colorful colors, with simple and clear means of interpretation, and with a delicate and elegant melodic language.

The second chapter of the dissertation work is called "**Ogtay Rajabov's chamber-instrumental music**" and includes three paragraphs. First paragraph **2.1**. It is called "**Analysis of Ogtay Rajabov's small works for piano**". In this paragraph, the composer's series of "14 miniatures" for piano and a number of small pieces are analyzed. Ogtay Rajabov's "14 miniatures" series for piano is considered for young pianists. The series includes fourteen small plays of various genres and forms. The composer dedicated this series, which he wrote in 2004, to the People's Artist of Azerbaijan, professor, outstanding pianist Farhad Badalbeyli.

The plays of the series are small miniatures depicting various scenes of children's life. The composer managed to create colorful scenes of children's fantasy with different moody scenes and contrasting colors in the work. The names of the plays are based on different criterias. In addition to the plays characterizing various genres, there are also names referring to image-emotional character. In the plays, folk music creativity and the source of national mode-intonation were widely used. O. Rajabov's series of "14 miniatures" for the piano is an interesting contribution for young pianists, additionally, a valuable example that encourages the enrichment of the educational program in music schools, as well as the formation of the artistic-aesthetic taste of performers based on national generation.

In O.Rajabov's creativity, among the pieces written for the piano, small-scale pieces prevail. Constantly forming the artistic-aesthetic taste of young pianists, the composer, who covers a wide range of musical interests, turned to various genres and created colorful images in the ten small pieces he wrote for the piano. Among the ten plays we analyzed, the commonality of content

among the last four plays, including fourth performance, united them as if under one series. The plays “Zarafat”, “Dəcəllər”, “Lirik vals”, “Barkarolla” və “Lirik rəqs” are mostly united under one content by expressing different moods and emotional states of the children's world. Among the aspects that generalize and differentiate the plays are the type of texture chosen, the methods of development of the theme, the use of polyphonic style, etc. have taken place. In particular, the voice of the theme in different registers and the contrasts created through dynamic nuances are observed in most plays. The analyzed works act as a valuable tool in the formation of the aesthetic taste of the young pianist, as well as in the development of the artistic and technical performance ability.

The second paragraph of the second chapter **2.2**. It is called "**Ogtay Rajabov's piano works based on folk songs**". In this paragraph, a collection of two notebooks based on folk songs is included in the analysis. There are 50 (volume I-24, volume II-26) samples in the collection consisting of two parts. The first collection was published in 2005.

26 miniatures were collected in the second volume published in 2006. The main thing that distinguishes this volume from the first one is that there is a noticeable level of complexity in the volume and texture of the works. The examples included here can be an interesting teaching tool for the upper classes of children's music schools. One of the main features of the works is the preservation of the characteristic elements of the folk song, such as melody, rhythm, tempo, and form. This ensures that the folk songs, which are our national treasure, are easily mastered by young pianists. More period, simple two- and three-part forms prevail here. In the works, the main melody is presented in a clear and memorable, easy-to-play way. Chord and arpeggio structures are included in the accompaniment part. In a number of works, the composer based the song's vocal-instrumental performance. For this reason, musical material specific to the instrumental part of the song was also included in some works. The mode-intonation features of the folk song play an important role both in the melody and in the harmonic language of the works. Taking into account the young performer's musical thinking and

training, the composer did not include excessive chromaticisms, complex structures, and techniques that could cause technical difficulties. However, repeated repetition of motifs or sentences characteristic of folk songs is presented colorfully in works with various harmonic compositions, trills and melismas, as well as various figures and shifting of parts. Thus, O. Rajabov's collection of two volumes based on 50 Azerbaijani folk songs is a valuable contribution to the national piano music with its characteristics, artistic and technical performance issues. These collections can be usefully evaluated in the pedagogical repertoire in both lower and relatively higher grades of children's music schools.

The third paragraph of the second chapter **2.3**. It is called **"Ogtay Rajabov's "Concert-Poem" for piano, "Rhapsody on Jewish Themes", "Gaytaghi" and two sonatinas, and features of genre embodiment"** and the mentioned works are analyzed. O.Rajabov's Concert-poem written for piano and string orchestra has entered the national performance repertoire as an interesting example of the genre. The theme contrast typical of the sonata form, signs of reprise, and sequence of episodes typical of the rondo are reflected in the work. The form of the concerto-poem can be presented as follows: A-B-A1-C-A2-D-B-Cadence-C-A (coda). In the Concert-poem, which is rich in elements of national mode-intonation, the composer opened wide opportunities for the pianist to demonstrate his artistic and technical skill. The number of such episodes in the work is quite large. An example would be the D episode, the last refrain, along with the broad Cadenza. Among the features characteristic of the sonata are the main and auxiliary parts of episodes A and B, the passage of episode B in parallel tonality, the embodiment of exposition, elaboration and reprise sections specific to the form (Exposure-A, B episodes, Elaboration-D, Reprise-A, B repetition, the return of the main tonality) can be noted. In addition, the contrast characteristic of the sonata form, the constant development of the image-emotional content, the merging of themes into a single tonal center at the end of the work, etc. can be an example. The rondo form is basically the alternation of episodes, the repetition of episode A as a refrain almost after every episode and

having a superior position, the passage of episode C again along with episodes A and B at the moment that characterizes the reprise, etc. shows itself with. In addition, the work includes elements of dual exposition typical of the concert genre. An example of this is the repetition of episodes A and B with the soloist as well as the orchestra. In addition, the bright nature of the solo part in the piece, the wide demonstration of the artistic and technical capabilities of the instrument, and the inclusion of a large and developed cadence can be considered as features typical of piano concerts.

Another work included in the analysis in this paragraph - Rhapsody was written based on examples of Jewish folk music. O.Rajabov's rhapsody is composed of the attacca sequence of six episodes. The first number is a recitative-declamation musical number written in Allegretto tempo, 2/4 time. The characteristic features of the recitative-declamatory part given in the introduction of the song "Khava Nagila" in many of the Jewish folk songs can be observed in the introduction of the first number. The episodes arranged in the rhapsodies differ from each other by the sequence of fast and slow tempos. This principle was followed in O.Rajabov's rhapsody. The second number is set in Moderato tempo, 3/4 measure. Starting from the third number, we observe the expansion of the volume. The fourth number is written in Moderato tempo, in 2/4 measure. The music, which is required to be performed in staccato from beginning to end, is in the nature of satirical dances. The use of the subdominant voice, both natural and altered, is characteristic of Jewish dances. This happens in the dances "Khava Nagila" and "7-40".

The composer masterfully used examples of Jewish folk music to describe the solemnity of the festival, the enthusiasm and joy of the dance scenes with colorful means of expression. In addition, variant and variation types of development, repetition of the leitmotif, contrasting sequence of episodes are reflected in this work as characteristic features of the rhapsody genre.

The characteristic melodic, mode-intonation and rhythmic elements of the dance were also found in O.Rajabov's piece "Gaytaghi" composed for two pianos. The ensemble piece, composed in "Allegro con brio" tempo, in 4/4 measure, has an exuberant and

passionate character. It is written in a complex three-part form with repetition. According to the musical content of the dance, the outer parts are fast and passionate, and the middle part shows a lyrical character. Regarding the distribution of parts in the play, it is more characteristic of the ensemble feature that it is built on the principle of solo and accompaniment. A duet between performers occurs only at the end of a part of the reprise (eight bars). "Gaytaghi" has the characteristics of a concert-play as an ensemble piece and can have a substantial place in the performance repertoire.

The sonatinas of O.Rajabov, the author of various works for the piano, combine the characteristic aspects of the genre. In sonatina No. 1, the first part is written as a sonata (without elaboration), the second part is written in a simple three-part form, and the third part is written in the form of a rondo-sonata. In Part I, written in raw sonata form, each theme is both introduced and developed at the same time. Part II, the Andante, is written in simple three-part form. Unlike the first part, the composer followed the principle of tonal center here. This part is based on the tonality of C-moll, but at the same time, the music of part II is based on "Shushtar" intonations. In this work intended for young pianists, aspects that encourage the establishment of the performer's aesthetic taste on modern musical criteria prevail. In particular, the rejection of the tonal center, multiple chromaticisms, complex harmonic compositions, and the unique form of interpretation of the image give a reason to say this. However, in addition to this, in the second part of the sonatina, the superiority of the national mode-intonation basis, the interpretation of the form based on classical traditions, are characteristic features of the work.

Sonatina No.2 consists of three parts. In the first theme of the first part, which begins with A-moll intonations, hearing chromatic sounds from the end of the second stanza indicates internal tension. The second part, Andantino, forms the lyrical section of the sonatina. Here, the changing meter, multi-layered sound composition, recitative-declamatory melody gave the music a thoughtful and restrained character. Although the development of the melody is enriched with a large number of chromaticisms, compared to the first part, the highlights are heard here more. The composer skillfully

used the register-timbre tones of the piano. In particular, in the accompaniment part, the echo of bells in the voices of the third octave gave the music a lyrical and somewhat mysterious mood. The third movement culminates the dynamic tension of the sonatina. In O. Rajabov's two sonatinas, in addition to maintaining the three-part structure of the series as the main stylistic features, the artistic and technical characteristics of the theme are characterized by a unique interpretation feature, texture alternation, chromaticism acting as the main intonation core, a unique solution of the tonal principle, as well as difficulties about the performance requirements exceeding the limits of the sonatina genre can be shown.

The analyzes carried out in the dissertation are summarized in the **Result** section. The chamber-instrumental and chamber-vocal works of the composer were among the works included in the analysis, depending on the research object of the presented dissertation. Among the chamber-vocal works are small choral miniatures, romances, works for the choir; Among the chamber-instrumental works, small pieces for piano, works, as well as "Gaytaghi" for two pianos, "Rhapsody on Jewish Themes" were analyzed and characteristic stylistic features of the composer were revealed in these genres. In both areas, the national features characteristic of O.Rajabov's compositional style and a new approach to folk music are demonstrated.

The composer's chamber-vocal creativity is represented by "Six vocalizations", "Four rubais", "Segah" mugham for a cappella choir, ten choral works based on folk dances, collections of songs and romances. In these series, the composer's world of lyrical images, the organic unity of poetic and musical content, as well as the application of homophonic-harmonic, polyphonic methods have manifested themselves. First of all, it is necessary to mention the composer's work of dances, an instrumental genre of folk music, for the choir. In this series of ten numbers, the composer took a new step by adapting instrumental music to choral traditions and giving a vocal interpretation. This idea is also reflected in the design of the mugham dastgah for the choir, which is characterized by a monodic style of performance. Although Azerbaijani composers have experience in this field, the composer expertly combined the

recitative-declamation melodic content of mugham with improvisational development style with elements of polyphony characteristic of choral performance. The series created by the composer in the rubai genre, which is the result of the fusion of musical and poetic genres, is also important as an interesting example of the chamber-choir genre. In the "Six vocalizations" series, the composer skillfully combined polyphonic means of expression with the characteristic features of folk music genres and managed to create interesting and unique choral examples.

The rich and multifaceted world of images of the composer, whose song genre makes up a significant part of his creative heritage, manifests itself brilliantly here. His songs include colorful topics such as patriotism, heroism, freedom, patriotic love, mother's love, care and respect for children, worship of the creator, glorification of the nation's heroic sons and honorable children.

A significant part of O. Rajabov's chamber work is piano music. It covers genres from small piano miniatures to large concertos. The main part of the composer's music for the piano instrument is collected in collections intended for young pianists. Among them are "14 miniatures", "10 plays", 50 works of Azerbaijani folk songs, two sonatinas, as well as "Gaytaghi" written for two pianos and "Rhapsody composed on the basis of Jewish themes". The last two plays were developed at the level of concert repertoire.

The main features of the miniatures included in the series of plays are to revive the rich fantasy of the children's world with various images, events and moods, as well as the simplicity of the means of musical expression, form, volume, artistic and technical performance methods. In the "14 miniatures" series, more period forms and simple texture are manifested, while the series of 10 plays is composed of plays with different image-emotional content. The application of polyphonic texture and processing methods to these plays, use of programming, chromaticisms, modulations and orientations to distant tonalities, presence of polyphonic texture in both parties, and such kinds of aspects are typical.

Bright stylistic features of small piano miniatures are evident in the composer's works of folk songs. Works collected in two volumes

are designed for different stages of children's music schools. Their musical language includes the joint use of major-minor modes of the same name, the use of enharmonic sounds, both natural and altered states of the voice at the same time, giving the theme in different voices and registers, entrusting the main melody to the bass voice, frequently changing dynamic contrast, folk song preservation of musical content as it is, a bright manifestation of moment-intonation elements are characteristic.

In the work "Gaytaghi" intended for two pianos, the composer mostly used the principle of solo and accompaniment and kept the characteristic features of dance. A conservative attitude towards the characteristic features of folk music is also observed in his choral music. In "Rhapsody on Jewish Themes", the composer, in addition to applying the characteristic features of the melody, rhythm, and mode of the music of the Jewish people, made the most of the artistic-technical, acoustic, timbre and dynamic possibilities of the piano, and created a brilliant concert piece.

Thus, the stylistic features of O. Rajabov's chamber and vocal music are:

- The composer's chamber and vocal music is a large part of his creativity, including both small and large-scale genres;
- The superiority of miniature genres reveals here;
- A unique attitude to folk music is characterized by the application of methods and expression types embodied in the choral interpretation of instrumental genres, as well as in the choral singing of monodic mugham performance;
- Preservation of the characteristic features of folk music genres appears as the main principle;
- Genres and forms intended for young pianists are predominant in chamber-instrumental creativity;
- Piano miniatures are characterized by taking into account the pedagogical and methodical nature of the works with the application of simple musical means of expression;
- Image-emotional content that describes children's life, as well as mother-child relationships, love, heroism and loyalty to the motherland, regardless of its size and type, prevails.

The main part of all these listed aspects was manifested in the composer's musical stage works, as well as in his symphonic music and large-form choral genres. The composer O.Rajabov, who is engaged in a wide range of creative activities, especially in the direction of music education, has always tried to promote this idea in his works. In addition to glorifying humanistic themes in his works, keeping in mind pedagogical issues that support the application of new methods in music education brought versatility, relevance and modernity to the composer's music regardless of period.

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1. Hübətova E.N. Oqtay Rəcəbov. Fortepiano üçün iki saylı sonatina // – Bakı: Harmoniya, – 2016. – № 15, – s. 1-4.
2. Hübətova E.N. Oqtay Rəcəbovun fortepiano əsərlərində xalq musiqisinin təzahür xüsusiyyətləri // – Bakı: Harmoniya, – 2017. – № 16, – s. 1-3.
3. Hübətova E.N. Oqtay Rəcəbovun 10 Azərbaycan xalq rəqsi əsasında xor işləmələrinin səciyyəvi xüsusiyyətlərinə dair // IV Uluslararası musiqi və dans kongresinin materialları, – Bodrum: – 19-21 oktyabr, – 2018, – s. 153-157.
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