

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ETUDE GENRE IN AZERBAIJANI PIANO MUSIC AND  
PERFORMANCE**

Specialty: 6213.01 – Music Art

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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance of the topic and its degree of development.** The development of piano art, which is one of the main branches of Azerbaijani music, was achieved jointly with the setting up of a professional performing and composing school. The art of piano performance began shortly before the process of composing works for this musical instrument in the composer's creativity. The piano soon became the favorite musical instrument of the aristocracy and took an important place in the cultural life of society. With the formation of the Azerbaijan national school of composers, musical pieces began to appear for many musical genres, including the piano, and soon a rich heritage of colorful and diverse musical compositions was created.

The first samples of musical works composed for piano by Azerbaijani composers belonged to A.Zeynalli and his creative heritage played a starting, fundamental role in the development of this genre. Interest in piano music is observed in the creativity of most composers, and rich aesthetic values have been formed in this field; and works that skillfully revealed the artistic and technical capabilities of the musical instrument have been created. Just as the achievements in the field of performance stimulated the composer's creativity, the enrichment of the repertoire with national samples raised Azerbaijani piano music to a new level of development. As among the various genres in the works of composers etudes don't have a distinguished position and that this topic is not covered as a special object of studies in musicological researches, all these indicate the existing gaps and actualize the topic of the doctoral thesis.

It is known that the etude genre is essential in the formation of professional criteria for piano performance. It is not a coincidence that the formation of European instrumental music and its development in the composer's creativity are also characterized by the emergence of a great legacy in the etude genre. The main features of the genre, the existing goals related to its application also influenced the embodiment of etudes in the composer's works. As a

result, several types of the genre have emerged, bringing the role it played in the development of the performing arts to a new level.

The rise of European instrumental music in the seventeenth and eighteenth centuries, including piano performance, resulted in composing many musical pieces for this instrument. Initially certain studies intending to develop technical skills gradually entered a new stage, creating the basis for the development of the etude genre. Although this highly developed genre partially lost its position in the composer's creativity in the twentieth century, the etudes created during this period acquired new features through their artistic and aesthetic significance, image and emotional content, as well as artistic and technical capabilities of the instrument.

And though etudes occupy a relatively small place in the creativity of Azerbaijani composers, the existing samples are peculiar through the embodiment of achievements of the genre in European and Russian music and specific features of the national music. Although the research and analysis of these works in musicology in Azerbaijan are included in various aspects of scientific research, they have not been studied as a special research object. And this fact actualizes the topic of the thesis and increases its scientific and practical significance.

The works involved in the analysis of the dissertation reflect different development stages of the genre. Along with etudes by Azerbaijani composers which have been addressed to during various studies, there are samples that have been analyzed for the first time in this thesis. This gave rise to the enrichment of the piano repertoire and the inclusion of these works in the curriculum. The analysis carried out in the dissertation also reflects the pedagogical and methodological aspects, and a comparative discussion of different methodological approaches is carried out. This is another indicator of the relevance of the topic, giving impetus to the enrichment of the pedagogical and methodological aspects of piano performance with new materials.

The place and the position that the etude genre held in the performing arts made it important to study it from two main aspects. Methodical aids served as technical tasks, which are considered to be

the predecessors of etudes, have been the main object of researches in various scientific works conducted by prominent pianists - pedagogues since the end of the 17th century. The performance issues were particularly covered in these works. At a later stage, the authors began to address to pedagogical issues related to the development of performance techniques.

Works reflecting important issues of piano performance in the history of European music include: “New Piano Performance Course” by L.F.Depreo<sup>1</sup>; “Theoretical and Practical Teaching Aids for Piano Performance” by I.N.Gummel<sup>2</sup>; “Complete Theoretical and Practical Piano School by C.Czerny<sup>3</sup>, to name a few. The development of piano performance and the proliferation of works written for this instrument paved the way for the study of new problems encountered. This is primarily related to the technical virtuosity, which concerned both pianists and teachers. These topics were one of the priority issues in the methodological writings of R.Schuman, F.Liszt, C.Czerny and other pianists-composers. As the instructive type of the etude genre predominantly served the development of the technical capabilities of the pianist during that period, scientific research related to the piano art was in the spotlight just from this aspect.

C.Czerny gave particular consideration to the etude genre, and in his own pedagogical and methodical facilities he provided extensive and comprehensive recommendations and methodological guidelines on the related issue.

The position of the etude genre in the composer’s creativity is associated with the emergence of a more artistic-concert type in the study of musicology. The genre that emerged in the works by R.Schumann, F.Liszt, F.Chopin – representatives of the Romantic movement, soon won the sympathy of the audience by achieving a

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<sup>1</sup> Алексеев, А.Д. Из истории фортепианной педагогики / А.Д.Алексеев. – Киев: Музична-Украина, – 1974. – 163 с.

<sup>2</sup> Алексеев, А.Д. История фортепианного искусства / А.Д.Алексеев. – Москва: Музыка, – 1988. – ч.1-2. – 415 с.

<sup>3</sup> Терентьева, Н.А. Карл Черни и его этюды / Н.А.Терентьева. – Санкт-Петербург: Композитор, – 1999. – 68 с.

wide place in performers' repertoires and raised the content of the etude genre to a new level. Thus, the etudes have already passed through the development level of a task-oriented position serving to simply raise the technical capabilities to virtuoso pieces that were included in the concert repertoires. This path was continued in Russian composers' creativity. And as a result, the writing of scientific and methodological guidelines on etudes became widespread due to this period of development of the genre.

There is a wide range of scientific literature on the etude genre in Russian musicology. The monographs "Carl Czerny and his etudes" by N.A.Terentyeva<sup>4</sup>; "Scriabin's Etudes" by D.E.Blagoi<sup>5</sup>; "Etudes-paintings by Rachmaninoff" by M.G.Aranovsky<sup>6</sup>; "S.M.Lyapunova's Piano Style" by M.L.Lukachevskaya<sup>7</sup>; "F.Liszt's Etudes" by Y.I.Milstein<sup>8</sup>; "Peculiarities of A.S.Arensky's Piano Style in the Context of the Interaction of a Composer and Performer" by I.E.Pokrovskaya<sup>9</sup>, as well as other monographs and scientific articles are among the sources used in writing the dissertation. These sources include scientific researches that reveal the position of the etude genre in the creativity of both European and Russian composers. It should be noted that among the scientific sources we have addressed to, there are studies that include the application of the etude genre in pedagogical practice, its place in the educational repertoire, as well as methodological guidelines on performance issues.

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<sup>4</sup> Терентьева, Н.А. Карл Черни и его этюды / Н.А.Терентьева. – Санкт-Петербург: Композитор, – 1999. – 68 с.

<sup>5</sup> Благой, Д.Е. Этюды Скрябина / Д.Благой. – Москва: Гос.муз.Издат., – 1963. – 62 с.

<sup>6</sup> Арановский, М.Г. Этюды-картины Рахманинова / М.Г.Арановский. – Москва:Гос.муз.Издат., – 1963. – 40 с.

<sup>7</sup> Лукачевская, М.Л. Фортепианный стиль С.М.Ляпунова (на примере этюдов оп.11) / М.Л.Лукачевская. – Нижний Новгород: Изд.Нижегородской Коснсерв., – 2014. – 24 с.

<sup>8</sup> Мильштейн, Я.И. Этюды Ф.Листа / Я.И.Мильштейн. – Москва: Гос.муз.изд., – 1961. – 84 с.

<sup>9</sup> Покровская, И.Е. Особенности фортепианного стиля А.С.Аренского / – Россия: Известие Российского Гос. Пед. Универ. им. А.И.Герцена, – 2007. – с.214. URL: <https://cyberleninka.ru/article/n/osobennosti-fortepiannogo-stilya-a-s-arenskogo>

Theoretical analysis of the etude genre in the works of Azerbaijani composers is connected with the creativity of professor T.Seyidov, a pianist and musicologist. The scholar's monographs, such as "Development of the Azerbaijani Piano Music Genres"<sup>10</sup>, "Azerbaijani Piano Culture of the Twentieth Century: pedagogy, performance and composition"<sup>11</sup> and others are among the main sources cited in the thesis. The importance of piano music in the creativity of Azerbaijani composers, the analysis of various genres and the path of their development are studied in these books, as well as etudes have also certain place in these analyses. In addition, various scientific articles on piano performance, as well as inclusion of etudes in monographs on the composer's creativity and viewpoints on the artistic and aesthetic significance of these works were covered in the thesis. As the etude genre is not specifically studied as a subject in the creativity of Azerbaijani composers, the main sources cited are the scientific researches conducted on piano performance and composer's creativity.

**Object and subject of research.** The object of the thesis is the formation and embodiment of the etude genre in the creativity of the composer. Consequently, the study of the etude genre in the works of European, Russian and Azerbaijani composers is taken as a basis. The subject of the research is the vivid examples of the etude genre in the history of music, their theoretical, pedagogical and methodological analysis.

**Goals and tasks of the study.** The main aim of the research is to consider the etude genre in the context of its place in the history of music and the stages of its development; to analyze samples of this genre in the work of European, Russian and Azerbaijani composers; and to discover its characteristic peculiarities. The following tasks were set to that end:

- to consider the historical development stages of the etude genre, to identify the impact factors of each stage influencing the

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<sup>10</sup> Сеидов, Т.М. Развитие жанров азербайджанской фортепианной музыки / Т.М.Сеидов. – Баку: Шур, – 1992. – 307 с.

<sup>11</sup> Seyidov, T.M. XX əsr Azərbaycan Fortepiano mədəniyyəti: pedaqogika, ifaçılıq və bəstəkar yaradıcılığı / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

formation of the genre, its characteristic peculiarities, and content-related updating;

- to consider the position of the etude genre in the creativity of European composers and elaborate the main factors that influenced the development of the genre;

- to consider the embodiment of the etude genre in the creativity of Russian composers, to identify new criteria acquired as the next stage in the development of the genre;

- to study the place and the position of the etude genre in the creativity of Azerbaijani composers and analyze existing samples from a theoretical, as well as pedagogical and methodological points of view;

- to identify the place of the etude genre in the development of piano performance, in educational programs, to highlight various methodological guidelines that are important in the performance of etudes by referring to existing scientific literature and by demonstrating the author's position.

**Research methods.** Two directions of the etude genre served as the basis for the study in the thesis. These directions are connected with piano performance and the composer's creativity. The study is based on methods of pedagogical and methodological analysis related to performance issues and on methods of historical and theoretical analysis to discover the position and the place of the etude genre appropriately in the history of music and in the composer's creativity. The material of the study consists of vivid examples of the etude genre in the creativity of European, Russian and Azerbaijani composers. In particular, etudes by C.Czerny, M.Clementi, I.Cramer, F.Chopin, R.Schumann, F.Liszt, C.Debussy, C.Saint-Saëns, A.Scriabin, A.Rubinstein, S.Rachmaninoff, S.Lyapunov and others, as well as by E.Nazirova, F.Guliyeva, Niyazi, M.Mirzoyev, Kh.Mirzazade, A.Abbasov, R.Mustafayev, J.Hadjiev, M.Ahmedov were involved in the research.

**The main provisions of the defence.** The main provisions of the dissertation submitted for defence are the identification of the position and significance of the etude genre in the creativity of composers and piano art. In particular, the following provisions of the study are submitted for defence:



- The formation of the etude genre due to its position in the performing arts tied to the baroque period, and its first function in the composer's creativity was associated with the development of performing techniques;

- The etude genre is represented in the history of music by several types, including instructive, artistic-instructive and virtuoso-concert;

- Instructive etudes served to improve the technical skills of the pianist in the performing arts and started with the brightest samples of C.Czerny, I.Cramer, M.Clementi; bright samples of artistic-instructive etudes appeared in the creativity of R.Schumann, F.Chopin, and continued with the formation of a virtuoso concert etudes and reached its highest level in F.Liszt's works;

- The etude genre is rarely represented in the works of Azerbaijani composers and is characterized by the manifestation of national musical traditions and mostly by samples glorifying the artistic image;

- The etude genre in piano art, first of all, serves for the improvement of the performing skills, and unlike the composer's creativity, has maintained its relevance in this field of activity.

**Academic innovation of the research.** The scientific novelty of the dissertation is connected, first of all, with the topic addressed. Thus, the position of the etude genre in the creativity of Azerbaijani composers, as well as the absence of any special studies on this genre in national musicology allow us to evaluate the analysis and results of the dissertation as a scientific innovation. The samples analyzed for the first time among the etudes involved in this study, inclusion of these works in the educational program/repertoire and the mentioned pedagogical and methodological instructions on the peculiarities of performance are in the list of the scientific innovations of the research.

**Theoretical and practical significance of the research.** Attention was paid to the disclosure of the historical-theoretical and pedagogical-methodological essence of the topic during the research period. Due to the conducted analysis and research, a large historical and theoretical database was established, as well as pedagogical and

methodological material has been collected. In order to trace the historical stages of the development of the etude genre, a considerable number of composers' creativity were addressed and a large collection of works was analyzed. The theoretical and practical significance of the dissertation is assessed primarily by the methodology and nature of the realized analysis. The materials presented here can serve as a scientific source for the study of the piano art, methodology of piano performance, as well as the history and theory of music. At the same time, this database can be used in the teaching of subjects related to the history of performing arts, history and theory of music in secondary and higher musical educational institutions. The pedagogical and methodological analysis conducted in the dissertation, types of research genre related to different periods are important for enriching and improving the educational repertoire.

**Approbation and application.** The key results and items of the thesis are reflected in 6 articles and 3 conference reports published in Azerbaijani and Turkish periodicals listed in the international summarization and indexing systems. Reports on the topic were heard at a number of domestic and international scientific and theoretical conferences.

**Name of the organization where the dissertation work is carried out.** The thesis was implemented at the Department of "History of Music" of the Baku Music Academy named after Uzeyir Hajibeyli.

**The total volume of the dissertation as marked, indicating the volume of the structural units of the dissertation separately.** The thesis consists of an introduction, two chapters (five sections), a conclusion and a list of used literature. As for the volume of the structural units of the thesis, the introduction consists of – 8 pages and 13 994 characters; Chapter I, including the first section – 47 pages and 83 773 characters; the second section – 26 pages and 40 020 characters; Chapter II, including the first section – 23 pages and 33 308 characters; the second section – 19 pages and 31 833 characters; the conclusion – 6 pages and 10 431 characters; the section of used literature – 18 pages and 24 696 characters. The total volume of the research is – 150 pages and 213 359 characters, excluding the section of used literature.

## MAIN CONTENT OF THE DISSERTATION

The first chapter is entitled the **“Formation and stages of the development of the etude genre”**. This chapter includes three sections. The first section is entitled **1.1. “Etude genre in the piano music of European and Russian composers”** and sheds light on the main stages of the formation of the etude genre in the history of music. The term etude, used in many fields of art and science, has different meanings depending on the field of art to which it belongs. The term comes from French and means “work, practice, task”. For this reason, the word etude, regardless of the field, is understood primarily as an initial work on a particular topic or piece. However, the word etude is also used as an independent genre in literature, poetry, music, criticism and so on. For example, in musicology “Symphonic Etudes” by B.Asafyev, “Musical-Historical Etudes” by I.Solertinsky, “Theoretical Etudes About Folklore and Composing-Russian Soviet Music” by I.Zemsovsky<sup>12</sup> and others.

The author of a comprehensive study of the etude genre, Russian musicologist N.A.Terentyeva, identified three stages in the development of the genre and due to stages related types: instructive, characteristic and artistic-concert etudes. At first glance, these types also tend to indicate the purposes the etudes were written for. And the connection of these types with the stages of historical formation is associated with the formation of artistic and technical criteria of the development path through which the etude genre had passed.

Having considered the historical stages of the formation of the genre, it is particularly important to note several periods. These are the music of the Baroque and Rococo periods, which played certain role in the formation of the genre, and the period of Romanticism, during which the etude genre appeared in the composer’s creativity and is considered a new stage in its development. The definition of these stages was directly related to the formation and development of piano clavier performance. The specific features of the first stage are

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<sup>12</sup> Портная, И.В. Этюд как явление художественного творчества // – Тамбов: Грамота, – 2012. – №1 (15), – с. 158.

connected, first of all, with the development of organ-clavier performance, the creativity of French clavecinists, composing of inventions, toccata and other polyphonic music pieces. At this stage, the development of the etude genre took place both in the composer's creativity and in the performing arts. The range of technical tasks in etudes and issues related to their implementation were covered in numerous methodological manuals created during this period, as well as in recommendations given by the author or editor on the performance of musical pieces, and they all are included in various collections. These methodological facilities on the development of piano performance gradually led to the creation of works that reflect a more systematic and goal-oriented organization of such technical work. In particular, one of the reasons that gave a boost to this process was the expansion of concert activity, which stimulated the development of virtuoso performance. As playing the piano became accessible to the general public, it became as well a part of social life; and as the number of musicians who wanted to learn playing the piano increased, the field of pedagogical activity was also expanding. For this reason, more and more composers - educators devoted much of their time to writing works with technical aspects for the purpose of educating students. From this point of view, creativities of J.S.Bach and C.Czerny can be considered as striking examples.

The second stage is directly related to the formation of the etude genre. The processes taking place in piano performance in the 18th century, the expansion of the art of virtuoso performance, replacement of the composer-improvisers by the composer-virtuosos were characterized by the appearance of works that vividly expressed the technical possibilities in music. It is interesting that both instructive and artistic-concert (characteristic) types of etudes appeared during that period. And this is no coincidence, because in the first half of the 18th century, the competition between classical and romantic styles in piano performance, the wide expansion of romantic traditions in the composer's creativity, as well as virtuoso performance, the pianist's attempt to show his/her technical capabilities, but not the artistic content of the work and the talent to surprise the audience provided fertile ground for creating an

instructive type of etudes. At the same time, the new significance of musical genres, including the etude, in the creativity of such outstanding romantics as R.Schumann, F.Chopin, F.Liszt, led to the emergence of artistic–concert type of etude. The presence of symphonic traditions in the genres of instrumental music played a special role in this process as well. The processes ongoing in the art of music stipulated each other and showed their effect on both the composer and the performer, as well as on pedagogical work, which led to the deepening of the etude genre in the composer’s creativity.

The analysis showed that the embodiment of the etude genre in the creativity of Russian composers has a number of peculiarities. First, two directions should be noted here. So, in the music of Russian composers who addressed the etude genre, the main peculiarities of the genre in the creativity of F.Chopin and F.Liszt act as a reference source. Among these traditions are: addressing to the artistic and concert type of the etude genre; programming; the predominance of the figurative – emotional content of the work over the instructive – technical one; several types of textures inside the miniature; the use of development techniques; the transcendence of works the boundaries of the miniature genre and penchant for poetry. However, these peculiarities are unique to each composer. The influence of F.Chopin is evident in the etudes by A.Rubinstein, A.Arensky, A.Skriabin, and F.Liszt’s influence is manifested in the etudes by S.Rachmaninoff, S.Lyapunov. At the same time, the artistic-concert type of the genre is manifested in the etudes of Russian composers. The instructive etudes are not found among the works. One more embodiment of the traditions of romanticism was manifested in the programming of etudes. Programming is observed in works of all composers, starting with A.Rubinshtein. In the last etudes of A.Skriabin there is a series expressing the combination of several miniatures under one idea; the description of natural landscapes, and in the second series a symbolic comparison of natural phenomena with the phases of human life were reflected in the etudes of S.Rachmaninoff, and due to descriptive aspect the etudes were titled as etude-images; S.Lyapunov’s etudes embodies a single figurative–emotional content and follows the general line of

the idea between musical numbers in a series specific to F. Liszt's etudes. In the etudes of Russian composers (A.Skriabin, S.Rakhmaninoff, S.Lyapunov), the scope of the genre is significantly expanded to the level of a poem, and the concept of 'etude' becomes conditional. Even though A.Scriabin embodying the sonata form within the etude created a new stage of development, but did not find its continuation.

The second section of the first chapter is entitled **1.2. "The place and position of the etude genre in the piano activity of Azerbaijani composers"**. The formation of the etude genre in the creativity of Azerbaijani composers and the classification of the samples created will be viewed in this section. The great development of Azerbaijani music in the 20th century was reflected in the piano art as well. At the end of the 19th century, interest in piano performance attracted the attention of composers and led to the creation of a rich and colourful creative heritage. The interest of Azerbaijani composers in piano music is manifested in almost all genres. There are genres of different volumes and forms – from large concert formats to small miniatures. However, the place and attention given to each genre differs. From this point of view, it is timely to study the position of the etude genre, given the importance to the development of piano performance. If we trace the processes of formation and development of this genre in the context of Azerbaijani piano music, we don't observe the phased development process here as in the etudes of European and Russian composers. Thus, samples of instructive etudes, aiming the fulfillment of technical tasks at the initial stage of the genre, appear in the creativity of Azerbaijani composers at a later stage. An interesting fact is that the first sample in this genre was recorded in the creativity of Niyazi, the outstanding Azerbaijani conductor and talented composer. Information on this work was not known to the musical community for many years, and only in 2005, it appeared among a number of piano compositions written by the composer. This work was written in 1929 and named by the composer 'The Joke'.

Although the etude genre does not occupy such a wide position in the creativity of Azerbaijani composers as it does among European

and Russian composers, important etude samples appeared just in the early stages of the formation of performing arts. Azerbaijani composers, including E.Nazirova, F.Guliyeva, A.Azizov, A.Abbasov, Niyazi, J.Hajiyev, S.Alagarov, R.Hajiyev, R.Shafag, V.Adigozalov, A.Dadashov, Kh.Mirzazade, S.Ibrahimova, E.Dadashova and others turned to this genre and created interesting samples. Etudes by Azerbaijani composers can be broadly divided into two types: artistic virtuosic and instructive miniatures of an educational nature. The only sample of a virtuoso concerto is the etude “Joke” by Niyazi. If we consider the formation and development of the etude genre in Azerbaijani music, it is impossible to trace the process of gradual development. Thus, the first etude in Azerbaijan is of a virtuoso concert type, and the next etudes can be instructive and relatively artistic with educational nature. The lack of development of the virtuoso concert type can be attributed, first of all, to the fact that European and Russian composers have a great heritage in this field, and it is preferred in the educational repertoire, as well as on the concert stages. Thus, the development of the pianistic art in the composer’s creativity had taken place faster than the writing of works for this instrument, and therefore, the formation of the national repertoire coincided with a later developmental stage. As a result, this trend has been continued by including more foreign composers’ etudes in the piano class curriculum. Piano works created on the national basis took place mainly in other genres, and etudes were represented only by samples in the curriculum of lower classes. This enables us to say that the formation of etudes in the creativity of Azerbaijani composers doesn’t serve only for the development and manifestation of performance skills, but also for the artistic and aesthetic compositions embodying the national style, as well as for the enrichment of the educational repertoire. The main essence of the etudes appeared in Azerbaijani music is guided by the fact that the composers enriched these works through individual style created by the synthesis of European and national musical traditions. Thus, the etudes of Azerbaijani composers, reflecting the peculiarities of the national moment-intonation, rhythm, genres of folk music, demonstrated the special significance of these works. The musical

language of all the etudes we have analyzed is developed just on a national basis and the metro-rhythmic structures, moment-intonation elements peculiar to our folk dances are reflected there. In E.Nazirova's etudes, the embodiment of the genre, is built on the image-emotional content, but the solution of technical issues still exemplifies the main image. Among the etude samples we have analyzed, the one that distinguished by its complexity belongs to Niyazi's creativity. The above-mentioned ideas can be applied to this sample. Thus, this miniature, which requires a certain technical training from the performer, reflects the peculiarities of the artistic-concert type of the etude genre. The outcome is that these works are important not only for the development of young pianists' performance skills, but also for the formation of their artistic and aesthetic taste on a national basis.

The second chapter of the dissertation is entitled **“The significance of the etude genre in the development of the piano art”**. It consists of two sections. The first section is entitled **2.1. “Educational etudes in the creativity of Azerbaijani composers”**. Etudes by F.Guliyeva, J.Hajiyev, A.Abbasov, Kh.Mirzazade, R.Mustafayev, M.Ahmadov, O.Zulfugarov, S.Ibrahimova, K.Safaraliyeva are analyzed in this section.

The emergence of educational etudes first is represented by a number of interesting samples, primarily serving to enrich the repertoire on a national basis. There are programmed and non-programmed, as well as independent and series-oriented etudes.

Six etudes for piano by Farida Guliyeva, the composer and pianist, published in 1975, are united in series. These etudes that have achieved the target in the embodiment of the genre, mainly intended for the repertoire at music schools and are aimed at developing the technical capabilities of students. The six etudes in the series are not only varied by requirements for the performer, but also by their complexity. One of the etudes involved in the analysis was included in Musical Pictures, the series for piano written by J.Hadjiev in 1976. The etude with the key of E-minor is written in a simple three-part form with recapitulation. Each section in itself includes a period of two sentences. The first section contains a period



of eight squares in each sentence. The object is presented alternately in the party of the right and left hands.

Among the small etudes there is the sixth piece for piano entitled “Toccatà” from the series “Six Miniatures” by A.Abbasov written in 1966. This work is marked as an etude in the “Piano Handbook for Beginners” (Vol. II) compiled by L.Egorova, R.Sirovich (p. 106). The source that consists of piano works intended for the repertoire of lower classes. The example we have analyzed is also written for young pianists. The etude is presented in a texture of constant motion (specific for the toccata genre) and requires the smooth execution of hexadecimal numbers at the *Allegro* tempo. R.Mustafayev’s small C-dur etude, included in the book “Piano Handbook for Beginners” by L.Egorova, R.Sirovich (volume II), is written in the form of a period consisting of three sentences. In the instable tonal that creates the mood of atonalism it is actually possible to feel certain tonal centres. Among them are C-dur, M-dur, As-dur (minor) and so on. Sentences are distinguished from each other by subject and texture. Thus, in the first and third sentences the wavy movement/line of the arpeggios and in the second sentence the chord progressions (or combinations) predominate.

We also analyzed one sample of the instructive type of the etude genre by Ogtay Zulfugarov, the talented composer, who is the author of interesting works for young pianists. This short piece of music is characterized by the use of factures - triplets and octaves. In this work, the main purpose of which is to develop the mechanism of increasing the range of motion of fingers, there are also rhythmic intonations characteristic of folk dances. Jumps of different distances in both the upper and lower directions are given only for bass sound and serve to develop the left hand.

Etudes from S.Ibragimova’s series “Fortepianoda ifa qabiliyyətinin ilkin mərhələsi üçün etüd və ansambl-çalışmalar” (“Etudes and ensemble exercises for the initial stage of piano performance”) were also analyzed. There are twelve etudes in this series. Each miniature in the series of etude is programmed and closely related to children’s life, their activities and the world of

various images. At the same time, the composer relies on the national moments in these etudes.

Training books for young pianists include a number of small etudes, which should also be mentioned here. Most of these etudes date back to the first half of the 20th century and are based on national moments. Examples include the etudes by K.Safaraliyeva in “Shur”, “Shahnaz” and “Shushtar” moments, and two etudes by Y.Perevertailo in “Chahargah” moment. These etudes are miniatures of the working type, designed to master the basic skills of piano playing in the first and second classes. Each miniature consists of passages and rhythmic figurations based on the soundtrack of a particular moment. Thus, part of the etudes with small volumes and simple structures analyzed by us (R.Mustafayev, A.Abbasov, M.Mirzayev, J.Hajiyev) are intended for the initial stage of music education. Etudes (E.Nazirova, Niyazi, F.Guliyeva), distinguished by their relatively large size and artistic-technical complexity, are suitable for young pianists who have already mastered certain technical skills in their performance. Although the evolutionary path of the etude genre and the peculiarities of its various types are not embodied in these works with the brilliance observed in the works of European and Russian composers, it has got a certain position in the educational repertoire as interesting samples of Azerbaijani piano music. In F.Guliyeva’s etudes we can observe relatively instructive peculiarities of the genre. Thus, each of the six etudes in the series set a certain technical task for the performer. However, technical work does not express the main purpose in these miniatures too. Each etude reflects the expression of a particular image or mood. As a result, we can state that despite the etude genre did not pass a special development stage in the creativity of Azerbaijani composers, each of the existing samples play an important role in the formation of young pianists’ aesthetic taste, musical performance on the national basis, and it is successfully applied in the educational repertoire.

The second section of the given chapter is entitled **2.2. “The role and significance of the etude genre in the development of piano performance”**. This section focuses on the significance of the etude genre in the development of a pianist and mastering

professional performance skills. Significant recommendations and instructions on application of etudes in the educational process reflected in the studies conducted by domestic and foreign experts have been well justified with the analyses held on the works of European, Russian and Azerbaijani composers. In order to get the most out of the etude performance, it is necessary to focus not only on the technical work, but also on a deeper development of the musical content of the work.

Certainly, the instructive type of the etude genre is applied more to expand the technical abilities of the performer. These etudes are a kind of technical tasks for performers, and the main attention is focused on the development of technical skills during the performance. However, the difference between technical work (scale and work) and the etude genre is that during the technical work only technical skills are developed, and the hard-won achievement is then evaluated during the performance of etudes and music pieces. In this regard, instructive etudes are considered as a transitional stage between technical work and music pieces.

It is known that the selection of etudes by age depends primarily on whether the educational institution is primary, secondary or higher, as well as on which grade level students belong to. Musical education in Azerbaijan is carried out in primary (5 and 7 year music schools for children), secondary (colleges and 10-year music schools) and higher educational institutions. Naturally, the curriculum of a pianist studying at any educational institution necessarily includes etudes. The age and training level of pianists, the requirements and criteria established by the educational institution are the main factors to be taken into account during the initiation of educational curricula. Therefore, surely, the staged selection of etudes is based on these criteria.

The most popular etudes in the lower and middle grades of music schools belong to C.Czerny's creativity. The technical requirements put forward in Czerny's works are considered more appropriate for students who have already gained certain experience in lower classes, as well as have a wider range of interests and are able to explore the content of the work they perform. Czerny's etudes

set clear musical-sounding tasks for the performer and create opportunities to reach various dynamic boundaries.

Based on our personal experience, among the etudes that are considered suitable for young pianists, we can mention as an example the series “25 Small Etudes” (op. 108) by L.Schytte<sup>13</sup>, the Danish composer and pianist. The etudes given here are useful for attracting the attention of young children with waltz, dance-melodic content. The series “60 Easy Piano Pieces” (op. 36) for piano by A.F.Goedicke<sup>14</sup>, the Russian composer, included miniatures with various technical complexity. Etudes #13, 14, 16, 22, 26, 27 of the first copybook can be widely used in elementary grades. For example, the etude 26 G-dur is very useful at the beginning of a unison performance.

A wide and colourful repertoire in preparing a pianist creates the basis for performing various tasks. An interesting example in this respect is the etude “Pedal Prelude” by S.Maykapar.<sup>15</sup> Thus, traditionally, the use of the pedal while performing etudes (the educational process is considered) is observed to a minimum level. Pedals are not used in etudes, especially for younger pianists. However, in this miniature, written in the waltz rhythm of a 3/4-time signature, you have to use the pedal in almost every square. Both bright tune and rhythmic stability make easy to remember the work and form the first acquaintance with the pedal.

Etudes for middle age (grades III-V) carries different technical purposes. Thus, some serve to form the focus of attention, and in these miniatures mostly large passages and returns occur. Other etudes include exercises on various ranges of motion of fingers and arm muscle development. In solution of this problem, logically the variety of etudes included in the curriculum is taken into consideration. At the next stage, it is advisable to move on to “50

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<sup>13</sup> Шитте, Л.А. 25 маленьких этюдов. Op.108 / Л.А.Шитте. – Тбилиси: Музыкальный фонд Грузинской СССР, – 1951. – 52 с.

<sup>14</sup> Гедике, А.Ф. 60 легких фортепианных пьес. Соч. 36 / А.Ф.Гедике. – Москва: Музгиз, – 1956. – 126 с.

<sup>15</sup> Майкапар, С.М. Этюд «Педальная прелюдия» / С.М.Майкапар. 20 педальных прелюдий. – Санкт-Петербург, – 2005. – 52 с.

Little Etudes” by C.Czerny.<sup>16</sup> Here, the first etudes № 1, 2, 3, 4, 5, 6, 7 from the copybook I (op. 261, 821, 599, 139) can also be considered suitable for first graders. And starting from the eighth etude and the following ones may be included in the repertoire in the last months of the first grade and at the beginning of the next second grade. Starting from the seventeenth etude, third-graders are also able easily to perform them. Here it is necessary to take into account the student’s individual abilities. In C.Czerny’s collection along with the development of the technical skills of the student, the implementation of dynamic nuances is important too.

**The conclusion** summarized and the achieved outcomes are reflected. Thus, we would like to express our opinion on the tasks aimed at developing technical skills in the etudes of Azerbaijani composers involved in the analyses, as well as on the embodiment of the figurative and emotional content of the work. First of all, it should be noted that the etudes of Azerbaijani composers reflect the peculiarities of the genre, which are closer to the instructive type with educational essence. Among these etudes there are almost no significant samples of virtuoso concertos. In general, most of the miniatures meet the criteria of the educational repertoire of the children’s music schools. However, even in small quantities, apart from the technical tasks, each miniature glorifies a certain emotional content and image. This is useful for drawing the student’s interest, as well as allows to realize a complex workflow in preparing the music piece. This gives grounds to say that the composition of etudes in the creativity of Azerbaijani composers served not only for the development and manifestation of performing skills, but also for the composition of artistic and aesthetic works embodying the national style, as well as enriching the educational repertoire. The main essence of the etudes emerged in Azerbaijani music is guided by the fact that the composers enriched these works through individual style created by the synthesis of European and national musical traditions.

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<sup>16</sup> Черни, К.В. Избранные фортепианные этюды / К.В.Черни. – Москва: Музыка, – 1969. – 101 с.

Thus, the etudes of Azerbaijani composers, reflecting the peculiarities of the national moment-intonation, rhythm, genres of folk music, demonstrated the special significance of these works.

Existence of moment-intonation, rhythmic structures close to folk music genres in etudes plays a key role in understanding the content of the music piece, and it is the basis for creating the national spirit.

Generally, the following main results related to the content of the thesis can be introduced:

- the formation and development of the etude genre took place before the earlier period of its entrance into the composer's creativity and reflected in the samples of polyphonic music considered for keyboard instruments;

- the etude genre flourished in the composer's creativity in the 17th-18th centuries, and the development of the genre was associated with the appearance of a piano instrument, the expansion of printed music, as well as the differentiation of the composer-performer relationship;

- the etude genre is presented in the history of music in several forms, including instructive, artistic-instructive and virtuoso-concert;

- instructive etudes served to improve the pianist's technical skills in the performing arts and found the most striking samples in the creativity of such composers as C.Czerny, I.Cramer, M.Clementi;

- vivid examples of artistic-instructive etudes encountered in the creativity of R.Schumann, F.Chopin, continued with the formation of a virtuoso-concert type and reached their peak in the creativity of F.Liszt;

- the unity of the program content, concert-poem, artistic and descriptive peculiarities of the etude genre with virtuoso concert traditions have been developed in the creativity of Russian composers;

- the formation of the etude genre in the creativity of domestic composers is primarily associated with the formation of professional musical education;

- although it is impossible to trace the principle of phased development in the etudes of Azerbaijani composers, the instructive and artistic-concert types of the etude genre are observed;

- the etude genre is rarely represented in the creativity of Azerbaijani composers and is characterized by samples manifesting national musical traditions and mostly by patterns that serve to glorify the artistic image;

- the main peculiarity that characterizes the etudes of Azerbaijani composers is associated with the manifestation of stylistic features arising from the application of national musical traditions, as well as with the peculiarities of moment-intonation, metro-rhythmic, folk musical genres;

- etudes of Azerbaijani composers directly serve to form the pianist's artistic and aesthetic tastes on a national basis and enrich the educational repertoire in this direction;

- the etude genre in the piano art primarily serves to improve the performing skills, and unlike the composer's creativity, it has retained its relevance in all types of this genre.

Thus, the role of each factor in the formation of a professional pianist is important. The etude genre, which includes the development of technical skills, in turn for the benefit of the common cause, serves to raise the level of the pianist's professionalism. The development in piano performance and the application of modern performance methods necessitate the enrichment of the educational repertoire and the emergence of new types of the etude genre in the composer's creativity.

**According to the content of the dissertation the author's following works have been published:**

1. Mirzəyeva, G.E. Fortepiano yaradıcılığında etüd janrı və onun tarixi inkişaf yolları // Doktorantların və gənc tədqiqatçıların XIX Respublika elmi konfransının materialları, – Bakı: İqtisad Universitetinin nəşriyyatı, – 2015, – s. 407-408.
2. Mirzəyeva, G.E. Fortepiano texnikası üzərində iş // – Bakı: Mədəniyyət.az, – 2015. – № 11 (297), – s.74-79.
3. Mirzəyeva, G.E. Robert Şumanın “Simfonik etüdlər” silsiləsi etüd janrının inkişafında yeni mərhələ kimi // Musiqişünaslığın aktual problemləri mövzusunda respublika elmi konfransının materialları, – Bakı: – 4-5 dekabr, – 2019, – s. 133-138.

4. Mirzəyeva, G.E. Etüd janrının formalaşmasında barokko dövrü musiqi janrlarının rolu // – Bakı: Konservatoriya, – 2019. – № 2(44), – s. 25-29.
5. Mirzəyeva, G.E. Romantizm döneminde etüd türünün gelişim yönleri // 6-cı uluslararası Müzik ve Dans Kongresi Bildiriler Kitabı, – Alanya: – 30-31 ekim, – 2020, – s.162-166.
6. Mirzəyeva, G.E. Musa Mirzəyev və onun fortepiano yaradıcılığı // – Bakı: Sənət akademiyası, – 2020, – №2 (11), – s.76-79.
7. Mirzəyeva, G.E. Elmira Nəzirovanın fortepiano üçün dörd etüdü // – Naxçıvan: Axtarışlar, – 2021. – №1 (cild 15), – s. 145-152.
8. Mirzəyeva, G.E. Azərbaycan bestecilerinin eserlerinde etüd türü // - İstanbul: Pearson, – 2021, – № 6 (12), – s.77-86.
9. Mirzəyeva G.E. F.Şopenin yaradıcılığında etüd janrının səciyyəvi cəhətləri // – Naxçıvan:Axtarışlar, – 2021, – № 2 (cild 15), – s.256-262.







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